

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



Gordon Love, his wife, Mabel and daughter Flora (Mrs. Gordon Carter) have sold their shares and debentures in CFCN Radio and CFCN Television Calgary to Maclean Hunter Publishing Co. Ltd.

After 44 years in the broadcasting business this pioneer, firebrand, legendary broadcaster, now 76 years of age, told *The Broadcaster* over the long-distance telephone he feels it is time he went into retirement, because "the tax situation in Canada is killing off family corporations."

In the next breath, he spoke of looking around for another station which has to be over a hundred miles from Calgary Post Office!

Retaining "substantial interests" and associated with the Toronto publishing house in the management of the stations are Jim and Bill Love, Gordon Love's sons, under the old regime president, company secretary and a director; Gordon Carter, Love Senior's son-in-law who has been executive vice-president and Bob Lamb, the director of engineering and a vice-president.

Gordon Love is a member of the Pioneer Section of the Quarter Century Club of the Canadian Association of Broadcasters. He is president of Broadcast News Ltd. Already in his seventies, he served as president of the Canadian Chamber of Commerce. He was president of the Calgary Stampede, which he attended during his year in office, resplendent in a suit of spun gold.

Last April, he and Mrs. Love celebrated their fiftieth wedding anniversary.

ABC TV Films recognizes Canada! Actually they have been recognizing and serving film buyers here for eight years. At a cocktail party in Toronto this month Bill Hannah, ABC's Canadian Division Manager (third from the left) introduced the new President, Hal Golden (left). Two other ABC officials at the party are Tom McManus, Executive Vice-President (second from the left) and Gil Cohen, ABC Director of Sales Administration, International (extreme right).

At a special promo for the Quebec Ice Carnival, February 10-22, Bonhomme Carnaval was honored guest at a lunch staged by CHRC Quebec City and Hardy Radio and Television Ltd. at the Westbury Hotel in Toronto last week. The ravishing "objet" of Bonhomme's attentions is Mary Moran, Cockfield Brown, and at the right, with bowed head (in awe no doubt) is Phyllis Scott of Foster Advertising.

"Ask SBS first – most advertisers and agencies do!"

NOW

B.C.'s most listened-to radio station

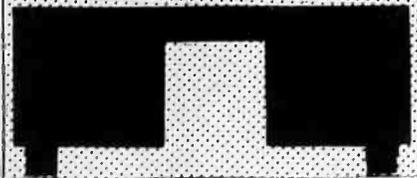


**represented nationally in Toronto, Montreal
and the United States**



STANDARD BROADCAST SALES COMPANY LIMITED

OVER the DESK



A first-of-the-year rash of rumors is settling down and the facts are getting separated from the fiction.

At the head of the list is the story that Standard Radio (CFRB/CJAD) had finally bought out CKNW New Westminster, a project which has been floating around in the air for a year or more. This has been relegated to the fiction side. The truth is—and there's an ad in this issue to prove it—CKNW has switched its representation from CBS-owned Stephens & Towndrow to Standard Radio's Standard Broadcast Sales starting January 15. This is on the true side.

As soon as this story hit the street the wise boys shook their heads sagely and said it was obviously a stock deal between Standard and Frank Griffiths (CKNW and CJOB Winnipeg), but no concrete evidence of this seems available at this writing. That some sort of marriage or purchase is still in the wind is at least suggested by the obstinate persistency of these rumors.

New CBS affiliations

There may (or may not) be some connection between CKNW's move from Stephens & Towndrow, and the discontinuance of program service from CBS to CFRB which started October 1930 (and has since added CJAD). There is also the announcement that two (CBS) Stephens & Towndrow-represented stations CHUM Toronto and CKGM Montreal will be picking up the CBS news and program service which has just disaffiliated from CFRB and CJAD.

A press release from CBS Radio, New York announced that the new links would come into being on or before July 10, 1966.

CBS Radio President Arthur Hull Hayes said:

"We are delighted to welcome these outstanding radio stations (CHUM and CKGM) to the CBS radio network. Apart from the excellent reputations enjoyed by both, this comes as a logical consequence of CBS Radio's acquisition last year of the Canadian representation firm of Stephens & Towndrow Ltd., associated with both CKGM and CHUM.

Geoff Stirling CKGM president, was quoted in the release as being "very pleased to make available to the listeners of the Greater Montreal area the vast world-wide facilities of CBS Radio and its excellent programming . . ."

CHUM President and Owner

Allan F. Waters said: "We have been deeply satisfied with our representation by Stephens & Towndrow" and forecast "more meaningful world news reporting through CBS news and a stronger broadcast sound throughout our radio CHUM schedule."

Another statement, issued by W. C. Thornton Cran, president of CFRB and CJAD, said the move came as no surprise. "For many years the stations have enjoyed the exclusive program service from CBS which added greatly to the stations' programming in the days when network radio was important. Today however," he said, "radio has changed with emphasis now on local programming and personalities."

Mr. Cran agreed that the move by CBS to other stations came "as a logical consequence of CBS Radio's acquisition of a Canadian Representative firm". In this regard, he pointed out that Standard Radio, the parent company of CFRB-CJAD had recently reversed this trend by purchasing a U.S. representative firm (Young Canadian Ltd.) which is known as Canadian Standard Broadcast Sales Inc.

In the same statement, Mr. Cran recalled that CFRB, together with Broadcast News Limited was instrumental in founding BN Voice, the first nation-wide Canadian Voice News Service.

"For some time now," he said, "the stations have been receiving international voice and special events news coverage from sources other than CBS to augment their strong local and Canadian news facilities and this policy will be vigorously pursued."

Apropos of which . . .

Radio Press International, the U.S. voiced-news agency which has been supplying Broadcast News with its American and international voice reports, for use on BN Canadian

subscribing stations, discontinued operations December 31. Simultaneously United Press International announced it would make available its full Audio news service to broadcast station clients of RPI (including Broadcast News) effective January 1.

Broadcast News decided to go it alone, and BN Chief Charlie Edwards hotfooted it to New York and returned with an arrangement for use in Canada, through Broadcast News, of Westinghouse News Service.

The new international voice service is already in operation and is being fed to BN subscriber stations.

ANNOUNCEMENT

CKTM-TV TROIS-RIVIERES



GILLES M. DUSSAULT

CKTM-TV proudly presents Mr. Gilles M. Dussault, now Sales Manager for the station. Mr. Dussault has a background of eighteen years in media marketing in Quebec, having been associated with the Bell Telephone (Yellow Pages), with Hardy Radio & Television Ltd. as television national sales representative and with Radio Station CKAC as local sales manager. His services are now available to agencies and clients marketing in "Le Coeur du Quebec".

This by no means cleans off The Desk, but it fills up the page. See you in our next issue, and, in the meantime, buzz me if you hear anything.

ANNOUNCEMENT

JOINS BROADCASTER



FRANK E. ROBINSON

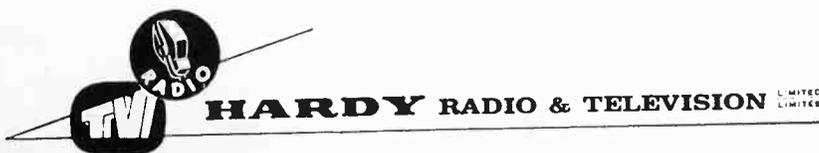
Frank E. Robinson has joined Canadian Broadcaster in a managerial capacity as assistant publisher, bringing with him broad experience in the businesses of both broadcasting and advertising.

In 1954 he broke into the business as a sales representative with the CBC-TV Network. In the agency field he was radio-television director of J. J. Gibbons Ltd. and Ronalds Advertising Agency Ltd., and later Toronto manager of the Radio and Television department of the then newly-merged Ronalds-Reynolds & Company. Next he moved to the Videotape production house, Advertel Productions Ltd., as sales manager, rising to general manager. Toronto-born, Frank lives with his wife and two children in Richmond Hill, where he curls, plays tennis and coaches the Richmond Hill (baseball) Mites.

