Robert Fowler recommends...

...broadcasting, dictatorship and censorship

Robert M. Fowler, president of the Canadian Pulp & Paper Association, has presented the report of his committee on broadcasting to the cabinet, and through it to the people of Canada.

The Fowler Report has been read in the Broadcaster office. A tabulation of its main recommendations will be found on page 6 of this issue, and they will be found to be rough on the private broadcasters, but even more so on the CBC.

We are working on a thorough analysis of these recommendations, which we hope to have ready for our next issue. The only valid comment we can make at this time is that if they are acted upon, they will add considerably to the number of regulations to which the industry is subjected. Also, in the case of infractions, the report would have a long list of penalties applied to offenders.

The Committee would have the industry (both private and state-owned) regulated under a one-Board system in the place of a Board of Board of Governors and a separate Board of Directors of the CBC. This many people feel would be a return to the days when all regulatory functions were performed by the CBC Board.

Also, the new authority, called tentatively the Canadian Broadcasting Authority (CBA), would, if it is ever constituted, enter into the realm of program control more deeply than has been the case in the past.

By a considerable increase of regulation, in terms of both numbers and stringency, Fowler has used the ability he gained in his original profession of law in building an ostensibly strong argument of an extremely weak case. Moreover he is stepping way beyond the terms of reference under which the committee was established.

While his recommendations bear individual examination, far and away the most harmful, and the one which should be resisted to the last ditch, is the establishment of this virtually one-man dictatorship (because the ineffectiveness of part-time governors has been clearly demonstrated in the operation of the BBG) whose power would be unlimited even to the extent of himself appointing the Director-General of the CBC.

The suggested intrusion of the new "Authority" into the realm of programming is reminiscent of the age-old struggle for freedom of speech.

Three rays of light filter through the dark and foreboding clouds this man has cast over the industry. First is the determination of the CAB to meet it head on. Second is the volume of unfavorable editorial comment the Report has received from broadcasting's keenest business competitors, the newspapers. Third is the fact that the report goes to such extremes that it is more than unlikely that it will be implemented by this government or any government that may succeed it.

Nearly 13 million radio sets and more than 4 3/4 million television receivers indicate that, in the minds of the Canadian public, there is a great deal that is good about broadcasting as it is.

R. G. L.

A statement from the CAB

Following the release of the Report of the Fowler Committee on Broadcasting last week, the board of directors met to discuss the report, and after this meeting issued this statement:

The Canadian Association of Broadcasters is giving careful study to the recommendations of the Fowler Committee on Broadcasting. From initial study it appears that some of these are worthwhile and deserve careful consideration.

However the Canadian Association of Broadcasters is seriously concerned about the recommendation for a "Canadian Broadcasting Authority" to be made up of a full time chairman and fourteen part time members, and possessed of enormous powers.

It is clear from the report that the functions assigned this Board could make it in fact the equivalent of the CBC's Board of Directors. It is proposed that the executive head of the CBC be appointed by and report to the Authority and that the Authority be possessed of complete responsibility for policy making and direction of CBC organization programming and financial expenditures.

The Canadian Association of Broadcasters sees this as similar to and potentially more dangerous than the system that existed between 1936 and 1958. For more than a decade private broadcasters fought for correction of that unparalleled situation in which the CBC and its Board were at one and the same time competing with private stations for business and audience and were the judge and jury of their daily existence and ultimate fate.

Additionally the proposed Canadian Broadcasting Authority would be assigned sweeping powers of a nature we believe have never been assigned any administrative tribunal especially in the communications field. Its chairman would be virtually a broadcasting czar empowered to determine what Canadians would see and hear from Canadian broadcasting stations.

CAB will insist upon continuation of a separate regulatory body, a tribunal not involved in the operation of broadcasting stations either public or private. It is the CAB's opinion that this is the essence of the "impartial agency of control" proclaimed as government policy by the present Minister of Transport to an annual meeting of the CAB just two years ago.

CAB believes that creation of a Canadian Broadcasting Authority as visualized in the Fowler Committee Report especially if possessed of the wide powers that report contemplates would seriously damage the ability of Canadian broadcasters to provide programs Canadians have demonstrated they want; result in an inferior and less acceptable standard of programming; and drive a majority of Canadian listeners and viewers to U. S. stations.
The case of CJOR Radio produced plenty of thunder and lightning at a Board of Broadcast Governors hearing in Ottawa September 14, and made it obvious that a little rain must fall on one or other of the applicants seeking takeover of the station's facilities.

Three choices for disposition of the CJOR frequency and assets were put before the BBG, which has set October 31 as the terminal date for the station to retain its broadcasting licence.

The highest dollar offer of $575,000 came from British Columbia Television Broadcasting System Ltd., operating CHAN-CHCH TV in Vancouver-Victoria, and presently holding interests in Vancouver radio stations CKNW and CKWX.

The sale to B.C. Television Broadcasting would follow a roundabout route, if approved. It would involve re-licensing CJOR to operate after October 31 under the direction of Arthur Chandler, leading a group of minority shareholders in the station. Chandler would then undertake to sell the station to B.C. Television.

Second-best financial proposal was advanced by a consortium of current CJOR employees calling themselves Caufield Broadcasting Co. Ltd., linked with Vancouver businessmen Ralph Cunningham and James Pattison. Reports indicated the Cunningham-Pattison offer would gross somewhere between $400,000 and $500,000 for CJOR Ltd., depending upon which stock options open to the company might be exercised.

The final offer came from another Vancouver radio station, CHQM, represented by W. E. Bellman. CHQM's main interest was in the 600 kilocycle frequency now being used by CJOR, Bellman said.

His proposal, involving an offer of $400,000, would lead to CHQM abandoning its existing 1320 kc. frequency and moving to the better 600 kc. operating area.

W. C. Pearson, counsel for the BBG, said the board had been put in the position not only of choosing a new operator for the frequency, but of ruling on the amount the current shareholders would receive. Other lawyers present described the CJOR problem as "this wretched matter," and hurried charges of "expropriation without compensation" and "expropriation at its worst" before the board.

J.G. Alley, representing present majority shareholder and CJOR President Marie Chandler, described the CHQM bid as "a delightful cut-throat presentation," and said the BBG "ought not to confiscate the property of one station and turn it over to another."

He called the indirect sale to B.C. Television the best solution - getting the current CJOR shareholders out with a reasonable settlement and leaving the station in capable hands.

The Little SMPTE Convention, as it's called, takes its swing-about turn in Rochester, N.Y., this year, in keeping with the tradition of alternating the meet annually between Toronto and the American city.

Approximately 60 Canadian television and film engineers and producers are expected to make the jaunt for the single-day convention on Saturday September 25. (SMPTE is the Society of Motion Picture and Television Engineers.)

Color will be the theme of six papers to be presented. Speakers and their subjects are as follows:

"The Perception of Color" by R. M. Evans of Eastman Kodak Company; "Photographic Films as They Apply to the Color Television System", by D. Zick, also of Eastman Kodak; "Color Television Production", with a speaker from one of the major American TV networks; "High-Band Color Television Recording", by P. E. Willmore of the Ampex Corporation; "Laboratory Practice and Photographic Systems for Color Television", delivered by W. H. Delden of Calvin Productions Inc.; and "Transmission of Anacrome Color Films" with W. L. Wike of Anacrome.

Radio station CJOB wins a dye-opener to wake up Ottawa residents that haven't gone in for the morning stretch and bend routine. It's University of the Air, a 7:00 am program designed to get rid of the sandman with doses of psychology, philosophy, history and conversational French.

Credit for the idea goes to CJOH-TV, but three other independent Canadian television stations are participating in production as well as in carrying University of the Air. They are CHAN-TV in Vancouver, CFRN-TV in Edmontona, and CFNC-TV in Calgary.

Of 106 programs, 70 will be produced by CJOH-TV, the balance in Western Canada. Collaborating with Ottawa's Carleton University, CJOH will turn out Prelace to Psychology (15 episodes), Le Français Par L'Image (39 programs with Carleton lecturer Jean Miquet), and Background to a Nation (16 episodes dealing with Canadian History from the 1500's to 1870).

Four episodes will originate in Edmonton - Eye Levels from the Fine Arts faculty of the University of Alberta (Edmonton), The Psychology of Humor: What is a Joke? with R. D. G. Bittle, assistant professor of drama, and Acting and Creativity.

The University of British Columbia will furnish 26 programs on Great Asian Civilizations, and the University of Alberta will turn out a six-episode series on philosophy or political science. CJOH is also bringing back its award-winning School Telecast series, extended to run continuously.

**ANNOUNCEMENT**

CFCF-TV APPOINTMENT

D. W. G. Martz, Manager, CFCF-TV, Montreal, announces the appointment of Fred Dozois to the position of Sales Representative, Commercial Production. In his new post, Mr. Dozois will act as liaison between CFCF-TV's Video Tape Productions and Advertising Agencies and National Advertisers.

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**A LOCAL ADVERTISER SPEAKS**

Two years ago, Prairie Rose Flour began an advertising campaign on radio which featured quality control and money-back guarantee. As a result, our sales have increased 300%. Our radio campaign with CFAM/CHSM has been very effective due to the stations' extensive coverage in our trading area, and because a large number of housewives throughout Southern Manitoba prefer Radio Southern Manitoba's relaxing easy-listening music. Olly Pomer's voice has given additional impact to Prairie Rose spots.

To cover the same trading area using any other medium in an adequate manner would have run up prohibitive costs. We have found that by using Radio Southern Manitoba we have increased the sale of Prairie Rose Flour in every community in Southern Manitoba despite heavy competition from other flour advertisers, and we are selling our product to a large number of customers who had never heard of Prairie Rose Flour until two years ago.

55% of our Prairie Rose advertising budget is allocated to radio. ALL OF WHICH IS SPENT WITH CFAM/CHSM. 

**STEINBACH FLOUR MILLS LTD.**

Arthur Rempel, President.

Represented Nationally by

RADIO-TELEVISION REPRESENTATIVES LTD. Toronto - Montreal - Vancouver - Winnipeg

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**YOUR KEY TO GOOD SELLING IN SOUTHERN MANITOBA**

1290 CFAM CHSM 1250

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**SIGHT & SOUND**

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

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Canadian Broadcaster
through the upcoming school year.

Ralph Draper has moved to Vic-
kers & Benson Ltd., Toronto, to
come part of the V & B account
group handling government busi-
ness. Draper was formerly broad-
cast media director at Foster
Advertising Ltd. He will locate in
Ottawa, as a V & B representative
working on the Liberal Party cam-
paign, until the national election is
over. A title for his new post
has not yet been assigned.

The independent broadcasters' asso-
ciation has asked the Board
of Broadcast Governors to issue a
go-ahead on color television for
September 5, 1966, almost four
months earlier than the January 1,
1967 start date recently set by the
government.

In an August 13 letter to board
chairman Dr. Andrew Stewart, Jean
Pouliot, Canadian Association
of Broadcasters president, said the
initial date for color TV should
coincide with the beginning of a nor-
mal broadcasting season.

Pouliot pointed out advertisers
gear their campaigns to the regular
September-June program season,
and he added:

"These campaigns are planned
well in advance. Advertisers wish-
ing to use color television broad-
casting... will find it more con-
venient to begin their campaign
with color material from September
rather than January."

He said the seasonal color sit-
uation would apply to programming
as well as to commercial material.

The letter also asked for a
three-month free experimentation
period before color broadcasting
begins, and suggested existing
licenses should allow television
stations to switch to color without
the necessity of public hearings
and elaborate applications for color
privileges.

"In changing over to color, the
licensee simply makes different
and better use" of the channel al-
located to him by the Department
of Transport, the letter said. "We
are simply trying to prevent addi-
tional expenses."

A benefit show featuring country
music entertainers Tommy Hunter
and Gordie Tapp was held recently
in Lindsay Ontario on behalf of the
Roland Hunt Trust Fund. Hunt, a
CKLY Radio Lindsay engineer and
morning man, was killed with his
wife in an early-September car ac-
cident, leaving five children aged
two to eight years. The trust fund
was initiated to aid the orphaned
children.

Romper Room, a syndicated chil-
dren's television program, has been-
taken up by one of Canada's "sync-
dication networks" in a major buy
that puts the half-hour TV kinder-
garten on six additional stations
this year, and boosts the Canadian
production budget to $250,000.

The full ITO group (Independent
Television Organization) of eleven
Canadian TV stations began tele-
casting new Romper Room episodes
September 6.

As a special feature of the sale
a single teacher, Miss Sarah (Sarah
Thomson) is slated to cover all of
the ITO stations. Plans call for her
to visit every market, recording a
total of 195 half-hour shows in the
11 cities. Besides taping the "road
shows", she will be expected to
make personal appearances and en-
gage in promotions in all markets.

W. Vern Burber, vice-president of
Romper Room's syndicator, Fre-
mantle of Canada Limited, says the
programs recorded in each city will
be seen in all the other cities,
helping Canadian children learn
about various parts of their country
in the process. Japanese, Mexican
and other excerpts from Romper
Room shows produced around the
world will also be included in the
Canadian broadcasts.

