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SEPTEMBER 2007

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Dialogue:
Peter Mansbridge

Blazing a trail
in specialty HD

I remember CHUM
by J. Robert Wood

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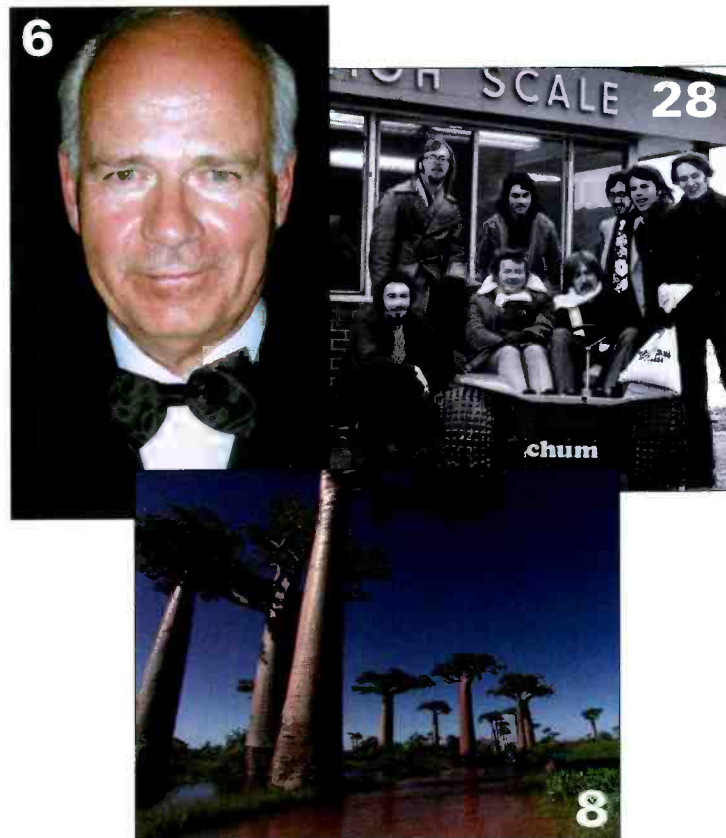
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PUBLISHER'S NOTE



CBC-TV's **Peter Mansbridge**, anchor of *The National*, brings a wake-up call to fellow broadcast journalists. It's his position that those in the news dissemination craft may soon have to answer for not putting stories in proper context and doing it in a way that all Canadians can understand the great issues of our time. Read Peter Mansbridge's remarks on Page 6.



J. Robert Wood, on the occasion of *1050 CHUM's* 50th anniversary, looks back on the halcyon days of the famous Toronto Rocker, and on the personalities that made the magic happen. His article begins on Page 28.



In our June issue, *Broadcast Dialogue* introduced you to the 11 finalists in the Canadian Media Idol competition. On July 18, C100 Halifax's **Peter Harrison** took home the big prize for his rendition of the Commodores classic, *Easy*.

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(It was) Many years ago, in 1928 or '30, when this 85-year old scribbler would be pee-excited at the sight of the man bringing a fresh battery for our radio into the house on Seaforth Avenue in Toronto. And there I crayoned the first *Broadcast Dialogue*. In colour. Pre-FM and HD however.

I think you and your staff have learned to do it much better.

I've just spent three nights poring over ALL THOSE call letters, admiring so many logos, indeed recalling the wonderful experiences of Northland Calling (early 40s?) when a few of us on Jarvis Street (CBC Toronto) would gather off-hours to broadcast to "Jake LaPierre who is believed to be gold-panning somewhere 10 miles east of Fort Churchill that his dear wife Goldiebear had just given birth to a three-pound girl named Cutie who was hoping he'd be home for Christmas", etc.

For years I've been worrying about Jake's strength of back, lugging a 40-pound lead-acid storage battery along with his other tools and necessities over hill and dale just so he might possibly tune in a two-tube (#26 and #27) vacuum-tube receiver on the off-chance he might hear any early news about his dear family first.

Your July/August/07 edition with the AMAZING directory has an honoured place at my bedside each night where I read wonderful starts for radio station yarns in NOWHERE and piece together pictorial, enchanting sagas about the young woman or man alone at a speech input panel with disc player and microphone somewhere/nowhere announcing titles and spinning disks at 3:00 in the morning and wondering if indeed anybody is listening and appreciating his/her superb broadcasting talent.

Mr. Christensen and company, may I salute the courageous staff who somehow pulled this amazing document together. Thank you. I'll bet YOUR version took you and yours more than one slate to compile though.

Use a computer?

Wesley Cox

(Retired) CBC, CKOC, NBC, CBS, Dumont, ABC, Writers Guild of America, Inc., Republic, MGM, 20th, Los Angeles—and other/sites/sights,

not to forget Lenin's tomb entry in Red Square.

Victoria

PS: Does anybody know if Joe Adamov is still alive and working at Radio Moscow? He wrote funny! Funneeeey!

In the June *Broadcast Dialogue* feature article, *CBC calls for Contract with Canadians*, **Scott Lehane** writes: "Similarly, in the area of radio there are approximately eight million Canadians who do not get a local CBC radio service, primarily because the CBC's radio network was designed at a time before the great move to the west."

Where did this information come from?

I find it hard to believe that there are eight million Canucks without CBC radio, or was the key to that paragraph the word "local". If it was, please define.

Name withheld by request

(Writer's response)

Boy, of all the magazines I've ever worked for, *Broadcast Dialogue* gets the most reader feedback. It's good to know they're paying attention.

CBC President Robert Rabinovitch himself cited that number twice while I was interviewing him, and CBC has been throwing it around in various speeches and submissions.

For example, in his remarks before the Standing Committee on Canadian Heritage, (March 22), he said: "A few years back, this Committee urged us in its report, *Our Cultural Sovereignty*, to look at how we can better serve Canada's regions.

We submitted to the Government our first comprehensive plan in the Fall of 2004. Having had no take-up on that plan, we recently submitted to Government a more modest plan that focuses on bringing local radio programming to the eight million Canadians living in centres that do not have a local CBC service." (<http://www.cbc.radio-canada.ca/speeches/20070322.shtml>)

Interestingly, while I was digging around for the specific proposal that he was referring to, I came across this speech to the Empire Club of Toronto a year earlier, where he cited the number six million (I believe they've lost a couple affiliates in B.C.). Here, he gives his definition of "local" and yes, it is a little slippery: "Radio, as a fundamentally local service, must also adapt to shifts in population. For example, Hamilton—just 60 kilometres down the QEW—has a population of approximately 500,000. It receives no local CBC programming; only the Toronto signal—so does Kitchener/Waterloo, and what about Saskatoon? Our current broadcast footprint was conceived in the early 1970s. Today there are six million Canadians who do not receive appropriate local programming from CBC Radio One." (<http://www.cbc.radio-canada.ca/speeches/20060309.shtml>)

Of course, Hamilton and Kitchener-Waterloo are right in the shadow of Toronto, so they can receive CBC Radio, it's just not "local."

Scott Lehane

Broadcast Dialogue

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Putting the news in context

BY PETER MANSBRIDGE

(Following are remarks made by Peter Mansbridge to members of the Radio-Television News Directors Association of Canada's annual convention at Vancouver upon his being presented with the RTNDA President's Award, that body's highest honour.)

You've heard a lot of different things about our business today, and perhaps it's not an evening to be lecturing. But let me just touch on one thing because it's important to me and I want to talk about it for just two or three minutes tonight.

My concern, the concern I have about the way all of us are doing our jobs right now, is that I just wonder whether or not we are ensuring that we're putting stories in the proper context and doing it in a way so that all Canadians can understand the great issues of our time.

I could choose any number of examples. I'm going to choose Afghanistan simply because it's on our minds.

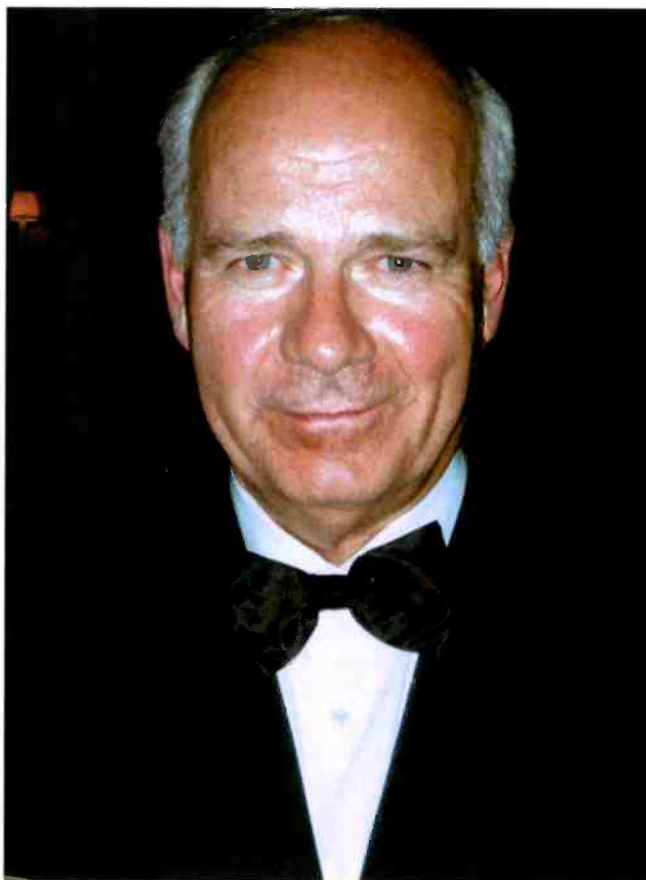
This is what bothers me: We have a situation where this country has a commitment in Afghanistan that is costing the country literally billions of dollars. It has sadly cost a lot of lives and a lot of injuries as well. We as journalists are spending an enormous amount of money there trying to cover this story and yet, at the end of the day, what have we got?

We've got surveys that tell us that most Canadians couldn't point to Afghanistan on a map. We've got indications that most Canadians don't have a clear understanding of why we're there. We have evidence that suggests that most Canadians don't understand what the plan is, what we're trying to achieve, or who the enemy is.

Now, how could we get to that position? This is after five years. Why would we be looking at data like that?