FROM SOME STATISTICS THAT WE SEE
THE SALES RESULTS SHOULD BE N.B.G.!
BUT THE RETAILER DOESN'T WORRY ABOUT WHAT MEASURE
HE JUST SMILES AT HIS FULL CASH REGISTER!

BUY THESE COMMUNITY STATIONS FOR RESULTS
CKLD — THETFORD MINES
CHRD — DRUMMONDVILLE

Your Hardy Man has all the Facts



TORONTO EM 3-9433

MONTREAL 861-5461

CJVI **41,500 ***

2 station **26,300 ***

3 station **19,400 ***

** November 1965 BBM*

RADIO 9 CJVI VICTORIA

B

One little word - respect

CANADIAN BROADCASTER

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Assistant Publisher
FRANK E. ROBINSON

Art Editor
GREY HARKLEY

Make-up Editor
BRIAN MacDOUGALL

Secretary-Treasurer and
Circulation Manager
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Typography and Make-up by
Canadian Broadcaster

One of the most rewarding meetings of the Canadian Broadcast Executives Society—or of its forerunner, the Radio & Television Executives Club—and one of the most poorly attended, was the January meeting which was addressed by E. R. “Curly” Vadeboncoeur, president of WSYR Syracuse N.Y. Mr. Vadeboncoeur’s subject was Integrity in News and with a background of 19 years in the newspaper business and a further 26 to date in broadcasting, he was well qualified for his subject.

Those on the business side of broadcasting—people in station management, sales representation, and national advertising (clients and agencies)—tend to forget that anything important goes on in the business besides advertising; sometimes overlook the fact that people don’t tune in commercials, but programs. Consequently they tend to stress the advertising aspect of the business in their lunch meetings, punctuating the speeches with demonstrations of country and western music (available with minimum trouble and cost on long-play recordings) and angry tirades against government controls.

To us, the highlight of Mr. Vadeboncoeur’s speech, reported at length elsewhere in this issue, was his forthright denunciation of his own broadcasting industry as a gutless medium, lacking in public esteem and respect, because it has not the courage to take a firm stand on contentious subjects for fear of the loss of business. In contrast to this, he pointed out the campaigning of newspapers—good newspapers—for worthwhile causes, which has brought them reprisals at times but has earned them the respect of both people and government.

Broadcasters hate to have their medium compared to “print”. Aloud, they claim the media are completely different. Deep down though they are conscious of what amounts to an inferiority, because, to put it viciously, they are *not* programming to please the people. Rather they are choosing their shows to attract advertisers; in other words, not programs which will please but programs which will *not* displease.

Apart from his outspoken criticism there was another salutary aspect to this speech. There was a smattering of news people in the audience, but they have always sung the same forlorn dirge. This time though there was a far greater representation of station management, men who have jurisdiction over the activities of their news directors, but who are generally too concerned over their sales curves and the latest BBG regulation to trouble about the station’s program content.

Curly Vadeboncoeur’s audience included a fair

number of management people likely to derive benefit from his critical talk. It is to be earnestly hoped that he may be prevailed upon to do a replay—or a number of replays—to other management groups in Canadian broadcasting.

The fact that this meeting was poorly attended is not attributable only to the aftermath of the Christmas holidays. Equally responsible is the fact that CBES talks are notoriously dull, and are no longer attracting the crowds they should. This is not a reflection on the speakers, but rather their subjects. Instead of building a program around a good speaker, his subject notwithstanding, couldn’t they choose a subject and then fit a suitable speaker to it?

Canadian broadcasting needs publicity—publicity to the public that is—more than anything else in the world.

The press in general—the dailies as well as the trade press—devote an extraordinary amount of their reporters’ time to covering broadcasters’ meetings (far more than the broadcasters devote to them incidentally). These reporters are eager to file stories, if only to protect their own jobs. Yet more often than not, they return with little if anything.

As an example, sales meetings conducted by trade associations usually take the form of speeches or demonstrations on how to sell more advertising. This is a commendable objective but it falls short in two respects:

(1) How to sell more advertising is of interest only to those who sell it, and is therefore not newsworthy.

(2) If such talks were reported, the image broadcasting would derive would be more one of the hard-sell required to get clients on the line than communicating the effectiveness of the medium.

Offsetting both these is a simple matter of semantics. Instead of speeches telling the salesmen how to back a prospect against the wall and extract a contract from him, why not use case histories demonstrating how efficiently the medium acted in certain specifically named instances? Reports of this sort of thing would open wide avenues of sales usefulness to all lines of business and would be therefore welcomed as news by the press, not just a broadcasting trade paper but the press of almost any trade.

Curly Vadeboncoeur’s Integrity in News will earn public respect for a station. Communicating this sort of thing to advertisers, partly through meetings covered by the trade press, will earn the respect of advertisers—and their dollars too.



Tom Gilchrist takes Freshie to Cusack B-A aims Showcase at 2,000,000 homes

Advertising account for the Freshie line of instant fruit drink mixes is moving to Cusack Advertising Associates Ltd., Toronto.

Tom Gilchrist, who handled the account at Tandy Advertising Ltd. up to the end of last year, joined Cusack as vice-president on January 3 and will continue as Freshie account supervisor.

Budget will nearly double for

Say you saw it
in
The Broadcaster

the account this year, Gilchrist says—partly as the result of a new Freshie package design created by Hathaway-Templeton Ltd., Toronto, and scheduled to be introduced into the Western-Canadian market shortly.

A half-year supply of Freshie in the product's old packaging is still on hand, and plans call for it to be marketed off in Ontario and points east by means of a radio campaign supplemented with waves of television spots.

"In the west, we're breaking with a new color-TV spot," Gilchrist says, "and when school is out we'll go heavily into radio."

The British American Oil Company has signed a renewed production contract with the CTV Television Network for a TV show the oil company hopes will reach an audience of 2,000,000 Canadian homes weekly by the end of the year.

If realized, the goal would make B-A's all-Canadian *Musical Showcase* the number one program on Canadian television.

Jack Neuss, B-A retail programs director and creator of the variety and give-away show, says the October 1965 BBM survey gave *Showcase* 1,422,000 homes, and a steady audience uptrend makes it likely the program averaged 1,500,000

households weekly during December.

"It sits in number three or four spot in Canada right now," he says. (*Showcase* is apparently outrated only by *NHL Hockey*, *Ed Sullivan* and *Bonanza*.) "And now I think we're beating *Bonanza*," he adds.

"We did kind of a sneak-up on everybody—kept it nice and slow and quiet."

The production contract coincides with a new look for the program—a completely rebuilt studio set geared for color, and some streamlining of the show's game portions.

Neuss says talent policy for 1966 will be to bring in a big-name "kicker" once a month, but the emphasis will still be on Canadian and Canadian-born talent. "We're now scripting the entire show," he adds, "and using a greater variety of talent and more dancing."

Rumors hinting that B-A would like to move the show to the CBC network are "a bunch of nonsense", Neuss also says. "There would be a big fat financial advantage for us if we could go to the CBC (and get network discounts for stations presently being bought on an individual basis)—but the CBC won't accept game shows."

In any case, Neuss explains, "You don't desert a winning horse." He had high praise for the CTV-B-A alliance.

As for sales results from *Showcase* and the show's complementary "Turn In to Win" advertising theme—Neuss said, "We've never looked back since the show hit the air. We've exceeded our predicted share of market in every period since."

"*Showcase* works like gangbusters."