CHAB APPOINTMENT

J. S. Boyling

Jack Moffat, President of CHAB
Ltd., is pleased to announce the
appointment of Mr. J. S. Boyling
as General Manager of CHRE-
CHAB-TV Regina - Moose Jaw.
His appointment is effective im-
mediately.
The above research, which has been conducted by the Alberta Government Travel Bureau, suggests that television is the most effective medium for promoting tourism in the province. For the past 5 years, the bureau has used television advertising to promote Alberta's attractions to tourists. The results have been impressive, with a steady increase in visitor numbers and a positive impact on the local economy.

I would like to commend Mr. Bryant and his team for their dedication to promoting Alberta as a tourist destination. Their efforts have not gone unnoticed, and the province has benefited significantly from this investment in television marketing.

However, I do not wish to detract from the other media used by the bureau, such as radio and print. Each medium has its own strengths and weaknesses, and they should be used in combination to maximize their impact. For example, radio can be used to reach a broader audience and to reinforce the message presented in television ads.

In conclusion, I believe that television is a valuable tool for promoting tourism, and I hope that future research will continue to support this conclusion. I would also like to encourage other provinces to consider the use of television advertising as a means of promoting their own tourism industries.

Sincerely,

Mr. Ed S. Bryant, Director of the Alberta Government Travel Bureau

[Signature]
Fowler Report 
indicts the low-brows

Things in the broadcasting world are bad, but they can't be this bad.

I think Mr. Fowler and his colleagues have over-stated the case, thus yielding to the same temptation that trapped the B & B Commission of Mr. Dunton and Mr. Laurendeau.

Almost the whole of this five dollar report is based on the mediocrity of radio and television programming in Canada. There can't be much argument about that -- but I think the report makes it sound worse than it really is. After all, the members of the committee admit that they made no program survey of their own -- they were too busy sitting in the broadcasting business to turn on their sets.

They just took it as a general assumption that programs on public and private radio and television are mediocre, and constructed their report accordingly. At his press conference this afternoon, Mr. Fowler refused to discuss individual programs, and left the distinct impression, with me anyway, that he has no disposition to become a TV viewer or a radio listener, no matter what kind of programs are put on.

This is perfectly all right -- there is no competition on anybody to listen to radio or watch television. As the report itself says, people will take their leisure in whatever way suits them, and they will go for the programs they like the best. You can almost hear Mr. Fowler sigh as he says that the public is addicted to light and inconsequential entertainment -- that programs regarded as trashy by intellectuals win sponsors because they attract large audiences.

Perhaps the report is more an indictment of you, the general public, than of the CBC and the private stations. If this is what Mr. Fowler has in mind, then we can put him down as just another in a long line of do-gooders, who will pass and be forgotten with the rest.

The committee thinks programs can and should be better, and it proposes to shake up the entire broadcasting industry to bring this about.

The shake-up should be great fun, if and when Mr. Fowler's recipe is adopted.

The hated administrators -- all those vice-presidents in their ivory towers -- will be flushed out and sent packing, to the derivative boots of the creative talent. A new garden of culture will bloom in the electronic wasteland -- viewers will be uplifted by what they behold on their screens and hear on the radios. The end product, we are led to assume, will be a new breed of Canadian -- purged of lowly tastes.

I do not expect to live to see such a day. The standards of excellence toward which Mr. Fowler aspires are simply not attainable. They are not attainable in his own newspaper industry, or any other field of human endeavour. Above all, they are not attainable in television and radio, those great day and night gobblers of talent, thought, energy and old movies. The gobbling goes on around the clock, seven days a week, into infinity, and the miracle is that even flashes of excellence emerge.

That they do emerge, Mr. Fowler admits. He has almost nothing good to say about private TV programming, but is quite generous with the CBC -- so generous, in fact, that in places he seems to be undermining his own indictment. If Mr. Fowler can't be consistent after months of deliberation, what does he expect out of the madhouse of television?

Mr. Fowler sounds more confident when he rips into the administrations of the CBC and private television.

These men have tough hides -- they are accustomed to abuse -- but seldom has anybody put the wood to them as Mr. Fowler does.

The private TV people are treated more in pity than in anger. The anger is reserved for the top echelons of the CBC -- those awful vice-presidents, isolated in the emptiness of Ottawa, working to frustrate the best efforts of men in those action centers of Montreal and Toronto. Everything about the organization of the CBC is bad. Everything must go - a new Director General must come in, and there must be such a letting of old and tired blood as has never been seen in the executive suites. Once all the old hands have been dispatched, the CBC headquarters building in Ottawa must be abandoned and a new start made in Montreal.

Out goes the Board of Broadcast Governors, in comes the Canadian Broadcasting Authority, to be headed by a man who must be a paragon of all the virtues, in both official languages.

Ah, it would be lovely. But I don't suggest you turn off your sets to wait for these great reforms. There's the election, and it might take awhile for Parliament to get around to Mr. Fowler and his new world of broadcasting. You just go on watching those mediocre programs that you love so well.
Control of Broadcasting

(1) The committee advocates the creation of a public agency to be called the Canadian Broadcasting Authority, which should be entrusted with the supervision, control and direction of all broadcasting in Canada.

(2) The Authority should be responsible for determining who should hold licences, and the terms and conditions applicable to the use of radio frequencies and television channels by all Canadian broadcasters.

(3) The Authority should enact or continue existing regulations of the BBG that are of general application, to prohibit certain broadcasting practices in programs which might endanger public order or offend against good taste, and also to impose limits on the number and length of advertising messages.

(4) A system of individual program undertakings should be developed by the Authority, taking account of the differences in size, wealth and location of Canadian radio and television stations. These undertakings should become formal conditions of each licence and enforceable as such either by prosecution or suspension of the licences.

(5) The Broadcasting Act should make it clear that no one has an automatic right to the renewal of a licence.

(6) The Authority should be able to examine the considerable amount of information on program performances already submitted to the BBG, and such additional reports from stations as to their performance that the Authority may require.

(7) The Authority should stimulate research concerning the radio and television public, its tastes, needs and interests. Much of the work can be commissioned from outside experts.

(8) The Authority can define the objectives of the public broadcasting service and specify the general form and content of balanced programming by the CBC. For the private broadcasters, it can similarly define objectives and encourage cooperation between private stations for the joint production of programs.

(9) The committee recommends that the Broadcasting Authority establish a system of awards for the best Canadian television and radio productions.

(10) The Authority should report annually to Parliament.

Constitution of the Canadian Broadcasting Authority

(1) The Authority should be made up of a full-time chairman familiar with both English and French, and 14 part-time members.

(2) Nomination of the chairman and members should be the prerogative of the Prime Minister, with the consent of Privy Council.

(3) The chairman should be appointed for a term of five or seven years.

(4) Headquarters of the Authority should be located in Ottawa.

(5) Authority staff should consist of an Executive Director agreeable to the chairman and appointed by the Prime Minister. Three senior assistants should be responsible respectively for licensing, for station standards and performance, and for research. In addition the Authority should have a Secretary, Financial Officers, General Counsel, and adequate clerical staff.

Licensing System Policy

(1) The broadcast licensing function should be kept within the Canadian Broadcasting Authority, but should not be handled by the full board. A licensing committee should be established consisting of the chairman and two or three part-time members. There should be a right of appeal from any decision of the committee to the full board.

(2) Licensing procedure should be more fully defined. Applications should have full publicity before public hearings. For new licences, and the renewal of licences, there should be a public hearing.

(3) In minor cases, if after public notice there is no substantial objection, the licensing authority should be able to act on the merits of the application without public hearings. Licensing decisions of a routine nature should be relegated to a competent staff.

(4) Radio and television licences in future should consist of two parts: a technical part subject to Department of Transport approval, and a second part dealing with the acceptability of the applicant as a broadcaster.

(5) The development of program policy should be the primary responsibility of the Authority.

(6) A performance undertaking should be made a specific condition of the licences of all privately owned radio and television stations. The Authority should receive performance reports at regular intervals from all broadcasting stations.

(7) The committee does not think it should be for the control authority to establish the amount of money or the minimum range of revenue that each private station should pay for talent. The Authority should in future insist that applicants make promises that are realistic, and that the fulfillment of these promises be made a condition of the licences granted.

(8) The individual capacity of each broadcaster should be reviewed from every angle at the time the licence is issued, and appropriate requirements for Canadian content should be made a contractual engagement as a condition of the licence itself.

(9) The Authority should state its objectives for program performance by private stations, outlining such requirements as a good news service, some discussion of public affairs, a reasonable content of music and drama, some development of Canadian talent, and an effort for a varied and imaginative local service to the community, coupled with some regional, national and international activity.

(10) The Authority should direct the plan to develop a program schedule it is prepared to undertake—a realistic promise of practical performance.

(11) Any station should be permitted to apply to the Authority for a review and revision of its program commitments in the light of changed circumstances.

(12) The Authority should adopt regulations, or should enumerate a policy to be incorporated in the conditions of licences, requiring a minimum number of hours a week to be devoted by all stations to public service broadcasting (meaning, information and education at large) between the hours of six and eleven o'clock in the evening.

(13) Whatever unused channels are available can be granted to private operators prepared to risk the investment and provide an acceptable standard of service.

(14) The amount of restraint should be applied to the licensing of new stations.

Penalties for License Infractions

In cases of breach of licence conditions, including failure to live up to program commitments, would minor infractions, monetary penalties should be imposed that bear some relationship to the gravity of the offence (the Broadcasting Act should provide for a system of fines); for major infractions, suspension of the licence should be more frequently used.

Pre-literary Television Broadcasting—Educational and School Broadcasting

The committee states its belief that the increase in the hours of television broadcasting may have already gone too far, and certainly should not be continued because of the rise it produces in overall television costs. Answering the "American competition" argument, the committee says, "If American television should provide service throughout the 24 hours of every day, there is no reason for us to do likewise.

The committee concludes:

(1) The Canadian Broadcasting Authority should prohibit television broadcasting in Canada in the morning hours before noon. (There could be some argument in favour of limiting this prohibition to the period from Monday to Friday, the committee adds.)

(2) The Authority should have the power to require as a condition of a licence to broadcast television, that a certain number of morning periods must be reserved for scholastic broadcasting wherever a reasonable need can be demonstrated.

(3) The committee does not think the Federal Government should call upon, or be willing, to subsidize private or public stations for the transmission of school broadcasts. Stations should be reimbursed in full for the direct and indirect costs by the educational institutions concerned.

(4) Licences for educational broadcasting should in future be granted to educational institutions or corporations, even if they are wholly or partly owned by provincial governments.

(5) The committee recommends the establishment of a National Advisory Council for Scholastic Broadcasting.

The CTY Television Network

(1) It would be better if the CTY network and ITO (Independent Television Organization) were merged into a joint enterprise with common objectives.

(2) CTY network agreements should require the member stations, first, to undergo to remain affiliated, and second, to carry an amount of network programming sufficient to enable them to discharge their natural functions. The Broadcasting Authority should be empowered by statute to give directions to this effect should the affiliates fail to do so voluntarily within a reasonable time.

(3) If outside private investment in CTY is really regarded as an obstacle to effective cooperation between the stations, the CTY could be reconstituted as a non-profit trust operating in the public interest. (The committee calls such a remedy "complicated and drastic").

Privately Owned Broadcast Stations

The committee believes "a greater effort to pool the resources of the private stations could do much to raise the calibre of their programming."
"The amount that a private television station should spend, or can afford to spend, on Canadian talent, may be debatable, but the figures (a decline from six per cent of revenues in 1961 to 4.6 per cent in 1963) speak for themselves.

'There have been many quiz shows and similar types of programs to fill out the schedules of the private stations and meet their Canadian content obligations," the committee says, adding: "We reject the principle that private broadcasters . . . may be satisfied with relying on audience ratings."

The committee recommends:
(1) While the private broadcasters are a part of the system, and while their rights and interests should have all legitimate protection, in case of fundamental conflict, the interests of the CBC must prevail.
(2) Private radio stations should utilize their assets to produce more balanced, more varied and better program fare. This should be done preferably by voluntary cooperation.
(3) A much more substantial cooperative effort to use Canadian talent could and should be organized by the private radio stations.
(4) For radio, specialization in one field of programming is not satisfactory. Program listeners should have the opportunity to be in contact with a variety of programs. The committee rejects the specialization theory for Canadian television stations as well.

Canadian Broadcasting Corporation - Organization

The committee envisages a flat-pyramid, two-tier structure for CBC management, resulting in improved and shortened vertical communications. The committee, adding: "horizontal levels of broadcasting operations should be more effectively recognized," says the committee. "There is a pressing need for more lateral communication at the producing level."

One tier of CBC organization should be responsible for policy, with relevant divisions reporting to the proposed Director-General. Operations divisions should report to the proposed General Manager.

