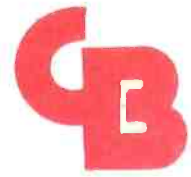


CANADIAN BROADCASTER

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



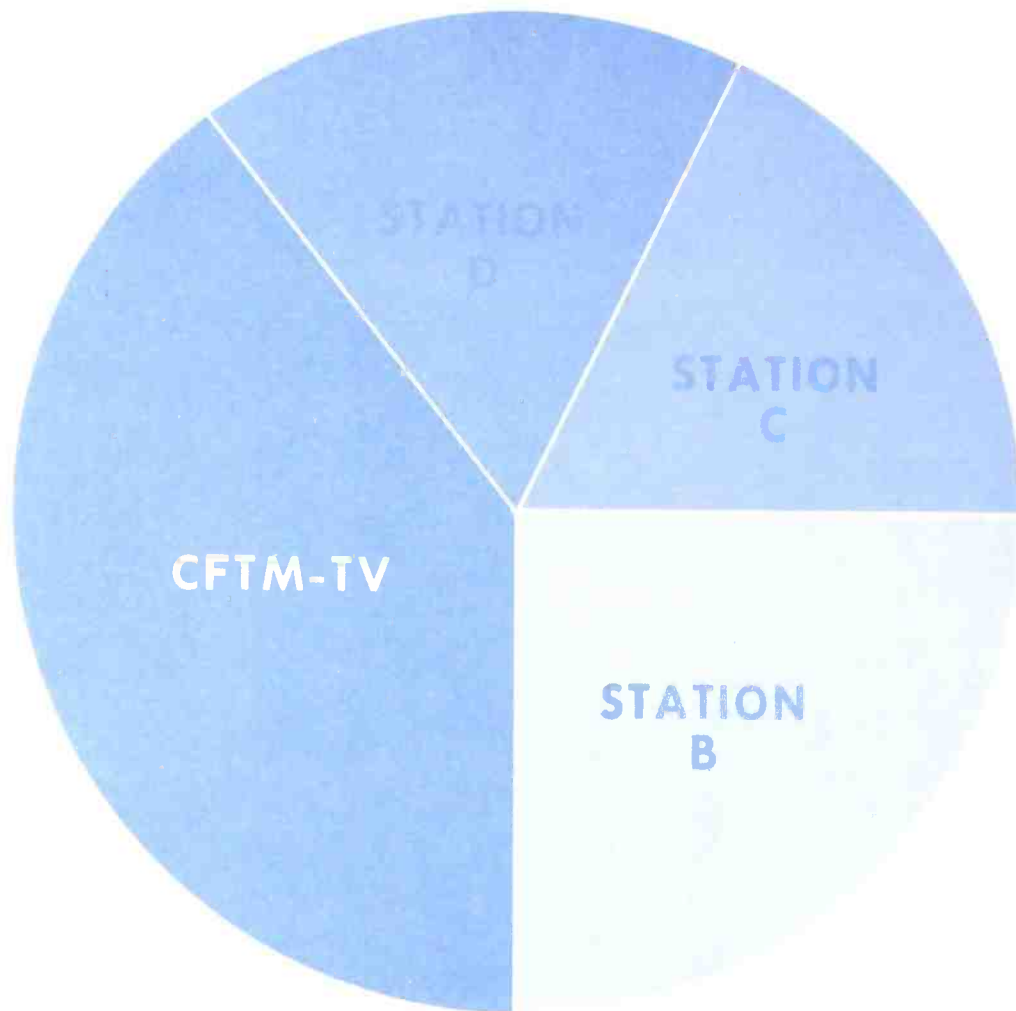
CKLG Radio in Vancouver went all out to get on-the-spot news coverage of a recent Hope mountain slide disaster that claimed four lives as it buried an interior British Columbia highway. Shortly after getting word of the tragedy CKLG hired a twin engine flying boat and flew the 110 miles to Hope. The plane swooped over the slide site to let the newsmen snap photos and reel off movie footage while recording necessary details. Further CKLG coverage was carried for two days by telephone from Hope. Station newsmen were on the scene when rescue workers uncovered the first of the victims, in the situation shown in the photo. CKLG news editor Craig Edwards was accompanied by staffer Frank Malone and a news photographer from CHAN-TV in Vancouver. The radio newsmen later took part in a special national coverage news feature on the Hope slide, aired over the CTV television network.

