

# CANADIAN BROADCASTER

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

Vol. 24



No. 2

Jan. 21, 1965

Toronto

“Never in the field of human suffering was so much owed by so many-----”



Photo by UPI

## Intertel eyes social documentaries

THE INTERNATIONAL TELEVISION Federation (Intertel) held its fifth annual meeting in Montreal recently, under the chairmanship of Eugene S. Hallman, vice-president programming, CBC. The Federation agreed to take a new tack for its next series of documentaries, moving into the field of social commentary.

Intertel has produced 19 documentaries in its four year existence. Most of the programs, including

*Canada in Crisis*, a notable study of French English-Canadian relations, have been shown in prime time in Canada, the U.S.A., Australia and Great Britain.

Up to now, the roster of Intertel producers included the CBC for Canada, Westinghouse Broadcasting Company and National Educational Television for the U.S., Rediffusion of London for Great Britain and the Australian Broadcasting

Commission.

In 1965, Intertel intends to set up its own production team, with personnel to be supplied by the member organizations.

The new production group will produce programs dealing with "a series of contrasts, vital issues in religion, politics, morals, penology, education, trade unionism and the arts," according to chairman Hallman.

Current Intertel programs shortly to be seen in Canada and the other participating countries are: *The Place of Women in Japanese Society*, by ABC, *The Three Men*, a study of the role of the UN secretary-general by the CBC, *The Dollar Poor and the Age of Abundance*, a double study of American society by Rediffusion, and *Color in Britain*, a race-tension study by Westinghouse and National Educational Television.

Have you noticed the  
current **Rose Brand Pickles** spot?

Produced for

McCANN ERICKSON (Canada) LTD. by

**rlp** ROBERT LAWRENCE PRODUCTIONS  
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## RADIO NEWFOUNDLAND

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

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Duties also include detail work with Sales Dept.

Experience in or with TV station Promo Dept. an asset.

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Good personality announcer wanted for morning show in Key Ontario market! Should have experience in both middle-of-road and pop programming. Please rush tape and resumé in confidence to:

Box A-780,  
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217 Bay Street,  
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### "A GOOD MAN IS HARD TO FIND"

*Don't You Believe It!*

My qualifications speak for themselves and, as they say on the radio, I'm as near as your telephone,

- 1) ten years, plus, experience,
- 2) deejay - all formats - all time periods,
- 3) Program Director - mid morning man, CJLX, Fort William - 1½ years,
- 4) Program Director - early morning man, CKOY, Ottawa - 3 years,
- 5) top rated (B.B.M.) 2.30 - 6.00 PM - Music Director, CKGM, Montreal - 8 months,
- 6) working knowledge of news,
- 7) Canadian Editor, Cash Box, 3 years, plus,
- 8) voted "Industry Man Of The Year", R.P.M., 1964
- 9) willing to WORK
- 10) willing to settle and STAY

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Fort William  
Jack Daly - CKOY, Ottawa  
Don Wall - CKGM,  
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## Radio-Television Representatives Ltd.

as national sales representatives

in Toronto, Montreal and Winnipeg

Effective

January 15, 1965

RADIO • TELEVISION • ADVERTISING



# BROADCASTER

Authorized as second class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Published twice a month by R.G. LEWIS & COMPANY, LTD., Room 205, 217 Bay St. - Toronto 1 EMpire 3-5075

25¢ a copy  
(Directory Issues, \$1.00)  
\$5.00 a Year  
\$10.00 for Three Years

Jan, 21, 1965 Vol. 24, No. 2

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Typography and Make-up by  
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Lithographed by  
Bickerton Litho

## Editorials

# Not how cheap but how good

"ABC Corn Flakes cost more and it's worth the difference. . ."

"The most ecstatic perfume in the world . . . and if you think it's dear, wait until you hear what *she* will call you. . ."

"A lot better job for a little more money. . ."

How often, besides in the case of some top-flight cars, do you hear commercials whose appeal is based on luxury. . . extravagance. . . supremacy?

Is it not a fact that nine out of ten (for want of better figures) commercials are based on appeals of more for less?

Does this not leave the field wide open, for broadcasters and advertisers alike, to promote the sale of quality goods which up to this time have scarcely been heard of on the air?

This is an age when the super-markets and other self-service operations have found that by featuring goods on a price rather than quality basis, they are enabled to function with less salesmanship, and so less help and less overhead. And, quite incidentally, less salesmanship means less advertising. It is the high priced, high quality goods which require the extra promotion which is well worth while in terms of greater profits.

In entertainment of all kinds, the trend today is to the great masses and to hell with the discriminating few, and this applies equally as much in a grocery store as in a broadcasting station.

Pleasant delicacies which once graced the average table are on the wane and as a new generation of housekeepers dons its aprons they are becoming virtually unknown.

Why? Because while a jar of plain pickles turns over without any effort at all, great powers of persuasion are needed to convert your pickle addict to the tastier (and more profitable) smoked oysters or avocado pears.

It would be worth the effort. Everyone must admit this, but nobody does anything about it.

Possibly a new day will dawn with the development of FM radio, which purports to be a purveyor of sound for the discriminating

rather than the acoustical improvement it really is.

But a liking for smoked oysters and avocado pears is by no means excluded to lovers of Beethoven's Moonlight Sonata. In fact, given a choice, there are many who would prefer an oyster or two to a sonata any time!

Broadcasting has taught people to want cars, washers and dryers, headache powders, soap and detergents, and it has made a remarkably good fist of it. Now is it not time for it to turn its capable hand to teaching them to want *better* cars, *better* washers and dryers, *better* headache powders and *better* soap and detergents.

Besides persuading people to buy quality above price, there is a large number of commodities (of which we can think of one) which for some reason or another have fallen out of use.

The one we can think of is hats - men's hats. What a diminishing curve the sales chart for hats must show over the past twenty or thirty years.

Surely exposure to the elements of a man's head, sizzling heat in summer and freezing cold in winter, must result in falling hair, or possibly it makes it grow too long.

What is being done about this?

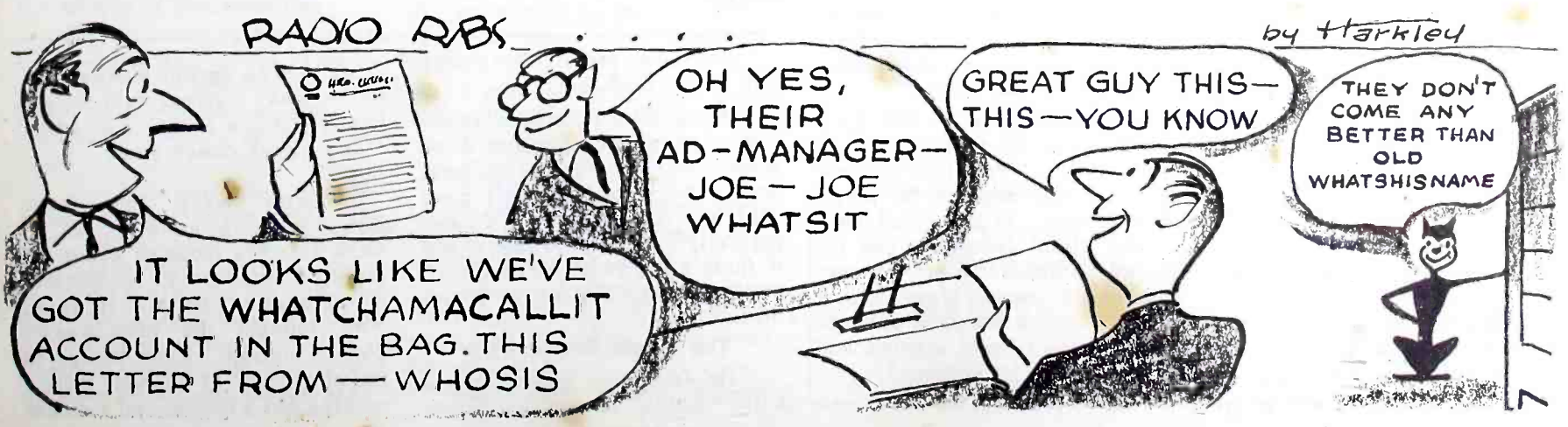
## MISTAKEN IDENTITY

A short news item in our issue of January 7, page 13, announced a controversial *News and Commentary* series by William F. Buckley Junior, consisting of "three five-minute programs per week available for your market on an exclusive basis."

The item concludes with the statement: "Buckley is often called the leader of the American Nazi Party."

Investigation on our part, following the inaccuracy of this statement being pointed out to us by two readers, discloses that Mr. Buckley is editor of the *National Review*, a staunchly conservative publication, but in no way allied or connected with Nazism.