(1) The committee recommends appointment of a CBC head titled Director-General instead of president, and a General Manager in place of the vice-president. Both would be responsible to the Canadian Broadcasting Authority, and hold office for no fixed term, but at the discretion of the Authority. Both should be familiar with French and English. The Director-General's responsibilities would lie in policy areas, and lead to orientation "outward and upward." The General Manager would be concerned with operations, and "look inward and downward."

(2) National Program Supervisors under the two senior officials "should be concerned with the acquisition of the most varied and excellent programs for the networks, from whatever source they can be obtained."

(3) The committee recommends that an English Network Manager be stationed in Toronto, a French Network Manager in Montreal. Principal activity of the network managers should also be program procurement.

(4) A General Sales Manager should be appointed to head up the sales organization.

(5) An intensified recruitment and training program should be instituted.

CBC - Physical Facilities

(1) The present headquarters building in Ottawa should be given up by the CBC. Presumably, the committee says, it can be sold to the Government. The headquarters location should be moved to Montreal, and established in the consolidated facilities there.

(2) An entirely new design will have to be undertaken for the proposed CBC Montreal building.

(3) The committee recommends against the proposed new CBC Toronto plant to be established in Don Mills. "A plan addressed to meeting the most urgent problems downtown, either by augmenting the Jarvis Street location, or elsewhere if another suitable site could be found, should be developed."

(4) The CBC network system should be equipped to handle color signals. One television studio in Toronto and one in Montreal should be adapted for color program-originating. The CBC should proceed with plans for color facilities at Expo '67, and acquire a reasonable minimum of color mobile equipment. Further stages of CBC color adaptation should not be undertaken during the next five years.

CBC - Mandate

The committee recommends that the mandate of the public broadcasting agency should be clearly stated and defined as fully as possible by legislation and should be expanded and specifically explained in a white paper on broadcasting policy.

CBC - Commercial Policy

The CBC should actively seek to retain its present 25 per cent share of the television advertising market and its four per cent share of the radio advertising market. "If television and radio sales can be increased to capture, say, 30 per cent and six per cent, so much the better."

CBC - Financing

(1) The financial requirements of the CBC, both capital and operating, should be provided by a statutory annual grant of $25 for each television household in Canada as reported by the Dominion Bureau of Statistics. (This would provide an estimated total of $612 million for the five-year period ending in 1970 - an excess of $1,891,000 over projected, adjusted CBC expenditures. CBC figures were reduced by $67,676,000 by the committee.)

(2) A general borrowing authority for the CBC should be established with a ceiling of $200 million.

CBC - International Service and Northern Service

(1) The International Service's 50 kilowatt radio transmitters should be scrapped. "It is high time for these antique relics from the dawn of the electronic age" to go, the committee says.

(2) There should be formal integration of the International Service with the CBC, as a principal division of the corporation. International Service assets should be transferred to the CBC.

(3) International Service funds should be voted annually by Parliament.

(4) The title of the International Service should be changed to Radio Canada International.

(5) A new Northern Service antenna array should be installed on the International Service's transmitting tower, and Northern Service broadcasting time should be increased to 18 hours a day.

(6) The Northern Service budget should be increased from $500,000 to $1.7 million annually.

(7) The CBC should be empowered to enter into contracts with private corporations, on suitable financial terms, to provide and manage television services in remote and isolated parts of Canada.

CBC - Budget Year

The CBC budgeting year should be altered to correspond with the normal broadcasting year. Both public and private sections of broadcasting should conform to this policy.

CBC - Affiliates

(1) To provide sign-on to sign-off CBC programs for all of Canada, would require expropriation of private affiliates and their conversion into CBC stations, a course the committee "neither favors nor recommends."

(2) The CBC station structure should be frozen in its present state, and present affiliations, for at least the next five years. Some minor changes in the arrangements with the affiliates may be necessary.

(3) If a serious decline in the revenues of the affiliates results from the committee's recommendations respecting CBC network programming, alternative means should be found to recompense the affiliates for carrying it. Legitimate and reasonable interests of the affiliates must be taken into account.
Selling an Idea

Several years ago a young salesman was on the verge of getting the biggest order of his career. For months he had worked hard to sell a complete air conditioning system for a 40-storey office building in Manhattan. The final decision rested with the board of directors, who asked the salesman to come in and make yet another presentation.

The salesman, Pat Baxter, was received politely but not too warmly. A couple of the directors were clearly cold to the idea and threw Pat some sharp questions. As he attempted to answer the queries, Pat began to see months of effort going out the window. As the questioning progressed he seemed to be getting farther away from his goal.

Then Pat had an idea. It was rather a warm day and he asked permission to remove his coat. He then took out his handkerchief and mopped his brow. The idea was contagious. Several board members shed their jackets and one complained aloud:

"It's kind of hot in here."

That did it. The directors began to think about air conditioning in terms of their own comfort. Twenty minutes later Pat wrapped up the sale.

The simple act of taking off his coat had triggered a favorable response.

Creating buying readiness

Pat's experience illustrated an important truism in selling: Buyers often must be put into a state of readiness by the salesman. They must be jolteled, kidded, cajoled or charmed into giving you an order.

The prospect is seldom ready to buy when you approach him. He has problems, worries, etc. that prevent him from giving you his full attention. His mind is likely to wander away from the discussion.

Under these circumstances a straight selling talk won't get him back on the track. Something else is needed—a ploy or gambit to snap him out of his mood. A human anecdote or story may do it. Occasionally, telling a joke will pull the buyer out of his funk. It's even all right if you make yourself the target or butt of the story. Here I speak from experience.

Jay walking admitted

I was hurrying to an important conference with a buying committee which held my future in their hands. It would be the biggest sale of my life or my biggest bust.

So engrossed was I in my thoughts that I hardly noticed my surroundings as I quickly crossed a street.

When I got to the curb I almost bumped into a burly policeman who had been waiting for me, hands on hips.

"Do you always jaywalk?" he asked me, pulling out his ticket book.

I hadn't been aware that I was jaywalking and told him so. Further, I asked him to excuse the violation as I was on my way to an important business meeting.

Instead, the officer lectured me for 10 minutes on the danger of jaywalking and then wrote me a ticket.

The result was that I was late for my interview.

As I walked into the conference room, some members of the buying committee glanced at their watches. Their faces showed annoyance. Not an auspicious beginning.

In this situation I instinctively knew it would be foolish to go right into my sales talk. Clearly, some sort of ice breaker was needed.

So I explained the reason for my tardiness, admitting both the jaywalking charge and the lecture.

"If I don't do a good job of selling with you than I did with that policeman, I'm doomed," I said, smiling.

That did it. There was appreciative laughter and everyone seemed to relax, including myself. I went on to make the sale.

I like to think that my selling skill had something to do with getting the order, but there's no doubt that my jaywalking story put the committee into the right frame of mind.

Get Buyer's Interest

Relating an anecdote or tossing off a gag are simply examples of techniques in getting the buyer on your side. The means can vary. The important thing is to somehow clutch his interest, to make him aware of you. Your job is to create a climate that is favorable to you.

The mechanics used in attaining this objective may vary with the prospect. A joke may land with a dull thud with one person and conveyance another. Some individuals would warm up to a comment or two on the national political scene.

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Make Plans Enroute

Don't wait for inspiration in the buyer's office. Decide the night before or even enroute what tactics you are going to employ to get the interview off the ground. In fact, it's best to have two plans in case one proves unworkable.

Be aware of your surroundings as you travel to the interview. Perhaps something you see will be enough to excite the buyer's interest.

Coming:

BUYING COMMITTEES ARE HERE TO STAY

The salesman should adopt an approach to the buying committee rather than fight it. He must know all he can about his company and product, and at the same time tailor his approach to the committee so that he is able to deliver his message forcefully and without wasting time. Read about this in George Kahn's article in our next issue.

Peter Elliott Services

FIRST in broadcast promotion assistance.

107 Yorkville Ave. Toronto 5, Ont.

WA. 4-9872

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1.
Take a hard boiled businessman and a classical pianist; a dog lover, an amateur farmer and an art connoisseur; shake briskly; and the emerging fluid will be a 32-year-old friend of mine who is now

but Canadian by inclination, Dave is, as you will have judged, sort of an animated complex rather than one plain individual. Incidentally, he is still a bachelor.

There is nothing so peculiar about the fact that he has his way through college on a trumpet — or maybe it was a piano — with small groups playing in night spots around his original home town of Detroit, it did present complications though. His father was, and still is, a Baptist minister who did not approve of night spots, so Dave, intent on accumulating the book-learning dispensed by Wayne State University, adopted the professional name of Dave Gill, while earning his college fees and keep, by the beat of his larynx (or was it finger nails)?

Coming to Canada on some sort of musical assignment — I think it was a church organ this time — he seemingly fell in love with the place, and settled in London Ontario, where he did something or other for General Steel Waxes. I don't think it was riveting things or anything like that. It seems to me it was more along the lines of (small m) marketing. He also did promotion work with the Dutch Airlines, KLM, spending a few years in Paris where he acquired more than a working ability to speak French which makes him pretty close to a complete bi-lingual.

He joined Baker five years ago in the media department, rose through the ranks to executive vice-president, retaining this post for eighteen months, when, two weeks ago to be precise, he turned in his badge to pick up the presidential gavel.

Bill Baker, the former president and last active member of the original Baker family, kicked himself upstairs to the chairmanship of the board to make room on the throne for Dave.

For all his mathematical approach, which is, the hallmark of a good media man, Dave Gillespie is a computer with emotions.

People he regards as valuable to the organization enjoy what comes as close as possible, in the area of business, to friendship. When sickness or bereavement strikes somehow, he is on hand to help however he may, and it is my impression that he does this from a sense of desire rather than duty.

But when someone fails to measure up, it is another story. He sends them packing without delay, and failure to measure up may mean simply an inability to share his dedication.

He is completely intolerant of anything bordering on sharp practice, and coldly cuts offenders off at the ankles, be they members of the staff or advertising accounts.

This characteristic has given him an image of ruthlessness with some people. Yet I happen to know, because I have seen him right after such an event, he suffers emotional agony when he has felt he had to wield the axe.

Besides all the things I have called him in this piece, Dave Gillespie is a pattern. In taking over the agency presidency just thirteen short years out of his teens, he automatically blazes the trail for the next crop of agency presidents.

He is the pattern on which future presidents of other agencies will model themselves, some by emulate him and his methods, others perhaps by going in a completely opposite direction.

However you look at it, Dave Gillespie is a pioneer with a challenge to meet, a challenge which might well reflect on the future of the entire agency business. Speaking for myself, I think he will meet it.

All for now, except, buzz me if you hear anything.

---

**David Gillespie**

President of a major advertising agency.

To be more specific, the above human amalgam is David Ellis Gillespie, and the agency in question is, of course, the 55-year-old Baker Advertising Agency Ltd.

Probably the youngest agency president anywhere, American-born

**GEPE**

Gives you 'no fuss' slide mounting

Permanent protection from moisture and dust... transparencies sealed quick and easy between plastic frame and metal cover, fit smoothly into standard projectors.

Good reason why GEPE mounts are preferred for better TV Studio and audio visual presentations.

Available from the complete photographic supply house.

**Garlick Films Ltd.**

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**Over the Desk**

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

...of cabbages and kings

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Religious broadcasting spreads in the West

Spread of the ecumenical spirit in churches across Canada appears to be opening the door for increased broadcast activity by the larger new composite religious groups and some of the stepped-up radio and television production seems to be rubbing off on Western Canada.

This year it's reported the Anglican-United Roman Catholic Church ecumenical complex plans to originate three documentary-information television programs of The Spectrum series from Channel TV in Vancouver, if suitable coast—written scripts can be found.

Spectrum uses professional acting talent for the most part, and features "activity as against religious service or preaching", says Reverend Keith Woollard, director of broadcasting for the United Church of Canada.

Seven Spectrum programs have been produced outside Toronto in past years — four in Winnipeg, three in Montreal — but CFTO-TV has traditionally handled the lion's share of each year's 33 productions, he adds.

For radio Woollard says the new policy will see Vancouver stations turning out tapes for the Anglican-United Checkpoint series, quarter-hour actuality programs with relevant contemporary music for background. In previous years Western raw tape for Checkpoint was edited and assembled exclusively in Toronto.

Woollard says, "At its peak, Checkpoint was carried by 75 Canadian radio stations. Currently it's on 66 stations. Half a dozen major market and a few small market television stations use Spectrum.

A third ecumenical broadcasting innovation will convert the United Church's five-hour a week time on CKWX Radio in Vancouver into an inter-denominational magazine program in its Sunday morning segment. The CKWX broadcasts deal primarily with church news, and present services and interpretive comment on Canadian public affairs.