US TV FESTIVAL

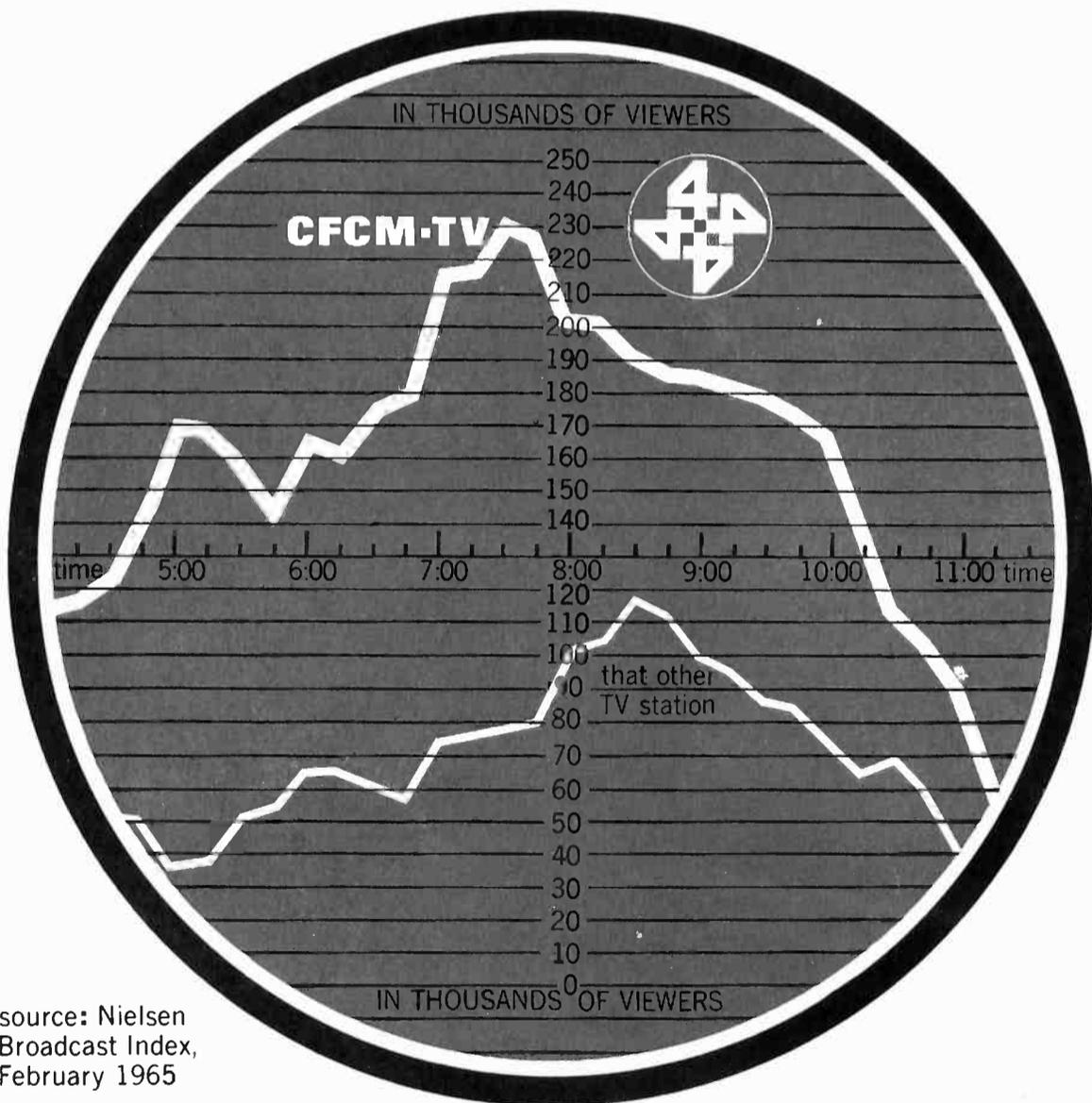
Entry deadline for the 1966 American Television Commercials Festival has been announced as February 1.

Over 1500 entries are expected again this year, says festival Director Wallace A. Ross. CLIO awards will be given for the "best" TV commercials in about 30 product categories, several "format" categories, and a number of regional classifications—including "best in Canadian market".

Late entries will be accepted, subject to a \$5 penalty, up to February 15. Entry forms are available from The American TV Commercials Festival, 6 West 57th Street, New York, N. Y. 10019. Fee is \$35 for each 16 mm film print or videotape.

AVERAGE WEEKLY AUDIENCE

BY THE 1/4 HOUR AFTER HOUR AFTER HOUR AFTER HOUR
IN QUEBEC CITY ■ CANADA'S 7th LARGEST MARKET ■



source: Nielsen Broadcast Index, February 1965

REPS: SCHARF BROADCAST SALES, VANCOUVER; J. MESSNER & CO. Ltd. WINNIPEG
HARDY RADIO & TELEVISION TORONTO and MONTREAL FOR JOE-TV, Inc. NEW YORK

WITH AN ANNUAL BUYING POWER OF \$915,758,000.

Télévision de Québec (Canada) Limitée

DO YOU WANT NUMBERS? CKVL HAS THEM!

334,681

letters were received during our

CHRISTMAS PROMOTION

November 22nd to December 24th



WANT TO COUNT THEM ?

— Here is a sporting proposition. We will pay all transportation and hotel expenses to any Agency Account-Executive, Media or Time-Buyer, who wishes to visit CKVL and verify the above mail count. There is only one proviso: you must stay and count each and every letter. This offer expires January 31st, 1966.

CKVL

VERDUN — MONTREAL
50,000 Watts

Representatives:
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CANADIAN STANDARD BROADCAST SALES INC.
in the U.S.A.

Broadcast editorials win reprisals . . . and respect

"The broadcast editorial has achieved precious little of the stature and authority of the printed editorial."

"We (broadcasters) will gain respect only as we earn it; no one will merely give it to us. And if we really want to earn it we'd better be rolling up our sleeves and starting in."

These were the key statements in a talk entitled "Integrity in Broadcast Editorializing", delivered to the January meeting of the Canadian Broadcast Executives Society by E.R. "Curly" Vadeboncoeur, president of WSYR Syracuse, N. Y.

The speaker, with a background of 19 years on newspapers followed by 26 in broadcasting, elaborated on his feeling that editorializing begets public respect.

"If there is anything valid at all in the accepted privilege and duty of a free press to inform, to guide and even to mold public thought," he said, "then integrity is at least as indispensable to the editorial as the paper and ink with which it is printed, or the voice

and the electronic gear by which it is heard.

"Without genuine integrity in its fullest sense, the editorial cannot serve the traditional and right purpose; only a wrong purpose or, equally bad, no purpose at all."

As concerns broadcasting — "Editorially we don't amount to much with the public as yet, and some of our friends of the printed page look upon us as editorialists with a sort of tolerant contempt."

To bring home this point he spoke scathingly of *Reader's Digest* which recently invited top U.S. TV stations, interested in editorializing, to take advantage of a free service consisting of "releases, based on *Digest* articles and commenting on various topical issues."

Vadeboncoeur described the sample release which was enclosed as "about three minutes worth of instant Greeley, which *Reader's Digest* obviously expected some 200 television stations to mouth as a welcome substitute for their own presumed ineptitude in the editorial field.

"In two decades in newspapers," he said, "I couldn't remember anyone with the effrontery or the lack of respect for journalistic principle to bring a home-canned editorial on and suggest it be printed. . . to cadge space in the jealously-guarded area and function which the newspaper, or any medium of communication proudly reserves for its own voice and viewpoint."

In answer to an outspoken refusal contained in the letter he wrote the *Digest*,

"I received a wounded reply", he said, "in which the *Digest* informed me that 'more than 45 TV stations have indicated they would like to continue receiving releases . . . with replies continuing to trickle in each day.'

Fair and guilty

"Editorializing is not an easy way of life," he said. "It is a character builder often more painful than the character building that occurred across the seats of our pants in the woodshed years ago.

"If we are forcefully fair, gummy in standing for the right and unswayed in deep conviction by personal considerations, we will surely do a lasting and valuable service to the community to which any broadcaster owes his past, present and future well-being.

"We'll also have an excellent chance of losing good friends, hurting innocent bystanders, embarrassing our wives and kids socially, incurring a few business reprisals and generally spending some reflective, lonely hours wondering if it was worth it after all.

"But," he persisted, "that's how the newspaper attained its lofty editorial stature.

"John Peter Zenger went to jail. Little frontier editors rode out of town astride rails. Newspaper offices were set afire here and there. James Gordon Bennet was horsewhipped and caned on the streets of New York — frequently. Joseph Pulitzer became so unwelcome in St. Louis that he had to leave.