Well, you could say governments haven't explained it well enough. And there are two governments now, the current and the former that made the decision that we should be in the south.

Is it the people that just don't want to know or don't care? Perhaps.



We're looking at a country where in the last election only 64% or 65% voted. That's not good—a third of the country doesn't care enough to vote?

Maybe that's the problem: Canadians just don't care.

Or is it that we're not, as journalists, doing a good enough job in telling the story on all its levels? Are we explaining this issue to Canadians in a way that makes them want to understand?

To me, there is something missing on all those levels but it does, in fact, include us. We've got to try harder. I'm not suggesting anything about the mission itself. I'm suggesting that we're not telling the story in such a way that Canadians—who are committing billions of dollars, the lives of young Canadians—to something they don't understand.

The Prime Minister made news by saying that unless there is agreement in Parliament that the end date will be February of 2009. What does that say to me? It says to me that the onus is even more now on us to ensure that the story is told, that if the decision is made it's got to be made on some facts, whatever that decision is.

We can't leave the situation in such a way that it suggests we're not doing our job. So we got to try harder because there will be a day of reckoning on our journalism on this. It probably won't be next week or next month or maybe not even next year, but it will come at some point. We can be sure that there are academics and former journalists who are studying what we are doing—content analysis of our programs—to see how we are covering the story. And they will place judgment upon us at some point about how we've done it.

So, I know we all periodically review what we are doing and how we're doing it. I just think that this is one of those times that we have to seriously look at how we ... are covering this story and others which continue to be the great issues of our time.

(Peter Mansbridge is Chief Correspondent for CBC Television and is based in Toronto. He can be reached by e-mail at peter_mansbridge@cbc.ca.)

One of the most popular sessions at the annual PROMAX gathering of marketing and promo professionals each year is the *State of Our Art*—a showcase of the best promos, commercials and graphic treatments from broadcasters around the world.

As a creative director or promo producer, should you aspire to have your spots profiled as reflecting the state of the art of promos? You bet. Not just for ego's sake—although there's nothing the matter with a little ego-stroking once in a while. Understanding what sets these spots apart is a clue to better promos for your station. Success leaves clues.

"The first thing we try to consider (for *State of Our Art*) is does (the spot) have that magical quality where everything just worked perfectly," explains Ron Scalera, executive vice-president and creative director, CBS Television Network, who along with Jay Curtis, creative lifeguard at CBS (one of the most unique titles in broadcast in my opinion), is charged with corraling the best of the best.

"For everything to work perfectly—from music, design, casting, copywriting, directing to special effects—it has to start with a great idea," says Scalera. "Don't get caught up on budget. Some cost hundreds, others millions. But a great spot is a great spot not because of how much was spent on it, but what's the idea at work and what (was) done in the body of the spot to get that idea across."

And what those best-of-the-best spots do in the body of the spot is somehow touch on one or more of the emotions. Making the viewer feel something is really the not-so-secret ingredient that sets great spots apart from the ordinary.

"It's not what you tell (the audience) that's most important, it's what they think it is," says Curtis. "If they think (from

Making

"The State of Our Art"

BY JOHN McGRATH



watching a promo) it looks like a really good episode, then it is."

That's because in broadcasting, it's not so much who we say we are, but what people think we are that defines our image.

"Once you feel something, that is what the brand is," adds Scalera. "It's what the consumer feels, not what the advertiser says it is. Whether you use humour, shock value, heartfelt emotion, you're trying to elicit a response and that response becomes your brand. The world of branding is not a one-way street. Once you get (that emotional connection), you try not to step off that road. There are variations, but you have to try to get people to feel a certain way."

One of the biggest pitfalls that Scalera and Curtis see most often is promos that talk at people instead of with them.

"Sometimes (in a movie theatre) I will say: 'I guess I don't need to see that movie, they just showed me the whole thing,'" says Curtis. "In a promo, don't tell the story. That's not your job. Give people a reason to watch. If telling the story helps that, then do it. But don't give them the whole thing. The conflicts should be apparent. You want to get that feeling of 'that looks good.'"

"We always have to remind ourselves that we have an ongoing dialogue with the viewer," adds Scalera, who encourages his producers to take a critical look at their promos and give them what he calls the "feeling test".

"You ask (producers) to try to sit back and say to themselves, if you've never seen this show, what would this spot tell you? How would you feel about the show?"

Having others review your work and offer constructive feedback can also help push a promo from the realm of good to state-of-our-art great.

When acting as editor, Scalera recommends pointing out in a positive way that while "there's not anything 'wrong' with the cut, the reason why I think we can do better is that it doesn't make me feel this show is good. It's almost like you're telling me it's good. You're directing me to follow a storyline. You're being too specific. I want to get there by myself."

It is the fine line of storytelling, and it's also the fine line of a good promo and one that reflects the "state of our art".

John McGrath is a voice-over actor, specializing in promos, imaging, commercials and animation. He may be reached by phone at 416-876-3945 or by email at info@johnsvoice.com.

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Blazing



BY SCOTT LEHANE

The CRTC's recently released new regulatory framework for over-the-air television, set August 31, 2011 as the analogue shut-off date, two-and-a-half years behind the U.S. date of February 17, 2009.

a trail in specialty HD



In the process, the Commission rejected proposals from broadcasters such as the CBC and CanWest to abandon over-the-air transmission in smaller markets altogether, instead relying on cable and satellite

Broadcast Distribution Undertakings (BDUs) to deliver digital/HD signals.

Some broadcasters even suggested the elimination of all over-the-air transmission facilities—relying entirely on BDUs to distribute digital/HD programming services in all markets. They argued that “it is no longer economical to build transmitters, given the declining number of viewers who receive television signals off-air rather than through the facilities of BDUs.”

In essence, the proposal would have made every broadcaster a specialty channel, but broadcasters wanted to maintain their priority carriage and simultaneous substitution rights.

In its decision the Commission noted that, "both DTH operators, Star Choice Television Network Incorporated (Star Choice) and Bell ExpressVu, stated that the distribution of OTA (over-the-air) television HD signals will be severely limited by the lack of satellite capacity and the associated costs of distributing those signals. . . . Because of the cost and capacity limitations facing these re-distribution technologies, it may not be possible to ensure the delivery of all existing services to their entire markets in high definition."

This leaves broadcasters with a dilemma—what to do in rural and remote areas where cable and satellite penetration rates are high, when the transmitter is the most expensive piece of gear that a broadcaster owns. Will the BDUs even be ready when broadcasters start the conversion to HD?

"There's certainly no business case in not serving remote areas. And if you choose not to serve them, you shouldn't be surprised if the viewers and subscribers get their programming from other sources.

The real question is: what's the business case for sitting on our hands and taking Canadian audiences for granted?" said Ken Murphy, CEO of High Fidelity HDTV. "We think in 2007 every producer and every broadcaster ought to be fully embracing HD, because that's what Canadian consumers deserve and demand."

Specialty Channels Move Fast

Unencumbered by the costs associated with a transmitter, specialty channels have been blazing a trail in HD, staking out new niche markets and building their subscriber bases in advance of any real over-the-air digital roll out.

Toronto-based High Fidelity HDTV has staked its business entirely on the HD specialty channel niche.

The company has four HD specialty channels on the air—Oasis HD, Treasure HD, Rush HD and Equator HD—and earlier this year it was awarded an additional eight licences for Horror HD, Clash HD, Aqua HD, Crafts & Hobbies HD, Seniors Life HD, Eureka! HD, Centre Stage HD and Women's Sports HD. The company has two more channel licence applications working their way through the regulatory process.

But is there enough capacity on the dial for everyone to make the switch to HD?

"At this snapshot in time, no. There will never be *enough* capacity," said Murphy. "I think we require some vision and leadership here. For example, can the broadcasters really sit back and wait for the cable and satellite guys to build out the capacity when the broadcasters themselves haven't stepped up to the plate with a compelling offering for the viewers?"

For High Fidelity, HDTV may be a small niche but it's growing fast.

"Our strategy is to focus on the sector of the TV industry with the highest growth curve ahead of it," he said. "There's no question that it's a small market today, but it's growing at a breathtaking rate, so we're not at all concerned about the size of the market because of the trend lines that we see."

In fact, it's difficult to even track the size of the market. In the U.S., the Consumer Electronics Association has been tracking DTV and HDTV set sales since the late 1990s. But in Canada there is no authoritative source on the exact number of sets out there.

It's even more difficult to tell exactly

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how many of them are actually being used to watch HD programming. According to some estimates, only about a quarter of those who buy an HD set actually get the set-top box and subscribe to an HD programming service.

"We track it from whatever sources we can find and our best estimate is there are between 3-3.5 million HD-ready monitors in Canadian homes, and we think that there are probably in the range of about 700,000-750,000 households who have actually enabled the sets with the HD set-top box," said Murphy. "We expect that number to be somewhere around a million HD-active households by the end of the year."

In fact, according to Murphy, "We have evidence that around 15% of people who buy an HD set think they're watching HD by virtue of buying the set. There's no doubt that there's a lot of consumer confusion and we all have to do a better job as an industry—as broadcasters, producers, and at the retail level—educating consumers."

He reported that once viewers are exposed to true HD (rather than analogue TV on an HD set), "there's an 'Ah-Ha!' moment where they suddenly get it. And when that happens there seems to be no going back. People actually change their cruising habits through the Electronic Program Guide to start their cruising in the HD space, whereas, historically, they may have started with five or six of their favourite channels."

The company aims to be the first to market, carving out new niches for itself in the HD space before the playing field gets crowded.

"Technically, the regulatory regime is technologically neutral, so in our case the Category 2 licence that we operate under is the same as if we were an SD channel. We have simply decided that we're proud to be 100% HD. So we're the ones who have made it an 'HD license'," he explained.

Growth Still Slow

But with HD channels taking from four to six times more bandwidth than SD channels, finding space on the dial has been difficult. High Fidelity HDTV's first four services are carried on ExpressVu, Access Communications in Regina, and Hamilton's The Source Cable Company, as well as SaskTel's IPTV distribution system, SaskTel Max.

Earlier this year, Telesat Canada announced plans to build and launch Nimiq



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Ken Murphy, CEO,
High Fidelity HDTV

5—a high-powered DTH satellite with 32 Ku-band transponders. Bell ExpressVu will have exclusive use of the satellite when it launches in 2009 to expand its range of high-definition and specialty television services.