*Broadcaster*, which has always subscribed and will continue to subscribe to the principles of private enterprise and true conservatism, apologizes sincerely for its inaccurate statement, which it retracts completely.



# They bring SHOWMANSHIP to ADVERTISING

by FRANK KELLEY

ADVERTISING AGENCIES that have come up the hard way occasionally take an envious peek in the direction of Goodis, Goldberg, Soren Ltd., a Toronto agency that's come up, all right — but seems to have had a barrel of fun doing it.

GGS got its start in 1956, with \$50,000 in billings and a hole-in-the-wall office on Toronto's Richmond Street at Spadina. By March 1963 billings had upped to \$2.5 million, staff was 38, and the agency was getting credit for some devastatingly unorthodox views. To wit:

"People don't like to be conned and 95 per cent of advertising is conning people. There should be some kind of law against this."

Now that 1965's arrived, the agency claims billings of \$5.5 million or so and a staff of 70. But in one respect it hasn't changed. It hasn't mellowed by a fraction of an inch.

"The closer you come to saying your competitor's product is lousy, within the bounds of good taste, the better your commercial will be," goes one of the agency's precepts.

"After all, what are you doing when you put a commercial on the air?" asks president and creative director Gerry Goodis. "You're declaring war on the competition, aren't you?"

In spite of its willingness to speak out, and to challenge a few of the moth-eaten concepts of the advertising industry, the agency currently gives an impression that its trying to live down its radical funnyman image.

### Living Down The Image

There's a lot of emphasis on the straight side of the GGS output — for accounts like Canadian Industries Limited (Explosives and Chemicals Divisions), Canadian Westinghouse Co. Ltd., and others.

And the executive trio of Goodis, Sam Goldberg and Albert

Soren wants to see a lot more credit for the agency's success spill over to the employees that work in anonymity, and to account executives — "They're the ones that really get everything together and make it all go" is the agency's viewpoint.

Not that GGS has suddenly and unaccountably lost its flair for showmanship, or its willingness to rock the boat. Far from it.

"It's just that we're not a funny, humorous bunch here," Goodis insists.

So what are they? Has Goodis, Goldberg, Soren something that sets it apart from the majority of advertising agencies, a distinctive philosophy perhaps — or is it just the new kid on the block, a bit overcharged with youthful vigor?

Getting through to the anatomy of an agency is often pretty tough going. The agency's guiding principles frequently show to best effect in its creative output.

But in the case of GGS a few of the vital clues to its advertising philosophy seem to lie, not in its creative product, but in the agency's attitude toward its offspring.

For one thing, agencies don't discard their commercials after getting client acceptance on them. Not as a rule.

But GGS does, or did once. A while ago the agency dreamed up a pair of television 60-seconders that appeared to be pretty high calibre. It presented them to the client involved, and received enthusiastic acceptance. Then GGS turned clean around and announced that the commercials weren't good enough and would have to be scrapped.

The client was Salada Foods



The "cast" of Goodis, Goldberg, Soren Ltd. — Gerry Goodis (left), Sam Goldberg and Al Soren (right), respectively president, vice-president and managing director, vice-president and treasurer, take a moment's rest from their efforts to build the GGS organization into a \$10 million advertising agency. In eight years the trio's management has moved GGS from \$50,000 in billings to \$5.5 million. At one time they were members of the Travellers singing group, and each attributes some of his success in advertising to the show-business training.

Ltd., and the never-to-be-aired judgment on the commercials, commercials. . . . well, here's enthralled with its own cleverness. one of them:

### BEVERAGES

#### Video

(Announcer cuts in, close-up, between each of the beverage sequences.)

- 1) Electronic music as assorted beverages, in various cups, glasses, bottles, hustle into position on screen. Cup of Salada tea in foreground — stays in foreground throughout entire sequence.
- 2) Music and more shuffling of beverages.
- 3) More shuffling, Tea stays still.
- 4) Sound and movement speeds up but tea stays still.
- 5) More action.
- 6) Even more action. Tea remains still.
- 7) More action.
- 8) More action.
- 9) More action.
- 10) All drinks except tea disappear with appropriate music. Whole lemon drops in beside cup.
- 11) Other drinks appear in background of cup of tea.
- 12) Cup of steaming tea with Salada package.

#### Audio

(Announcer, suiting his expression to the copy.)

Some people demand a lot from a beverage. First of all, it must refresh.

But also. . . satisfy, stimulate, energize, invigorate,

soothe, calm, cheer, comfort, quench,

and, go well with lemon. . . Sure, there are a lot of good drinks around. . .

But only hot Salada tea picks you up and never lets you down.

Oh yes, and hot Salada tea is delicious!

Anything drastically wrong with that? GGS thinks so.

As Goodis puts it, "Those commercials would have been great for Goodis, Goldberg, Soren, but they wouldn't have sold any tea. Oh I can't categorically say they wouldn't. But if there's the least bit of doubt, that's enough for us to reject them."

### The Client Comes First

He feels the agency was a little amiss in its objective

"And an agency must never, never make commercials to enhance its own image," he says. "The client comes first."

Martin Myers, one of the three creative group heads at GGS, ties his feelings about the rejected commercials to another of the agency's beliefs. He says, "We thought the idea wasn't simple enough. Even though in one of them for 31 seconds there's nothing but a teacup and saucers

## . . . rates aren't set up as a start point for haggling

and such being moved around. People thought it was madness when we told them we wanted something simpler, but. . ."

But GGS buckled down to the job of producing Salada commercials satisfying to the agency's sense of objectivity.

Result? Revamped commercials built on giant-size, full-screen shots of Salada teacups. Lead-in ideas that follow themes like "putting the right thing in your cup," and "the loneliness of an empty cup". And dialogue that dallies through a lightly romantic man-woman situation to the catch line — "picks you up and never lets you down".

### Objectivity Equals Criticism

Part of the reason why GGS generates a constant stir in the Canadian advertising industry is that the agency isn't stingy with its objectivity. GGS people spread it around, like the good fellows they're reported to be. And in Goodis, Goldberg, Soren terms, objectivity is just about the same word as criticism.

"I don't like going around insulting other agencies, but sometimes it's necessary for self-protection," says Goodis.

He thinks the tendency to belittle women's intelligence is one of the chief ills of advertising today, and cites the "white tornado" commercials for Ajax Cleanser as classic examples.

"It beats me how most of these manufacturers sell," he says. "Maybe by sheer weight. They pulverize it into people.

"Possibly Colgate do sell a lot of Ajax — but at what a cost." Ajax could be sold more effectively, with less money, "if they had an intelligent, soft ad," he thinks.

In his opinion, there's a magnificent opportunity waiting for a small manufacturer of soaps, toothpastes or allied products, to launch a reasonably-budgeted, intelligent advertising campaign and "kick the hell out of these guys."

He hopes to find such a manufacturer some day, one that will "have the guts to stick with it a couple of years."

"Advertising is drowning in a sea of cliches, a sea of mediocrity," he contends. "Too many people in the advertising business live in a grey flannel womb.

"A housewife doesn't believe in advertising when she sees white tornadoes vomiting onto her living room floor. Agency people are too far removed from the people they're selling to. If copywriters could just listen to women talk, they'd find out how intelligent women are."

GGS encourages its creative people to get out and mingle with the average consumer. "Talk to your neighbor; go sit in the pub on Queen Street," the firm advises.

### Takes Criticism Seriously

The agency is one of the few that admits it takes criticism of the advertising business seriously. Senior personnel are regularly reminded, by Goodis, that there are thousands of words written against advertising and agencies every year. They are urged to read the criticism, know what people are writing.

"It'll inevitably result in regulation," Goodis believes.

He also believes GGS doesn't use the cliches the rest of the advertising industry is claimed to be sinking in (though he doesn't explain why cliches let you down and never pick you up).

He is convinced commercials have to be fresh if they're going to entertain — and they must, to get his approval. In his view, GGS clients would rather see an error in the direction of something new than "drown in the morass".

Creative head Martin Myers says that within the agency, "what you'll always hear is, 'That's it, but it's dull'."

And Goodis elaborates:

"Our approach is, first, to sell the product. But a very close second comes the idea that we haven't been invited into the consumer's house. Viewers want to see the show, not our commercial. But they'll give you the first five seconds (Housewives will be hoping, 'Maybe today will be the day they don't insult me').

### Entertainment Earns Attention

"If in that time you say, 'We're going to entertain you,' in a pleasant way, they'll give you their attention — as long as the thing is done with a bit of artistic integrity."

The fact that GGS stresses entertainment value in its product partly explains the agency's "humorous" label. But in reality, priority in the firm's philosophy appears to lie exactly where it is in most other agencies, with "sell".