Ruth Lang and Don Passerby of CFOX Radio had a chilly encounter with a Montreal commuter in 15-below weather as CFOX got its series of Commuter Parties off to a start in suburban Mount Royal. The thaw came soon after as CFOX staffers served train-catchers with hot coffee and donuts, and supplied the morning paper hot off the presses. (Cream for the coffee was kept from freezing solid by a sun lamp operated between train times.) Several suburban commuter stations were scheduled to enjoy the CFOX parties. Morning man Gord Sinclair Jr. did his regular radio broadcast live, but encased in an overcoat, from the comparative warmth (12 above) of the station's interior.

CFCL Radio in Timmins hit on a new system for running "spin-the-wheel" contests this winter. A tape listing a variety of prizes was played for mailbag winners in the "Dites Donc Stop" prize competition. (In English, that's "Say When to Stop".) When the winner called a halt, he automatically qualified for the next prize described on the tape. The show was a twice daily affair ending with a grand prize draw for a Tappan kitchen range. Jacques Lamothe, CFCL radio personality, hadn't quite graduated to the foot-stomping method of packing down the 12,000 entries at the time this photo was taken.

CKOC Radio in Hamilton teamed up with civic organizers to promote the city's first Winter Carnival at Hamilton's new Chedoke Winter Sports Park on February 6 and 7. The station provided all public address facilities and originated on-location broadcasts from the ski slopes. CKOC personality John Stoneham poses in special imported abbreviated ski pants as some of the other wildly costumed skiers gather round CKOC's station wagon. The pants are reported to have been designed in snowless Bermuda for the export ski trade.

IN SUMMER TIME



OVER 15,500,000 HOURS OF TUNING PER WEEK

SOURCE: JULY 1964 BBM

41%

OF ALL THE HOURS THAT HOUSEHOLDS SPEND WATCHING
MONTREAL TELEVISION STATIONS ARE SPENT VIEWING
CHANNEL 10

CFTM-TV Montreal

Representatives
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Forjoe & Company Inc.

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SIGHT & SOUND

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

▲A CURRENT WAVE of speculation surrounding a cloak-and-dagger color television operation by MacLaren Advertising Co. Ltd. in Toronto turns out to be ill-founded, as informed spokesmen confirm there is no political motive whatsoever behind the proposed closed circuit telecast.

Toronto newspaper columnist Bob Blackburn and an American broadcast publication had named the Board of Broadcast Governors as MacLaren's invited guests for the upcoming hockey colorcast at Maple Leaf Gardens.

The broadcast is now scheduled for March 24, during a Wednesday night Leaf-Canadians game to be carried in normal fashion by CTV network stations.

"It's not a political thing and not an exhibition," informed sources say. "It will just satisfy some curiosities as to whether hockey will look as good in color as it's supposed to."

Broadcast people will be invited, but outside of the officialdom of the two Canadian networks and the game sponsors, the guest list will be limited primarily to technical people. Whether there will be a few outside guests or not hasn't been decided as yet.

The color test was originally scheduled for February 10, but aborted as American mobile equipment needed for the production ran into customs trouble at the border. The agency feels the test relates very closely to experimentation MacLaren conducted in 1951-52 in advance of black and white television.

"If the green light is given for color, we're going to be ready with it for Canada's top TV show," the agency maintains.

Apparently no inside sports events have ever been picked up in color in the U.S. because of the enormous lighting problems. (Light intensity needs to be about double what's required for ordinary TV, which leads to a number of difficulties, including ice glare and others.)

"This is a color telecast test mainly for the benefit of production people," says the agency.

▲TORONTO RADIO STATIONS evidently expect the Argonaut football team to make the playoffs this year and next — and are willing to bet money on it.

CFRB Radio, carriers of the Argo game broadcasts continuously since 1945, had to take full advantage of a "48-hour, meet-or-match" clause in renewal provisions of its rights contract, to stave off opposition stations' bids.

At least one other station is reported to have offered 40 per cent more than last year's estimated \$30,000 price.

The mid-February rights auction was for a two-year package, to include Argo's 14 home and away games each year, all exhibition contests, and the playoffs (with the exception of the Grey Cup game, if Argos make it that far).

Carling Breweries Ltd. has sponsored the programs for the last few years.

Jack Dawson, assistant manager at CFRB, says the broadcasts pull "over half the available audience",

when not running against any TV football broadcasts. CFRB hires McDonald Research Ltd. to obtain extra audience research data on the games.