Access Regina has been at the fore-

front of cable HD offerings since 2002. The Source Cable recently invested heavily to provide a full 860 MHz of bandwidth throughout its system.

SaskTel has invested over \$139 million to deploy its Max Entertainment Services—a multimedia broadband service built



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on ADSL2+, which offers high-speed Internet access, a full line-up of television channels, High Definition TV (HDTV), local radio and music channels, and access to video-on-demand movies. The company now offers 27 HDIV channels and 150 regular channels.

But still, Hamilton, Regina and Saskatchewan are relatively small markets. As a private company, Murphy wouldn't release subscriber numbers, except to point out that the company's owners—John Panikkar, David Patterson and himself—each have 25 years of experience in the business and were part of the executive teams that launched the likes of TSN, The Discovery Channel and Animal Planet, "so we understand the time frames associated with growing new brands and new programming services especially in the digital space, so we're on target—or slightly ahead of target."

The company, which recently announced a \$4 million dollar investment by C.A. Bancorp, has been relying heavily on subscriber revenues, with little or no on-air advertising. South of the border, ad agencies have been notoriously slow to adopt HD, often opting to run SD ads in HD programs.

"We have not aggressively gone out to



High Fidelity HDTV co-owners John Panikkar and David Patterson

bring sponsors to the party—not yet. That's on the agenda for later this year and in '08," said Murphy. "Every month, more and more people are adopting HD and we have no doubt that the agencies and the clients in the ad community will follow."

The company is paying close attention to the baby-boomer generation as an under-served market.

"We looked long and hard at the demographic trends and, yes, there's a shortage of HD programming. But, I think

far more profoundly we concluded there was a general trend away from thoughtful programming. We also saw that there was a real trend across the board to chase younger and younger audiences," Murphy explained. "But we disagree with that approach. There are lots of people like us who want smart, refreshing, beautiful programming and we're stepping up to that plate and doing something about it. Our business model is 100% focussed on thoughtful, engaging programming that assumes the audience has a brain and isn't afraid to use it."

"It's not about the technology; it's about how much more powerful the program, the movie, the documentary is in HD. It's about the quality of the storytelling," he added.

Production

High Fidelity HDTV has formed wide-ranging partnerships with other innovative HDTV producers and broadcasters around the world, including Rainbow Media, the largest HD content provider and HD broadcaster in the U.S. Rainbow Media runs VOOM HD—a suite of 15 HD channels carried on U.S. satellite services.

High Fidelity's close relationship with Rainbow includes a program supply agreement.

"Our secret sauce is that those program supply agreements are two way, so the original Canadian programs that we produce, we export to the U.S.—typically to Rainbow, but not exclusively—and we co-produce with broadcasters and producers around the world," explained Murphy.

"We see the market as global, not just a domestic Canadian market," he said. "The programs that we produce are produced with the world market in mind. We

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export everything that we produce to the U.S. and other foreign territories, because the demand for HD-quality programming and good-quality stories is not limited to Canada. That's a fundamental part of our business model."

The company has built an HD production studio at its facilities in Toronto, and in its first year of operation has produced over 100 hours of original Canadian HD content. Plus the company works with independent Canadian producers and signs co-production deals, wherever possible, to generate HD content.

"That's the real fun part of this," said Murphy. "As a 'digi-net', historically channel operators have gone into the vaults and dusted off old programs and repurposed them. Well, there's no such vault in the HD space, so all of our programming is original to the market."

He called the company's production arm "a real juggernaut that is building up ahead of steam."

For shooting, the company has been predominantly relying on Sony F900s—Sony's original CineAlta Camera, which was used on Star Wars—Episode II.

"There're also some very exciting disk and memory stick cameras emerging, which we're watching," said Murphy.

Echoing the sentiments of HD specialty channels like HBO and The Discovery Channel, Murphy is reluctant to accept programming shot on HDV—a popular high-end prosumer HD format). "I'll never say never, but if you're going to step up to the HD plate and promise to serve your audiences in HD, you've got to do that right."

Hi Fidelity's post-production facilities are built around Avid systems.

"We have a full multi-seat HD Avid facility and our producers can work on their HD projects right on their workstations at their desktops. It's all fully networked. We have Avid Adrenalines, Media Composers and Avid Express Pros.

"This is a wonderful moment in time in that the HD technology that's out there—whether we're talking cameras, graphics or post-production facilities—are all PC- or Mac-based, so they're affordable," he said.

Devoting most of its energies and capital to program production, the company has chosen to outsource many of its back-room operations including Master Control, which is handled by Vu! Productions, a division of ExpressVu.

"We have a different business model and, more importantly, we have a different business philosophy," said Murphy. "We're focussed on the audience and we built our business plan from the living room out."

"We are also proud Canadians, but we're sick of the culture of entitlement and protectionism that we've seen emerge over the past few decades," said Murphy. "We decided there is room in Canadian broadcasting for some customer-focussed entrepreneurs, who aren't afraid to take a risk and who aren't afraid to earn their way without relying on fancy regulations."

"We should all remind ourselves as an industry that Canadian audiences are a very demanding and sophisticated lot, and if they don't get proper service from the entrenched incumbents they'll get it somewhere else," he said. "That's why we're so bold in moving forward, because we think it's a tried and true formula—put out attractive high-quality programs that are valued by Canadians and they will respond."

Freelance writer Scott Lehane may be reached at scottlehane@earthlink.net.

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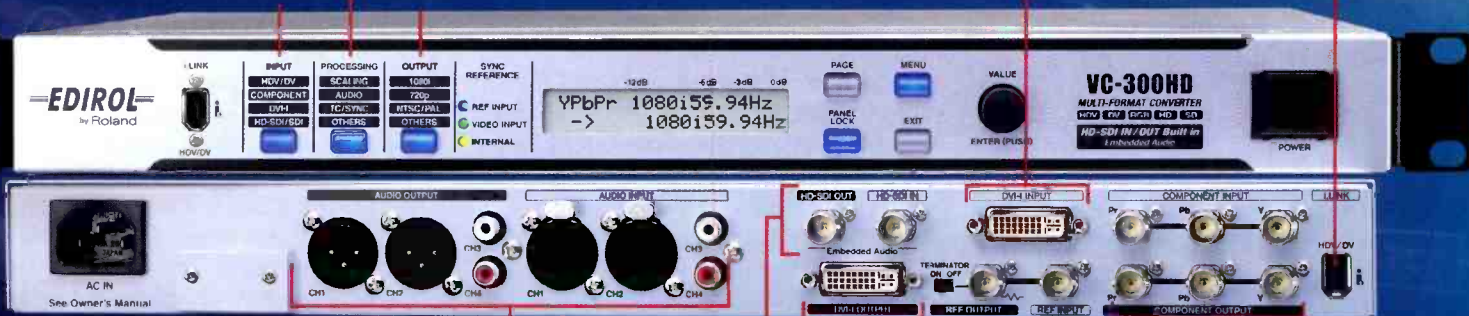
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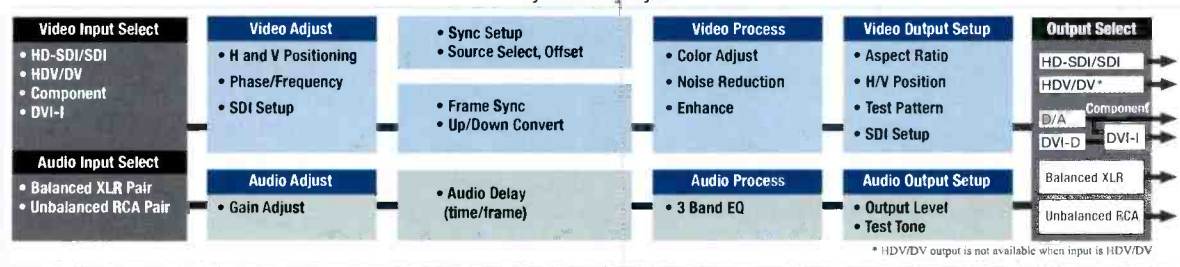
Input/Output Chart

	OUTPUT FORMAT						
	HDV(1080i)	HDV(720p)	DV	COMPONENT	DVI	HD-SDI	SD-SDI
INPUT FORMAT	HDV(1080i)	—	—	—	○	○	○
	HDV(720p)	—	—	—	○	○	○
DV	—	—	—	—	○	○	○
COMPONENT	—	—	—	—	○	○	○
DVI	—	—	—	—	—	○	○
HD-SDI	○	○	○	○	○	—	—
SD-SDI	○	○	○	○	○	○	—

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Signal Processing Diagram



* HDV/DV output is not available when input is HDV/DV

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Arts 'n' crafts



Trevor Shand is promo producer at KROQ-FM Los Angeles. He may be reached by e-mail at trevor@kroq.com.

The boy scouts came to the studio today and I recorded them saying the station call letters. I showed them how I make the sound into pictures.

"You can colour the pictures, too," I said, while adding some effects to the piece. Then I made them sound like little monsters. They were laughing like crazy. They left after that to play video games.

After the scouts took off, I looked at the pictures of sound on my computer screen and filed them away to use in promos and imaging down the line.

We paint soundscapes. How many times have you looked at a finished promo on your editing window and said, "that looks like Europe kinda" or, "that

looks like Aunt Marsha"? I've never done that, but that doesn't mean that it's not art.

When you find yourself in a creative rut, try changing your paintbrush. If you are lucky enough to have multiple editing suites installed on your computer, switch to another canvas and see what it brings you. Turn off the ProTools and frig around on Adobe Audition, or SAW or whatever you've got. Even though all these editors carry out the same function, the approach is slightly different and can spark new ideas.

Work on three platforms at once, and bounce between 'em. Fire up the external processors and scream onto a DAT a couple of times. Throw that into a jingle you are struggling with. Treat your studio like a STUDIO and use whatever is lying around to help you create.

It's like arts and crafts in elementary school, or boy scouts. If only we could get a darn merit badge.

Much like we can use everything in our studio environment to produce our way into new ideas, we can throw our respective stations into new directions as well, with the approval of your program director, of course.