A summary of the firm's outlook might take this order:

- sell the product
- entertain
- keep it simple (but don't use cliches and don't insult anyone's intelligence.)
- be objective ("We just don't come in with the first idea," says Myers. "It's never good enough.")
- preserve artistic integrity.

Obviously the secret of GGS' success isn't only in its principles, because other ambitious agencies have subscribed to similar ideals with poorer results. It's in the fact that GGS can make the principles work.

The question is, how?

### Business Is The Thing

There are some technical differences between GGS and most other agencies. For instance, the agency claims the highest ratio of creative people to billing dollars in the business.

And it's structured so each of the three senior executives has a distinct area of responsibility. Goodis is in charge of creativity, Goldberg responsible for the technical end of things, and Soren in command of finances.

The agency has also adopted the practice of putting its creative people closer than usual to commercial production, by eliminating the post of radio-TV director. As Goldberg explains:

"It's not that we can't afford to have one. In fact we did have a very good man, the late Dick King, for some time. But when he left to go to the States, we decided to try getting our creative people into this area.

"We found there wasn't that much to learn in order to do the job. There seems to be an attitude among film producers that makes it almost a cult requirement to work in film. They've always looked on agency people as interlopers.

"But our attitude is, the shorter the line of communication between our creative people and the final product, the more likely we are to end up with what we wanted on our story board."

### Buying The Right Media

Other differences show up in GGS' media purchasing habits, and in moves the firm is making in the area of broadcast monitoring.

"Although we're quite cognizant of numbers in broadcast buying, they're sort of the last thing we look at," says Goldberg. "We're more interested in the type of show, because it's the backdrop for our spots, and in adjacency, triple-spotting and back-to-back conflicts."

Goldberg expresses plenty of exasperation with broadcast spot schedules. "There should be a lot more monitoring," he

believes. "The print-media supply tear sheets, and if an ad is badly formatted, complaints can be lodged. Something like this should be done in the broadcast area.

"We do a fair amount of monitoring ourselves, and almost every time we set about it we find conflicting commercials back-to-back, and other scheduling mistakes.

"Right now we're trying out a private monitoring company. If it's successful we'll continue it. We've always wanted to find someone who'd like to do it on a professional basis."

One other difference Goldberg notes — GGS doesn't bargain on station time rates. As far as he's concerned, rates aren't set up as a start point for haggling.

### The Show Is The Thing

But among GGS personnel, whatever innovations the agency has adopted take strictly second billing as success factors. Top billing goes to the show-business background of the executive trio.

Goodis, who's now 35, Goldberg, 36, and Soren, who has reached 46, all belonged to *The Travellers* singing group over a span of nearly eight years. The background reflects in GGS hiring practices, says Martin Myers. The agency shows a penchant for ex-professional entertainers.

Goodis thinks the show-business experience helps him and the others understand people and communicate better.

"When two or three thousand people are out there in front of you, man if you don't communicate, make them laugh and stamp their feet, you're in trouble.

"If you tell a joke and it doesn't get to them," he says, "there's no worse feeling."

Myers thinks GGS tries to bring showmanship to advertising, and describes the Goodis, Goldberg, Soren atmosphere as "sometimes like a song and dance house."

Goodis likes the formula of top-flight creative people in a free and easy atmosphere. "Then, if you have a first class product to sell, and apply objective judgment, you've got something."

"We want to become a ten million dollar agency," he adds. "And we want to do it fast. But we hope to do it being consistently good."

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

# Bill Hogg co-ordinates news and public affairs

A STRAIGHTENING-OUT of the CBC's tangled chain-of-command setup shapes up as the major outcome of a shuffle of portfolios at the network centres of Toronto and Montreal. A side street effect but an important one, it is expected, will be a tendency to keep the more brightly packaged, expensive and sometimes politically controversial "public affairs" shows more in balance with the corporation's straight news side.

Announcement of the Toronto part of the shakeup happened along at the same time as one of the recurrent furores over *This Hour Has Seven Days*, the new high-rating public affairs Sunday

night show. Officials insist this was purely coincidental, though *Seven Days* certainly had been trampling on the toes of the news department and a news man does come out on top of both.

Actually, the timing of the announcement was sprung on the CBC prematurely. The moves had been in ponderous gestation since the Glassco Commission on Government Organization in April, 1963, urged that the CBC end "incoherence" and "organizational disarray" in its lines of authority and fix them clearly.

### French Network Next

Some of the changes leaked out in advance, so the announcement was hustled out two days early. As the Montreal-based French Network isn't at the moment equipped with personnel for the shuffle — it's coming there early in the new year — it was made effective only in Toronto for now.

Almost simultaneously, in Toronto it chanced that a grievance of some news department employees against cloak-and-dagger tactics of *This Hour* operatives in getting film from the news library got into print. In some of the most readable prose outside James Bond covers, it talked of "semi-professional merchants of the strong-arm method of film procurement, pilferers of pictures and slap-happy exponents of the sly lie."

It turned out that the complaint was a couple of months

old and, according to officials, had been dealt with satisfactorily. The CBC assigned a syndicate editor to work weekends — when *This Hour* gets hungry for news illustrations — and it reports that harmony reigns, in the film library at least.

However, the outburst against the so-called "sabotage" — which was from a unit of the American Newspaper Guild on the news side — underlined an essential conflict between news and public affairs. The definition between the two has never been clear; there has been a misty area subject to divided jurisdiction. It has not been unusual to find as many as three distinct crews turning up to cover a single happening.

### Single Command

A large reason for lack of co-ordination was that the chain of command came through J. D. Nixon, director of programming here, who had a hatful of Radio-TV subjects under him including farm, school, drama, outside broadcasts and some commercial responsibilities. News and public affairs were left on their own at this level.

Primary effect of the re-organization, perhaps, is to sort out radio and TV and give each its own network chief for each language. The sole exceptions are news and public affairs, which the CBC considers do not lend themselves, by their nature, to being placed in different media compartments.

Instead, the two have been placed under a single command in William H. Hogg, who moved from chief news editor to director of news and public affairs. Each branch retains its identity, with a chief of its own, under Mr. Hogg.

A major part of his job will be to ease the acknowledged conflict and overlapping of the two departments in the "grey" area outside spot or spontaneous news happenings. Mr. Hogg, 54, a mild-appearing veteran of 23 years in CBC News, has been given plenty of muscle to do this.

### Pipeline to Ottawa

He has full authority over both and can decide such matters



## TELEVISION

- CKVR-TV barrie
- CJCH-TV halifax
- CHOV-TV pembroke
- CFCL-TV timmins

## CHOV-TV

"Dominates  
The Upper Valley"  
30% Increase In REACH  
(B.B.M. - Fall '61 - Spring '64)

**Paul Mulvihill & Co., Ltd.**  
TORONTO MONTREAL

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

as jurisdictional problems and the assignment of staff — and money — for either department to a particular project. He comes under H. G. Walker, general manager of English network broadcasting, but he can deal directly with anyone at Ottawa headquarters if need be.

The CBC brass has let word of the latter get out clearly, and it could be aimed at letting public affairs — regarded by some in the CBC as on the pampered side — know who's boss. The word from Ottawa is that head office has not been happy about some *This Hour* shows, largely on the ground of superficiality.

However, it appears Ottawa is not initiating any pressures on public affairs from that end. Although *This Hour* has been in some political hot water, it says there has been no interference from the top. And although Mr. Hogg has a clearer Ottawa-bound line of communication, it is stated, the downbound channel remains unchanged.

### Heads Two Equals

Mr. Hogg himself says:

"Neither (news or public affairs) is going to gain the upper hand. The work of each will be recognized and each will retain its own identity. I have no terms of reference for any program except to see that it meets our standards and policy."

The changes here are to be duplicated at Montreal when manpower is available. An acute personnel situation was made tougher recently when Gerard Lamarche, director of the French Network, left CBC for Place Des Arts, the Montreal Performing Arts Centre.

One point officials stress in connection with the changes: they will not prevent the CBC from adopting recommendations to be made soon by a government-appointed study group headed by Robert Fowler of Montreal. The corporation just felt its own program couldn't wait.

The trend is to balanced programming

**G. N. MACKENZIE LIMITED HAS *the* SHOWS**

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

## MEMO

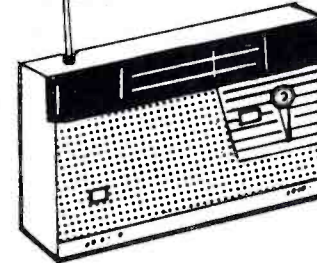
from the desk of

GORDON FERRIS

"The Voice of the Prairies" CFCN Calgary, celebrating its 43rd birthday this year, will soon have its proven selling ability augmented by 50,000 powerful watts.