Western Canada ecumenical broadcasting will be under the direction of Father Edward Bader, communications director for the Vancouver Diocese of the Roman Catholic Church, Reverend Art Hives, and the regional representative of the Anglican Church, Division of Broadcasting, and Roy Bonisteel, recently appointed United Church regional director of broadcasting.
Color experiments continue at Toronto exhibitions

Color two of Canada’s biggest summer fairs, red, blue and yellow this year, to get the picture of the upped tempo of color television demonstrations at Ontario exhibitions. Color displays have doubled from 1964’s one-gun CNE salute to the sleek-looking Canadian color burst a year-and-a-quarter away.

At the Canadian National Exhibition this summer, Hamilton-based CHCH-TV, armed with RCA equipment, took over full command of a color spearhead originated last season by a four-way combination consisting of RCA Victor Limited, CHSJ-TV Inc., Colour Equipment Productions Ltd. and Williams, Deere and Hill Ltd. of Toronto.

Some features of the 1964 color showcase were dropped—notably the black-and-white on-the-scene-at CNE productions that were interlaced with the color film. But CHCH compensated by erecting a more elaborate CNE Colour Centre, along pavilion lines, and by arranging an improved system of multiple color feeds to high-exposure sites on the CNE grounds.

**Sample of things to come**

Meanwhile in Ottawa, CJOH-TV took charge and offered Central Canada Exhibition visitors (parliamentarians included) a sampling of things to come in color television.

The display reached a total audience of close to 500,000, in the opinion of Tom Atkins, vice-president of Independent Canadian Television Sales Ltd., representing CJOH-TV in Toronto.

Atkins said, “Wherever there was a crowd of people, we knew it was one of our monitors.” He felt Ottawa fairgoers were currently less sophisticated in color TV affairs than Torontonians, with the result that they indicated “a hell of a lot more interest.”

Biggest attraction at the Ottawa color display was a live televised fashion show production, offering instant comparison of black-and-white screening, color screening and the real thing. Models paraded in avant garde styles up to and including the new thigh-high dresses, and were filmed by a late-model RCA color camera borrowed for the eight-day fair.

Atkins said crowds of 350 or more stacked up at the CJOH color stage when afternoon fashion shows went on camera at 2:30 and 4:30. Evening throngs at 7:30 and 8:30 were probably larger, he believed.

In both Toronto and Ottawa, set manufacturers with color set displays on the grounds took feeds from CHCH and CJOH. But CHCH came up with an extra inspiration and installed sets in half-a-dozen of the Expo’s leading restaurants.

**Mike Koskie, Colour Centre co-ordinator for the Hamilton TV station, considered the restaurant placements a big gain on the open-air monitor-booths used at 1964’s CNE. The outdoor booths couldn’t be effectively shielded from high levels last year, he explained—”The color pictures often looked weak and washed-out.”**

**Dressy Fashion Show**

The CHCH pavilion was blown up to more than 3000 square feet this year—larger than 1964’s production—but did away with many of the frills that were possible with the original Colour Centre’s four-way cost split, Koskie said. For one thing—no hostesses.

“The reason we didn’t go into a huge, elaborate production is that people come by and only stop and look for five or ten minutes,” he explained. “What’s the reason for going elaborate?”

One reason is live production, CJOH might well answer. The dressy CHCH fashion show, on two levels, occupied better than 1000 square feet on its own. Coupled with the rest of the station’s fairground facilities, it brought CHCH’s total occupancy up near the CHCH 3000-foot figure.

Both stations programmed approximately ten hours daily, all in color. CJOH’s run at the CNE lasted 15 days, while CJOH went for eight at the shorter Central Canada Exhibition.

CHCH unveiled 90 minutes of programming for its show—CNE slides, a reputedly top-color-quality National Film Board document titled Hello Toronto, several short film clips, and a 90-second multi-hued CHCH promotional film dedicated to the station’s new fall programing. (Special background music for the promotion film was written for CHCH by Dr. Hugh McCaul, conductor of Toronto’s O’Keefe Centre orchestra.)

Koskie said CHCH hoped to encourage a color TV-CHCH association in the minds of Color Centre visitors. “Our telecast isn’t scheduled to arrive until October or November this year,” he said.

“But as far as the people know we’re going to be in color right away—right now.

“That’s why we felt the investment was worthwhile.”

**Film clips and cartoons**

CJOH used film clips and color cartoons to bulge each day’s scheduled four hours of live fashion telemcasts. Commenting on the purpose of its display, the station said, “CJOH hopes this foretaste of color TV and public demand may persuade the government to allow color TV in Canada before January 1, 1967. A more logical starting date would be the fall of 1966, the beginning of broadcast advertising.”

Sponsors with color commercials ready and aimed were invited to fire their first Canadian shot via the Toronto-Ottawa color TV facilities. Twenty-three responded—18 in Toronto (four more came along too late to be included) and five in Ottawa.

The advertisers found time-line costs escalated from 1964’s CNE price of $70—$115. Both CHCH and CJOH charged a flat $225—covering 150 exposures in Toronto or 80 in Ottawa.

At that the fee did little more than offset the stations’ costs for linking the commercials into a single reel and processing the result, said CHCH promotion manager Bill Burak. “The commercials were included just for exposure,” he said.

“It was made clear to the agencies and advertisers this was not a moneymaker.

“We had our cost, and we had to charge it off to them.”

**Co-operating partner**

RCA Victor Company Limited furnished all the equipment for the CHCH demonstration, and enjoyed the status of “co-operating partners on a lesser basis”, as Mike Koskie described it. But some of the facilities used by CJOH were apparently gathered from afar field. Atkins said he believed the color telecine chain for the CJOH production was borrowed from CKCO-TV in Kitchener.

No matter how the productions were put together, they stand a chance of ranking as monumental—the last color TV displays of their kind to be seen at Canadian Exhibitions.

Next year the summer and fall fairs may be racing to beat out color television’s official starting gun—particularly if CJOH’s hopes for an advanced color TV go-ahead are realized.

And if that happens Canada’s television stations aren’t likely to be heading for the fair next year—not to telescast color on something like the combined 1965 CHCH-CJOH total of less than a hundred sets.

Instead, the stations will be thinking in terms of reaching TV color receivers by the thousand.

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**MEET KEN DOBSON**

One of broadcasting’s most sales and promotion conscious managers. Ken’s tremendous vitality, years of broadcast experience and innate program sense have been major contributions to the smooth operation of Saint John’s most successful radio station.

At CHSJ SAINT JOHN, N. B. the man behind the All-Canada man

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**ALL-CANADA RADIO & TV LTD.**

September 23, 1965
Selling an Idea

Several years ago a young salesman was on the verge of getting the biggest order of his career.

For months he had worked hard to sell a complete air conditioning system for a 40-storey office building in Manhattan. The final decision rested with the board of directors, who asked the salesman to come in and make yet another presentation.

The salesman, Pat Baxter, was received politely but not too warmly. A couple of the directors were clearly cold to the idea and threw Pat some sharp questions.

As he attempted to answer the queries, Pat began to see months of effort going out the window. As the questioning progressed he seemed to be getting farther away from his goal.

Then Pat had an idea. It was a rather warm day and he was asked permission to remove his coat. He then took out his handkerchief and mopped his brow. The idea was contagious. Several board members shed their jackets and one complained aloud:

"It's kind of hot in here." That did it. The directors began to think about air conditioning in terms of their own comfort. Twenty minutes later Pat wrapped up the sale.

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I hadn't been aware that I was jaywalking and told him so. Further, I asked him to excuse the violation as I was on my way to an important business meeting.

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Under these circumstances a straight selling talk won't get him back on the track. Something else is needed—a ploy or gambit to snap him out of his mood. A humorous anecdote or story may do it. Occasionally, telling a joke will pull the buyer out of his funk. It's even all right if you make yourself the target or butt of the story. Here I speak from experience.

Jay walking admitted

I was hurrying to an important conference with a buying committee, which held my future in their hands. It would be the biggest sale of my life or my biggest bust.

So engrossed was I in my thoughts that I hardly noticed my surroundings as I quickly crossed a street.

When I got to the curb I almost bumped into a burly policeman who had been waiting for me, hands on hips.

"Do you always jaywalk?" he asked me, pulling out his ticket book.

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As I walked into the conference room, some members of the buying committee glanced at their watches. Their faces showed annoyance. Not an auspicious beginning.

In this situation I instinctively knew it would be foolish to go right into my sales talk. Clearly, some sort of ice breaker was needed.

So I explained the reason for my tardiness, admitting both the jay walking charge and the lecture.

"If I don't do a better job of selling with you than I did with that policeman, I'm doomed," I said, smiling.

That did it. There was an appreciative laughter and everyone seemed to relax, including myself. I went on to make the sale.

I like to think that my selling skill had something to do with getting the order. But there's no doubt that my jaywalking story put the committee into the right frame of mind.

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Make Plans Enroute

Don't wait for inspiration in the buyer's office. Decide the night before or even enroute what tactic you are going to employ to get the interview off the ground. In fact, it's best to have two plans in case one proves unworkable.

Be aware of your surroundings as you travel to the interview. Perhaps something you see will be enough to excite the buyer's interest. Or spend some time reading the paper for ideas that might appeal to the prospect. The financial section is a good place to start, but it isn't the only possibility. A story on the sports pages or in the general news columns may provide your key to the buyer's heart—or funny bone.

One buyer had been brooding for weeks over the poor showing of his favorite baseball team. One day, before an interview with the fellow, I spotted an item in the paper about his ball club. The story said the team had acquired a top pitcher in a trade with another outfit.

The story was in a late edition and I figured the prospect had not
seen it. I was right. When I gave the news the hero's face lit up like a neon sign. His manner toward me from then on was friendly and deferential. I walked around his office with one of the biggest orders of my career.

Even keeping the radio in your car might produce an idea that you can profitably use with a buyer. You should also read books and magazines to glean thoughts that will aid you in selling.

**Let Him Unburden Himself**
Sometimes a buyer wants a good listener to his troubles. He wants to unburden himself to someone available and that happens to be you.

**Let him.** There is probably no one within his organization to whom he can confide. He needs you badly.

He will regard you as sympathetic even if you don't say a word. However, with some buyers it's wise to throw in a word or two of commiseration now and then.

The advantage to you is that the prospect can't fail to feel somewhat indebted to you. You have provided a shoulder for him to cry on and he will be grateful. So grateful in fact that he'll hand you an order. This won't happen all the time but the percentages are in your favor.

Allan Dale, a bakery supplies salesman, stopped in at a prospect who was really down in the dumps.

He poured out all his woes to Allan and they were numerous. His employees were lazy, his manager incompetent and his wife did not understand him.

"I don't know why I stay in business," he lamented.

That was Allan's clue.

"You're in business because you are very successful at it," the salesman reminded him, Allan then went on to sell the prospect just what he wanted to hear; that his bakery was of high reputation; that he himself was a top businessman; that he deserved better employees, etc.

Allan then gently swung the conversation around to his products. He told the man that some of his troubles could be eliminated by installing Allan's equipment. The prospect nodded agreement and then was signing a substantial order.

Even if you don't get an order the first time, consider your patience and understanding an investment that will pay off later.

**Use Social Aids**
The right atmosphere for getting an order may not be in the prospect's office. He might be more receptive over a good dinner.

A certain amount of judicious entertaining is a proven aid to selling. I am not referring here to bribery or excessive free loading. I doubt that many orders are obtained because the buyer gets a free meal from a salesman.

But there is a definite advantage in creating a pleasant atmosphere in which to conduct business. In his office the buyer may be harrassed and overworked. He doesn't have time to think about buying. He needs to get away from the hurry-burry of his schedule to collect his thoughts. This is where you can help him. Suggest (but don't push the matter) that he meet you for dinner so he can hear your presentation. You might say something like this:

"I see that you are pretty busy this morning, Mr. Jones. Maybe we can both relax at the end of the day over a nice dinner someplace. I can give you my story then."

Chances are that he will appreciate your thoughtfulness. This has happened to me more than once— as a buyer and seller.

**Do What Comes Naturally**
I have mentioned jokes, anecdotes etc. as a means of getting the buyer's attention and creating the proper climate for selling. Your particular method should depend on what sort of person you are.

If you don't like to tell jokes or don't tell them well, then abandon that idea. Nothing will be gained by forcing yourself into an unwanted role.

Perhaps small talk comes easier to you. Or you might be a good listener. Adopt the style that suits you best. The important thing is not what method you use to excite interest but how effective it is.

Look for the sign from the buyer that will tell you how to approach him. For many salesmen this is a matter of their long experience in studying people. A veteran seller can tell almost by instinct what style to use with a prospect. Salesmen are among the best judges of human nature in the world.

**How are you in selling ideas?**
Try this quiz and see. If you can answer "yes" to at least eight questions you are a likely candidate for success in this area.

**YES NO**

1. Do you think in terms of selling ideas?
2. Have you developed techniques for developing buyer readiness?
3. Are you willing to listen to a buyer's troubles?
4. Do you put them into practice?
5. Do you sometimes encourage him to unburden himself?
6. Do you plan your approach with the buyer before the interview?
7. Do you try and tailor it to the type of buyer?
8. Do you sometimes suggest meeting the buyer for dinner to talk business?
9. Are you always aware of the "climate" for selling?
10. Do you occasionally make yourself the butt of an anecdote or joke to warm the buyer to you?
11. Do you believe you use the technique for warming a buyer that is suitable for you?