▲THE BOARD OF BROADCAST Governors has marked 1965 as the year for television broadcasters to comply with the 55 per cent Canadian content ruling all the way — summer and winter.

An early February announcement by the BBG said summer reduction to 45 per cent Canadian content, as in past years, had been considered at January 18-22 hearings but would not be authorized for 1965.

▲BASFORD INCORPORATED, a New York agency with estimated billings in excess of \$20 million, has moved into the Canadian market by means of a merger with Beedham & Prentice Limited, Toronto — now Beedham, Prentice & Basford Ltd.

The U.S. company operates a major office in Amsterdam, and through Basford International maintains a 55-nation network of affiliated advertising agencies.

BPB has elected John Sasso of Basford Incorporated to its board of directors, but executive personnel at the Canadian company will otherwise remain unchanged.

▲COCKFIELD, BROWN & COMPANY Limited has moved its Toronto office to new premises at 2 St. Clair Ave., West, where the agency will occupy the seventh and eight floors of a 21 storey office tower.

▲ROLFE BARNES HAS resigned as manager of CJCA, Edmonton. His resignation took effect February 28, and he is succeeded by Dalt. Elton program director. Harry Boone, who has been music librarian, steps up to program director. Ken Goddard adds to his responsibilities as general sales manager the added duties of assistant manager.

▲AIR CANADA is sponsoring a new radio series of *Air Canada Reports* aimed at explaining airline operations to the general public.

The programs began February 15 in English on a selective daytime-radio-only basis over more than 40 stations across Canada. French programs started March 1.

The reports, providing background information on Air Canada, are produced by G. N. Mackenzie Limited, Toronto, for Foster Advertising Limited, Montreal.

Frank Willis conducts the two-minute interviews in English; Raymond Charette handles the series in French. Account executives at Foster are Al Purves and J. Bartrem.

▲RADIO CKVL, Verdun-Montreal, has mounted a \$200,000 campaign in seven French language and two English newspapers to promote its FM bilingual station, 307,000 watt CKVL-FM.

▲TELSTAR PRODUCTIONS has announced that the upcoming Clay-Liston fight tentatively scheduled for late May will be carried by the CBC network in Canada.

▲DAVID COOK, producer-director at CFTO-TV in Toronto, is leaving the station to become Administrator for Educational Television for the Department of Education of the Government of Ontario.

Cook has been with CFTO since 1960. He was involved with *Focus*, *Telepoll* and *Public Affairs* at various times for CFTO and the CTV Television Network. Previously he was a production assistant for the CBC, where his principal involvements were on shows like *Background* and *Open House*.

Cook's new function with the Department of Education is described by W. R. Stewart, Deputy Minister of Education, as "getting things moving in the Ontario government's recently announced plans to make a full-scale effort in the educational TV field."

Stewart says Cook's immediate responsibility will be to decide what the department is going to do for the schools next year. "The original plan calls for us to do considerable telecasting in schools, beginning with the elementary grades where we expect to do three programs for three courses next year."

Cook's posting is in no way contingent on the Provincial government's getting a broadcasting license and facilities for educational telecasting. Enough programming is envisaged in any case to warrant setting up a small educational TV department, says Stewart.

▲CKNW RADIO, New Westminster B.C., recent purchaser of Western Conference football rights for the next three years, has announced five stations selected to carry WFC game broadcasts in Western Canada's four major prairie cities.

The stations are: CKXL Calgary, CJCA Edmonton, CJOB Winnipeg, and CKRM and CKCK in Regina.

Two-station participation in Regina is a departure from CKNW's original plan for single-station coverage in each city.

Sponsorship arrangements for the broadcasts have not been completed as yet.

▲CHARLES C. (BUD) HOFFMAN will vacate the presidency of the Radio Sales Bureau following the Canadian Association of Broadcasters' convention in March, to become vice-president and managing director of Niagara International Centre Limited.

NIC is undertaking a large-scale land and tourist development program in the Niagara area. Its most prominent project to date has been the half-completed Skylon, a tapering 520-foot concrete spire with dining and observation facilities in a dome at the top overlooking the Canadian and American falls.

▲JOHN HOLDEN, FORMER promotion manager for CHCH-TV Hamilton, has been appointed advertising and promotion manager of the Canadian National Exhibition effective March 1.

Holden was director of advertising and promotion at the O'Keefe Centre in Toronto for two and a half years before joining CHCH-TV in 1962.