"It took courage, conviction and integrity to put the newspaper and its editorial page where it is today. There is no easier path for us, not even with the help of *Reader's Digest*."

Broadcasters are needed

With newspapers diminishing in numbers, he went on to say, "We as broadcasters are needed badly in the editorial field. . . In the States, we seem to be on our way to an eventual pattern of two papers for large cities, one paper for most smaller cities.

"Fully as serious is the loss of control over the news columns which has been suffered — too frequently in many cases — by much of the big city press.

"This," he said, "has resulted too frequently in what might be called the 'Shadow Editorial' — the furtive infusion of reporters' philosophies and loyalties into news columns where candor, integrity, long journalistic tradition and simple respect for a man's profession require that nothing but honest objectivity should prevail. To an unhappy extent it no longer does.

"Editorializing now leaks off the clearly identified page and space. It seeps all through the pa-

per, often reflecting not the views of the paper at all, but the philosophy and the loyalties of the man writing the story."

He cited as an example the fact that every reporter sent out by the *New York Times* to cover a labor dispute is a union member.

"If he has worked for the *Times* ten years, he has been through several strikes himself. Those people on the picket lines are members of a brotherhood to which he belongs, involved in the same kind of conflict which he has experienced and expects to experience again. How can anyone expect objective reporting? And what is more insidious than an unseen editorial slant running through a news report? Invisible except to the trained eye?

"Labor issues are only one type of problem, although a very prominent one," he said. "And let's admit that the broadcasting networks can hardly be overlooked in any discussion of editorial seepage, for the same general reasons", he said.

Opportunity and obligation

Stating that the individual broadcaster has a challenging opportunity — an obligation even to enter the editorial field in "the clear and genuine public interest", he said: "He has the necessary tools; the voices which multiply as newspaper voices diminish." He mentioned specifically Los Angeles with two metropolitan dailies left but ten television stations and 32 radio stations. He forecast a contraction in the number of newspapers in New York, where there are eight TV stations, 32 radio and more TV to come soon.

"I'm stressing stations here, not networks," he said, "because it is in the home community of each station. . . that the broadcaster finds his most immediate, most intimate and best-informed opportunity to take up the editorial burden.

"This is what he knows best — or should. This is where his influence is greatest — or should be. This is where he can most quickly see wisely planted seeds sprout and bloom. This is where he can most swiftly feel public disapproval when he is wrong. This is where he should start and where he should always concentrate his greatest attention, Vadeboncoeur listed three ground rules for stations contemplating going into editorializing:

(1) "No one has any right to editorialize unless he knows thoroughly what he is talking about and thoroughly believes

ANNOUNCEMENT

BATON BROADCASTING LIMITED APPOINTMENT



Mr. W.O. Crampton, Vice President and General Manager of Baton Broadcasting Limited takes pleasure in announcing the appointment of Mr. Lorne Freed as Executive Producer of CFTO-TV, Channel 9 Toronto. Mr. Freed's television career started in Canada. In 1957 he joined Scottish Television as a Producer-Director and then moved to J. Arthur Rank Television in England for three years.

He returned to Canada in July, 1960 as a Producer-Director with CFTO-TV Channel 9.

Mr. Freed recently completed producing and directing the much acclaimed Program "A Gift of Music" featuring The Toronto Symphony which was aired across Canada by the I. T. O. group of private television stations. At the present time Mr. Freed is producing and directing another special program "Inside the National Ballet of Canada" which will be broadcast across Canada in March.

The trend is to balanced programming

G. N. MACKENZIE LIMITED HAS  SHOWS

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

in what he says. If he's not fully informed, he should get informed.

(2) "No one should editorialize for any solitary thing except the public good. His own interest has no business entering into consideration. He can use commercial time for that.

(3) "He should remember that he will always have a government looking over his shoulder, in Canada or the United States."

Governmental peek-a-boo

Comparing the situation of the newspaper and the broadcasting station, the speaker said, "Fear of governmental peek-a-boo is the real deterrent to the great majority of broadcasters who declined to editorialize, and you can hardly blame the broadcasters."

While newspaper editors can toss a chastised party into the street or tell him to go home and write a letter to the paper, "it's not so beautifully uncomplicated for a broadcaster back home."

When he has finished delivering his editorial, he is required to make available equivalent time for somebody to go on the air and contradict him. More than that, if no one drops in and demands air time, he is really expected to put on his hat and coat and hustle out to find someone who will.

Such situations as this, he continued, "can quite easily touch off a series of enquiries from the Federal Communications Commission, and it is not the fault of the Commission.

"It has an archaic law to administer and the law is as closely related to today's broadcasting as the Wright Brothers at Kittyhawk are related to Gemini 7.

Progress notwithstanding

In spite of the many broadcasters in the U.S. who have decided it just isn't worth the trouble, except when the issue almost cries out for editorial attention, he felt there is some "beginning progress".

"Some stations are doing much editorializing," he said. "Many are doing some. Many more speak their piece infrequently. Among all these, we have a lot of good and a small amount of bad, just as even century-old newspapers boot one now and then."

Vadeboncoeur called on broadcasters to gain more impact and be better respected "by abandoning the practice some of them seem to have acquired by a self-imposed brain washing, of following a newspaper pattern.

"The paper has an editorial page every day with so many columns of editorials. Therefore, it seems to follow, we must have so many editorials every day.

"We forget that the newspaper can put on 120 pages on a big shopping day and still have its edito-

rial page clean. We still have 18 or less saleable hours, so we come up, nose to nose, with the facts of life and time. The result is a compromise with reality.

"A lot of us decide short editorials are the answer. Now we have radio stations broadcasting two-minute editorials on the hour, or even one-minute or 30 seconds.

"It's a shabby compromise. It forces people to hunt desperately for something to say on a dull day. It can even drive them to artificially pump up a subject, or the treatment of a subject, to make it sound worthwhile.

"If we are to editorialize with integrity - and there is no other excusable way - then we should do editorials when they are needed and useful, not when the schedule calls for one.

"If the subject is worthwhile, we don't need to worry about schedules. We can cancel, re-schedule or shorten shows to accommodate genuine public interest and civic responsibility.

"If we're as smart as I hope we are we won't lose much revenue - if any.

"We will be doing something important, not something trivial or banal.

"We will command attention and make impact, because our audiences will know that our editorials mean something and they're worth stopping to hear.

"We won't do any capsule or thumbnail or chainbreak editorials, (because) you cannot reasonably and helpfully explain intelligently an important, usually controversial subject between Perry Como and the Beatles. If you really could, the subject wouldn't be worth even that much time."

Integrity of value

"WSYR has done editorials that ran five minutes, ten minutes, fifteen and even as much as a half-

hour, utilizing people involved, location shots and recordings to make our points.

"We should borrow one thing from the newspapers: write the editorial for as long as it deserves. No more and no less. That's not showmanship, not prim scheduling, not filling time. That's integrity of value.

In conclusion: "Broadcasting should be recognized as being fully as much a news and information medium as it is an entertainment vehicle.

"As show business we will never get out of the constricting bind of over-control by government. How can we?"

"But as a great news and information medium, with our truly marvellous contributions finally recognized, we may wistfully hope to some day know the unchained benefits a free press has so long enjoyed.

"Intelligent, forceful and fair editorializing with unvarying integrity is one of the biggest steps toward liberation that we can take. Let's get started!"

ANNOUNCEMENT

D. P. & C. APPOINTMENT



Mr. Roger Lemelin, President of Dubuisson Publicité & Conseil announces the appointment of Mr. Jean Brousseau, BA, M.S.C., as Vice-President of the company - in charge of all Sales Promotion Services for the agency. Dubuisson Publicité & Conseil with head office in Quebec City specializes in the French market.