**ATLANTIC ASSOCIATION OF BROADCASTERS invites you to attend their 1965 ANNUAL CONVENTION LORD BEAVERBROOK HOTEL FREDERICTON, NEW BRUNSWICK SEPTEMBER 26, 27 & 28**

Sunday, sight-seeing with the CJOJ Newfoundland "Screech Party" in the evening. Monday will be working sessions, good speakers, with CFNB the host at a lobster party Monday evening.

Tuesday, working sessions. Annual Dinner and Entertainment Tuesday evening. Join your friends at the Lord Beaverbrook in Fredericton.

**BOB WALLACE, president CKMR, Newcastle, N. B.**

**JACK FENETY, Convention Chairman CFNB, Fredericton, N. B.**
Take a hard boiled businessman and a classical pianist; a dog lover, an amateur farmer and an art connoisseur; shake briskly; and the emerging fluid will be a 32-year-old friend of mine who is now

but Canadian by inclination, Dave is, as you will have judged, sort of an animated complex rather than one plain individual. Incidentally, he is still a bachelor.

There is nothing so peculiar about the fact that he blew his way through college on a trumpet - maybe it was a piano - with small groups playing in night spots around his original home town of Detroit. It did present complications though.

His father was, and still is, a Baptist minister who did not approve of night spots, so Dave, intent on accumulating the book-learning dispensed by Wayne State University, adopted the professional name of Dave Gill, while earning his college fees and keep, by the seat of his layman (or was it finger nails?)

Coming to Canada on some sort of musical assignment - I think it was a church organ this time - he seemingly fell in love with the place, and settled in London Ont., where he did something or other for General Steel Wares. I don't think it was riveting things or anything like that. It seems to me it was more along the lines of (small m) marketing.

He also did promotion work with the Dutch Airlines, KLM, spending a few years in Paris where he acquired more than a working ability to speak French which makes him pretty close to a complete bi-lingual.

He joined Baker five years ago in the media department, rose through the ranks to executive vice-president, retaining this post for eighteen months, when, a few weeks ago to be precise, he turned in his badge to pick up the presidential gavel.

Bill Baker, the former president and last active member of the original Baker family, kicked himself upstairs to the chairmanship of the board to make room on the throne for Dave.

For all his mathematical approach, which is the hallmark of a good media man, David Gillespie is a computer with emotions.

People he regards as valuable to the organization enjoy what comes as close as possible, in the area of business, to friendship. When sickness or bereavement strikes somewhere, he is on hand to help however he may, and it is my impression that he does this from a sense of desire rather than duty.

But when someone fails to measure up, it is another story. He sends them packing without delay, and failure to measure up may mean simply an inability to share his dedication.

He is completely intolerant of anything bordering on sharp practice, and boldly cuts offenders off at the ankles, be they members of the staff or advertising accounts.

This characteristic has given him an image of ruthlessness with some people. Yet I happen to know, because I have seen him right after such an event, he suffers emotional agony when he has felt he had to wield the axe.

Besides all the things I have called him in this piece, Dave Gillespie is a pattern. In taking over the agency presidency just thirteen short years out of his teens, he automatically blazes the trail for the next crop of agency presidents.

He is the pattern on which future presidents of other agencies will model themselves, some by emulating him and his methods; others perhaps by going in a completely opposite direction.

However you look at it, Dave Gillespie is a pioneer with a challenge to meet, a challenge which might well reflect on the future of the entire agency business. Speaking for myself, I think he will meet it.

All for now, except, buzz me if you hear anything.

---

DAVID GILLESPIE
president of a major advertising agency.

To be more specific, the above human amalgam is David Ellis Gillespie, and the agency in question is, of course, the 55-year-old Baker Advertising Agency Ltd.

Probably the youngest agency president anywhere, American-born

religious broadcasting spreads in the West

spread of the ecumenical spirit in churches across Canada appears to be opening the door for increased broadcast activity by the larger new composite religious groups - and some of the stepped-up radio and television production seems to be rubbing off on Western Canada.

This year it's reported the Anglican-United-Roman Catholic Church ecumenical complex plans to originate three documentary-information television programs of The Spectrum series from CHAN-TV in Vancouver, if suitable country

-written scripts can be found.

Spectrum uses professional acting talent for the most part, and features "activity as against religious service or preaching", says Reverend Keith Woollard, director of broadcasting for the United Church of Canada.

Seven Spectrum programs have been produced outside Toronto in past years - four in Winnipeg, three in Montreal - but CFTO-TV has traditionally handled the lion's share of each year's 33 productions, he adds.

For radio Woollard says the new policy will see Vancouver stations turning out tapes for the Anglican-United Checkpoint series, quarter-hour activity programs with relevant contemporary music for background. In previous years Western raw tape for Checkpoint was edited and assembled exclusively in Toronto.

Woollard says, "At its peak, Checkpoint was carried by 75 Canadian radio stations. Currently it's on 60". Half a dozen major market and a few small market television stations use Spectrum."

A third ecumenical broadcasting innovation will convert the United Church's five-hours a week of air time on CKWX Radio in Vancouver into an inter-denominational magazine program in its Sunday-morning segment. The CKWX broadcasts deal primarily with church news, and present services and interpretive comment on Canadian public affairs.

Western-Canada ecumenical broadcasting will be under the direction of Father Edward Bader, communications director for the Vancouver Diocese of the Roman Catholic Church, Reverend Art Heid, was regional representative of the Anglican Church Division of Broadcasting, and Roy Bonisteel, recently appointed United Church regional director of broadcasting.
Color experiments continue at Toronto exhibitions

Color two of Canada's biggest summer fairs, blue, red, and yellow this year, to get the picture of the upped tempo of color television demonstrations at Ontario exhibitions. Color displays have doubled from 1964's one-gun CNE salute to the schedule at Canadian Radio-Television and Telecommunications Commission headquarters this season by a four-way combination consisting of RCA Victor Limited, CHCH-TV, CJOH-TV Productions Ltd. and Williams, Deere and Hill Ltd. of Toronto.

Some features of the 1964 color showcase were dropped—notably the black-and-white on-the-scene-at-CNE productions that were interlaided with the color film. But CHCH compensated by erecting a more elaborate Color Centre, along with color pavilions, and by arranging an improved system of multiple color feeds to high-exposure sites on the CNE grounds.

Sample of things to come

Meanwhile in Ottawa, CJOH-TV took charge and offered the Central Canada Exhibition visitors (parliamentarians included) a sampling of things to come in color television. The display reached a total audience of close to 500,000 in the opinion of Tom Atkins, vice-president of Independent Canadian Television Sales Ltd., representing CHCH-TV in Toronto.

Atkins said, "Wherever there was a crowd of people, we knew it was one of our monitors." He felt Ottawa fairgoers were currently less sophisticated in color TV affairs than Torontonians, with the result that they indicated "a hell of a lot more interest!"

Biggest attraction at the Ottawa color display was a live televised fashion show production, offering instant comparison of black-and-white screening, colour screening and the real thing. Models paraded in avant garde styles up to and including the new thigh-high dresses, and were filmed by a late-model RCA color camera borrowed for the eight-day fair.

Atkins said crowds of 350 or more stacked up at the CJOH color stage when afternoon fashion shows went on camera at 2:30 and 4:30. Evening throngs at 7:30 and 8:30 were probably larger, he believed.

In both Toronto and Ottawa, set manufacturers with color display setups on the grounds took feeds from CHCH and CJOH. But CHCH came up with an extra inspiration and installed sets in half-a-dozen of the EX's leading restaurants.

Mike Koskie, Color Centre co-ordinator for the Hamilton TV station, considered the restaurant placements a big gain on the open-air monitor-booths used at 1964's CNE. The outdoor booths couldn't be effectively shielded from high light levels last year, he explained. "The color pictures often looked weak and washed-out."

Dressy Fashion Show

The CHCH pavilion was blown up to more than 3000 square feet this year—larger than 1964's production—but did away with many of the frills that were possible with the original Color Centre's four-way cost split, Koskie said. For one thing—no hostesses.

"The reason we didn't go into a huge, elaborate production is that people come by and only stop and look for five or ten minutes," he explained. "What's the reason for going elaborate?"

One reason is live production, CHCH might well answer. The dressy CJOH fashion show stage, on two levels, occupied better than 1000 square feet on its own. Coupled with the rest of the station's fairground facilities, it brought CHCH's total occupancy up near the CHCH 3000-foot figure.

Both stations programmed approximately ten hours daily, all in color. CHCH's run at the CNE lasted 15 days, while CJOH went for eight at the shorter Central Canada Exhibition.

CHCH unveiled 90 minutes of programming for its show—CNE slides, a reputedly top-color-quality National Film Board document titled Hello Toronto, several short film clips, and a 90-second multi-hued CHCH promotional film dedicated to the station's new fall programming. (Special background music for the promotion film was written for CHCH by Dr. Hugh McCaul, conductor of Toronto's O'Keefe Centre orchestra.)

Koskie said CHCH hoped to encourage a color TV-CHCH association in the minds of Color Centre visitors. "Our telecine equipment isn't scheduled to arrive until October or November this year," he said. "But as far as the people know we're going to be in color right away—right now. That's why we felt the investment was worthwhile.

Film clips and cartoons

CJOH used film clips and color cartoons to bulge out each day's scheduled four hours of live fashion teletcasts. Commenting on the purpose of its display, the station said, "CJOH hopes this forerun of color TV and public demand may persuade the government to allow color TV in Canada before January 1, 1967. A more logical starting date would be the fall of 1966, the beginning of the Canadian Broadcasting season!"

Sponsors with color commercials ready and aimed were invited to fire their first Canadian shot via the Toronto-Ottawa color TV facilities. Twenty-three responded—18 in Toronto (four more came along too late to be included) and five in Ottawa.

The advertisers found time-and-lime costs escalated from 1964's CNE price of $70 to $115. Both CHCH and CJOH charged a flat $225—covering 150 exposures in Toronto or 80 in Ottawa.

At that the fee did little more than offset the stations' costs for linking the commercials into a single reel and processing the result, said CJOH promotion manager Bill Barak. "The commercials were included just for exposure," he said. "It was made clear to the agencies and advertisers this wasn't a media buy.

"We had our cost, and we had to charge it off to them."

Co-operating partner

RCA Victor Company Limited furnished all the equipment for the CHCH demonstration, and enjoyed the status of "co-operating partners on a lesser basis", as Mike Koskie described it. But some of the facilities used by CJOH were apparently gathered from far afield. Atkins said he believed the color telecine chain for the CJOH production was borrowed from CKCO-TV in Kitchener.

No matter how the productions were put together, they stand a chance of ranking as monumental—the last color TV displays of their kind to be seen at Canadian Exhibitions.

Next year the summer and fall fairs may be racing to beat out color television's official starting gun—particularly if CJOH's hopes for an advanced color TV go-ahead are realized.

And if that happens Canada's television stations aren't likely to be heading for the fair next year—not to telecast color on something like the combined 1965 CHCH-CJOH total of less than a hundred sets.

Instead, the stations will be thinking in terms of reaching TV color receivers by the thousand.

September 23, 1965

MEET KEN DOBSON

one of broadcasting's most sales and promotion conscious managers. Ken's tremendous vitality, years of broadcast experience and innate program sense have been major contributions to the smooth operation of Saint John's most successful radio station.

at CHSJ SAINT JOHN, N. B.

the man behind the All-Canada man

ALL-CANADA RADIO & TV LTD.
MAJOR METROPOLITAN RADIO STATION
REQUIRES
one broadcast technician, one production operator.
Fully experienced technician who can handle all phases of maintenance, installation, trouble shooting and repairs.
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Send complete information, by letter only, to:
William R. Oman,
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CKEY Radio
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TV AND BROADCASTING ENGINEER
FOR CARIBBEAN STATION
WANTED-ENGINEER with complete experience maintenance of transmitter studio equipment, vidicon cameras and Ampex VTR. Should have radio experience as well. Two year contract.
Please apply with all particulars and reference to:
Box A-823
Canadian Broadcaster
217 Bay Street, Toronto 1.

D. J. WANTED
CJON RADIO AND TELEVISION
Has an immediate opening for a young experienced D. J. The successful applicant will enjoy all company benefits and good working conditions. Higher than average wages to the right man - Send resume including tape and recent photograph to:
STATION MANAGER
CJON
ST. JOHN'S
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We Have Openings
for
• Bilingual Announcer
• Newscaster
Please send all particulars: tape, resume, etc.
Casimir G. Stanczykowski,
President & General Manager
THE STATION OF THE YEAR
RADIO 1410
CFMB
THE GOOD MUSIC STATION
2015 Drummond St.,
Montreal, Que.