ANNOUNCEMENT DUTCH WORLD BROADCASTING SYSTEM APPOINTMENT



Dr. L. F. Tijmstra, Director General of the Dutch World Broadcasting System in Hilversum, Holland, announces the appointment of Mr. J. van Bruchem as Permanent Canadian Representative.

In his new capacity, Mr. van Bruchem will be in charge of Radio Nederland's newly established Canadian Office and Studio, located at Thornhill, Ont.

He brings to his new post 12 years of experience in the field of Canadian Broadcasting. Trained at Ryerson Institute of Technology, Radio & TV Arts in Toronto, Mr. van Bruchem has produced well over 10,000 radio programs for Canadian stations from Coast to Coast

ANNOUNCEMENT RADIO CHUM — 1050 LTD.



J. ALLAN SLAIGHT

Allan F. Waters, President of Radio Station CHUM is pleased to announce that J. Allan Slaight has been appointed a Vice-President of the Company and elected to the Board of Directors.

Mr. Slaight is in charge of programming and operations of CHUM-AM and its separately programmed Fine Arts FM station. He joined CHUM in 1958 after ten years in broadcasting in Western Canada. He was previously National Sales Manager of an Edmonton radio station.

Combines public service and sales package

McCULLOCH OF CANADA LTD. is renewing and expanding its Radio Boat campaign for summer this year. Radio Boat is an ingenious mutual advertising device first dreamed up and tried by McCulloch during the small boat season of 1963. It combines public service and a sales package for radio stations with a high-powered boost for McCulloch outboards and equipment.

The idea is to offer summer use of a deluxe 15 foot runabout, a 75 horsepower McCulloch outboard motor and a 1000 lb. trailer to radio stations scot free. Few stations go out of their way to resist the proposal, says Peter Spring, McCulloch's advertising manager. "It's like offering them the use of a Rolls Royce for nothing."

Each station has to equip its boat with ship-to-shore radio (or telephone), paint the station call letters on the side, and

launch it as a full-time goodwill ambassador on summer boating water within the station's coverage area.

In return McCulloch gets a "free" spot schedule that can go as high as 20 spots a day — based on a percentage of the station's take from use of the boat.

And some highly saleable ideas have developed from the promotion, biggest single seller being marine weather reports originating from the boat station.

"ACTION STATIONS!"

CFCN RADIO/TV CALGARY



But some stations have gone further, adding on-the-spot reports of special water events and coverage of local yacht club activities. (Both can usually draw some local sponsorship.) A few stations tie a particular program to the Radio Boat. (McCulloch gets the entire 6:00 to 7:00 pm time slot in a few localities.)

Started with 3 in '63

The promotion got started with three stations in 1963, and has grown to include nine definite this year, possibly more as Spring completes a sales sweep of likely station prospects. Those in on the deal so far include: CHWO Oakville, CHOW Welland, CFCO Chatham, CKOY Ottawa, CKAR Huntsville-Parry Sound, CKLY Lindsay, CFJR Brockville, CKBB Barrie and CFUN Vancouver.

Before long Spring hopes to work Radio Boat into the Montreal area. "There's a slight problem there because it's far better in a smaller community," he says, "one that's very water-conscious."

"However we're looking to be doing something in Montreal, at the latest by the time of the World's Fair."

McCulloch has made one major change this year by supplying bigger and better 19 foot boats — models with deep-sea hulls — in some areas.

And the company has made arrangements with the Department of Transport to expand its package and include a complete weatherman kit.

As a result the boats are to become part of a floating weather network. Stations using Radio Boats will fill out monthly reports for the D.O.T. and augment records gathered by landlubbers in northern and southern Ontario.

Public Service

As a public service promotion, the boats have already

proved their worth. McCulloch supplies the following cases as examples:

Last year Radio CHWO Oakville's boat formed part of the famous air-sea rescue group TOWARF, formed in 1954. TOWARF means Trafalgar Oakville Water-Air Rescue Force.

The force is a strictly volunteer group maintaining a fully equipped and manned patrol boat every evening and each weekend during the boating season. It's a team consisting of the Oakville police force, a power boat squadron and Radio CHWO.

There's a grand total of 50 boats and five aircraft in the force, and all but seven of the boats are tuned to CHWO.

The CHWO boat stands by at all aquatic events and makes four trips a day out into the lake to record temperature and wind velocity, tow in floating objects and measure swells. Eight times a day the station broadcasts detailed weather and water condition reports. These are sold to national sponsors and become a profitable package for the radio station.

As a result of the program CHWO shared the Canadian Safety Award for 1964 with the town of Oakville and the Oakville police department.