Take inspiration from the change of seasons, such as summer. Give yourself

the project of making a dozen summer-themed jingles. Use the sounds of summer as your work parts. Instead of the jarring zappers and whizzle-doozits, you can use water-splashes, skateboards, and chirpy little birds! Drop in clips from an old movie like *Summer Rental*, or go retro-60s with some commercials from YouTube or whatever you can find online.

Screwing with drops is my favourite thing right now, which probably means it will be my program director's LEAST favourite thing in a few days. Always prepare for that, too. Reach for the obvious when you are stuck.

When the boy scouts come by the studio, or your grandparents, USE 'EM to colour your work. Unless you would rather go out on the street with a mini-disc player, which I personally cannot stand. Not that I don't think that "people on the street" stuff isn't valuable, I just get really shy and I always feel weird about sticking a microphone in front of someone's face. There are people who LOVE to do that kind of thing, so use 'em!

For major station concert promotions or station ID jingles, random people saying or shouting things always sounds huge. Why not build a whole category of jingles made up of strictly people-on-the-street style audio?

My fave thing to do is get artists and bands to read the crazy scripts I come up with. Depending on the size of the market, this may take some planning ahead when you have them at your disposal.

For example, if you have the band Incubus in at your station for an interview but no promotion or anything is being planned yet, make sure you don't let them leave without having them stop by your studio quickly on the way out to say "Hey this is blah blah from Incubus. You wanna see us live? The only way to get tickets is by listening to BJ and Crazy-pants in the morning on CSUX".

You know what I mean. You don't have to make them say exactly that, but I am sure that would actually be funny.

Well, after all that, I must say I am definitely in the mood to make some cool-sounding stuff. Either that or quitting. Just kidding.

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Value-added versus value-included

BY WAYNE ENS



You've probably seen a commercial that goes something like this:

"The amazing Acme Slice-All Knife! It cuts through steel, slices bread without making a crumb. After cutting through concrete, watch how easily we slice this tomato! Now you can order this amazing Slice-All Knife for just forty-nine ninety-five. That's right, only forty-nine dollars and ninety-five cents... but wait, order it right now and we'll also send you this amazing set of eight steak knives...and that's not all. The first one hundred callers will also receive the amazing Blend-All blender! Still not convinced? Pick up the phone and we'll also give you your choice of central air for your home or a trip to the Caribbean!"

Do you really believe that Slice-All Knife is worth \$49.95 when the announcer keeps adding bonuses? Media sales people often devalue their product in a similar fashion with bonuses or "value added".

The signal they send to clients is, "I don't believe our rate card delivers value, so here's what I'm going to do..."

In most cases, what we call value-added is not really value "added" at all, but in the customer's mind it is value-included.

My encounter with two Ontario Ford dealers illustrates this point perfectly. The dealers I consulted in two different markets wanted to improve their CSI (Customer Satisfaction Index) as reported by Ford every month.

I suggested the way to do that was to make the customer experience greater than the customer expectation by adding value.

I recommended both dealers should wash their customers' cars every time they came in for service. I emphasized they were NOT to advertise or promote the value-added car wash or they would run the risk of the wash becoming value-included.

The first dealer followed my recommendation to the letter. The second one, being a promoter by nature, didn't advertise the free car washes but couldn't resist the urge to put a counter card in the service department proclaiming the "free car wash with every service".

You probably know the rest of the story. The first dealer actually got thank-you letters for the surprise car washes. He could miss one whole side of the car and the customer still experienced more than they expected, and they were delighted.

The promoter, however, got nothing but complaints. "You call that a car wash?" complained one customer. "You missed a spot on the bumper" complained another.

The value perception is the difference between the customer's expectation and experience you deliver.

There are some additional problems associated with confusing value-added with value-included:

- Pre-sale value-included offerings can create the perception with both the buyer and the seller that your rate card does not deliver good value on its own.
- When value-added is really value-included, the buyer (and sometimes the seller) will expect it every time.
- Often, the perception is that if you get something for nothing, that's exactly what it is worth.
- You do not have the inventory, energy or resources to offer extras or value-included in every sale. Therefore, integrity becomes an issue. How do you decide which clients get the perks and which ones do not?
- In most cases you do not get credit for value-included. The buyer takes the credit and chalks the value-included up to their superior negotiating skills, not your over-delivery.

Of course, there are situations where it makes perfect sense to negotiate some value-included. But a good deal must benefit BOTH parties. When you offer value-included, here are four things you might want to consider:

1. Place and publish an actual value on what you are including, even if you do not charge for it.
2. Get a token from the client to acknowledge the value-included. Maybe it's promotional prizes, a long-term commitment, or a slightly higher rate on the paid portion of your deal. Never make it totally free.
3. Have a universal and clearly understood internal company policy, describing what circumstances do and do not warrant value-included.
4. Think creatively rather than giving away saleable inventory as value-added. Value-added can be everything from sampling the client's products at your remote broadcasts, to product placement in your regular programming, to developing the big customer-focussed idea.

One final thought: If you want to strengthen your relationship and delight your key accounts, try offering real value-added AFTER the deal is signed.

Wayne Ens is a Canadian management and sales consultant and a principal with Noll & Associates of Sausalito, California. He may be reached at wayne@wensmedia.com.

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music@lake88.ca
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Owners: Brian Perkin and Norm Wright

Launched: August 10, 2007 at 9:00 am

First song played: *Rise Again* by The Rankins

Lake 88 serves Lanark, Leeds & Grenville and Frontenac Counties—the 'Lake' name chosen to reflect the Rideau Lakes Region's 100 lakes within 50 miles of Perth.

CJOC-FM • 94.1 The Lounge • Adult Standards/Modern Nostalgia

(Clear Sky Radio Inc.)
220 Third Avenue S., Suite 400
Lethbridge AB T1J 0G9
P: 403-388-2910 • F: 866-841-7971
info@clearskyradio.com



www.loungeradio.ca

President: Paul Larsen

PD: Rick Volpatti

Launched: July 3, 2007 at 9:41 am

First song played: *Still the One* by Orleans

CJOC-FM 94.1 The Lounge was officially launched July 3 at 9:41 am. The Lounge on-air lineup includes Mark Campbell in morning drive. Rick Volpatti on middays and Andy Carlson doing afternoon drive. The Lounge features news on the hour from 6 am to 6 pm daily.

CJDL-FM • Country 107.3 • Country

(Tillsonburg Broadcasting Co. Ltd.)
77 Broadway St., Box 10
Tillsonburg ON N4G 4H3
P: 519-842-4281 • F: 519-842-4284
info@country1073.ca



President/GM/Sales Manager: John D. Lamers

Launched: August 1, 2007 at 5:00 am

First song played: *Adilida* by George Strait

A street dance in downtown Tillsonburg July 27 with Country performers Face2Face Christine and Felicia Richards led up to the launch of Country 107.3. On the actual launch date, morning host Craig Fox welcomed Country performer Carla Beck in studio and took congratulatory calls, among others from performer Terry Sumsion and MPP Ernie Hardeman. Programming will include interviews with Canadian newcomers and established Country stars.

CFIS-FM • 93.1 CFIS-FM • Oldies

(The Prince George Community Radio Society)
2880 15th Avenue, Suite 109
Prince George BC V2M 1T1
P: 250-563-2347



cfism@yahoo.ca

Station Manager: Reg Feyer

Launched: July 3, 2007 at 9:31 am

First song played: *Something To Talk About* by Bonnie Raitt

CFIS is a non-profit community radio station playing Oldies, with a focus on pre-80s Pop.

CJZZ-FM • Smooth Jazz (Corus Premium Television)

930 Portage Ave.
Winnipeg MB R3G 0P8
P: 204-786-2471



President & General Manager: Garth Buchko

Moved: August 1, 2007

With the completion of the sale of CJZZ-FM from CanWest MediaWorks Inc., the station moved to the CJOB/Power 97 address. While the branding will change soon, the format won't.

CFMK-FM • FM96 • Classic Rock/Classic Hits/Oldies (Corus Entertainment Inc.)

170 Queen St.
Kingston ON K7K 1B2
P: 613-544-2340 • F: 613-544-5508



www.fm96.ca

PD: Derrick Scott

Changed format: June 28, 2007 at 4:00 pm

First song played: *Rock & Roll* by Led Zeppelin

96.3 JOE-FM changed format and ID to become FM96—The Greatest Rock & Roll Of All Time on Thursday June 28 at 4:00pm. The station is a hybrid classic rock, classic hits station with a hint of oldies. In conjunction with the change, Corus Entertainment Kingston introduced the new station at a pre-Canada Day concert the following night featuring Kim Mitchell and April Wine.

CFXE-FM • The Fox • Classic Hits

(Corus Premium Television)
422-50th Street, 2nd Floor
Edson AB T7E 1T1
P: 780-723-4461 • F: 780-723-3765
General Manager: Dave Schuck



On July 10, CFXE flipped to FM. The format remains unchanged.

Mystery TV

(CanWest MediaWorks Inc.)
One Lombard Place, Suite 2100
Winnipeg MB R3B 0X3
P: 1-866-729-7140



Over the last year, programming has been focused on a mix of contemporary suspense and crime drama series, such as *Law & Order Special Victims Unit* and *Criminal Intent*, *House*, *NCIS* and *Numb3rs*, enjoying significant growth, especially with women. August 1 marked the completion of rebranding. Elements for MYSTERY TV's new look were created in conjunction with CanWest MediaWorks by Systematic Design, an Emmy Award-winning, Winnipeg-based firm. In addition, the digital network will be supported by a new website, www.mysterytv.ca with a full launch later this fall.

E!

With the agreement between CanWest MediaWorks Inc. and E! Networks to licence and manage the E! brand and content in Canada, the secondary market TV stations now branded CH will change to E! beginning September 7. As well, E! will cross multiple platforms; broadcast, online, mobile, video-on-demand and satellite radio. The Canadian E! schedule will continue to feature a mix of prime-time network programming. An element in the alliance, says CanWest, is a commitment to develop and co-produce Canadian content.

The first show was to be the 7:30 p.m. premiere edition of "E! News" with Ryan Seacrest.