SERVING SOUTH-CENTRAL ONTARIO FROM OSHAWA

AN IMPORTANT MARKET

- ★ Already in Canada's highest income area
Oshawa's average weekly wage has increased to \$125.97
- ★ Surging wages mean more sales for your product
- ★ CKLB reaches this buying power 24 hours a day

"YOUR KL RADIO" MAN HAS ALL THE FACTS

CKLB AM 1350 KC
10,000 Watts

CKLB FM 93.5 MC
14,000 Watts



For Further Information Contact:
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CKRT-TV Riviere-du-Loup

7:00 TO 11:00 P. M. 5-DAY AVERAGE UP 12%

CJFP, Riviere-du-Loup/CJAF Cabano

9:00 AM TO 12 NOON 5-DAY AVERAGE UP 34.8%

Your Hardy Man has all the Facts



HARDY RADIO & TELEVISION LIMITED

TORONTO EM 3-9433

MONTREAL 861-5461

WANTED

Major Ontario market AM radio station requires an announcer with day time experience. Please mention your background and the salary you expect in your first letter. All tapes will be returned. Our staff are aware of this advertisement. Reply

Box A-835,
Canadian Broadcaster
217 Bay Street, Toronto 1

RADIO STATIONS

NEED Ratings, productive Sales, influential Programming, an Image, a Community Entity? You're assured RESULTS at little or no cost! Retainer applied against percentage of increased business. Excellent record. All inquiries confidential.

Box A-836
Canadian Broadcaster
217 Bay Street, Toronto 1

ANNOUNCEMENT SCHWERIN SYSTEMS LIMITED APPOINTMENT



J. D. PEACHELL

The appointment of James D. Peachell as Account Executive for Schwerin Systems Limited has been announced by J. G. Cudlip, Vice-President and General Manager of Schwerin Systems Limited.

Mr. Peachell brings to his new position a broad experience in advertising. His background includes eight years with major Canadian advertising agencies servicing leading national accounts. Mr. Peachell's appointment is in line with the need of Schwerin Systems to service its continued growth in the television and print creative research fields.



THEY'LL NEVER KNOW

One way to placate affronted cocktail hosts whose parties you skipped is to write them effusive thankyou notes the next day.

SIGNUS TROUBLE

The management of this station urges member of the staff to stay at their home radios during their days off, in order to work up the ratings.

PERSONNELITY

Frank Robinson has joined the *Broadcaster* in order to allow the publisher to do the things he loves doing, which is precisely what he has been doing these past 24 years, only now he won't have to. (Announcement on page 3).

DEFINITIONS DEPT.

A consultant is someone who is called in at the last moment to share the blame.

-Joey Bishop
in "Coronet"

AUDREY STUFF

Then there was the gal who was so dumb, she thought "hunky-dory" was a Hungarian rowboat.

PLEASE REMIT

One successful method of collecting overdue accounts is to end the letter; "Unless we receive your cheque by return, you will be positively astounded at the steps we shall take to enforce the payment."

TEMPUS FUGIT

According to Danny Thomas, middle age is upon you when you begin to exchange your emotions for symptoms.

PUBLIC SERVICE

Seeing the government has such a problem devising a regulatory body to rule over the broadcasting industry, why doesn't the CAB appoint a committee of broadcasters to run the government?

SALES IMPACT

They perfected the commercial to such a point that people trooped out to the bathroom as soon as the program came back on.

SALES APPEAL?

If you're young, eager and enthusiastic. . .if you're a self starter with a burning desire to become a television salesman. . .if you would like to work hard for Beautiful British Columbia's most progressive and aggressive non-metropolitan television station. . .we need you!

Tell us how well you can fill the position of "Junior Salesman" which we now have available.

We'll tell you why you should be working for us and what our company can do for you!

Reply to: Box A-837, Canadian Broadcaster...right now!

(Our employees are aware of this ad)

at your SERVICE

THIS SPACE

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

XEROX COPIES

of typed or printed material at reasonable prices - any quantity.

WHILE YOU WAIT

Broadcaster Office,
217 Bay Street, Toronto 1.

SKY-HOOK

Construction Limited

All types of
Tower and Antenna

Installation and Maintenance

138 Sorauren Ave., Toronto 3
Phone 536-7201

Say you saw it in The Broadcaster

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.



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

Limerick Lane

A creative producer named Ned
Found the spots he produced were
quite dead.

So he drove to his house
Where, along with his spouse,
He produced them a daughter instead.

WE HAVE OPENING FOR BILINGUAL ANNOUNCER

Pleasant working conditions, good working hours, group insurance, major medical, bonuses, etc.
Please send all particulars: tape, résumé, etc.

Casimir G. Stanczykowski,
President & General Manager

THE STATION OF THE YEAR

RADIO 1410

CFMB

THE GOOD MUSIC STATION

2015 Drummond Street,
Montreal, Quebec

**DOMINION
BROADCASTING**
Best in Sound
12 SHUTER ST. 363-3383

SEVEN SHORT CUTS

(Summary of an article appearing on pages 14 and 15)

I. Don't get carried away with color.

Be sure the centre of interest is the main area. Restraint and simplicity are the keynotes.

II. Plan and plan some more. Then communicate your ideas to the production people.

III. Be aware of the grey scale.

A. Where the color falls on the scale.

B. The effect of texture.

(1) Texture deepens.

(2) Sheen lightens.

C. Check colors ahead of time.

D. Packaging.

(1) Be sure colors are separated on the grey scale by at least 4 chips.

(2) Be careful of fluorescent colors.

(3) Some colors may need color correcting.

(4) Beware of small lettering.

(5) Metallic packages need special attention.

IV. Lighting

A. Objectives.

(1) To direct attention to the important element.

(2) Establish the mood.

(3) Fix the time of action

(4) Provide perspective.

(a) Front lighting gives flat appearance.

(b) Back lighting gives depth.

(5) Contribute to the artistic composition of the picture.

(6) Fulfil technical requirements.

B. Color lighting varies from black-and-white.

(1) More is required but don't pile on too much.

(2) Observe color temperature levels.

(a) Filters over film camera lens can be used to control temperature.

(b) Beware of fluorescent lighting.

C. Painting with light will enhance white or colorless objects.

V. Backgrounds

A. Will alter skin tones and appearance of products.

(1) Green should not be used behind people, butter, margarine, meat, or beer.

(2) Wood panels and wood furniture can be a problem area, check on camera before using.

(3) Blues are ideally suited for use behind people.

B. Vivid red, gold, or orange can be problem colors when used predominantly unless broken by texture or other colors within or surrounding.

VI. Production techniques

A. Color film.

(1) Corrections for lighting can not be made in developing and printing.

(2) More time required in shooting than black and white.

(3) Must be handled with more care than black and white film.

(4) Screen test package or product ahead of time. Simple, fast, and economic way is with Kodachrome II 16mm color stock.

B. 35 mm slides.

(1) Kodachrome is closer to real thing.

(2) Ektachrome is faster.

C. Color transparencies can be effective.

(1) Used in a light box, or

(2) Projected on a screen.

D. Color prints.

(1) Are easily enlarged.

(2) Can be retouched or cut out.

(3) Can have lettering added, then be used to make slides.

E. Hot press type is ideal for lettering with foil on cel or overlay.

F. Avoid minute details in color artwork.

G. Avoid supers.

H. Allow 30 per cent bleed rather than 20 per cent as in black and white.

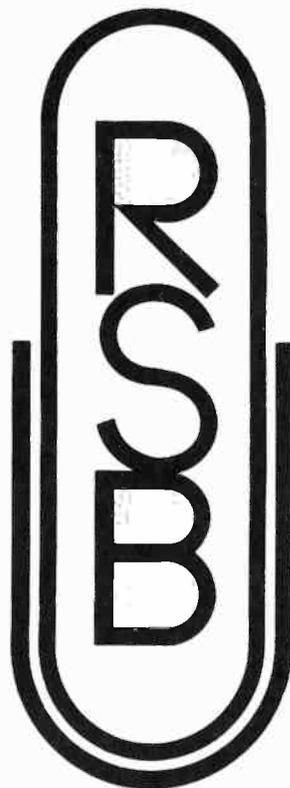
VII. Live and Videotape production.

A. More time than black and white required.

B. Makeup.

(1) Generally street makeup satisfactory.