T.G.F.

Radio-Television Representatives Limited



# RADIO 610

## NOW SELLING

# INDUSTRIAL ST. CATHARINES

CANADA'S 15TH LARGEST CITY



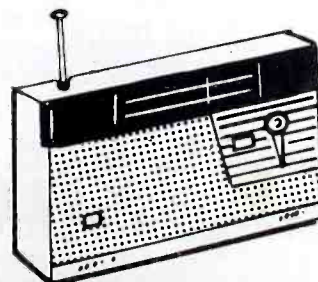
## 24 HOURS A DAY

WITH JOHN SCOTT'S "NIGHTWATCH"  
FROM MIDNIGHT TO 6.00 A.M.

### ST. CATHARINES

a lunch pail area of prosperous shift workers, is now served around the clock by

# RADIO 610 CKTB



CKTB CAN HELP YOU SELL IN THIS RICH NIAGARA PENINSULA MARKET.

**CONTACT:**  
Paul Mulvihill & Co. Ltd., Toronto and Montreal.  
Broadcast Representatives Ltd., Winnipeg and Calgary.  
Scharf Broadcast Sales Ltd., Vancouver.  
The Devney Organization Inc., New York, U.S.A.

# Another CHFI first in the advancement of Canadian broadcasting

## vertipower

### CHFI pioneers revolutionary new FM broadcasting system.

Canada's pioneer FM station lives up to its reputation with another startling new development — CHFI **Vertipower**. This engineering breakthrough boosts CHFI FM's signal from 210,000 to 310,000 Watts and improves car radio reception as much

as 500%. CHFI is Toronto's most powerful *and* most popular FM station. Metro's fastest growing too—national sales increased 42% last year and 400% since 1961. CHFI is the number two adult station in Toronto.



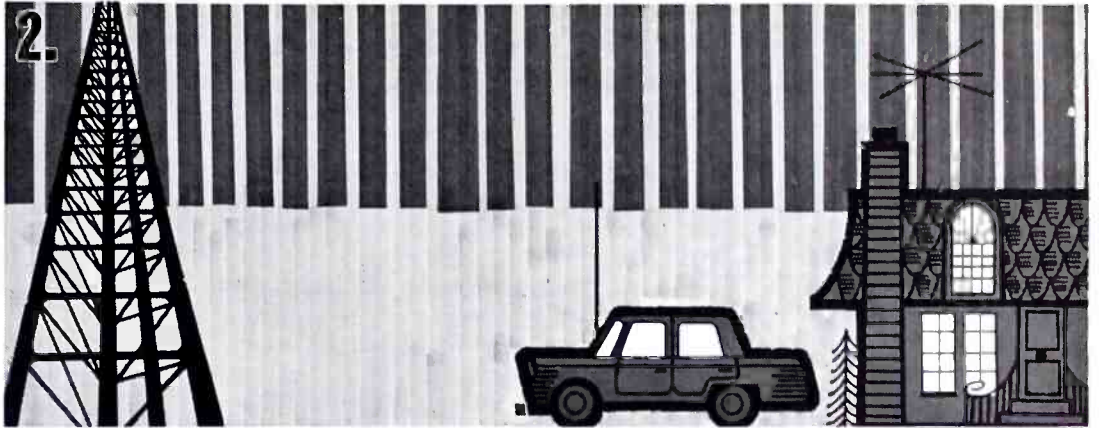
1.

Here's how **Vertipower** works. Normal FM signal waves pass through the air horizontally. Many home sets and virtually all car receivers are equipped with only vertical antennas.



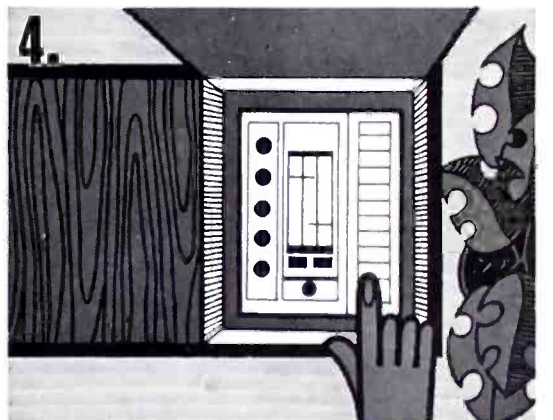
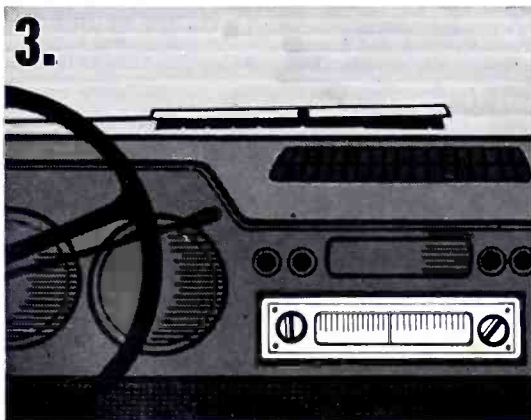
2.

**Vertipower**, pioneered and developed in Canada by CHFI, transmits FM signals *vertically* as well as *horizontally*. This means that vertical automobile antennas and the built-in antennas in many home sets pick-up far more of the signal and, therefore, get far better FM reception.



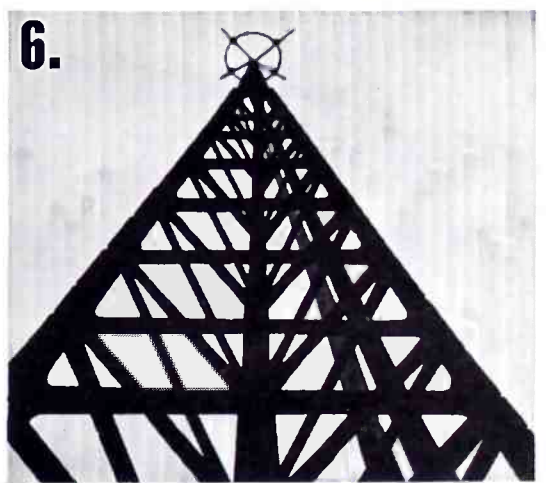
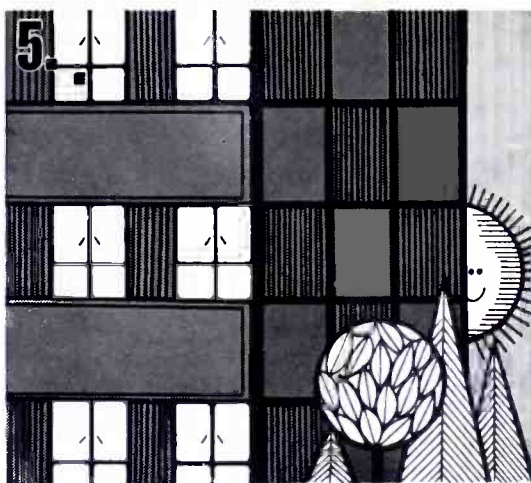
3.

**Vertipower** will deliver up to 500% better reception in FM automobile radios. This means you can look for expanded sales of FM car receivers and expanded numbers of car listeners for CHFI thus amplifying our existing AM mobile audience.



4.

**Vertipower** will substantially improve home reception for people who own FM table sets with vertical line cord antennas. **Vertipower** eliminates the need for an outside antenna and, of course, greatly improves the clarity and quality of reception.



5.

**Vertipower** means improved FM reception for apartment dwellers too. Because of its ability to penetrate steel structures, **Vertipower** will give all apartment people for the first time a crisp, clear, full-power FM *stereo* signal.

6.

In transmission equipment alone, **Vertipower** represents an investment in excess of one hundred thousand dollars by CHFI. It typifies CHFI pioneer instinct, their determination to offer Toronto listeners FM broadcasting at its very best. For further facts and figures contact our representatives, Air-Time Sales, Toronto, Montreal.

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**1540** ON REGULAR RADIO

ROGERS BROADCASTING LIMITED

## Seeks two audiences with split personality

TORONTO RADIO STATION CKEY has struggled mightily for the last three and a half years as the in-between in a vise made up of a powerful "teen" station and a solidly established "adult" station. Up to the present CKEY hasn't been sure what to do about its status. But now the station thinks it's found which way to jump. Both ways. The station has just finished a year-long job of splitting its personality right down the middle.

It all began in the last months of 1963, when CKEY management decided it would try to make the best of both worlds by programming middle-of-the-road twelve midnight to six pm, going after the teen and young-married audience in the evening hours.