This year CKLY Radio in Lindsay will be working closely with the Department of Lands and Forests. Radio Boat CKLY will relay forest fire and bush condition reports throughout the Trent Valley system.

In addition the boat will always be manned by a qualified first aid man and be in ship to shore contact with doctors.

McCulloch has no immediate plans to develop Radio Boat campaigns for use on prairie lakes, says Spring, because of the limited water-equipment demand in the area and the company's present modest penetration of the Lakehead-to-Rockies market.



RADIO • TELEVISION • ADVERTISING

BROADCASTER

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Editorial

Does Andrew Stewart really want to go?

A state of confusion exists in the broadcasting industry due to uncertainty about the next move of the government which will presumably come some time after the tabling of the report of the Fowler Committee on broadcasting in April.

Because the Board of Broadcast Governors as it now functions was brought into being by the Conservatives, it is generally assumed that it will be reconstituted in some different form.

In the industry itself there remains a hope that if there is to be a new board it will be comprised of a smaller number of governors, probably five, who will devote their entire time to regulating the broadcasting business. This was the original idea of the CAB in its pre-Royal Commission campaigning, and the experience of operating a board with twelve part time members, with limited knowledge of business, in a position to outvote the three full-time members whose knowledge of the workings of the industry has become all-encompassing, has indicated that the small full-time board is a more practical system.

Meanwhile, over the past seven years, one man above all others, the board's chairman, Dr. Andrew Stewart, has headed the regulating body with a combination of firmness, impartiality and deep understanding of the business which, paradoxically perhaps, has endeared him to the broadcasters while, at the same time, it has improved the sound and the sight of radio and television to the benefit of the public.

It is almost a year since Dr. Stewart intimated to the prime minister that he would not be available when his term expires in November 1965.

His letter was written before the last election, when it was uncertain who would lead the next government. It was answered by Prime Minister Pearson after the election, and this answer was simply an acceptance of the doctor's resignation, without any attempt to discover why an exemplary public servant was unwilling to continue in the work he had started so willingly and so well.

Because he is completely detached from any political party, Andrew Stewart is ideally

suited for a post which is as politically vulnerable as the chairmanship of the Board of Broadcast Governors. (In evidence of this detachment, he has sat as chairman of three Royal Commissions, each appointed by a government of a different political persuasion.)

Because of his efficiency in the realm of economics, he is thoroughly competent to examine and adjudicate on such problems as the financial feasibility of a new station being able to function in a specific market, without "diluting" (to use his own word) the quality of its service or that of competing stations.

Because of the nature of the man, he is able to and has in actual practice fairly interpreted the provisions of the act as it is written, notwithstanding his own disagreement with some of these provisions. At the same time, perhaps because he has the split personality of an economist and a human being, he has been able to temper his own findings with an astonishing amount of human understanding.

He has also displayed an uncanny ability to detect the occasional "snow job" which some of the less scrupulous applicants have sometimes tried to pull.

The only criticism we have to level at him is that, as he told this paper when he was first appointed, he regards the chairmanship of the BBG as an assignment to steer the deliberations of the board rather than to lead them in their arrival at decisions. Possessed as he is of an extremely high degree of perception and judgment, it has been too easy for the governors, especially the part time ones with their necessarily limited knowledge, to vote against his convictions which are so regularly the right ones.

For the good not only of the public, but — surprisingly perhaps — of the industry as well, Dr. Stewart's continuance as the board's head — preferably a smaller full-time board with every member making it his or her life's work — is highly desirable.

Possibly the doctor's decision to quit is an immutable one. If so, the damage is done and that is that.

On the other hand, if, as seems to be the case, this government has not felt disposed to ask him if there are any conditions under which he would remain, might it not do so — for the good of everyone, including itself? And when it is asking this question, might it not also enquire whether an undertaking that positively no political pressure would be brought to bear in relation to the board's recommendations would induce him to continue the job he has started so well.





SMOOTH SELLING[®] BY GEORGE N. KAHN

MR. KAHN HEADS UP HIS OWN FIRM OF MARKETING CONSULTANTS, HEADQUARTERED IN THE EMPIRE STATE BUILDING IN NEW YORK.