Milk and Honey
Rebirth of "soap opera" on CJOH-TV

Love life in Ottawa may not be up to the standards of Peyton Place, but CJOH-TV has set out to prove the capital city can give birth to an exciting dramatic serial in spite of the handicap.
The new 15-minute television program is called Milk and Honey. It runs Sunday through Thursday in a post-news late evening time slot. "The serial preaches no moral," says writer Jon Ascenievich. "It just presents the diverse and conflicting viewpoints of the characters concerned." Setting for the program's action is the Olive Grove Cafe near Parliament Hill. In the simple story-line, the principals meet each day at the cafe for their coffee break.
Producer for the CJOH series is Harry Elton, widely experienced in Canadian, American and British television, where his last big credit came as executive producer of the hit British TV series Coronation Street.
Writer Ascenievich is rated by the station as having "an unorthodox view of things," spawned by a career that began with birth during a 1941 Berlin air raid, and continued through casual attendance at two Canadian universities, ejection from the College Militaire de St. Jean, a hobo's tour of the U.S. and a short stint on Vancouver's skid row.
Featured actors on Milk and Honey are: Elsa Pickthorne, Robert Derner (a student at Ottawa's Ligar College), Cayla Mirsky (first female voice to join the Couriers folk-singing trio), Moira Blackstock (from the Canadian National Theatre at Stratford), Bernard McManus (a local actor-director), and other Ottawa theatre and broadcasting celebrities.

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WANTED
Morning Man
Progressive radio station requires experienced morning man; also TV work for right man.
Apply, sending tape and resume to:
Operations Manager
CKX Radio-TV
Brandon, Manitoba

REQUIRED IMMEDIATELY
Bi-lingual announcer
Send tape in French and English, and resume, to:
General Manager
Radio Station CKAP,
Kapuskasing, Ontario
Some plain talk from Kodak about tape:

**Bias transfer characteristics and dependent parameters**

Ever heard the story about the pilot on his first solo flight? Unfortunately the engine failed. But fortunately he had a parachute. But unfortunately the chute failed to open. But fortunately he landed on a haystack. But unfortunately there was a pitchfork in the haystack. Except for the unhappy ending, this might be the story of how gamma ferric oxides respond to magnetic fields. Everything about it is fortunate with one exception. Linearity. The oxide needles used in the coatings have atrocious linearity characteristics. Feed in a clean, pure sine wave and out comes a nonsinusoidal complex waveform that looks something like a demented snake trying to bite its own head off. How does it sound? About as pleasant as Junior’s first violin lesson.

How then is magnetic recording possible? Fret not — there’s a way out. The entire problem is solved by one wonderful, mysterious phenomenon called bias. The transfer curves tell the story.

The slightly twisting curve at the upper left represents the oxide response. The lower curve is a pure, sine wave input. At the upper right we have the result of the response curve on the input — a mess.

The reason it looks the way it does is because the sine wave input is affected by the non-linear characteristics of the gamma ferric oxides. But look closely. Note that while the oxide performance is non-linear when taken over its entire length, we can find linearity over selected sections. In other words, we can get rid of our distortion if we can put the signal on the linear section of the oxide’s characteristic curve. And that is exactly what bias does. It “lifts” the signal away from the convoluted central area on the graph and moves it out to linear areas.

The amount of bias (that is the current in milliamperes) applied to the head is highly critical if top performance is to be achieved. Bias affects output, high and low frequency sensitivity, signal-to-noise ratio and distortion. This curve explains it.

The steep curve represents low frequency sensitivity (measured in dB) at varying bias levels for many tapes. Note that you get good performance providing you have a bias setting of about 4 milliamperes. (Curves for the other magnetic parameters are similar in shape and all peak at about the same bias level.) Vary one milliamper and you “fall off the curve” and suffer severe losses in sensitivity. Now look at the broader curve. You can vary a milliamper with hardly any change in performance at all. Here’s the point. Eastman tape has that broad curve.

It gives you top performance even though your bias settings aren’t perfect. And if your tape recorder is more than a year old, then chances are enough shift has taken place to push you off the cliff. That’s why we designed a broad bias curve. And that’s why you need it. It’s just one more way that Eastman tape gives you an extra bit of assurance of top performance.

For information and availability, write:

**Canadian Kodak Co., Limited**

Toronto 15, Ontario
FRED URSEL
Waldo J. Holden, President of
Standard Broadcast Sales Company
Limited, announces the appoint-
m ent of Fred Ursel as Assistant
Manager, Toronto Office effective
immediately. Mr. Ursel brings to
his new position the benefits of 12
years extensive experience in
broadcasting gained from service
with Canadian radio stations in
both the East and West. He
joined Standard Broadcast Sales
in 1961, Standard Broadcast Sales
represents a select number of
leading Canadian radio stations.

S. B. HAYWARD
Following a recent meeting of
Directors, W. V. George, Presi-
dent, Canadian Marconi Company,
announced that S. B. Hayward,
manager, Broadcasting Division,
has been appointed Vice President,
Broadcasting Division. The Com-
pany's Broadcasting Division
consists of television and radio
broadcasting stations CFCF-TV,
CFCF-AM/FM and CFCF-Short
Wave, all in Montreal. The Di-
vision also produces radio and
Television programs and com-
mercials.
BROADCAST CONSULTANTS

D. E. M. ALLEN, P. Eng.,
Broadcast Consulting Engineer,
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Winnipeg 12, Man.

G. A. BARTLEY, P. Eng.,
Alberta Telecommunication
Consultants Ltd.,
Box 100,
Red Deer, Alta.

H. Z. ROGERS, P. Eng.,
W. E. WRIGHT, P. Eng.,
Canadian General Electric
Company Ltd.,
830 Lansdowne Ave.,
Toronto 4, Ont.

P. R. G. CAHN, P. Eng.,
Systems (Engineering) Supervisor,
Canadian Marconi Company,
2442 Trenton Avenue,
Montreal, Que.

A. G. DAY, P. Eng.,
TV & FM Broadcast Consultant,
15 Lakeside Ave.,
Ottawa 1, Ont.

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Consulting Engineer,
4815 Carlton Ave.,
Montreal 26, Que.

J. G. ELDER, P. Eng.,
Elder Engineering Limited,
P. O. Box 10,
King City, Ont.

ERIC W. FARMER, P. Eng.,
174 Turgeon Street,
Ste. Thérèse, Qué.

R. S. GRANT, P. Eng.,
2303 Henley Street,
Toronto 14, Ont.

PETER A. NIBLOCK, P. Eng.,
HERBERT A. HOYLES, P. Eng.,
Hoiles, Niblock and Associates,
Consulting Telecommunications
Engineers and Attorneys,
1234 Mainline Drive,
North Vancouver, B. C.

J. A. JARVIS, P. Eng.,
9 Nainamo Drive,
P. O. Box 607, B. R. #2,
Bell's Corners, Ont.

GERALD W. LEE and ASSOCIATES,
Consulting Radio Engineers,
61 Curlew Drive,
Don Mills, Ont.
Phone 444-5991.

M. LEVY, P. Eng.,
Levy Associates Co. Ltd.,
LAC Building,
325-347 Catherine St.,
Ottawa, Ont.

KEITH A. MacKINNON, P. Eng.,
P. O. Box 3310,
Ottawa, Ont.

GEORGE MATHER & ASSOCIATES,
Radio Frequency Engineering,
2051 Russet Road,
Cooksville, Ont.

N. J. PAPPAS and ASSOCIATES,
Consulting Engineers & Architects,
5253 Decarie Blvd.,
Montreal 29, Que.

G. B. MacKIMMIE, P. Eng.,
RCA Victor Co. Ltd.,
1001 Lenoir Street,
Montreal 30, Que.

Lieut. Col. W. ARTHUR STEEL,
488 Avalon Place,
Riverview Park,
Ottawa 8, Ont.

D. B. WILLIAMSON, P. Eng.,
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Broadcasting - Communications,
P. O. Box 42,
Cobourg, Ont.

G. A. RICHARDS, P. Eng.,
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LAKEHEAD, MAN. - SASK. - 2070
Notre Dame Avenue, Winnipeg 21 -
SP. 4-7489. Area Manager - W. D. West.

ONTARIO - 1450 Castledfield Avenue W. -
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QUEBEC & OTTAWA - 1001 Lenoir Street
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MARITIME PROVINCES - 1001 Lenoir Street,
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Broadcast Group - D. H. Macauley;
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1001 Lenoir Street, Montreal - 933-7551,
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MEET JOE BUTLER

enthusiastic young president and managing director of Radio Newfoundland.

Joe is the driving force behind these forceful stations which, programmed separately to specific regional needs, inform, entertain and sell a population of 383,000 in St. John's, Central and Southern Newfoundland.

at RADIO NEWFOUNDLAND

VOCM, St. John's
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the man behind the All-Canada man

ALL-CANADA RADIO & TV LTD.

A Tall Order for Canada's fastest-growing radio station. We need a SALES PROMOTION MANAGER — a man who is a salesman, planner, research man, promoter, inventor, administrator and, above all, a competent, imaginative WRITER! Must have a thorough background in broad media — preferably the Toronto Market.

Contact: Mr. Don McRobb, Sales Manager, CHFI, 13 Adelaide St. E., Toronto. EM. 3-1317

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Meet Joe Butler
TV
Moncton,
Represents Supervisor Radio Sales
TORONTO CBC Desmarais.
pointe.
Selective Television Sales (French)
operator).
ZEnith 6-3500,
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CKLD, CJAF, Cabano CHFA, Edmonton
Arthur Harrison
ARKS, Sorel
Granby
Calgary
Prairies:
Matane
CJAV, Dubois
Loup
Loup
Boniface
Chaleurs
-1430
July 14, 1964
Mr. Vern Paul,
Sales Manager,
Radio Station CKFF,
Toronto, Ontario
Dear Mr. Paul,
I’ve never heard Foster Hewitt’s station claim to be No. 1 as other stations do in this area. Your station is No. 1 in my book, especially your morning period - The Phil MacPhail Show. Phil’s selection of music, and delivery, is in my opinion No. 1 in Toronto.
We recently received a special delivery of a new album release - called Phil at 9:30 a.m. - two announcements were made within one hour, which resulted in the sale of over 200 records before the day was over.
I repeat, in my opinion PHIL IS NO. 1.
Many thanks for the speedy service, and my best wishes to Phil.
Kindest regards,
Sam Bornstein
Store Manager
SBR’d

1430 — CKFH, Toronto
is the right side of your dial for RESULTS!
Dial 923-4648
Jim Crawford, Commercial Manager
Ralph Judge, National Representative
Vern Paul, Sales Manager
ADVERTISING AGENCIES

An interim list of Advertising Agencies established by the Canadian Association of Broadcasters together with their addresses, telephone numbers, broadcast departments, directors and radio and television time buyers for the period ending June 30, 1966.
### ADVERTISING AGENCIES

<table>
<thead>
<tr>
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<tr>
<td>(1)</td>
<td>FOOTE, CONE, BELLING</td>
<td>CANADA LIMITED</td>
<td>(2)</td>
<td>Toronto</td>
<td>924-4681</td>
<td>(3) 861-5881</td>
<td>(4) 3 Place Ville Marie</td>
</tr>
<tr>
<td>(1)</td>
<td>FOSTER ADVERTISING LTD.</td>
<td>(2)</td>
<td>Calgary</td>
<td>(3) 269-1276</td>
<td>(4) Suite 2, 608-7th St., S.W.</td>
<td>(5) Mary Layton</td>
<td>(6) Mrs. J. A. Collins</td>
</tr>
<tr>
<td>(1)</td>
<td>GODDIS, GOLDBERG, SOKEN LTD.</td>
<td>(2)</td>
<td>Montreal</td>
<td>(3) 269-1276</td>
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*September 23, 1965*
Our programming is specifically created and produced to reach the over 3,000,000 French speaking Canadians in our coverage area. That we are able to do this effectively is evidenced by the February 1965 B.B.M.: Over 500,000 households spent more than 11 million hours a week viewing Channel 10. This represents 38% of all the hours that households spent viewing Montreal television stations — more hours of tuning per week to CFTM-TV than any other television station in Canada.