Each of the CH stations to be branded E! will continue serving their audiences with local news and information programming, the news programming also relaunched and reverting to historical call letters (CHCH News (Hamilton), CHEK News (Victoria), CHBC News (Kelowna), CHCA News (Red Deer), CJNT Montreal and CFJC-TV Kamloops).



CHCH NEWS

CHEK NEWS

CHBC NEWS

CHCA NEWS

CJNT MONTREAL

CFJC-TV

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in Edmonton

BY PETER GILLESPIE



Greetings from your 2007 Western Association of Broadcast Engineers' (WABE) executive! We are all looking forward to putting on an outstanding convention for you at the Fantasyland Hotel in Edmonton this year. Mark your calendars for October 14, 15, and 16.

As new technology continues to drive our industry forward, the WABE convention provides an excellent opportunity for you to view the newest equipment, understand the latest industry trends and technology, and network with your peers. With the deadline to "go digital" approaching fast, you won't want to miss this exciting opportunity to educate yourself.

This is simply the best educational opportunity going! Both exhibitor and delegate registration forms can be found online at www.wabe.ca.

Here are some deadlines to keep in mind:

Delegate Early Registration Deadline is September 10.

Also, please note that our *hotel cut-off* is September 13. This means that you must have your room booked by September 13 to get the WABE rate. You can phone the hotel at 1-800-RESERVE to make your reservation. Be sure to tell them you are with WABE.



Do you have any great ideas for paper presentations? We always search for informative papers for TV, Radio, and IT. If you have any ideas regarding paper topics, please forward them to:

Television and IT—Andrew Selwood at andrew.selwood@corusent.com.

Radio—Doug Mattice at dmattice@newcap.ca.

We look forward to seeing all of you at the Fantasyland Hotel in Edmonton from October 14, 15, and 16.

WABE President Peter Gillespie is VP of Engineering and Operations of Vancouver's channel m (CHNM-TV). He may be contacted by e-mail at pgillespie@channelm.ca.



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The Western Association of Broadcasters recognizes and honours this year's winners of the WAB Gold Medal Awards! The Gold Medal Awards are presented to WAB member stations for outstanding contributions to the Canadian broadcasting industry in the area of community service.

The Radio Gold Medal winner for 2007 is C95-Rawlco Radio Saskatoon for their Breast Cancer Radio Marathon.



The Television Gold Medal winner for 2007 is Citytv Calgary "Bras for the Cause" for breast cancer.



The WAB Friend of Broadcasting Award was presented for 2007 to Bruce and Deirdre Hamstead for their years of service with WAB.

The 2007 Western Association of Broadcasters Broadcaster of the Year is Harry Dekker, in memoriam.



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Our WAB 2008 Convention will be June 6 - 8, 2008 in Kananaskis, Alberta - Save the Date!



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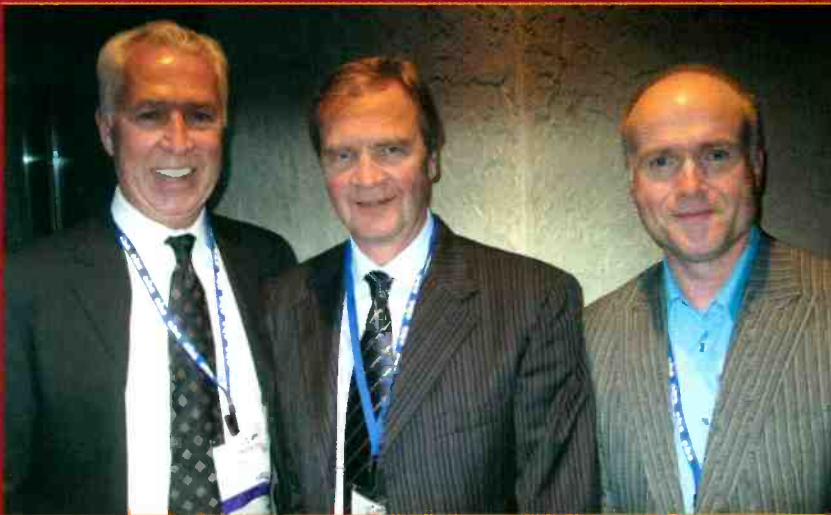
Barbara Crarr, CRTC Regina



Gord Rawlinson, Rawlco Calgary and Keith Black, Rawlco Regina



Allan Truman, CFDM Dauphin and Stephen Sicnko, Target Broadcast Sales, Toronto



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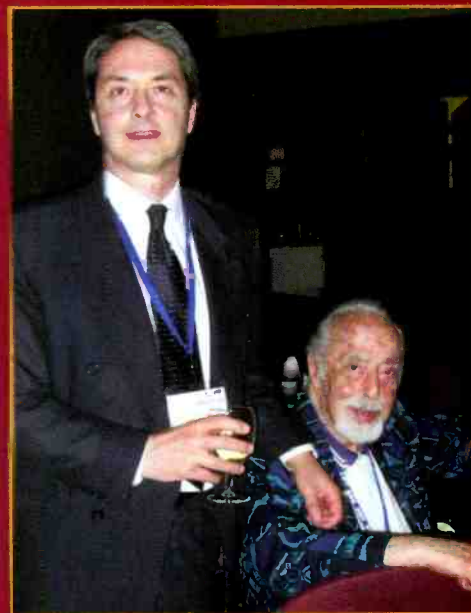


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Images from the We Broadcasters A



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Ron Williams, CRTC Edmonton and Lloyd Lewis, CTV Edmonton



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These and other photos from broadcast events may be found at www.broadcastialogue.com.

Enjoyment in the workplace



Rodger Harding, a former lawyer and diplomat, is a business leadership and corporate intelligence awareness consultant. He may be reached by phone at (416) 962-6700, by e-mail at rodger@hardingintelligence.com, or at his Web site www.HardingIntl.com.

A recent Globe & Mail survey of 8,250 readers indicated that only 26% of Canadians placed engagement or fulfilment as what mattered most about their jobs. An overwhelming 51% cited the pay cheque as the highest priority, with the balance of five per cent preferring title/status and six per cent benefits/perks.

While not a great aficionado of polls, the results struck me as being somewhat in agreement with my own deductions after consulting to several thousand people over the last decade. In our own industry I regularly encounter achievers who, in mid-career, find that they are unhappy despite their success. Trapped in lifestyle commitments and family obligations, focus is unequivocally on the next pay cheque. Many seem to regard workplace enjoyment as a youthful ideal that has no place in the real world. Clearly, there is no entitlement to enjoyment as a career priority. Would not such a person, over

time, erode their own ability to fully apply their excellence and competencies?

Logically, then, enjoyment/happiness is a vital ingredient in the career fulfilment recipe!

Listening to the successful and happy people I deal with, I have distilled what I believe to be the sequential criteria for career enjoyment/happiness:

- Knowledge and full investment of core-competencies (using oneself to the fullest)
- Conscious pursuit of enjoyment
- Like-minded validation (making sure the employer/team of choice is able to accommodate both skill-set and personality)
- Adequate compensation
- Evolution (the opportunity to grow

“ Are you prepared to be who you are/want to be, or will you insist on becoming who you are expected to be? ”

professionally/personally)

The old adage “Be careful what you ask for...” is directly relevant here. If the primary career objective is securing the biggest chunk of cash possible, then can any individual expect full competency investment, enjoyment and a like-minded environment to automatically follow?

Although the above criteria seem obvious, they come at a price. Well-paying organizations, of necessity, often have rigid expectations as to each individual role. Obedience and adherence to process are required to a greater degree than the more entrepreneurial/creative environments that have traditionally less-attractive compensation packages.

Deciding what price one is willing to pay for investing in the right environment requires a great deal of ongoing introspection and objective setting. Most happy professionals I know have, at some point, decided to de-prioritize the pay cheque in order to achieve greater levels of self-investment and enjoyment.

In today’s vortex of business networking, branding, business messages, professional resumes/cover-letters and interviews, I seldom come across an

individual who simply says: “I want to enjoy my work... and this is what it will take to make me happy!”

Encouraging people to explore this approach takes persuasion. Strange!

Equally interesting is the indignant reaction when organizations insist on a series of interviews to establish the right fit. Few would marry someone after the first date... why would they then sign up with a company about which they know so little? Perhaps if enjoyment was a firm objective, applicants might be keener on finding the right environment, as opposed to the right pay cheque?

Stressing the desire to be fully engaged and happy is one of the best ways of self marketing and establishing worth in the eyes of the prospective employer. Would

anyone want to work for an organization that found this odd or a tall order? We are not robots, nor are we slaves/prisoners. We are humans with unique personalities that need to be accommodated if we are to be productive and happy.

Our industry attracts a higher proportion than most of people who desire to invest both creativity/original thinking and business acumen. Many need to simultaneously execute, manage and create in order to fully enjoy their work.

Frustratingly this is not always possible in environments where content and strategy are dictated by financial people in remote boardrooms. People who find themselves in this situation will be faced with the task of balancing out professional integrity and career enjoyment against corporate process.

Needless to say, there is no right or wrong here. People are free to follow their own minds and, pay the price for choices made. Perhaps the keystone for enjoyment lies in the challenge I always put to students on the brink of professional careers: “Are you prepared to be who you are/want to be, or will you insist on becoming who you are expected to be?”

Business, boxing and ageless excellence

I was put in my place recently, and I have to say I'm absolutely delighted about it.

I've always fancied myself to be fairly active and fit, for my advancing age. No, I'm not part of the mid-life marathon crowd, but I like to think that an occasional game of ice hockey, commuting by bicycle and jogging if all else fails, should give me at least a few fitness brownie points among the over-50 set.

This small measure of smugness was shattered recently when I met a force of nature and my new personal hero, Margaret Sarrasin, founder of MJ's Fine Foods. It was getting to know her at a reception marking the opening of nominations for the Canadian Women's Entrepreneur Awards that made me realize how incredibly tame and conventional my outlook and expectations of life have been, how unadventurous!

I got chatting with Margaret as she explained her business to a young woman at the party. I was intrigued by the story about a business that started out as a home-based, part-time venture, making the difficult leap to a successful, fast-growing, full-blown enterprise that is now turning over more than five million dollars a year.

So, along with my co-conversationalist, Charmian Love (remember that name—she is just graduating with a Harvard MBA and is among the best and brightest of a new wave of young women leaders), we started asking questions.