A veteran with more than 25 years of experience in marketing and selling, Mr. Kahn, is also an author and lecturer. Articles on selling and marketing by Mr. Kahn, or about him, have appeared in such publications as THE HARVARD BUSINESS REVIEW, FORTUNE, SALES MANAGEMENT, THE NEW YORK TIMES, INDUSTRIAL MARKETING and PRINTERS INK. His book on selling, "THE 36 BIGGEST MISTAKES SALESMEN MAKE and How to Correct Them" published in January of this year, is in great demand and he has just produced a highly dramatic audio-visual sales training program for industry, based upon The "Mistakes" Series which he authored for Sales Management.

THIS IS ONE OF A SERIES OF 12 ARTICLES ON SALES TRAINING.

The salesman is a V.I.P.

A good friend of mine once asked me to talk to his son about a career.

The young man was in his sophomore year of college and was still undecided about his future. His father was a successful stock-broker.

"I've thought about business but I don't know which end of it to go into," the lad said.

"What about sales?" I asked.

"There's no prestige in selling," he replied.

I disabused him of this idea in a hurry, but that's not the point. What really shook me up

was the fact that this 19 year old youth was simply parroting what he had heard from classmates and others equally uninformed.

There is a foolish idea in some academic and business circles that selling is not dignified; that it is not socially acceptable. For this attitude we shower blame on the colleges, the professors, campus recruiters, career counselors and anyone else within range. Rarely does anyone put the blame where it really belongs — on the salesman himself.

Selling will never achieve its rightful status in the business world until salesmen start thinking of themselves as Very Important People.

Books for salesmen run on at length about the importance of

selling to our economy. This is hardly a breathtaking observation. A 12 year old boy could figure that out.

What these books should stress is the need for the salesman to recognize his own worth and act accordingly. His image in the public's mind will improve only when he starts giving himself a higher rating.

No salesman worthy of the name should ever consider himself inferior to anyone in or out of the business community. Is there someone more important in the corporation than the salesman? You can answer that one yourself.

Rate yourself high

The salesman should hold his head high and think of himself as a V.I.P. on or off the job. You can't convince prospects of the value of your product or company unless you can first convince them of your own value. This is not only a rule of salesmanship, but of life. Charles Schwab, the rich and dynamic steel salesman, once remarked:

"We are all salesmen, every day of our lives. We are selling our ideas, our plans, our enthusiasm to those with whom we come in contact."

The salesman who speaks apologetically of his vocation or derides his colleagues is simply cutting his own throat. When the salesman gloats of "pulling a fast deal" or "giving the shaft" to competitors, he is doing great harm to himself and his profession. In short, if you talk and act like a sidewalk pitchman, that's the way you'll be treated.

Management is much quicker to recognize the salesman's importance than he is himself.

Businessmen know that creation of demand is a vital factor in their profit and loss statements. These days all top executives and even technical personnel are sales oriented. Engineers must think like salesmen to design products that appeal to consumers. Companies spend thousands of dollars on styling packaging for maximum sales draw. Even the production department must gear its effort to a sales campaign. Other departments are guided by the final and most important function

Announcing

We are pleased to announce a new and provocative series of Sales Training Articles by George N. Kahn, designed to motivate and inspire salesmen to do a better job in this highly critical area of our economy — namely, salesmanship.

George N. Kahn is the president of the George N. Kahn Company, headquartered in the Empire State Building in New York.

His firm of marketing consultants specializes in scientific market development and operates its own nationwide Auxiliary Sales Force.

A veteran with more than 25 years of experience in marketing and selling, Mr. Kahn is also an author and lecturer. He has contributed articles to such publications as *Harvard Business Review*, *Industrial Marketing*, *Fortune* and *The New York Times*, emphasizing the need for new insights into market development. He has served as a guest lecturer at Columbia University.

Mr. Kahn recently authored the successful series of articles in *Sales Management — The 10 Biggest Mistakes Salesmen Make* — which was acclaimed for its excellence by sales and market executives all over the world. The *10 Mistakes* series is now available for group sales training in the form of recordings, filmstrips, meeting guides, and lesson literature. His new sales training series entitled "Smooth Selling," will appear consecutively in the *Broadcaster*, and each article will handle one phase of selling with a quiz at the end of each article to assist the salesmen to do a self-evaluating job each issue. This series will not only assist the salesmen, but will guide management in our industry towards a better understanding of the salesmen and the sales training process.

of all — selling the product.

In the words of that master salesman, Arthur H. "Red" Motley:

"Nothing happens until somebody sells something."

Salesmen are first class citizens

The salesman is not the stepchild in the business family. He is the key person without whom there would not be any business. He has every right to step forth in the world and hold his head high. He is equal to any man, above most in the business world.