In the year ahead, we are confident that:

<table>
<thead>
<tr>
<th>TIME</th>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00</td>
<td></td>
<td></td>
<td>MIRE MUSIQUE (Test Pattern and Music)</td>
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<td></td>
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<tr>
<td>8:15</td>
<td></td>
<td></td>
<td></td>
<td>BIEN L’BONJOUR (Morning Chit Chat)</td>
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<tr>
<td>9:00</td>
<td></td>
<td></td>
<td>36-24-36 (Exercise Show)</td>
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<tr>
<td>9:15</td>
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<td></td>
<td>TELE BONBON (Kindergarten)</td>
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<tr>
<td>9:30</td>
<td>MIRE MUSIQUE (Test Pattern and Music)</td>
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<tr>
<td>10:00</td>
<td></td>
<td>TOAST &amp; CAFE (Women’s Magazine)</td>
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<tr>
<td>10:30</td>
<td></td>
<td></td>
<td>CINEMA-MATIN (Movie)</td>
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<td>12:00</td>
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<td>PREMIERE EDITION (News)</td>
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<tr>
<td>12:30</td>
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<td>CINE-MIDI (Movie)</td>
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<tr>
<td>2:00</td>
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<td></td>
<td>SUPER BINGO (Bingo)</td>
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<tr>
<td>2:30</td>
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<td></td>
<td>Shop &amp; Save 1957 Ltd. (IGA)</td>
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<tr>
<td>3:00</td>
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<td>BON APRES MIDI</td>
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<tr>
<td>3:30</td>
<td>POINT DE VUES (Current Events)</td>
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<tr>
<td>4:00</td>
<td></td>
<td></td>
<td>DESSEINS ANIMES (Cartoons)</td>
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<tr>
<td>4:30</td>
<td>CARRIÈRES (Careers) Shell Oil</td>
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<tr>
<td>5:00</td>
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<td></td>
<td>ZOD DU CAPITAINE BONHOMME (Children’s Show)</td>
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<tr>
<td>5:30</td>
<td>TELE QUILLES (Bowling) Dow Brewery</td>
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</tbody>
</table>

Indicates those programs running on three or more Quebec television stations.
Greater Montreal will continue to be sold on

CFTM-TV CHANNEL TEN

Representatives: PAUL L'ANGLAIS INC. — Toronto • Montreal
Stovin-Byles Limited — Winnipeg • Vancouver

**1965-66 PROGRAM SCHEDULE**

<table>
<thead>
<tr>
<th>TIME</th>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00</td>
<td>(Children’s Show)</td>
<td>Irwin Specialties</td>
<td>TELE-METRO &amp; SPORTS (Music • News • Interviews)</td>
<td>INTRIGUES A HAWAII (Hawaiian Eye)</td>
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</tr>
<tr>
<td>6:30</td>
<td>TALENTS CATELLI (Talent Show)</td>
<td>Catelli Habitant</td>
<td>NOUVELLES (News)</td>
<td>LEVER BROS/S. C. JOHNSON</td>
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</tr>
<tr>
<td>7:00</td>
<td>CINE SPECTACLE (Movie)</td>
<td>Campbell Bovril Bristol Myers Gillette Sterling Drug</td>
<td>CINE ROMAN (Serialized Feature Films)</td>
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<tr>
<td>7:15</td>
<td></td>
<td></td>
<td>HONG-KONG (Hong Kong)</td>
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<tr>
<td>7:30</td>
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<td></td>
<td>DESTINATION DANGER (Danger Mary Sherwin-Williams General Foods Lever Bros.)</td>
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<tr>
<td>8:00</td>
<td>BELLE EPOQUE (Good Old Day)</td>
<td>Red Rose Tea</td>
<td>MA SORCIERE BIEN-AIMEE (Bewitched) Warner Lambert Kellogg</td>
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<tr>
<td>8:30</td>
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<td></td>
<td>CRE BASILE (Serialized Comedy) Labatt Brewery</td>
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<tr>
<td>9:00</td>
<td>Perry Mason (Perry Mason)</td>
<td>Procter &amp; Gamble General Foods Whitehall</td>
<td>GRAND PRIX MUSICAL (Musical Quiz) B.A. Oil</td>
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<tr>
<td>9:30</td>
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<td></td>
<td>ALORS RACONTE (Humorous Stories) Colgate</td>
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<tr>
<td>10:00</td>
<td>DON VOYAGE (Travolque) B.O.A.C.</td>
<td></td>
<td>RELEVEZ MANCHETTES (Front Page Challenge Type) P&amp;G/Texaco</td>
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<tr>
<td>10:30</td>
<td>QUEBEC EN MARCHE (Political) Liberal Party</td>
<td>ALMO GAMaths (Variety) St. Hubert</td>
<td>AMOUR DES LYS ET ORGUE (Variety) Plaza St. Hubert</td>
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<tr>
<td>10:45</td>
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<td></td>
<td>NOUVELLES ET METRO (News and Weather) Prudential Prudential</td>
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<tr>
<td>11:00</td>
<td>O'Keefe Brewery</td>
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<tr>
<td>11:10</td>
<td>FACE A FACE (Current Events)</td>
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</tbody>
</table>

**MONTREAL**
a market to be reckoned with!

Moncton, the hub of Atlantic Canada and the Heart of Lionel TV Network, is celebrating 75 years of progress. New Brunswick's economy in 1964 advanced in all major areas at the fastest pace in its entire history. Labor income and farm cash income were UP, while unemployment was DOWN. The value of fish landings climbed 10.8%, mineral products jumped 79.1% retail trade increased 6.9% as compared with a national average of 6.2%. Many, many other significant indices all show the Lionel TV Network's coverage area to be "A MARKET TO BE RECKONED WITH". Give Lionel your advertising dollars and share in N.B. Prosperity.

LIONEL TELEVISION NETWORK
REPRESENTED BY STOVIN-BYLES IN CANADA / YOUNG CANADIAN IN U.S.A.
**STATION AND PERSONNEL REGISTER (Radio)**

<table>
<thead>
<tr>
<th>Station Name</th>
<th>Person</th>
<th>Position</th>
</tr>
</thead>
</table>

**BRITISH COLUMBIA**

<table>
<thead>
<tr>
<th>Station</th>
<th>Owner</th>
<th>Call Letters</th>
<th>Power (Watts)</th>
<th>City</th>
<th>License Date</th>
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</thead>
<tbody>
<tr>
<td>CFCP, COURTENAY</td>
<td>Broadcasting</td>
<td>KGK</td>
<td>1,000</td>
<td>Courtenay</td>
<td>Oct 15, 1945</td>
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<tr>
<td>CKAX, CRANBROOK</td>
<td>Broadcasting</td>
<td>KLW</td>
<td>1,000</td>
<td>Cranbrook</td>
<td>Oct 15, 1945</td>
</tr>
<tr>
<td>CKWQ, WHITEHORSE</td>
<td>Broadcasting</td>
<td>WHW</td>
<td>1,000</td>
<td>Whitehorse</td>
<td>Oct 15, 1945</td>
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**CFCP, COURTENAY**

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<td>1,000</td>
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**CRAX, CRANBROOK**

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<tr>
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<td>KLW</td>
<td>1,000</td>
<td>Cranbrook</td>
<td>Oct 15, 1945</td>
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</thead>
<tbody>
<tr>
<td>Broadcasting</td>
<td>WHW</td>
<td>1,000</td>
<td>Whitehorse</td>
<td>Oct 15, 1945</td>
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**ALBERTA**

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<th>City</th>
<th>License Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>CFBX, ALBERTA</td>
<td>Broadcasting</td>
<td>CFBX</td>
<td>1,000</td>
<td>Edmonton</td>
<td>Jan 1, 1955</td>
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**CFCJ, CALGARY**

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<tr>
<td>Broadcasting</td>
<td>CFBX</td>
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**CALGARY**

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**ABRACADABRA**

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<td>1,000</td>
<td>Edmonton</td>
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</table>
MEET BOB LARGE

one of broadcasting's real pioneers & former CAB director. Bob's integrity and sound judgement are recognized throughout the industry and evident in his management of CFCY — a sound investment for advertisers and first choice of over 188,580 listeners in P.E.I. and the mainland.

at CFCY CHARLOTTETOWN, the man behind the All-Canada man

Good Impressions in Print

- Printed Promotions
- Mailing Pieces
- Brochures, etc, etc
STATION and PERSONNEL REGISTER (Radio)

1. Owner or Company Name
2. President (If a company)
3. Manager
4. Assistant Manager
5. Commercial Manager
6. Production Manager
7. Program Manager
8. Chief Accountant
9. Morning Man

KEY
10. Music Director
11. News Director
12. Sports Director
13. Farm Director
14. Women's Director
15. Promotion Manager
16. Traffic Manager
17. Copy Chief
18. Librarian
19. Chief Operator
20. Chief Engineer
21. Toronto Reps
22. Montreal Reps
23. Winnipeg Reps
24. Vancouver Reps
25. U.S. Reps
26. Station Birth Date

CFBV RADIO - CFLD RADIO
Smithers, B. C. Burns Lake, B. C.
1000 watts 250 watts 1230 kc. 1400 kc.
Two stations serving the Bulkley Valley - Lakes district areas of west-Central British Columbia.
Pulp - mining - farming

RADIO NEWFOUNDLAND
VOM-SVGM-GICM
10,000 watts 10,000 watts 10,000 watts
"BEST BUY IN EASTERN CANADA"
ask the all Canada man

DON'T WRITE "TELEGRAPH" - Walter A. Daines, and let him write for it or you.
He's poised at his typewriter, 270 Fort Street, Winnipeg; or phone him at W 9346

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

XEROX COPIES of typed or printed material at reasonable prices - day or night.

WHILE YOU WAIT
Broadcasters Office, 217 Bay St., Toronto 1.

Soy You Saw It
in THE BROADCASTER

DON'T WRITE PHONE numbers. Answers your phone whenever you are away from your office or residence.

Phone for Booklet in Toronto 924-4471
un. 6-6921
1. Owner or Company Name: CBS
2. Director: Brenda Reynolds
3. Manager: Patenaude
4. Assistant Manager: McMurtry
5. Commercial Manager: Patenaude
6. Production Manager: Patenaude
7. Program Manager: Patenaude
8. Chief Announcer: Patenaude
9. Morning Man: Patenaude

**STATION and PERSONNEL REGISTER (Radio)**

<table>
<thead>
<tr>
<th>Station</th>
<th>Owner or Company Name</th>
<th>Director</th>
<th>Manager</th>
<th>Program Manager</th>
<th>Chief Announcer</th>
<th>Morning Man</th>
</tr>
</thead>
<tbody>
<tr>
<td>CFMB, MONTREAL</td>
<td>CBS</td>
<td>Brenda Reynolds</td>
<td>Patenaude</td>
<td>Patenaude</td>
<td>Patenaude</td>
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</tr>
</tbody>
</table>

**Meet Norris Nathonson**

Norris is a truly dedicated broadcaster whose keen sense of responsibility is reflected in the reputation of CJCB - responsible radio, serving 135,000 people in Cape Breton as a dynamic force in community development.

**Are you reading The Broadcaster over our shoulder?**

**Be a regular**

$5.00 a year

$10.00 for 3 years

**The trend is to balanced programming**

G. N. MACKENZIE LIMITED HAS SHOWS

MONTREAL TORONTO WINNIPEG

1343 St. Catherine St. W. 433 Jarvis St. 171 McDermott

September 23, 1955

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G. N. MACKENZIE LIMITED HAS SHOWS

MONTREAL TORONTO WINNIPEG

1343 St. Catherine St. W. 433 Jarvis St. 171 McDermott
Especially at Wally and Den of the morning WALLY AND DEN SHOW, popular twosome Wally Stambuck and Denny Carr. Their light-hearted approach to morning programming helps CFQC listeners out of the hay and on with the day. The WALLY AND DEN SHOW runs 6:00 a.m. to 12 noon Monday through Saturday.

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

A "Mad Capp" look at CFQC

DENNY CARR
WALLY STAMBUCK

"ACTION STATIONS!"