But it took CKEY's last programming venture to complete the transition. On January 11 the station added final touches to *Wingding*, a show it had been experimenting with for about a month. *Wingding* is designed to make the seven to eleven evening time slot about as teen as it can get.

It's patterned on television's *Shindig*, heavy on hits (the expurgated Top Forty with hard

numbers removed), light on talk, with souped-up reverberated introductions and scream tracks punched in.

The emphasis is on pace, not the announcer's personality, and on minimizing irritations. It's commercials that irritate teens, so spots are limited in number and placed only on the quarter hours.

The whole thing represents a strong effort by CKEY to slice off a chunk of radio CHUM's "teen" audience at night while continuing to nibble at CFRB's mature audience during the day.

### Gunning For Numbers

And if that sounds like a feverish ratings hunt — so be it.

Doug Trowell, general manager

and vice-president of CKEY, makes no bones about it. He's gunning for numbers, primarily because the change to dual-personality programming in late 1963 cost CKEY about 25 per cent of its audience.

"The slippage consisted mainly of the youth market," he says. "Kids just shifted from us to CHUM."

"After we began to abuse them in the daytime... well, as far as the kids are concerned, you aren't even there if you're not giving them what they want."

All this comes on top of one of the most switchbacked program histories in the radio business. "We've had a lot of changes," says Trowell.

"And changes in the changes," CKEY promotion manager Harvey Clarke adds.

Remember? There was a time when CKEY was easily the number one station in the Toronto radio market — back in the '50's, when Jack Kent Cooke owned it.

Cooke has since sold off his varied Canadian interests and gone to the United States. But it was Cooke who started the station on its programming roller-coaster ride.

In June 1956 the competition, in the form of Radio CHUM, introduced a tight Top Forty format to Toronto for the first time and challenged CKEY's leadership. Cooke bided his time to await developments, but shortly after CHUM started showing real gains, he moved to Top Forty programming and stopped CHUM in its tracks.

"He just out-chummed CHUM," as Clarke puts it.

Then along came the government's good news that a private television station would be permitted to open in Toronto — and that the licence would be up for grabs.

### Image For the BBG

At CKEY they think Cooke tried to create an image for himself as a public-service-type

broadcaster, strictly in order to make a favorable impression on the Board of Broadcast Governors.

Trowell says, "In 1960 Cooke went into what he called The Sweet Sound of the '60's. It was sort of wall-to-wall music.

"But the key to this was the BBG. He was trying for the TV licence. Maybe you recall he'd just been slapped on the wrist for his programming the year before."

And with the Sweet Sound, "CKEY's audience just disappeared," Trowell continues. "It went down phoom, like that."

As soon as Cooke learned he had missed on the TV licence, says Trowell, he went back to the Top Forty. But apparently it was impossible to recapture the alienated audience.

For one thing, the staff of hit tune disc jockeys had left CKEY with the advent of Sweet Sound, along with the audiences that had spun off to CFRB and CHUM.

"Every time Cooke rolled over, somebody fell out of bed," says Harvey Clarke.

### Change Of Ownership

Then in spring of 1961, Cooke sold CKEY to interests that included the *Toronto Globe and Mail* and Westinghouse Broadcasting Corporation.

The new management gathered its forces for a while, delaying its first programming change until the fall of 1961. Then CKEY went middle-of-the-road, on an all things to all people philosophy.

Trowell calls it, "just a mish-mash, kind of a mess, really."

CKEY people think of it as a period when they unveiled a window like a dime store.

"At that point the theory was we were going after the mass audience," Trowell says. "But my theory was you can do it this way if you're already established. You can attract people with

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50,000 WATTS DAY & NIGHT



The two faces of CKEY — “adult” announcer Keith Rich, whose *NewsQuiz* feature during the day rewards listeners for their knowledge of current events (if they can manage to get picked from the mailbag) — and a horde of CKEY teenage fans clamoring around the station’s booth at last summer’s Canadian National Exhibition in Toronto.

all those different features.”

He thinks the format could have been successful as a long-haul proposition (“ten years”). But during the time it remained in vogue at CKEY, the something-for-everybody theory did nothing to the depressed ratings inherited from Cooke. CKEY kept its spot as a trailing third in Toronto.

“We had a hard time making people understand what it was all about,” Trowell explains.

So what next? “By fall of 1962 we knew we couldn’t make it the way we were doing it,” he says.

Management decided it would be easier to equalize with CHUM than with CFRB, by taking advantage of the fickleness of the teen young-married audience. A goal was established — to make Toronto a genuine three-station market again.

That meant back to the Top Forty, promotions like the “Good Guys”, and a slug-fest with CHUM.

### Two Stations In One

CKEY wanted audience, and Trowell says, “By God we got it.” Apparently CHUM was still beating CKEY’s city-only ratings, but overall CKEY was ahead of its rival.

There was only one thing wrong, Trowell admits. “The programming produced good audience results, but up to the fall of 1963 it hadn’t produced good business results. (He suspects business was coming to some extent, and believes he saw the start of it, but CKEY’s next program switch made it anyone’s guess what would have happened.)

So far, in the 1960’s alone, CKEY had gone from Top Forty to Sweet Sound to Top Forty to Something-For-Everybody to Top Forty. Whither now?

“Two stations in one,” is Trowell’s description of the station’s present format.

It’s this way. Besides wanting to improve the revenue picture, CKEY management wanted to escape the teenage tag. It felt the label was a business handicap even if big ratings did come along.

And according to Trowell management believed it knew how to get audience while keeping the respect of the business community. WINB radio in Chicago became the success-story pattern for CKEY’s programming.

Unfortunately the immediate result of CKEY’s shift to middle-road daytime, “teen” in the evenings, was mass migration of one-quarter of the station’s listeners.

“We knew we were going to lose it,” Trowell says.

“But management took the long range view. We thought we could get audience from CFRB,” he explains. “All we needed was ten per cent of their listeners and we’d be away up there, past CHUM in Metro Toronto. We’d be swingin’.”

“In fact now for the first time in Metro we appear to be showing an upward gain in adults.” (He says, “I wish to heck there’d been an audience composition breakdown in the November BBM survey.”)

Date	Programming	Time	Avg. 1/2 Hr. Listenership
Nov. 1961	Cooke Heritage	6-9 am	17381 homes
Nov. 1962	Something For All	6-9 am	18140 ”
Nov. 1963	Top Forty	6-9 am	31200 ”
Nov. 1964	Dual Personality	6-9 am	21300 ”

CKEY does seem to be regaining part of its lost audience under the split-personality system. The station supplies the above BBM figures as an indication.

But 1964 programming wasn’t the final solution.

“As you know, our original objective was to go pretty in the daytime, keep the kids at night,” says Trowell. “But what we ended up with was something confusing to both, because we hid the change by not making it evident. We weren’t getting the advantage of running hits at night.”

### Double Personality

So CKEY has decided to stop mixing styles in the supper-time program transition period. From now on it’s using block

programming as opposed to stream radio.

“We’re going to define for each type of audience what is for them,” says Trowell. “Nobody else is doing it that we know of, but we think we’ve found a way to draw this line.”

In fact CKEY is so sure its double personality is established that management is on the point of changing spot policy. To date, CKEY has always insisted spot commercial campaign buys be made on a run of schedule basis. But advertisers may soon be able to buy daytime only, or evening, with seven at night as the demarkation line.

It looks as if CKEY is determined to make a go of its present format, through thick or thin.

“This is it,” says Doug Trowell. And he doesn’t even touch wood.

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# New CJRT ... a popular appeal to educated masses

A TORONTO EDUCATIONAL INSTITUTION has taken a slightly unscholarly slant this month by going "pop" in its first venture into full-time broadcasting. Ryerson Polytechnical Institute has expanded its broadcast schedule to 17 hours daily effective January 11.

The station was formerly operated three or so hours a day during the Ryerson fall and winter terms by students of the institute's radio and television courses.

CJRT-FM isn't going to be a "Top 40 Hit" station, naturally. It's conceived first and last as educational radio. In fact, CJRT is an outgrowth of a study into the worth of educational broadcasting instituted last spring by the Ontario Department of Education.

But assistant manager Ron McKee says, "We're trying to present a popular appeal to educated masses. Popular music takes away from the stuffiness and artiness a complete talk and discussion format might create."

Present plans call for CJRT music to range from light classical through the best of country and folk music and the big bands, to rhythm and blues.

But listeners who tune faithfully to "pleasant afternoon company and familiar music", with Dave Lennick, are going to run smack up against *Landmarks in Philosophy*, a Ryerson extension course. *Landmarks* carries full institute credit for listeners able to pass end-of-course examinations.

As McKee says, "the word educational attached to a station can in itself be scary."