(2) Used to hide blemishes, beard, and to soften harshness . . . and to compensate for paleness or excessive tan.



EXTENDS

An Enthusiastic WELCOME TO NINETEEN NEW MEMBERS

CKNW New Westminster

CJOB Winnipeg

CJMS Montreal

CKEC New Glasgow

CHOW Welland

CFTJ Galt

CKY Winnipeg

CKLW Windsor

CFTK Terrace

CKSL London

CFGM Richmond Hill

CFRN Edmonton

CHEX Peterboro

CJKL Kirkland Lake

CFCH North Bay

CKWS Kingston

CKGB Timmins

CKCN Sept-Isles

AIR-TIME SALES LIMITED



Your active participation in our bureau will strengthen it and in turn directly benefit YOU!

RADIO SALES BUREAU

321 Bloor St. E., Toronto 5

Telephone 924-5701

SALE AND PURCHASE

AM Metropolitan

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CATV Systems

Michael Jay,

Licensed Broker,

1262 Don Mills Rd.,

Don Mills, Ont.

Phone: 444-8791

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

RADIO CHUM-1050 LTD.



J. ALLAN SLAIGHT

Allan F. Waters, President of Radio Stations CHUM AM and FM announces the appointment of Allan Slaight as General Manager.

Mr. Slaight began his radio career in Moose Jaw, later was national sales manager of an Edmonton radio station. He joined CHUM in May, 1958 as Program and Promotions Manager and in February, 1965 was appointed Vice President and elected to the Board of Directors.

Mr. Slaight assumes his new responsibilities immediately.

Rothmans will sound off on radio--same TV and print in '66

Rothmans of Pall Mall Canada Ltd. is turning the dial of its advertising budget toward radio — and upping the volume to “loud” — for the first quarter of 1966.

Indications are the audio trend will continue throughout the year, though David Broome, the cigarette company's advertising manager, has said the company's broadcast advertising plans are not entirely firmed up as yet.

Apparently the hefty increase in Rothmans' radio budget will leave television and print budgets for the year unsullied. Dave McMaster, account supervisor for Rothmans at F.H. Hayhurst Co. Ltd., Toronto, said “if print is cut, it's minutely.” He felt total print budget for the year would about match 1965's.

The only commitment he was prepared to offer was that “we are spending a lot of money in radio this quarter.”

Asked for the motivation behind Rothmans' new impetus toward radio, McMaster said, “To their way of thinking, radio has achieved good results for the company — effective and efficient.”

Is the increased radio budget a temporary thing, or do they plan to skip in and out? “We do not pro-

pose to,” McMaster said. But he commented that television is “a bit hard to get in and out of when you want to — and still get good time periods.”

Advertising personnel teams from Rothmans and Hayhurst have apparently been canvassing Canada

during January, paying close attention to the radio situation in all large markets and placing orders on the fly.

The company has followed the practice of making direct contact with potential broadcast buys for the past five years.

Christie Brown budget boost goes to radio

The crinkle of crackers won't be static on Canadian radio this year — it'll be stronger than ever as the result of a wave of January major and secondary market buys by Christie Brown and Co. Ltd., Toronto.

The big-buy radio campaign will blanket upwards of 40 markets in English Canada. H. K. Hutchins, vice-president and account director at McCann-Erickson (Canada) Ltd. in Toronto, says the company's 1966 radio budget is being extended for a greater number of weeks, and increased frequency is being gained by cutting down from 60-second spots to 30's.

The Christie biscuit accounts will also benefit from some of the radio boost, but Hutchins says in French Canada the company will use “different media”, because of the special marketing situation.

“Television is getting to be a son-of-a-gun to buy,” he notes, “and we're beginning to wonder how effective it really is, with all the competition.

“Christie's know by experience that radio can do a good job for them.”

Hutchins also says no significant decrease in the biscuit company's TV budget is contemplated.

COLOR TV TEACH-IN

Film House Ltd., Toronto, is planning a teach-in on color television systems for Thursday February 3 at 7:30 pm. The talks will be slanted toward agency interests, and will be aimed primarily at directors, producers and editors.

Bob Crone, Film House president, says the discussion will be expurgated of technical jargon and unrelated film processing data. Fin Quinn, former manager of the National Film Board laboratory, will lead the discussion and the ensuing question-and-answer period.

Station and agency personnel planning to attend have been asked to contact Shirley Dowle at the Film House (phone 363-4321).

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

ALL-CANADA RADIO AND TELEVISION LIMITED



ROSS A. MCCREATH



ROBERT F. TAIT

J. Stuart MacKay, President of All-Canada Radio & Television Limited, announces the following executive appointments effective January 1, 1966.

Ross A. McCreath becomes Vice-President and General Manager. Formerly Vice-President Television, Mr. McCreath organized the formation of that division of the company 13 years ago. Prior to that, he spent 7 years in radio sales, and in media selection in a leading advertising agency.

Robert F. Tait becomes Vice-President and Assistant General Manager. Preceding this appointment, Mr. Tait was Vice-President Client Services, and before that Manager of the Company's Radio Division. During his 20 years service with All-Canada, Mr. Tait has worked through many phases of radio broadcasting, including production, sales, programming, and station management.

NOTICE

RALPH H. PARKER LIMITED no longer holds any monetary or stock interest in any other radio or television broadcasting station at the Canadian Lakehead.

We own and operate only CFPA — The Good Music Radio Station, at the Lakehead.

RALPH PARKER, Pres.

Port Arthur, Ont.
January 6, 1966



ST. CATHARINES
ONTARIO

SERVES THE NIAGARA PENINSULA
WITH BETTER LISTENING

DELIVERS THE PROSPEROUS HUB
CITY OF THIS RICH PENINSULA

WILL BOOST YOUR SALES

Reps:

Paul Mulvihill & Co. Ltd.

Toronto - Montreal

RADIO 610

Renaissance for drama

A television station's programming could lead to a "theatrical renaissance" for English language theatre in Montreal, CFCF-TV believes.

The Montreal station brought back its *Television Amateur Drama Festival* for a second season that started Sunday January 9, and is airing ten live dramas on alternate Sundays until a final adjudication program is broadcast in late May.

Last year's series included one Canadian script, *Voices of Desire*, but the station hopes to televise a number of original Canadian works this season. The first 1966 offering, *Swopshop*, is by Montreal dramatist Marjorie Morris.

A selection committee consisting of Guy Glover, National Film Board, Professor David Farago, McGill University, and Paul Brennan of the Hertel Mountain Theatre, is responsible for choosing the groups that participate in the series. Because of the competitive nature of the festival, play titles are not announced until five weeks prior to performance.

Amateur Drama Festival has received applications from 23 prospective entrants this year, as opposed to ten for last year's five-play cycle.

Acceptance for theatre

The CFCF show was created by station Program Manager Sam Pitt early last year, and received enthusiastic backing from both National and Quebec regional executives of the Dominion Drama Festival, after the station outlined the project's aims.

Pitt calls the program a means of gaining broader public acceptance for community theatre, and giving local groups the responsibility of winning the community's respect by providing them with an incentive to improve their performance.

"Through the medium of television," Pitt adds, "we can deliver a larger audience than has ever been available to drama groups in our area."

A radio and TV columnist for the *Montreal Star* called the *Drama Festival* idea "the best news in a long time".

Public reaction has been enthusiastic, CFCF says—not only because Montreal drama groups have at last been given a readily obtainable goal, but because the *Drama Festival* can be so much help in training professionals for futures in Canadian broadcasting.

As part of the project, CFCF has undertaken a series of television workshops for the community groups participating in the program.

During each nightly workshop, lectures on lighting, audio, microphone technique—use of special effects, set design and construction, and camera direction are given by CFCF staff members.

Outlet for local authors

This year the station has expanded the original terms of reference of the festival to include participation by the Montreal Playwrights Workshop, a local writers' group interested in producing original scripts for television and the theatre.

"We hope that we can develop an outlet for local authors," Pitt says, "and provide an opportunity for our audience to see the new work being generated by the Playwrights Workshop."