CFQC
RADIO/TV
CALGARY

1. Owner or Company Name
2. President (if a company)
3. Manager
4. Assistant Manager
5. Commercial Manager
6. Production Manager
7. Program Manager
8. Chief Announcer
9. Morning Man
10. Music Director
11. News Director
12. Sports Director
13. Farm Director
14. Women's Director
15. Promotion Manager
16. Traffic Manager
17. Copy Chief
18. Librarian
19. Chief Operator
20. Chief Engineer
21. Toronto Reps
22. Montreal Reps
23. Winnipeg Reps
24. Vancouver Reps
25. U.S. Reps
26. Station Birth Date

CFCN

Canadian Broadcaster
**PERSONNEL REGISTER (FM Radio)**

**BRITISH COLUMBIA**

- CFCM FM, KAMLOOPS: 4,000 watts at 98.3 mc.
  - Twin Cities Radio Ltd.
  - Jim C. Clerk
  - Ian C. Clerk
  - Assistant General Mgr. - David C. Bowes
  - Harold Henderson
  - Dave Clerk
  - Jim C. Clerk
  - President:
  - J. H. Hood
  - Vice -President:
  - K. H. Hood
  - Manager:
  - W. J. Moodie
  - Asst. Mgr.:
  - D. J. Moodie
  - Advertising Mgr.:
  - M. H. Woodbridge
  - Production Mgr.:
  - L. K. Moodie
  - Program Mgr.:
  - C. K. Moodie
  - Chief Engineer:
  - S. R. Moodie
  - Chief Operator:
  - W. J. Moodie
  - 1963 C.
  - Callsign:
  - CKY-FM

- CHUF FM, VANCOUVER: 100,000 watts at 88.7 mc.
  - Issues own mast card and program for 14 hours weekly separately

- CHUM FM, VANCOUVER: 20,000 watts to 103.5 mc.
  - Issues own mast card and program for 14 hours weekly separately
  - From CHUM FM

- CKOL FM, VANCOUVER: 20,000 watts to 103.5 mc.
  - Issues own mast card and program for 14 hours weekly separately
  - From CHUM FM

- CKCM FM, VANCOUVER: 90,000 watts at 90.3 mc.
  - Issues own mast card and program for 14 hours weekly separately
  - From CHUM FM

- CKSS FM, VANCOUVER: 10,000 watts at 90.7 mc.
  - Issues own mast card and program for 14 hours weekly separately
  - From CKCM FM

- CKYK-FM, VANCOUVER: 20,000 watts to 103.5 mc.
  - Issues own mast card and program for 14 hours weekly separately
  - From CHUM FM

- CKOK TWIN CITIES: 5,000 watts to 107.7 mc.
  - Issues own mast card and program for 14 hours weekly separately

- OKANAGAN MAINLINE RADIO:
  - CFJC KAMLOOPS
  - CJBY VERNON
  - CKOK KELOWNA
  - CKOK PENTICTON

**CHECK THE FIGURES!**

**OKANAGAN MAINLINE RADIO**

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NEW BRUNSWICK

CFCF-FM, SAINT JOHN
350 watts on 98.6 mcs.
(1) Miniature Broadcasting Co. Ltd.
(4) Ralph McLoughlin
(7) Joan Darling
(11) Bud Hamilton
(14) Richard Stirling
(17) Don Watson
(19) Lloyd Stephen
(21) Jim Waddell
(22) Stephen & Towndrow
(23) Broadcast Stereo

CFCF-FM, SYDNEY
670 watts on 94.9 mcs.
(2) Radio Stereo Ltd.
(3) Broadcast Stereo

NOVA SCOTIA

CJCB-FM, HALIFAX
350 watts on 98.1 mcs.
(1) Mandarin Broadcasting Co.
(7) Young Canadian Ltd.
(11) Bob Watson
(16) Don Watson
(17) Broadcast Stereo

CJBR-FM, MARPI
580 watts on 96.3 mcs.
(1) Maritime Broadcasting Co.
(10) Ray Ross
(13) Yvonne Plante
(17) Broadcast Stereo

CJCB-FM, SYDNEY
670 watts on 94.9 mcs.
(2) Radio Stereo Ltd.
(3) Broadcast Stereo

CJCB-FM, TORONTO
19,000 watts on 98.3 mcs.
(1) Canadian Broadcasting Corp.
(4) Ralph McLoughlin
(7) Joan Darling
(11) Bud Hamilton
(14) Richard Stirling
(17) Don Watson
(19) Lloyd Stephen
(21) Jim Waddell
(22) Stephen & Towndrow
(23) Broadcast Stereo

CJCB-FM, VICTORIA
550 watts on 93.3 mcs.
(1) Canadian Broadcasting Corp.
(4) Ralph McLoughlin
(7) Joan Darling
(11) Bud Hamilton
(14) Richard Stirling
(17) Don Watson
(19) Lloyd Stephen
(21) Jim Waddell
(22) Stephen & Towndrow
(23) Broadcast Stereo

CJCB-FM, WINNIPEG
24,000 watts on 97.1 mcs.
(1) Canadian Broadcasting Corp.
(4) Ralph McLoughlin
(7) Joan Darling
(11) Bud Hamilton
(14) Richard Stirling
(17) Don Watson
(19) Lloyd Stephen
(21) Jim Waddell
(22) Stephen & Towndrow
(23) Broadcast Stereo

CFAX-FM, MONTREAL
25,000 watts on 98.3 mcs.
(1) Canadian Broadcasting Corp.
(4) Ralph McLoughlin
(7) Joan Darling
(11) Bud Hamilton
(14) Richard Stirling
(17) Don Watson
(19) Lloyd Stephen
(21) Jim Waddell
(22) Stephen & Towndrow
(23) Broadcast Stereo

CJCB-FM, TORONTO
19,000 watts on 98.3 mcs.
(1) Canadian Broadcasting Corp.
(4) Ralph McLoughlin
(7) Joan Darling
(11) Bud Hamilton
(14) Richard Stirling
(17) Don Watson
(19) Lloyd Stephen
(21) Jim Waddell
(22) Stephen & Towndrow
(23) Broadcast Stereo

CJCB-FM, VICTORIA
550 watts on 93.3 mcs.
(1) Canadian Broadcasting Corp.
(4) Ralph McLoughlin
(7) Joan Darling
(11) Bud Hamilton
(14) Richard Stirling
(17) Don Watson
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8 REASONS WHY INVESTING!

- All transistor, portable.
- Trouble-free operation in any position as well as professional sound stability assuring the finest in audio production on studio equipment.
- Solid all metal construction.
- Frequency response (+3 db) 40 to 20,000 c.p.s. at 7/8 i.p.s.
- For further information contact:
  ROBERT BOSCH (CANADA) LTD.
  TORONTO 18 MONTREAL 18
  1515

4000 REPORT-S TAPE RECORDER
for the
PROFESSIONAL

40-42 LOMBARD STREET
TORONTO EM.3-9141

Please help us keep this Directory up to date.

E. J. PIGGOTT ENTERPRISES LTD.
40-42 LOMBARD STREET
TORONTO EM.3-9141

AUTORIZED

DOMINION BROADCASTING COMPANY
12 SHUSTER STREE TORONTO
August 27, 1965

Mr. Richard G. Lewis
CANADIAN BROADCASTER
217 Bay Street
Toronto 1, Ontario,
Canada

Dear Dick:

The response we have received from your readers to the first 12 of my "Smooth Selling" articles makes your decision to run a further 12 very good news indeed.

We had expected reaction from BROADCASTER readers who are in radio and television broadcasting, but were surprised -- very pleasantly so -- to find they have stimulated keen interest as well among national advertisers interested in securing reprints for their sales departments, many advertising agencies who have distributed them to their clients and a host of presidents, sales executives, marketing managers and other top officials.

Another surprise was the by no means insignificant number of inquiries received from people in advertising and selling, as well as in broadcasting, here in the United States, including one of our major networks.

You will be interested to know that one of your American readers could not understand why he had to subscribe to a Canadian publication in order to read these American articles! Possibly you should change the name of your paper to THE INTERNATIONAL BROADCASTER.

It is a pleasure, Dick, to cooperate with one who shares my interest in better methods of selling, and I'm certain the service you are rendering should continue to benefit both advertiser and agency as well as your readers in radio and television broadcasting.

Cordially yours,

George N. Kahn

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

CHBT-CRAKNOOK 1,5 kw, Video: 500 kw Audio: 250 kw, owned and operated by the Canadian Broadcasting Corporation.

(C)JUNE 1962

CFCF-DAKON CREEK 30 kw, Video: 35 kw on Channel 7.

(1) Radio Station CJFC

(2) & (3) L. Mitchell

(4) John Adams

(5) W. R. Dunn

(6) Gordon Davey

(7) M. L. Michael

(8) Elgin Devore

(9) Al Kelly

(10) Roger Fry

(11) Mrs. Van Derk
e

(12) Ekel Lines

(13) W. Vallance

(14) Mrs. Will Carter

(15) T. Robarts

(16) Robert

(17) Radio "TV Reps", Ltd.

(18) January 1954

CFCF-VTV INTERIOR TELEVISION SYSTEM, RAINSLOM

4,000 watts Audio: 2,000 watts Video: on Channel 1.

(1) Twin Cities Television

(2) B.C. Government

(3) A. H. Chisholm

(4) Al Ganier

(5) C. R. Rice

(6) Jack Pelliot

(7) Walter Harwood

(8) Wayne Roberts

(9) Jack Pelliot

(10) Al Davidson

(11) Wayne Roberts

(12) Jack Pelliot

(13) Joe Price

(14) Miss Jean Rice

(15) Mrs. Will Rice

(16) Dorothy Robinson

(17) All Canada

(18) Ron Wilson

(19) All Canada

(20) Mrs. Will Rice

(21) April 1957

CFCF-VTV INTERIOR TELEVISION SYSTEM, RAINSLOM

has no re-broadcasting stations at the following locations in British Columbia:

Stevenson Channel 8

Bonson Channel 7

North Bend Channel 7

Lyall Channel 8

Lyall Channel 11

White House Channel 5

Clairmont Channel 5

Custer Channel 11

Cherry Creek Channel 10

Ander Creek Channel 10

Creek Channel 10

Friedman Mountain 10

CFCF-TV ORANGETAL 1,7 kw, Video: 1,66 kw Audio on Channel 2.

(1) Quamox Valley Tele-Communications Co., Ltd.

(2) Roy G. Chapman

(3) Mrs. Will Rice

(4) Mrs. Will Rice

(5) Mrs. W. Will Rice

(6) Mrs. Will Rice

(7) Dave Sparrow

(8) Dave Sparrow

(9) Dave Sparrow

(10) Dave Sparrow

(11) Dave Sparrow

(12) Mrs. Estelle Price

(13) Jack Wilson

(14) Mrs. June Elding

(15) Bob Hines

(16) Bob Hines

(17) Mrs. June Elding

(18) David Elliott

(19) Mrs. June Elding

(20) December 15, 1967

CFCF-TV ORANGETAL NETWORK is a broadcasting station at the following locations in British Columbia:

Kelowna Channel 2

Vernon Channel 2

Radio-Television Representatives Limited

MEMO

from the desk of

GORDON FERRIS

To - Ed Teillet,

KND-TV, Channel 12,

Manitoba.

Your Riverboat Cruise and the introduction of your new schedule filled with SO MUCH COLOUR on an unqualified success. Your 250 guest invites promised with confidence and convinced by your hospitality that it’s Channel 12 in 1966.

T.G.F.
In the Maritimes CHSJ-TV, Saint John, N.B., cover two-thirds of New Brunswick, three counties of Nova Scotia and a good portion of the State of Maine via their main transmitter and rebroadcasting facilities. As a result, their operation is more regional than metropolitan.

W. A. Piekarski, Project Engineer, N.B. Broadcasting Co. Ltd., credits the capabilities of the Ampex VR-1100 Videotape* Recorder with the successful projection of this image and calls the machine "a prime production tool". Other comments on the capabilities of the VR-1100 made by Mr. Piekarski, include the following:

"the elimination of commercial bugs speeds production, provides techniques to produce commercials that sell and with ease of scheduling production crews, the VR-1100 is the perfect tool for limited studio space. The production center is in a position to organize regional type programs, record and schedule these to please our viewers and clientel."

* T.M. Ampex Corporation

AMPEX OF CANADA LIMITED
136 Skyway Avenue,
Rexdale, Ontario
Telephone 677-2370
Branches:
Calgary - telephone 252-5248
Ottawa - telephone CE.6-9763

manufacturers of quality magnetic recording tapes for all professional applications; Audio, Video, Instrumentation, Computer.
add 3 I's to your Log
and get automatic programming, logging and authenticating (only PROLOG can do it)

PROLOG uses your station log to give you any degree or combination of unattended, automatic, or manual-live operation you desire. PROLOG simply adds 3 squares (■) to the information you normally enter on the log. The entire log can be prepared on any standard typewriter, or you can use any of the auto-typing, Traffaccounting, IBM punch-card, and similar equipment in use today. PROLOG uses your established programming format; nothing changes unless you want to change it. That's PROLOG: simple and flexible!


Continental Electronics
A DIVISION OF LING-TEMCO-VOUGHT, INC.
Why KVOS-TV bought Volumes 1, 2, 3, 4, 5, 7 and 8 of Seven Arts' "Films of the 50's"

Says David Mintz:
President, KVOS-TV, (B.C.) Ltd. Vancouver, B.C.

"KVOS-TV relies heavily on feature films because audience response has proven the worth of this type of programming. We are currently using 17 features a week, 3 of them S.R.O. in prime time. Our weekly schedule looks like this:

- 'Star Cinema' — Saturday, 9-11pm
- 'Thursday At The Movies' — Thursday, 8-10pm
- 'Sunday Big Show' — Sunday, 6-8pm
- 'The Big Show' — Monday through Friday — 5:30-7:30pm
- 'Million Dollar Movie' — Across The Board, 11:00pm
- 'British Sunday Theatre' — 11:00am
- 'Adventure Theatre' — Saturday, 2:00pm

Our track record through the years in Vancouver-Victoria shows the success of intelligently scheduled feature film programming. As long as we can get

prime time
'block-busters'

such as those available in Seven Arts' 'Films of the 50's', we'll continue to rely heavily on feature films.

I can say without any hesitation that because Seven Arts' 'Films of the 50's' offer a high percentage of 'block-buster' films (and just as important for the future have over 50% of them in color) we had to buy them for KVOS-TV."

Seven Arts

Write, wire or phone: Chas. S. Chaplin W. K. (Bill) Moyer
11 Adelaide St. West, Empire 4-7193, Toronto, Ontario

For list of TV stations programming Seven Arts' "Films of the 50's" see Second Cover SRDS Canadian Media Rates and Data.