It's too bad that many salesmen seem to apologize for being alive. They behave like second class citizens and too often that's the kind of reception they get in a prospect's office.

FULLY TRANSISTORIZED



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This Magnecord recorder/reproducer, model 1021, has tape speeds of 3.75 and 7.5 inches per second and has a timing accuracy of plus or minus 0.2%. Inputs are Lo-Z microphone, balanced bridge, unbalanced bridge, mixing bridge and auxiliary bridge.

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I remember running into an old friend, Jack Creswell, whom I hadn't seen in years.

After our greetings I asked him what he was doing. Jack smiled deprecatingly and said he was "on the road" for a flooring company, adding:

"Of course, this is just until I can find something better."

He made his job sound as if he were washing dishes in a cheap hash house. His attitude toward selling was belittling and defensive.

"Jack," I said, "there is probably nothing wrong with the job except yourself. Before you move to what you think are greener pastures, why not give this job your very best. If you think of yourself as a failure in selling you'll wind up one. But as you see this is an opportunity to push ahead to success, your future is assured."

I think the advice took because Jack stayed in selling with the flooring company and became a top producer with a loyal following of customers. He could have had the sales manager's job but preferred to remain in selling.

Years later he told me:

"You hit pretty hard that day George, but you opened my eyes to what I was and what I could become."

No room for amateurs

In today's hotly competitive market there is no room for amateurs and dabblers in selling. If sales for you is merely a stop-gap job or stepping stone to something else, get out now. But for those of you who really want to make selling a career there is a rich reward awaiting you if you are willing to work for it.

I want to present a realistic picture of selling. It has its problems, heartaches and frustrations. It's a lonely job. But these very factors are what separate the men from the boys in this profession. Those who survive are A Number 1 men by any standards.

Even at the start there are

definite advantages to a sales career. Here are some of them:

1. Even though the salesman is working for someone else, he is his own boss. He accepts responsibility, makes decisions, sets his own pace and can determine his earnings.

2. The experienced salesman can always find employment.

3. Earnings average higher than for other business employees: This is true whether the salesman works on salary, commission or both. Numerous surveys back this up.

4. There is plenty of opportunity for advancement. The salesman can move up within the sales organization or in management. Companies express their appreciation to good producers by giving them substantial salary increases.

5. The salesman leads a stimulating life. While others are desk-bound, he travels to new places and meets new people. He has a chance to expand his interests and be creative.

6. The salesman enjoys the satisfaction which comes with achievement

On the minus side, the salesman spends a great deal of time away from his family, his earnings vary (from a median figure to five and six figures for top notch men), and the demands on his time and enterprise are greater than in other fields. But these factors are outweighed by the good things about selling. Millions of people are embedded in dull prosaic jobs that afford them little or no excitement, drama or challenge. The salesman can look forward to steady growth and can enjoy a stimulating, lively life on the way. His future is limited only by the strength of his desire to succeed.

The head of a California electronics firm, which has had a spectacular post-war rise, said to me:

"We have brilliant engineers and physicists here who have contributed much to the success of our firm. But it is the sales-

Continued on page 8

The trend is to balanced programming

G. N. MACKENZIE LIMITED HAS *the* SHOWS

MONTREAL TORONTO WINNIPEG
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A handful of patience is worth more than a bushel of brains.

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

*We take great pleasure
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**NATIONAL
SALES
REPRESENTATIVES**
for

CJET
RADIO 63



Smiths Falls
soon 10,000 watts
day and night

effective March 1st

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Toronto

Montreal

Continued from page 7

men who are most responsible for our position today. I take my hat off to them. These men went out with a new product by a new firm and literally created a market for it. They were inspired pioneers, all of them."

Frontiers of selling

The trouble with many uninspired salesmen is that they don't understand the dynamics involved in selling. They are really clerks at heart whose horizons are limited. They take the path of least resistance and never think of selling as an adventure and as a test of one's true abilities. They could move mountains, but they go around them instead. They play it safe and in-time level off as mediocrities.

Charles Ketterling, the automotive genius, said:

"There will always be a frontier where there is an open mind and a willing hand."

This is certainly true of selling. There are still many frontiers to cross. The earnest, imaginative salesman can write his own ticket to wherever he

* * * *

In 1964, more than 150,000 clinical tests for the Rh blood factor were carried out at Red Cross laboratories in Canada. This is a free service available to expectant mothers through their doctors.