How did you find the capital? How did you retain control of the company? How did you develop distribution of an organic specialty product with a startlingly short shelf life?

What I learned in that one, short conversation has inspired me and given me a whole new vision of what it means to be courageous and follow your passions.

We heard about Margaret's struggle to get capital, how she had to trade a significant interest in her company for capital

in the early days, and how she then had to fight hard to keep control over the company when her minority partners wanted to take a majority position. She later faced another difficult decision to trade off the high cost of subordinate debt financing as an alternative to cheaper capital that required giving up equity.

Despite having no business experience, she stayed true to her vision of the business in a number of instances. She flatly refused to add preservatives to extend the shelf life of her product when more than one major distributor suggested that it was hopeless to try to market a product that was so apparently ephemeral. I could see the gleam in her eye when she told us she turned them down flat. She looked positively mischievous as she described how they later came back to her and started ordering her product like mad, convinced by the brisk turnover rate that other retailers carrying her product had enjoyed.

Then came the clincher. How did we get onto the subject of age? I have no idea, but I had assumed that I was talking to a woman somewhere in her mid to late 50s and was already impressed that she had taken on the challenge of entrepreneurship relatively late in life. I was astonished when this elegant receptionist-turned-entrepreneur told us she was 67.

Realizing that she was a decade older than she looked, I couldn't help but ask about her fitness regime. Her answer was shocking and delightful as she casually mentioned that her new fitness passion was boxing. Yes, boxing.

I was truly humbled. One conversation with Margaret suddenly opened a whole different vista that belied my limited view that life after a certain age was likely to be a steady process of diminishing possibilities. Her example speaks to the power of role models who think outside the box, who don't take no for an answer and who follow their passions, no matter how daunting.

Towards the end of the conversation,



Stephanie MacKendrick is president of Canadian Women in Communications. She may be reached at mackend@cwcafc.com or (416) 363-1880, extension 302.

Margaret flexed a bicep for us. It was impressive by any standard and enough to make anyone think twice about going a few rounds with Margaret Sarrasin, whether in the boxing ring or as a specialty foods competitor. Strong, fearless and fun; that's the kind of woman I want to be when I grow up.

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1050 chum

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I remember CHUM

I arrived at CHUM on Valentine's Day 1968. I was hired by Alan Waters and Larry Solway to assist Larry with his responsibilities as VP Programming so that he could devote more time to his telephone talk show, *Speak Your Mind*.

I had had a lot of exposure to some incredible top 40 radio stations before coming to CHUM, including CKY Winnipeg, CHED and CJCA in Edmonton. CHUM could not hold a candle to any of them at that time.

In fact, CHLO St. Thomas—where I served as a rookie program director prior to coming to Toronto—would have given CHUM a run for its money thanks to a terrific signal, beautifully sung PAMS jingles, production by Bob Greene and the late Chuck Riley, and outstanding on-air personnel including Arlene Dee, Hal Weaver, Paul Ski and Chuck McCoy.



BY J. ROBERT WOOD

I had heard CHUM briefly in visits to Toronto prior to 1968. I always found the station to be very hokey sounding, with a poor technical sound, weak format execution and a number of jocks whose sound was not suited to Top 40.

So it came as no surprise when I arrived to discover that the internal operation of the station was in disarray. When the legendary Allan Slaight departed a few years earlier, Mr. Waters appointed a committee to oversee the operation of the station. It didn't work. Things didn't get much better under Larry Solway, who was simply too busy with his talk show and other responsibilities to devote the time and attention needed to produce great programming.



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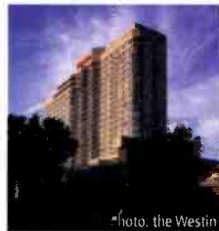
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Before we knew it, Foster Hewitt's CKFH had begun to make inroads. In order to blunt the impact it was having in the market, we hired Jack Armstrong—arguably the most electrifying and fastest talking DJ in America—to do evenings. From the first moment Jack went on the air, he was a BIG hit with listeners.

The "quick fix" worked. Jack single-handedly turned things around for us at a time when CHUM was vulnerable.

Mr. Waters initiated other key changes to further strengthen the station. He brought in Fred Sherratt from the Halifax operation as vice-president, and hired Ted Randal as program consultant, to help lead the re-building process.

Unfortunately, Jack's time at CHUM was short-lived. In a pre-emptive strike against CKFH, we decided to adopt many of the trappings of the Drake format. The free-wheeling, unstructured CHUM sound that varied wildly from jock to jock was replaced by a more disciplined, uniform approach with more emphasis on music. Though he could have executed the new format better than anybody, Jack had no interest in this style of radio and soon left.

Birth Of A New Era

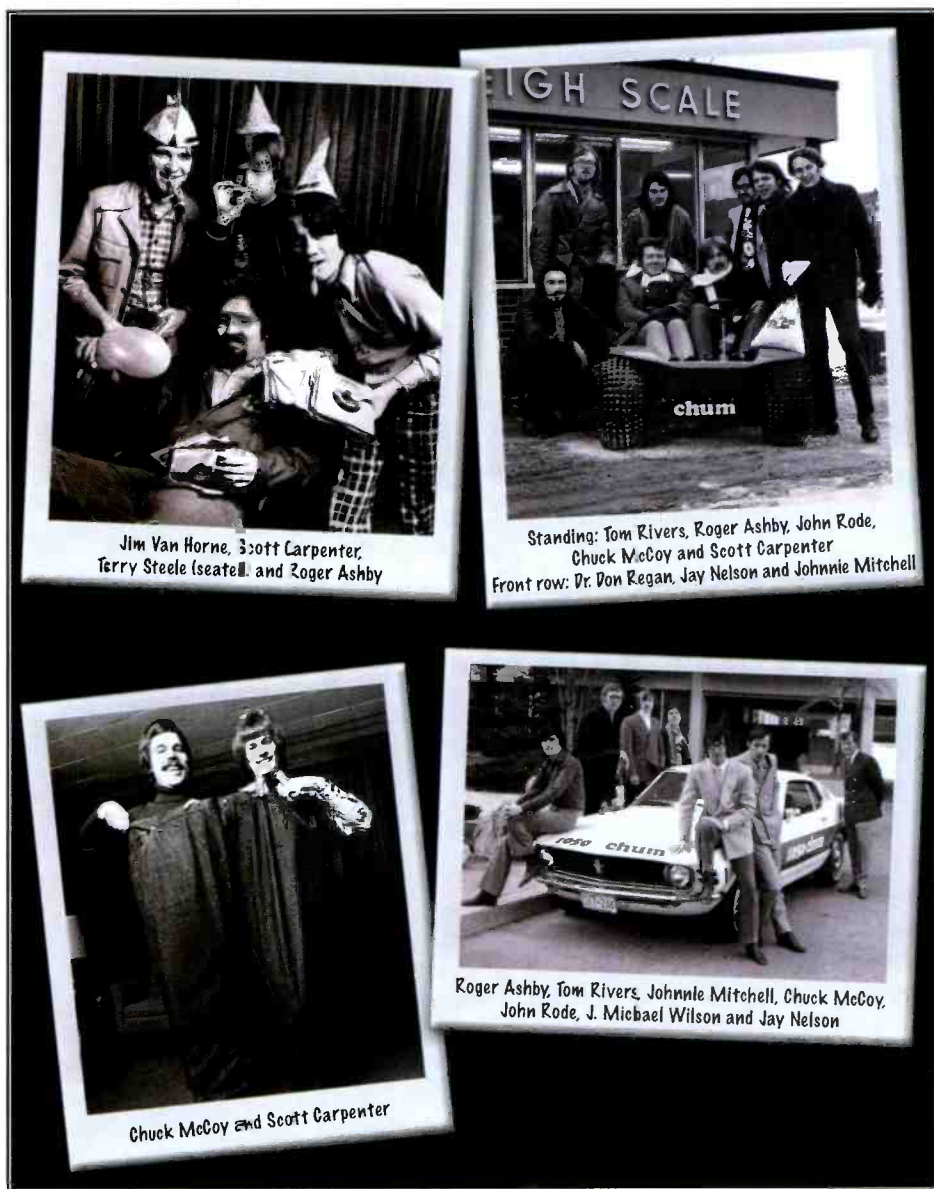
Enter Tom Rivers.

I had heard Tom Rivers on a monitor trip to Windsor/Detroit. He was doing evenings at WKNR. I knew from the moment I heard him that he would be the perfect replacement for Jack. He was young, hip, fast. And he sounded like a rebel, which is precisely what he was!

Rivers was a great discovery for us (like finding a number one draft pick that everyone else had overlooked). Tom took over the key 6-9 pm slot, and would quickly "own" Toronto in that time period.

Other great talents followed: Roger Ashby, J. Michael Wilson, Johnnie Mitchell, Hal Weaver, Scott Carpenter, Terry Steele, John Rode, Duke Roberts, Chuck McCoy, Mike Cooper, John Majhor, Dude Walker, Pat Riley, Daryl B, Jim Van Horne, Mike Holland, Bob Magee, Don Reagan, JD Roberts, Steve Elliot, Dave Charles and Russ McCloud. Only Jay Nelson, Bob Laine and Duff Roman remained from the old regime.

Jay Nelson did the morning show for many years, and was the franchise before we were able to build a team around him. Laine did mid-days before becoming Manager of CHUM-FM and later CFRW Winnipeg. He is one of the funniest



Jim Van Horne, Scott Carpenter, Terry Steele (seated), and Roger Ashby

Standing: Tom Rivers, Roger Ashby, John Rode, Chuck McCoy and Scott Carpenter
Front row: Dr. Don Reagan, Jay Nelson and Johnnie Mitchell

Chuck McCoy and Scott Carpenter

Roger Ashby, Tom Rivers, Johnnie Mitchell, Chuck McCoy, John Rode, J. Michael Wilson and Jay Nelson

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public speakers I've ever heard. Why he never pursued a career in mornings is still a mystery to me. Duff Roman would eventually become program director of CHUM-FM and later served as point person to the CRTC and the industry, but it wouldn't matter where he was assigned he could do it all.

Many of these great performers came to CHUM when they were still in their early 20s and relatively inexperienced. But, oh, how they could entertain. In those days, the announcers talked over the intros and extros of 12-15 songs per hour. Still,

they managed to make each of those intros and extros interesting and entertaining in some way, yet scream with excitement!