Each community group prepares a script assigned to it by the selection committee, using their stage director's own interpretive ideas and staging. The station assigns a staff producer-director to act as consultant and handle cameras and control-room during the live "on-air" presentation.

Each group is allowed five hours studio time to arrange sets and lighting. Eight hours of camera rehearsal follow.

A Canadian actress and theatrical producer, Norma Springford, adjudicates the series. She presents her adjudication in the half hour immediately following the live performance, using videotape replays of the drama to illustrate her points.

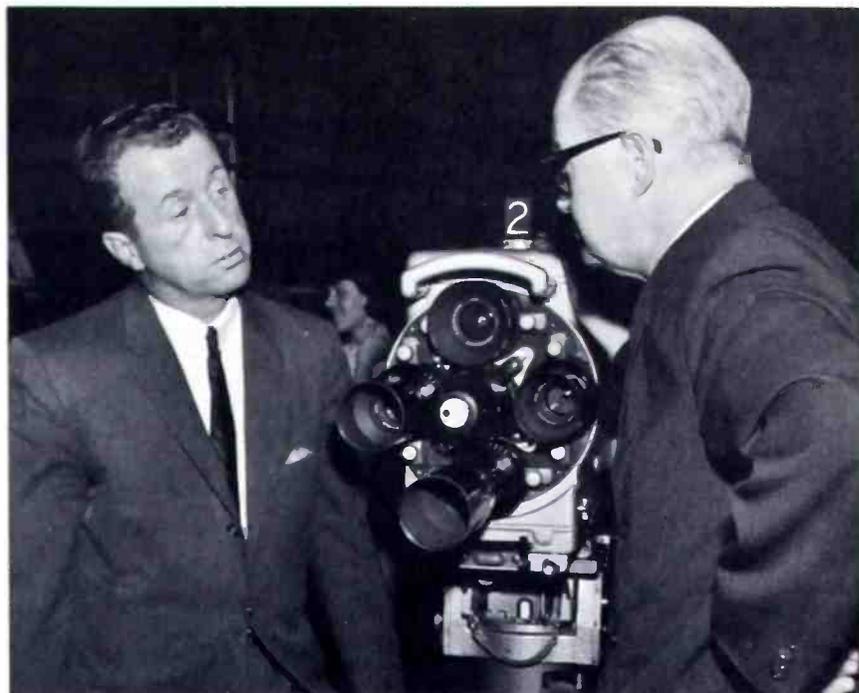
"By means of videotape replay," Pitt comments, "we feel the audience is made more aware of the role of the adjudicator, and the reasons for her criticisms. The groups themselves also have the opportunity to see a play-back of their performances, something they can't do in the theatre."

One difficulty the station brings out is that the videotape feature of the programs presents a challenge to the critic and the co-ordinating producer. The two have to cue tapes and write the adjudication segment on the run.

Miss Springford will tape an eleventh show to present a final adjudication of all ten plays. Presentation ceremonies for the winning group will be taped for airing May 22. Last year a trophy and \$250 cash went to the HUB Players of St. Hubert for their production of *The Monkey's Paw*, by W. W. Jacobs.

Image of Montreal

Discussing CFCF's conception of TV broadcasting in the community,



CFCF-TV Program Manager Sam Pitt (l.) and Paul Brennan, chairman of the drama selection committee, discuss an upcoming production of the station's "Television Amateur Drama Festival" at the first preparatory workshop, held in December at CFCF-TV's Montreal studios.

Pitt says, "In its simplest terms—we would like to be the mirror that reflects the image of Montreal."

"Community broadcasting means trying to do all the things that interest people, that are people, and reflect them spontaneously and show them their own images in every possible way."

The station notes that since the program's establishment, *Televi-*

sion Amateur Drama Festival has already given new energy and sense of direction to community theatre in Montreal, and has in part been important in the amalgamation of seven West Montreal dramatic groups.

CFCF believes the city's community drama season looks more encouraging now than it has for several years.

WHAT A MARKET!

80 SUPERMARKETS
PLUS
HUNDREDS OF
SMALLER GROCERY STORES

The
ONTARIO Five



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

The
ONTARIO Five for SALES DRIVE

The polychrome world of color commercials

(Digest of an address by Jay Goldman and Fred Schneeman, operations manager and art director of station WBAL-TV, at a November 20 Color Symposium and Workshop in Baltimore, Maryland.)

More and more advertisers and agencies are recognizing the importance of taking a walk into the world of color commercials, but often they think it's tough to take that step out of the world of print and radio, and yes, even black-and-television. There are just too many problems.

But we will show you just what tools you need, and really how simple it is to take advantage of the fact that 83 per cent of our learning comes from sight — from what we see.

Let's take a look at some of the hazards of color TV, or rather, develop a set of guideposts.

An important thing to keep in mind is don't get carried away with color. There is a temptation to use too many colors, and colors which are too bright — forgetting certain fundamentals not only of black-and-white television, but also of print.

The centre of interest must still be in the main area and everything else secondary in brightness. Too many bright colors in the wrong place can shift the centre of interest away from the product or the announcer.

With this fundamental in mind let's turn to a vitally important area . . . that of planning.

Procedures of production are the same regardless of who the advertiser is, what product or service he is selling, whether a ten, twenty or sixty-second commercial is being made. The camera and equipment work the same, and setup of equipment requires the same care and attention for one spot as another.

In addition, the same attention must be given to setting up a simple standup pitch as to a full-blown, full studio production — the only difference being the amount of actual work time involved.

So planning can keep the funny

things from happening on the way to the film or the tape machine.

Very closely tied to planning is communication and consultation. All the planning in the world will go for naught unless the plans, and complete information as to what you want the final product to be, and how you would like it done, are communicated to the production people in advance.

Before you ever enter the studio there are a great many people who have important jobs in getting your material ready for the camera. . . prop men and artists, typists and directors, and the technicians that get the equipment prepared long before you or the talent even approach the studio.

And of course, once in the studio there is a whole army of people working to make your commercial come out just right.

Since these people have technical knowledge and familiarity with production techniques, consult with them.

Importance of the Grey Scale

In color, an awareness of the grey scale is of prime importance.

A great many people will see your commercial in black-and-white. Therefore the colors you choose must produce a good monochrome as well as a good color picture.

A tasteful arrangement of colors will result in both a good black-and-white and a good color picture.

When working with color, check each color against the standard grey scale to see where it lies. Give each color a grey scale number. This results in a close evaluation, depending on the surface or texture of the material. Texture will tend to deepen the value, while materials with a sheen will be lighter in value.

Remember! A package can seem very colorful to the eye, and come through to the camera in color, but lose in black-and-white because of the colors' bunching into one area of the grey scale.

Fluorescent color presents special problems. To the eye it is attractive in color, but to the camera

there are two difficulties. Colors will smear, particularly on tape, and certain fluorescent words on the package might come through while others are lost.

This calls for color correcting, which for color means the same alteration of package design for readability and clarity as, in earlier days, for black-and-white TV.

Unimportant small copy on packages can be removed in order to improve readability of the brand name et cetera.

Many package designers have enriched their product's appearance through use of metallic paint and paper. These materials can adversely affect transmission as light "kicks" on glossy surfaces of packages, diffusing and cutting down copy readability. Metallic packages also reflect the color of the background, changing the label color.

If you are advising your client on package design, be sure to point out these facts.

What about lighting?

Color requires much more light than black-and-white, but there is always a danger of piling on too much light, just as there is a tendency to want to over-use color.

Here are some objectives to keep in mind regarding light. Its uses are generally agreed to be:

- To direct attention to the important element in the scene.
- To establish the mood of the scene. . . gaiety, mystery, romance, et cetera.
- To fix the time of action. . . day, night, noon, sunset, dawn.
- To provide perspective. Front lighting gives a flat appearance, whereas back lighting helps to give depth.
- To contribute to the artistic composition of the picture. Lighting creates illusions and provides a balance between all the surrounding components.
- To fulfil the technical requirements of the system. Contrast ranges of the TV systems are limited, and attempting to exceed them causes compression of detail.