## Months of Planning

Ryerson's big step into full-time broadcasting has been contemplated for several months, and new manager Don Stone has been on staff since September. According to McKee, the prime reason behind the Ryerson Board of Governors' decision to make the move was to increase Ryerson prestige. "The Board doesn't want kids playing radio any more," he says.

Actually CJRT's staff consists of only half a dozen professional salaried employees. Besides Stone and McKee, there are program managers Brad Franklin and Cam Finley, chief engineer Andy Kuflik, and music director Joy MacDonald. All except Joy are Ryerson graduates.

The remainder of the staff of nearly 80 is made up of Ryerson students working at every

possible job. McKee says the station will be using most of the students, "but there'll be a lot more filtering of their abilities."

Of the 200 students in Ryerson radio and TV courses,



CJRT-FM manager Don Stone (right) and assistant manager Ron McKee survey Radio CJRT's console equipment and Ryerson Polytechnical Institute student Heather Patterson, shortly after CJRT went into full-time educational broadcasting.

for instance, the new management classes only ten as good announcers. Other students, used to getting stints on the air under the old setup, now have to settle for largely off-air station jobs.

## Divorced from RTA

The new arrangement makes CJRT a separate unit of the institute, divorcing it from the control of Radio and Television Arts, as the broadcasting school is called. CJRT has taken over the bulk of the pre-existing Ryerson radio facilities, and although the students have some broadcast equipment left, McKee feels the school will "have to get a certain amount of new facilities".

At the moment CJRT has only one serious technical limitation. In spite of the station's substantial power (9900 watts ERP), transmission isn't the best because Ryerson's antenna

is short — 100 feet high — and located in the congested downtown Toronto area.

Ryerson hopes to beg, borrow or steal (or rent) a spot on someone else's antenna, and has been offered a piece of the CBC's projected tower in the Don Mills area of the city on completion.

This will solve the technical difficulty just fine — and leave the budget problem to be faced.

## Hoping for firm Budget

So far CJRT is operating without a budget, passing bills to Ryerson as they come. But McKee hopes within a couple of months, as the cost pattern clarifies, the Board of Governors will be able to come down with a firm budget for the station.

Later, perhaps much later, CJRT aspires to go stereo, on the theory that lack of stereo may put the station at a competitive disadvantage as time goes by.

In the meantime, CJRT has concrete plans to provide program material for a potential group of interested stations, and is looking hard at the possibility of forming an educational radio network, with links to present university broadcasting outlets across Canada.

But the biggest immediate aim is to achieve a level of quality programming and win industry-wide approval of the CJRT effort. As Ron McKee puts it:

"Judgment of our success will be not so much on ratings as general comment from the industry."

## EIAC bids for color

DAVID KNAPP, PRESIDENT of the Electronic Industries Association of Canada, has put in his bid for the immediate lifting of color telecasting restrictions in this country.

In a New Year's message, he claimed that the most vital need of the Canadian electronics industry is the stimulus that can be afforded by the irception of color.

"Development of this new industry has been stifled," he said. "We have lost valuable ground to other countries, such as the U.S. and Japan, by lack of leadership. A repetition of the disastrous transistor radio story is in the making if Canada does not take a positive approach on this soon."

Knapp called for the following action from Ottawa:

(1) Lift the restrictions preventing Canadian stations from telecasting in color.

(2) Permit those U.S. color shows now being shown in Canada in black and white to be rebroadcast, in color, by Canadian stations.

## No Budget for Talent

As McKee says, "CJRT has no budget for talent outside Ryerson right now." (Students are paid for work they put in on weekends, not during the week.)

His feeling is that the CBC spoiled it for CJRT. "They're our big limitation. Because they were paying all these people (professors, commentators, panel guests and the like), and paying them well. Now we have to come along and ask for their free services."

McKee believes CJRT has stepped into an area recently vacated by CBC Radio, that of the panel show, discussion group and highbrow *Wednesday Night* series. He thinks CJRT will need to spend some money to fill the gap properly.

"Of course, the reason we're here right now is to find out how much it's going to cost," he adds.



## Closer contact with Canadian Broadcasters

Sir: May I introduce myself as the newly appointed Permanent Canadian Representative of Radio Nederland, the Dutch World Broadcasting System.

Having been a subscriber to the *Broadcaster* for many years, I thought you might perhaps be interested to learn that this office has been established as the Canadian Subsidiary of *RADIO NEDERLAND*.

Our purpose is to extend our services to the Canadian broadcasting industry, by maintaining a closer contact with the broadcasters. It will be our duty to attend to *RADIO NEDERLAND* affairs in Canada, formerly looked after by our Head-Office in Holland.

Our services will include: distribution of transcribed radio programs; distribution of radio programs, produced to the individual specifications of Canadian stations; off-the-air pick-ups of *RADIO NEDERLAND* short-wave transmissions and distribution of same on tape, and keeping broadcasters informed on the release of new and special programs.

Services are available free of charge to Canadian stations by writing:

**RADIO NEDERLAND,**  
P.O. Box 222,  
Thornhill, Ontario.

*J. VAN BRUCHEM,*  
Permanent Canadian  
Representative.

## Broadcasting the first Christmas

**RADIO CHUM IN TORONTO** took a chance on a new American-produced day-long program for Christmas — and the experiment seems to have come off successfully.

The program, called *The First Christmas*, re-created news a radio station would have broadcast if it had been on the air when Christ was born.

Newscasts started off at 5:55 AM. During the day reporters in Bethlehem, Jerusalem, Rome and other important cities of the time covered the story of the birth. Appropriate simulated interviews with Mary and Joseph, King Herod, and other key figures bolstered the newscasts with human interest material.

"To be very honest, we anticipated a bit of criticism," says CHUM program manager Al Slaughter, "but I think we totalled two calls all day against it."

"Most of the adults that called thought it would be a good thing for the kids to hear."

The program, put together by Woroner Productions of Miami, Flori-

da, consisted of 10 five-minute and 18 ninety-second broadcasts.

Slaughter claims the program is historically and biblically as authentic as researchers can make it.

CHUM has five-year rights to the program for the Toronto area, and Slaughter says, "We'll definitely be running it again in '65 — or something very close to it."

## JOIN CBC BOARD

NAMES OF FIVE MEMBERS of the CBC Board of Directors who stepped down after their second terms expired on November 15 have been announced. They are:

Mrs. Ellen Armstrong of Calgary, Mrs. Alixe Carter of Salmon Arm, B.C., Raymond Dupuis of Montreal, C. B. Lumsden of Wolfville, Nova Scotia and W. L. Morton of Winnipeg.

Three new appointments were made December 15 (*Broadcaster*, Jan. 7), leaving two vacancies to be filled later.

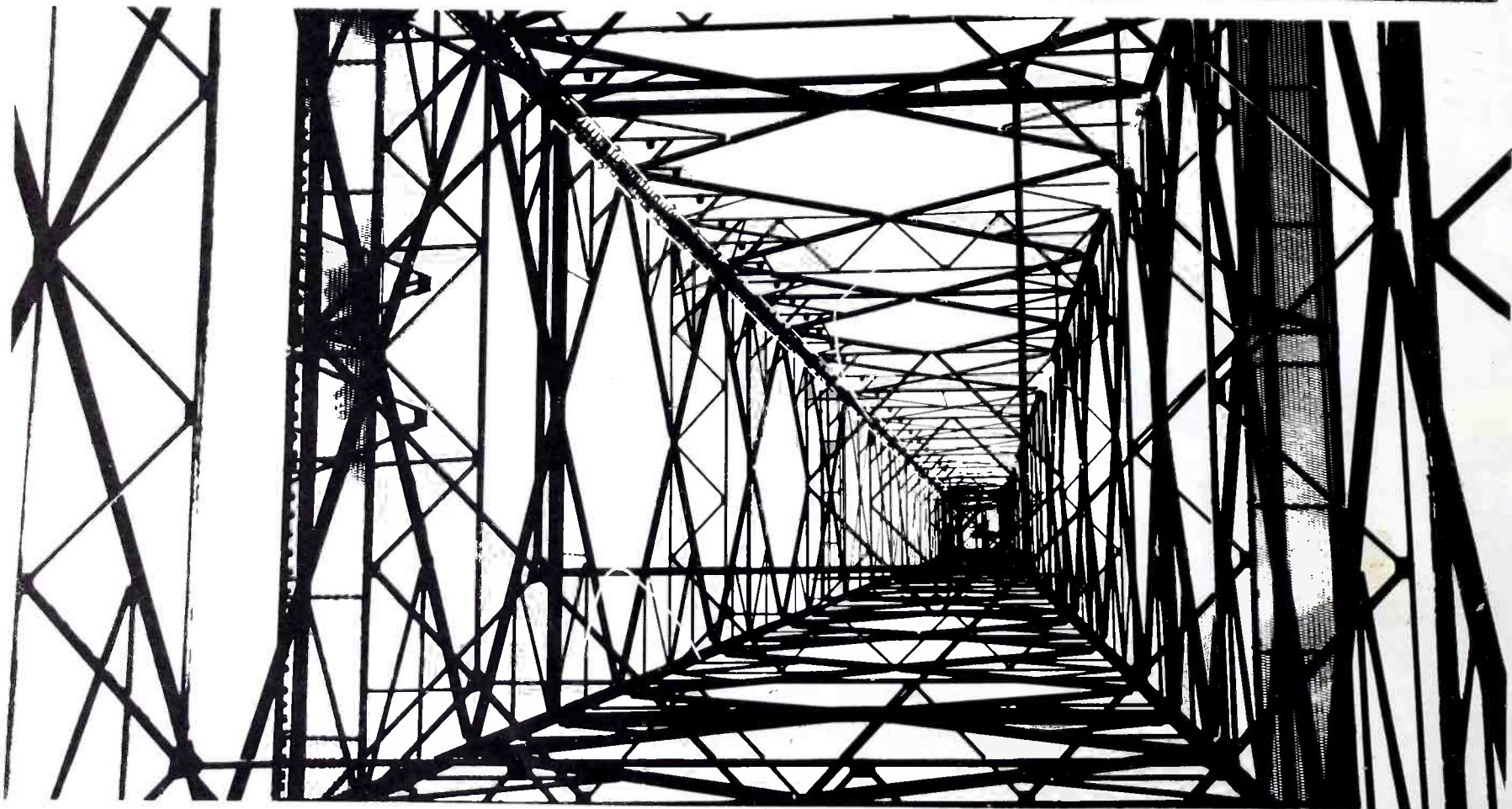
The average man lives 30 years longer than he did in 1800. He has to, to get his taxes paid.