Recruiting Top Talent

We always tried to hire "morning men" for every shift. One of the jocks we discovered in Detroit sounded good on tape, but failed the interview when we brought him to Toronto to meet over lunch. He simply did not have the personality, sense of humour or presence that our guys had. So when he called

back a week later, we had to tell him we did not feel his sound was right for us. His name was Howard Stern.

Dick Smyth led the re-building process in news.

We hired Dick from CKLW in Windsor. He was a perfect fit for the job. He had an authoritative, Top 40 delivery, knew how to run a big league news department, and had the kind of intensity that we needed to build a great news operation. People joked about his practice of throwing typewriters across the room in a fit of anger, but I always took that as a mark of his passion for making the news great.

In sports, we were blessed with personalities who were every bit as colourful as the icon of the day, Howard Cosell. Our first hire in sports was Dave Wright, followed later by Brian Williams, Rick Hodge and Brian Henderson.

Argonaut Coach Leo Cahill and Leaf Coach Howie Meeker provided specialized coverage to augment regular reports.

Production Key Asset

One of CHUM's greatest assets was its production department. One of the bright lights in those years was Production Director Doug Thompson. Doug had that magic touch in production, could produce incredible numbers of commercials without allowing the quality to suffer, and was in production what they refer to in jazz as a true "Master".

Doug left to pursue opportunities in Los Angeles, but returned a few years later to play a vital role in the development of CHUM's many rockumentaries.

Doug was followed by Warren Cosford, who played an invaluable role in rebuilding the traffic/copy/production infrastructure of the station. He was also responsible for assembling a crack team of operators who provided near-flawless execution of CHUM's fast-paced, high-energy sound that was a hallmark of Top 40 in those days.

Warren hired guys with talent and character. They were instrumental not only in running a tight board, but in helping to inspire the jocks to give it their all every time they turned on the microphone. Colin Kennedy, Bob Humenick, Rick Hunter, John Tucker, Ken Porteous, Brad Jones, Zeke Zdebiak, Rick Hallson, Bob McMillan and many other great ops gave CHUM the execution of a winner.

We also engaged top freelance voice-over talent to narrate our music documentaries, contests and promotions and station IDs. Charlie Van Dyke (K11), Gary Gears (WLS) and Chuck Riley (who would

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go on to become the voice of ABC television) were among the great voice talents who contributed to the sound of CHUM.

CHUM was also blessed with some great writers. When Larry Solway and Garry Ferrier left, we were fortunate to be able to replace them with new, up-and-coming talents, including Bill McDonald (who would later move to Los Angeles to work with Chuck Blore), and Larry MacInnis, who had the talent, passion and tenacity to build himself into one of the pre-eminent writers in radio today.

CHUM was also a leader in adding women to the programming mix. Mary Ann Carpentier did traffic on the morning show with Jay Nelson and later co-hosted mornings with Tom Rivers. Jeannie Becker was hired as our community reporter. The great Marilyn Dennis had not yet arrived on the scene, but oh how we could have used her at different stages of our evolution.

The Power of CHUM

By the early seventies, most of the rebuilding process was well underway, if not complete (although we never were able to do much with that signal). At its peak, CHUM commanded an audience of nearly 1.5 million people.

We often referred to CHUM on the air as Canada's Number One Music Station. But its influence was greater than any slogan could convey, or that any of us could comprehend.

Such was the power of CHUM that record companies lined up to have their records played and listed on the CHUM chart. With a weekly distribution of 120,000 copies, the CHUM chart was a key factor in promoting record sales. Each time a new song was added to the chart, record companies received orders from record stores all over Canada totalling in excess of 50,000 copies of the record in the first week alone.

Artists such as Elton John, the Beach Boys, the Osmonds and the Jackson Five dropped in to the station to serve as guest DJs for an hour and take requests and dedications from listeners.

Other acts such as the Rolling Stones invited us to host their famous El Mocambo appearance when they came to Toronto in search of an audience for the production of a live album. And who would believe that on at least two different occasions, CHUM attracted over 90,000 fans to see the Bay City Rollers appear live as part of its free summer concert series at Nathan Phillips Square?

CHUM was also known for non-stop contests and promotions.

One of the biggest contests we ever ran was "Don't Say Hello". Listeners won \$1,000 by answering their phone, "I listen to CHUM" when CHUM called. The contest became so popular that by the time we had been running it for nearly a year, every fifth phone call we made was a winner. In a city of 2.5 million people, that meant that over half a million people were answering their telephone with the "phrase that pays".

Another contest that stands out was

the Five Car Giveaway. We offered a car a week over a five week period. To win, listeners simply had to be the 100th caller when we opened the lines. By the fifth week, we had so many people trying to call that telephone exchanges started crashing all over the city. We received a visit a few days later from Bell telephone officials who told us that people as far away as Kitchener, Peterborough and St. Catharines would get a busy signal by the time they dialled the third digit to make a local call, and that the phone system got backed up all the way to New York City.

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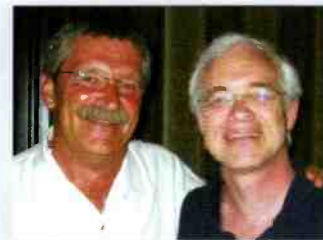
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Marjorie and Jim Waters



Rick Murray



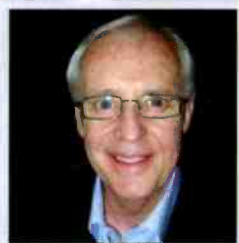
Jim Van Horne and Van Blakely



Milly Moriak



Fred Ennis



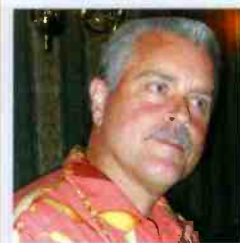
Brian Williams



Pat St. John



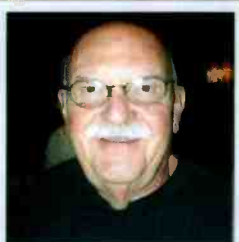
Scott Carpenter



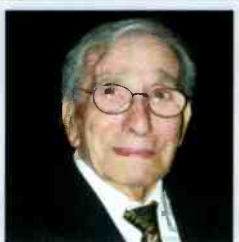
Brad Jones



Duff Roman



Bob Laine



Phil Stone



Peter Dickens



Derek Lynd

Some of the CHUM people from that time as they are today...

Apparently, not since the assassination of John F. Kennedy had the North American telephone system been so overloaded. Bell told us that until they could install a new, high-capacity exchange, we would have to clear all contests with them or they would discontinue our telephone service. Needless to say, we obliged.

One promotion that surprised us in terms of the appeal it generated was "Canadian Graffiti"—a Sunday night oldies show that was spawned by the movie, *American Graffiti*.

Under Scott Carpenter—and later Wolfman Jack—the show became a huge favourite in Toronto. Each year, in an effort to promote the show, we organized the "CHUM Annual Graffiti Parade and Greaser's Ball". We invited listeners to bring their 50s and 60s custom antique cars to the parking lot at Yorkdale Mall in the north end of the city and departed from there along Yonge Street to Nathan Phillips Square, where we held a free concert featuring Freddie Cannon and other acts from that period.

The Yorkdale parking lot was filled to

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overflowing (at least 5,000 cars were counted, and hundreds more were trying to get into the lot). The parade itself was at least five miles long, with people lined up two and three deep in many places along the route. At Nathan Phillips Square, over 50,000 people were present for the concert.

One of our most enduring promotions was the Christmas Wish. In 1968, a number of American stations were running a Christmas Wish promotion in which they were granting listeners their "Christmas Wish". We turned the idea

around and asked listeners to bring toys, food or articles of clothing to CHUM to help make Christmas Wishes come true for needy families.

The response was overwhelming and the promotion—now in its 39th year—is still going strong.

Rock Documentaries

CHUM was also renowned for its rock documentaries.

CHUM produced the 28-hour *History of Rock*, a 64-hour *Evolution of Rock*, a 10-hour *Story of Elvis*, a 12-hour *Story of the*

Beatles, and the year-end top 100 featuring interviews with the artists and newsmakers of the year. These programs played all over Canada, the United States and around the world. The *Evolution of Rock* was featured on a major station in virtually all of the top 100 markets in the U.S., and in major markets in New Zealand, Australia, South Africa and England.

We also produced a 35-minute CHUM *History of Rock* video that we rolled out to every high school in Toronto. Because of its educational nature, we were allowed to present the show during school hours in the school auditorium.

The show started slowly with an examination of rock in its early years. But as the show went on, the music became hotter and more current, eventually culminating in a playback of some of the biggest hits of the day. As the music reached a fever pitch in darkened auditoriums, the kids were on their chairs roaring as each new artist exploded onto the screen.

In those days, we used to say that the future of CHUM depended upon people who have yet to graduate. CHUM pursued that philosophy for many years, super-serving the youth of Toronto at a time when youth were the largest and most sought-after demographic. This philosophy served us well. CHUM was the centre of the universe for a whole generation of kids for many years.

What made CHUM so special? Well, clearly, the planets had to be in perfect alignment to make possible circumstances that gave rise to CHUM—including the birth of the Top 40 format, the tidal wave of baby boomers that were just entering their teen years, and the flowering of rock 'n' roll led by Elvis.

But CHUM's success was also due to the talented men and women who worked there. On the air and behind the scenes, CHUM was blessed with an exceptional group of people who contributed to its success through their talent, their passion and their commitment to excellence. *They were the heart and soul of CHUM.*

On the occasion of the 50th anniversary of CHUM's launch as a top 40 station, the staff gathered to mark the occasion. I salute them all. They—and their husbands and wives who supported them—were what made CHUM great.

J. Robert Wood provides management consulting services to radio broadcasters across Canada. He may be contacted by e-mail at jrwood@rogers.com.

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Engaged? Why bother?

Engagement, Emotions and the Power of Radio, the latest in the Radio Advertising Effectiveness Lab's series of studies, is intended to keep radio research current with trends in other advertising research, as well as to help us better understand *how* radio works more than *whether* it works.