Studio lighting for color television varies from that of black-and-white in two major areas: volume of light, in that more is required, and the need for observing color temperature levels.

Color temperature is important for control of color, and is expressed in Kelvin degrees (Centigrade plus 273 degrees). When metal is heated, first it becomes dull red, glows to brilliant red, orange to yellow, and finally turns white with intense heat. Cherry red for example is 1400 degrees Kelvin.

The Kelvin measurement system can be applied to electric lamps used in TV. For instance a lamp that burns at 2000K degrees will not produce as white a light as one that is rated at 3200K degrees. Filters can be used to control over-temperature for good color reproduction.

The fluorescent problem

Let's examine the question of color film or slides shot under fluorescent lights. A showroom or office can be a problem, because good color reproduction is difficult under these conditions.

Fluorescent light is hard to filter because of its makeup. At times it is advisable to utilize lights to put color into the scene. . . which we call "painting with light".

This is an important asset to a television station, eliminating the need to have a wide variety of drapes in color. We can often use a plain unbleached muslin background, with color gels over ground row lights and overhead lights to paint the entire background.

The degree of color can also be controlled by dimmers. Items such as refrigerators that are white or colorless can also be given color light treatment in this way to enhance them.

What about backgrounds?

Background colors can alter skin tones and the appearance of products. Though this change is very subtle, it is certainly there. And the same applies to different shades of unseamed background wood panelling.

You'll hear someone say, "You can't use vivid red or gold, or even orange in a commercial". Remember this. . . a predominance of red, or gold, or orange, will band together and result in streaks of varying color.

However, if broken by texture or another color within or surrounding, it will be acceptable to the color system.

Station production

Color can be produced with film, slides, live camera, and videotape — or a combination of these.

But there is one facet of color film production that cannot be overstressed — the limited latitude that exists in color film developing and printing processes, as compared to black-and-white film production.

Improper staging, lighting and camera practices in the shooting process cannot be corrected.

Color emulsions are softer, therefore subject to abrasions and damage. It is necessary to handle them even more carefully than black-and-white films. There is also

RADIO NEWFOUNDLAND

VOCM · **CKCM** · **CHCM**
 10,000 watts 10,000 watts 1,000 watts

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

more time needed when shooting color film because of printing steps involved.

Most color film is shot on Eastman Kodak negative color stock, but it's a good idea before making a color film commercial to screen test your client's package or product. A simple, fast and economic way to do this is to shoot the package or product on Kodachrome II 16mm color stock.

If your plans call for using film as part of a videotape commercial, we would suggest using this same Kodachrome II stock. You would be using a one generation film with no negative involved and therefore the quality of the film will be excellent.

If a filmed commercial is being made, then a properly exposed color film negative is preferable in order to achieve the best quality. With each film generation or process, contrast is built up, and the final stage in the television system itself will also build contrast.

Though there are limitations in use of color film, the fact that the public uses color films to make slides and prints pre-conditions them. As well, cost is low – and processing service on Kodachrome II is overnight.

For 35mm slides, Kodachrome and Ektachrome are the most common films in use. Kodachrome is preferred because of its closer likeness to the actual product when projected on the TV system. However to the naked eye of most people, when looking at the two side-by-side, Ektachrome is favored.

This points up again the need for checking. If a slide of the product or package is being integrated with live camera, including live shots of the package or product, it is better to use Kodachrome for the slides.

There is an advantage in using Ektachrome, and that is speed of processing – only 70 minutes.

Transparencies and Prints

Transparencies can be used directly as-is on a light box, or projected on a screen – and the TV camera can be made to zoom in or move within the picture.

Next, color prints have a definite place in color TV. The negatives can be easily enlarged, giving a print that can be retouched, cut out, and so forth.

As for artwork . . . Suppose you want to add type to a color print to be made into a slide.

The best method we have found is use of hot press lettering. As the name implies it heats standard type to 350 degrees, and is used to print through a color foil onto a piece of acetate referred to as a cel or overlay.

We take our initial step in preparation of a color promotion slide by cutting the head from a photograph and placing it on a color background. With a suitable color overlay over this, we can give a correct skin tone to the face – also

altering the background color somewhat.

Next the cutout of the body is fastened to a clear acetate sheet and overlaid. Lettering is applied last and overlaid on the other elements.

The same techniques can be utilized for adding color to black-and white photos or art work to be used in making color slides for commercials.

With regard to the type used on overlays, we caution you not to use too much color on small type. Due to the superimposition of three color images (background color, skin-tone coloring, lettering color), lettering should be bolder and larger than for black-and-white.

We might compare the situation to color-registration in print. You are aware that in print there must be perfect registration of colors or else there will be a smear effect, or a fuzzy picture with illegible detail.

For the same reasons of system resolution, it is well to avoid too much small detail in color work. For slides bold type is best when it is to be inserted over a color picture. Frail or thick-thin letters will not come through well.

Supering should be avoided when working in color because of double-exposure color loss. When supering, one image is actually laid over the top of the other, and therefore reduces the effectiveness of the color. If lettering over a picture is desired, it is advisable to use the insert or overlay process mentioned before.

Color area requirements

When working in black-and-white we allow 20 per cent beyond the picture as bleed, whereas in color there is a 30 per cent requirement. This is necessary for the television system because of the predominance of round-tube receivers.

Live color

Finally, the requirements for live-production color television.

Actually this is very much like black and white, except the time required for set-up and checking sets, cameras and skin tones is longer. Then of course there are the matters of makeup, sets and lighting that require more attention.

Basically, street makeup for women is satisfactory, with slight changes due to highlights that have to be softened with powder, or because someone is exceedingly pale or heavily tanned.

As for men, generally very little makeup is needed – just enough to soften harshness, or cover a beard or blemishes and compensate for paleness or excessive tan.

There are two points that are important to remember regarding makeup. The television camera records even the most minute facial detail, and there are a great many closeups used in TV.

Any falseness will be evident, and, in the case of commercial announcers, will destroy the credibility of the product being advertised.

• English • French

• Italian • Polish • German

• Ukrainian • Greek • Portuguese

• Hungarian • Arabic • Lithuanian

• Spanish • Dutch • Hebrew • Yiddish

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The grain business has never been healthier. Bigger crops and bigger exports add up to a boom, and Saskatoon benefits greatly.

But even wheat can't match the pace of Potash development. By the mid-seventies, there will be more rail carloads of potash pulling out of Saskatchewan than any other commodity, including even grain.

And Saskatoon, the Potash Capital of the World, will get the most benefit. . . new secondary industries supplying the rich primary industry. . . 50% population increase expected in 5 years. . . full employment. . . plenty of new capital. . . the fastest-growing market in Canada.

Get your advertising message in. . . on CFQC, the most popular radio station in Saskatoon and for thousands of miles around Now and Always.

CFQC
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Why did Baby's Own Cough Syrup find CBC afternoon programming a good advertising remedy?

Why did Simoniz take a shine to CBC afternoon TV?

Why did CBC's afternoon programming turn out to be uncannily right for Libby's Corn?

Why did Ovaltine find CBC afternoon TV an invigorating programming mixture?

(Ask P&G—they're still cleaning up.)

These great afternoon shows are now available on CBC afternoon TV.

At 12:30, Search for Tomorrow. It finds its way into countless homes all over the country. Then at 12:45, The Guiding Light continues to beam into living rooms bringing entertainment and your sales messages.

From 1:30 until 2:00, ladies loyally watch As the World Turns. Followed by Password and To Tell The Truth. (And, to tell the truth, we

often wonder how any housework gets done during CBC's afternoon shows).

Anyway, at 3:30, everyone takes 30 to watch Take 30. Which takes us up to 4 o'clock and the popular Bonnie Prudden show. (Nobody will want to miss that.) In fact, all CBC's afternoon shows are proven best-sellers. And most of them hold records.

You can buy spots in, or adjacent

to, any or all of the shows that are still available.

There are still some strategically placed spots open, and you don't have to be a corporate giant to afford them.

Why not give your CBC National Sales Representative an opportunity to give you all the facts? Call him this afternoon.