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



**CFCM-TV \* CKMI-TV**

Télévision de Québec (Canada) Ltée.



## BBM speeds survey results to one month

THE BUREAU OF BROADCAST Measurement set a new reporting record for itself a little before Christmas. For the first time, BBM was able to get complete printed survey results into broadcasters' and advertisers' hands within four weeks of a survey closing date.

Television results of the November 2-15 survey were mailed on December 10. Radio reports followed on December 12.

Dr. Bill Byram, executive vice-president of BBM, points out that before the Bureau started using IBM computers, survey results took something like two-and-a-half months. Even with the computers in action, BBM members had to wait six weeks or more to get the Bureau's ratings.

How come the improvement? "Reprogramming of the IBM," says Dr. Byram.

"We've been trying to do this from March," he adds, "but the system still had a lot of bugs."

To lick the gremlins, BBM rechanneled its IBM setup last July. The November survey was the first to show any marked improvement in processing time, but Dr. Byram expects the speedy service to continue.

"Our next survey may take a day or two longer, because it's a full national survey and requires more printing," he says — but he's confident BBM subscribers will get future results within a month of survey closing dates.

Reprogramming has improved matters to the point that the IBM part of the processing can now be done in one day, according to Dr. Byram.

## ANNOUNCEMENT MacLAREN APPOINTMENT



Allan R. Fleming

George G. Sinclair, President, MacLaren Advertising Co. Limited, announces the appointment of Allan R. Fleming as a Vice-President. Mr. Fleming continues as the agency's Executive Art Director. Prior to joining MacLaren, he was Art Director of Maclean's Magazine, and had been Vice-President in charge of Creative Services at Cooper & Beatty, Limited. His designs for such organizations as the Canadian National Railways, Bank of Nova Scotia, Mutual Life Assurance Company of Canada, and the Toronto International Airport have earned him an international reputation.

### QUESTION BOX

How come a guy who sells men's hose still calls the things he wears on his feet socks.

■ ■ ■

### NEW PROGRAM IDEA

"This Hour Seems Like Seven Days."

■ ■ ■

### AUDREY STUFF

Then there's the gal who was so dumb, she thought a misprint was material made especially for young ladies' dresses.

■ ■ ■

### MORE OF THE SAME

The g. w. w. s. d. she thought a furlong was a long-eared rabbit.

■ ■ ■

### SERMONETTE

Always be sincere whether you mean it or not.

—:Modern Age

■ ■ ■

### MODERN TWIST

CHUM's Phil Stone admits to wondering whether the new Beatle soap will still leave a Ringo.

■ ■ ■

### FROM THE SAME SOURCE

I said "no" to friends who wanted me to take up skiing. I'm going downhill fast enough as it is.

■ ■ ■

### POET'S CORNER

There was an account man named Bell  
Whose clients were all loyal as hell.  
In his efforts to sign 'em,  
He'd wine 'em and dine 'em,  
For he ran a lunch counter as well.

■ ■ ■

### BACKWASH

Ho! Ho! Ho! spelled backwards is Oh! Oh! Oh!

## CBS suit would halt show pilfering

COLUMBIA BROADCASTING SYSTEM, Inc. has filed a suit in the United States District Court (for Southern New York) against TelePrompTer Corporation. The purpose of the suit is to establish that a community antenna television system (CATV) may not transmit a program without the permission of its copyright owner.

Copyright owners of programs not copyrighted by CBS are joining with CBS in the action. The specific programs referred to in the suit are *CBS Reports*, *The Burden and Glory of John F. Kennedy* (a special), *World War I*, the *Danny Kaye Show*, the *Dick Van Dyke Show*, and *My Living Doll*.

The complaint filed in the suit charges that the retransmission by TelePrompTer of copyrighted programs into the homes of subscribers by way of microwave relay, cable, or both, without license or per-

mission from the copyright owners or their agents or licensees, constitutes infringement of those copyrights.

The complaint goes on to say, "Community antenna television systems receive and transmit, and are in effect supported by, the program product of large numbers of creative people. This program product is protected by United States Government statutory copyright."

CBS claims CATV systems do not contribute to the creative development of the copyrighted programs they use, and may jeopardize the value of the copyrighted program service of the network to stations by diverting, for a fee paid by the public, substantial portions of their audiences and advertising support.

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### MOVE UP WITH CKGM

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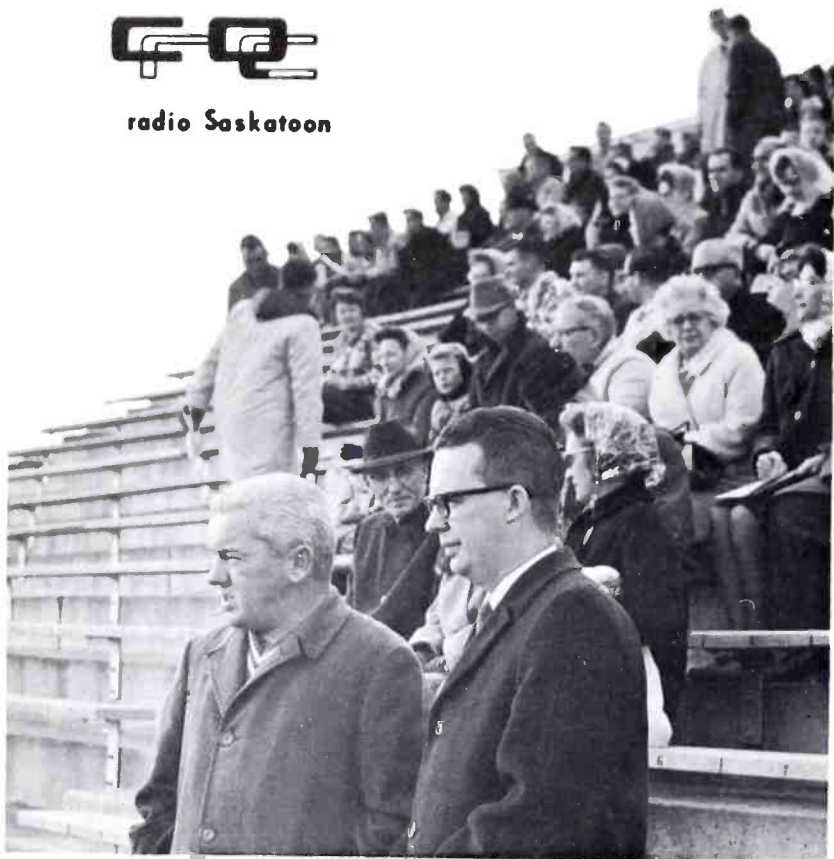
## double-header

And what a pair of heads! On your left Chuck McManus and to the right Ned Powers, the Huntley-Brinkley of sports here at CFQC. This is a team to beat, indeed. Two veteran sportscasters and reporters busily engaged in bringing the good people of Saskatoon comprehensive sports coverage. Two heads, in this case, are enormously better than one.