To that end, the study employed facial EMG: the measurement of facial muscle contractions through carefully placed electrodes over specific muscle groups on the surface of the skin. Two EMG measures were taken—the positive zygomatic measure of the smile muscle and the negative corrugator measure of the brow frown muscle. Researchers also included a more traditional excitement or arousal measure based on skin conductance. This allowed for the measurement of a positive or negative emotion (through the smile or frown); as well as the strength of the emotion, as measured by skin conductance.

So, does the ad touch me emotionally? If so, to what degree?

Recent work in neurophysiology suggests information processing takes place largely outside of conscious awareness. As such, not everything that consumers feel about advertising can be expressed in words or pictures. A full understanding of emotional responses to advertising needs to go beyond what a consumer knows how to explain or illustrate, hence the need to capture emotional reactions at a deeper, pre-cognitive level.

Subjects were asked to listen or view matching radio and television ads which were found to otherwise be comparable by conventional methods of copy testing. The ads were tested in context: respondents were permitted to select which programming the advertising would be part of to ensure they were already emotionally predisposed to the programming element. They were under the assumption they were evaluating the programming, not the advertising it contained.

The study concluded that radio ads demonstrated positive emotional impact

equal to their television counterparts, with an equivalent overall excitement level. But what value is there in achieving emotional impact if there's no benefit to the advertiser? You must trigger emotion to get the sale, but simply stimulating emotion doesn't guarantee the sale.

The missing link is a measure of the results—how successful was the advertising? Unfortunately, we'll probably never know. This study is big on the "what happened", but not the "how", because the actual creative tested is never revealed. Was anonymity necessary to gain permission to use the creative for research purposes? Who would agree to be publicly criticized for work that ranked poorly with the consumers it was intended to sway?

Otherwise, this begs the question "why bother"?

Instead we continue to rely on old-fashioned experience to guide us. One advertiser that is making the phones light up like Vegas offers to properly measure a woman before it sells her a bra, thus ensuring a proper fit and a potentially more flattering look. Is the response because we are misled into believing we can achieve a better appearance without the requisite diet and exercise? Or is it because this advertiser chose a service element that any store could offer, but features it prominently, thereby making it the unique selling proposition?

Analysing the script, I would say it is working because of that USP, the benefits and the optimism that the results are



Maureen Bulley is President of THE RADIO STORE. She may be reached at 1-888-DO RADIO or by e-mail at doradio@total.net.

within reach of the average female consumer. Not particularly scientific, but probably closer to reality than any research will ever get us.

The research paper suggests that engagement—that is how radio commercials affect consumer emotions—may become the new planning metric, complementing and possibly replacing frequency in media plans. If one considers that having a magazine subscription doesn't necessarily mean I read the magazine, but it is counted anyway, it carries some weight. Similarly, if a station has a large audience it doesn't mean the audience is emotionally engaged.

If we can demonstrate engagement as well as numbers we may have the winning formula advertisers are so desperately seeking. Or, we may just be left feeling warm and fuzzy without ever really knowing why.



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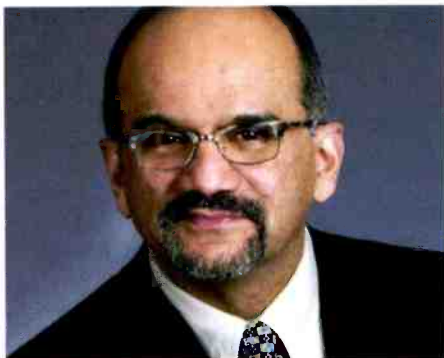
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Immigrant Black seeks position



Andrew Cardozo chairs the New Canada Institute. He was a CRTC Commissioner from 1997 through 2003. He may be reached by e-mail at andrew.cardozo@sympatico.ca.

Okay, so let's imagine you are an immigration officer at the Citizenship and Immigration office in downtown Ottawa and you get an application from a British citizen by the name of Conrad Moffat Black, Baron Black of Crossharbour, PC, OC, KCSG (born 25 August 1944).

When time permits, you assess it.

Canada is short of skilled workers in many professions, so immigrants with skills are usually welcome.

So let's check out his claims.

Profession: Baron/Lord, House of Lords, United Kingdom. Well, we can't do much with him here. We don't quite have one of those Houses here. We have a

Senate, but they don't wear crazy red furry tunics. Besides he will need a certified job offer from an employer stating that no one else in Canada is qualified to do the job.

Given that Prime Minister Stephen Harper has only made one Senate appointment (and that was to a fellow elected for the job), one can make the argument that he is having a hard time finding qualified people. But talk to the hundreds of Senate aspirants and they have considerable resumés to prove their suitability.

Other professions: Now if you are a kind immigration officer, and you want to give this guy a chance, you look further into his resumé and find it impressive. Media baron! Hey, there's something that could work. But where? How can he be a media baron here? Just about everything is bought up by existing media barons and the profession is facing less and less openings.

Well, we can consider family and, hey look, his wife is a Canadian citizen. They are truly made for each other and any claims of a marriage of convenience are just inane.

Let's check her out. She's got a job. A magazine columnist? Uh oh! We all know magazine columnists are paid slave wages (*publisher, please note*). Could she really afford to keep him on her columnist salary, and word is she has expensive tastes of her own. Seemed well decked out throughout a recent trial in Chicago and never wore repeats.

Now let's look at some other factors.

Would Conrad fit into Canadian society? Well, he's been kind of rude about most of us, our working habits and our values. Do we really need another snooty Brit coming here telling us how to run our lives? Another immigrant trying to change our society, telling us how to live and how we have to change to suit them. Wanting us all to wear those furry red suits for formal affairs, carry boxes out of our offices on a Sunday afternoon, hold posh birthday parties on the expense account.

No, no. Santa Claus comes once a year, we prefer brief cases or back packs, and we did the sponsorship scandal. Been there, done that, dumped the government!

And let's not even begin talking about his views on Canadian journalists—not including his spouse, of course. Lazy left wing bunch!

History of philanthropy or sharing? None to speak of. No schools named after him like the Asper School of Business or a Bell Centre for hockey. No hospitals or community swimming pools. But he apparently had so much money!

Language ability? Is comprehensible some of the time, but seems to use a lot of "foreign" words that locals don't understand. Makes it difficult to communicate with him in the workplace. Maybe he could enroll in English-as-a second-language classes to learn Canadian English more suitable to Canadian workplaces.

So, here's the best I can come up with: Once his legal troubles are cleared up, I think we arrange for him and Lady Black to manage a parking lot at King and John in downtown Toronto. He knows a lot of people and they can help in his integration. After all we allow a lot of Ph.Ds with good skills to do just that across the country. I'm guessing there are a few lot owners who would gladly sign such a job offer.

On the other issue of spending some time in the big house when he gets here? If he doesn't have a home when he arrives, I suggest we allow him to stay at emergency housing for refugees at night. The clientele are very nice, often highly educated and can use big words too, in just about any language.

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Bulletproofing your site, Part 2

BY DAN ROACH

While there can be no substitute for "fundage" when it comes to securing your sites against disasters, there are all kinds of preparations you can make that will help when disaster strikes. And some of these don't have to cost very much to implement.

For now, let's concentrate on the first part of the problem we identified last time—staying on the air during a natural disaster.

Most off-air time involves hydro outages or telco line failures, so the obvious places to reinforce your operation are with standby transmitters, standby generators, and STL systems that allow you to bypass telco problems. These can all be high-cost items, but sometimes there's an alternative that is not cost-prohibitive.

If you can't afford automatic backup power at the studios, perhaps a manual backup power system is practical. I have seen viable studio backup power systems consisting of a 3-kW pull-start generator in a box in the station parking lot, with a manual transfer switch to connect power to the racks and control rooms as needed.

It's important that everyone understand that this is a stop-gap solution. It obviously is not effective against a short-term power outage, as it will take time for someone to find the key and work the controls. But it could be very handy in an extended outage.

One thing we have all learned is that

it is unrealistic to expect utilities to show up and help you anytime soon when there is a crisis. They will have their own problems. It's also not realistic to try shopping for a generator once the lights go out. You need to plan for this kind of thing in advance.

If you're using an RPU system for remotes, maybe it's practical to install a couple of extra antennas at studio and transmitter sites, so it could be quickly repurposed as an emergency STL.

If studio back-up power just isn't going to happen, how about back-up audio? One nice thing about telco program lines is that the phone company supplies reliable standby power for them as a matter of course. A properly-programmed iPod with a repeat transformer to patch into the program line, either at the studio or the transmitter site, is a viable source of backup audio, whether or not there is studio power, and it can keep you on the air.

Cost? Less than \$200 complete.

Add a mic mixer, or even a minidisk recorder, a couple of microphones, headphones and radio receivers, and you have a kit that will allow you to broadcast live from either a powerless studio or a powered transmitter site. And you've still spent less than \$500, even less if you have any old gear available (who needs mic mixers at remotes anymore?).

Maybe you want to add some flashlights and other essentials, and put it all



Dan Roach works at S.W. Davis Broadcast Technical Services Ltd., a contract engineering firm based in Vancouver. He may be reached by e-mail at dan@broadcasttechnical.com.

in a sealed box, secure and complete until it's needed. Or maybe an iPod and a program switcher at the transmitter site are all that you require.

We would all like back-up transmitter sites, but here again they may appear cost-prohibitive at first glance. But in smaller or medium markets, an FM exciter and an antenna on a stub of a tower at the studio can be a viable alternative. This may cost you less than \$15K to implement, even from scratch. That's pretty cheap insurance.

Again, if you just can't afford back-up studio power, have a look at your telephone system. Your PABX has an unpowered fallback position that will allow direct connection of the trunk lines to old-fashioned unpowered telephones. You just need to make sure that the phones in question are in the areas you want them, so your newsroom can take and make calls during an outage. Cost? \$0.

Some stations are blessed with management that values reliability of service, and there is no substitute for proper backup systems already in place. With adequate redundancy, your station can confidently weather the storms, even when things get nasty. But even with a limited budget, there are some small measures you can take ahead of time that will help you stay on the air if disaster strikes your plant.

Next time, some final thoughts and tips on preparing for the unexpected.



Jim Goessinger, Manager of Sales and Marketing - Broadcast & Post Production Division, is pleased to announce the following appointment:

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