Chuck and Ned are typical of the double or nothing way in which CFQC serves the community. May we go to bat for you?



radio Saskatoon



## US Educational TV

# 284,313 classes in 1964

SIXTEEN MILLION AMERICANS advanced their education by television last year, according to the department of information services of Michigan State University.

This represents a 50 per cent increase in American TV's student body since 1963, according to the

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### A. C. NIELSEN COMPANY



GEORGE W. RALPH

The election of George W. Ralph to the Board of Directors of the A. C. Nielsen Company of Canada Limited has been announced by Dean M. Prather, President. Mr. Ralph continues his responsibilities as Executive Vice President in charge of the company's Broadcast Division, and his election recognizes his aggressive leadership in the firm's strong and rapid development. The Nielsen company provides a complete audience measurement service to the broadcast industry, as well as a continuous marketing research service to food and drug manufacturers through its Retail Index Division. Mr. Ralph joined the Canadian firm in its founding year, 1944, and pioneered with the Broadcast Division, which began operation in 1958.

eleventh annual National Compendium of Televised Education, which has just been completed by Dr. Lawrence E. McKune of Michigan State.

The compendium reveals that 284,373 television classes were held in the States in 1964, in comparison with 229,857 a year earlier. The courses were in 54 different fields.

General science was the most popular category, but English classes in 1964 topped all records for growth.

Spanish stood at the top of the foreign language bracket, with 17,609 courses being offered, but French classes showed the greatest numerical increase, from 6,692 to 10,433. There were 11 Russian course broadcasts.

While 88 per cent of the TV courses were of grade school level, there were more than one million enrollments in higher education fields.

Dr. McKune used his preface to say that the status and authority of educators depends upon their mastery of TV in relation to current educational development. But he warned, "The medium can transmit only what we bring to it. With an eye more perceptive than the most obturate of supervisors, television will reveal the communicator, precisely as he is, no better and no worse."

## Better grades for young viewers

A PROFESSOR FROM NORTH-western University in Chicago has come out with the statement that television viewing by youngsters appears to have little or no bad effect on their school work. He says there is even some evidence that heavy viewers get slightly better school grades.

In a report to the American Association for the Advancement of Science, meeting in Montreal, Paul Witty says about 25 per cent of elementary and high school pupils in Chicago reported in 1964 that TV presentations had led them to read "certain books" they might otherwise have ignored. *Peyton Place* was not named as one of the books.

Witty suggests it is ironic that many parents are so worried about their children watching TV, since mothers and fathers usually are before the set more often than the kids, according to surveys.

He says that since 1949 he has been making periodic studies of the extent of TV viewing and the reactions of parents, children and teachers.

"As to effects of TV on children," he adds, "various surveys by other researchers have shown no ill effects on school grades."

## CKCO-TV KITCHENER IS UP UP UP

•UP 19,200 in Total Hshlds Reached - now 230,800 wkly.

•UP an Average of 11,100 Hshlds per 1/2 hr. in Prime Time Monday-Friday.

•UP in Urban Coverage - Kitchener & London

B.B.M. November 1964

*Your Hardy Man Has All The Facts*



HARDY RADIO & TELEVISION



From Ampex:

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

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

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

## MORE AIR TIME

In the past retail advertisers have either had to use graphics or set-up displays in the studio. Graphics lack sales impact when compared with live-action commercials and live studio commercials are so costly to produce they are beyond the reach of most local advertisers. Those who can afford the costs are spending a large part of their budget on production, when they should be spending it on air time. With the new technique these advertisers will be able to devote more of their budget to air time, which means better results from their advertising and therefore more sales for the broadcaster.

Having the commercial taped at the merchant's place of business should have special appeal to such advertisers as furniture and appliance stores, used car lots etc. whose products rely largely on eye appeal.

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

## SAME DAY AIRING

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

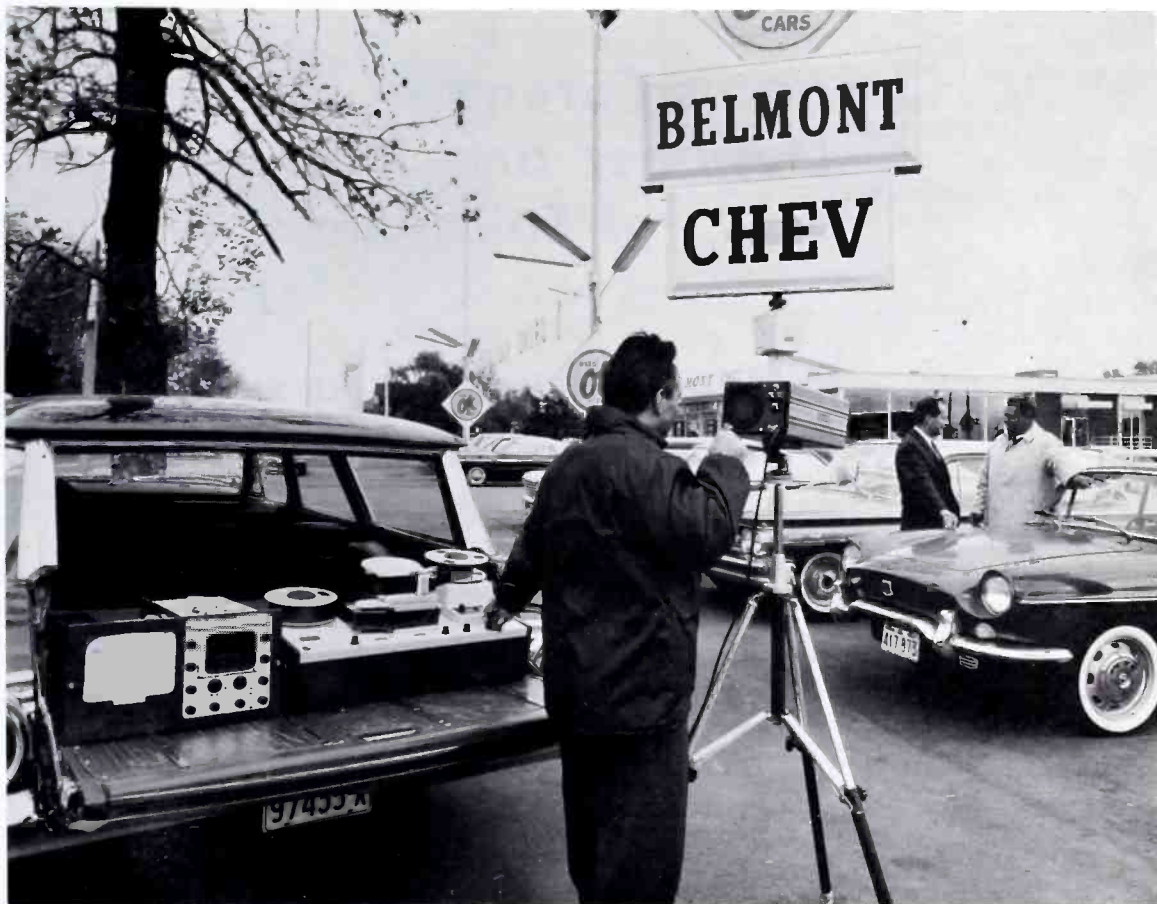
## POTENT SALES TOOL

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

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

## OPERATION IS SIMPLE

The actual mechanics of employing the technique are simple. The ease of operation



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

and light weight of the equipment make it possible for the salesman to handle the whole task on his own. No special power supply is needed, just a standard 110 volt A.C. outlet.

## AMPEX HAS THE PACKAGE

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

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

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

**A portable Richmond Hill Laboratories Sync Generator.** This "Standard of Industry" provides all the necessary drives for the camera. For two camera

operation a small video switcher can be included in the same package.

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

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

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

This package will be demonstrated at the CAB convention so drop around to the Ampex Suite and "Let's talk money".

Or, give us a call today — We Deliver.



Ampex of Canada Ltd.  
1458 Kipling Ave. N.  
Rexdale, Ont.  
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**Standard units or custom-designed systems,  
Including-**

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- **EIA sync generators with sync lock, colour lock and colour standard**
- **Special effects generators**
- **Vertical interval video switchers**
- **Pulse and video distribution amplifiers**
- **Sync adding video distribution amplifiers**
- **Mixing amplifiers**
- **Stabilizing amplifiers**
- **Video processing amplifiers**
- **V.I.T. generators**
- **Portable and rack-mount video test sets**
- **Custom units of every description etc. etc. etc.**

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