* * * *

The Canadian Red Cross helps hospitalized veterans to lead useful and productive lives through its Arts and Crafts programmes in veterans' institutions across the nation.

* * * *

ANNOUNCEMENT

RADIO CHUM - 1050 LTD.



J. WESLEY ARMSTRONG

Allan F. Waters, President of Radio Station CHUM, is pleased to announce that J. Wesley Armstrong has been appointed a Vice-President of the Company and elected to the Board of Directors.

Mr. Armstrong joined CHUM as Sales Director in 1957, has been in broadcasting 27 years. He is in charge of the sales Division of CHUM AM and its separately programmed Fine Arts FM station. Among his club affiliations, Mr. Armstrong is Governor of the Canadian District of Civitan International.

wants to go. With faith in himself, drive and the right tools, he can make big money and climb high in his firm.

But he must feel and act important to accomplish this goal. He must think of himself as one of the world's key people - a man who rates high in the scheme of things.

Much of the success of the New York Yankees can be attributed to the fact that the players act like champions. Rival clubs are awed to the point of defeat merely by seeing them in uniform. When a Yankee steps up to the plate he is a study in ease and confidence. This comes with success. Even with its great stars, Mickey Mantle and Roger Maris, on the sidelines for much of the season, the Yankees still were able to almost equal their own record for winning the pennant in 1963. They copped the flag on Sept. 13 as compared to their record of Sept. 4 in the 1940's.

But the Los Angeles Dodgers weren't overawed by the Yankees in the World Series. The Dodgers acted like champions themselves and went on to sweep the Series in four straight games. The prevailing Dodger attitude might well have been, "We're V.I.P.'s ourselves so lets play like that."

Act like a V.I.P.

Do you stride boldly into a prospect's office or do you sidle in, glancing back at the door as if it were an escape hatch?

Do you apologize for taking up a buyer's time? Do you feel

like an intruder in his office?

If the answers are yes you are letting yourself, your family and your company down. To be a V.I.P. you must act like one. That's the only way to command respect and so sell merchandise. Only then will you earn what you now dream of earning.

Many salesmen and executives are striving to make selling a true profession. Salesmen's organizations, training programs, college courses in sales, codes of ethics - all these are helping you to reach the goal of professionalism. But the main thrust must come from you the salesman. When you conduct yourself like a successful professional man, you'll be treated like one. Think of selling as a career, a status career, not just a job.

The head of the sales training program of a big paper manu-

facturer once said to me:

"About the fifth day of the program my instructors can usually spot those who will be top salesmen. There's something about their attitude, the way they handle themselves. They act like they are proud to be here. It's almost like getting a successful salesman ready made."

That man put his finger right on the heart of the matter. *Pride*. Are you proud to be a salesman? If not something is wrong. If you're not proud of your work chances are you are not acting like a Very Important Person.

Here is a little Periodic Attitude Test to enable you to find out what your feelings are toward your selling job. If you can answer "yes" to at least seven out of 10 questions you are probably headed for success.

If you score below seven its time to take self-inventory.

Yes No

1. Do I think of my job as a real opportunity?
2. Do I discuss my work with my wife very often?
3. Would I tell a stranger on a plane my occupation?
4. Am I happy in selling?
5. Would I want my son to be a salesman?
6. Do I try to improve my earning power by studying salesmanship, attending meetings, etc?
7. Do I let prospects do most of the talking?
8. Do I avoid telling jokes which put salesmen in an unflattering light?
9. Do I see myself as playing an important part in the economy?
10. Will I work just as hard whether I am paid by salary or commission?

Discretion: Something that comes to a person after he is too old for it to do him any good.

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- 8.) How to Set Up an Interview
- 9.) Resting Between Rounds
- 10.) The Competition
- 11.) Taking a Risk
- 12.) Playing the Short Game

NFB says no so students go it alone

AN ENTERPRISING GROUP OF students at the University of Toronto has been caught up by the new rage for college feature film production. The group has fifty minutes of *Winter Kept Us Warm*, slated to run an hour and a half when finished, in the can, and \$2000 or so of a projected \$10,000 budget has been spent.

"In fact right now we're in the hole," says David Sector, a fourth-year English student at the university and the show's writer-producer-director. "But come hell or high water, we're going to keep shooting."

Sector's opus comes hard on the heels of two movies produced by a student on the University of British Columbia campus. The first B.C. epic was reputed to be a scorcher — so much so that it was banned for showing at one or two universities.

Sector says he hopes *Winter* doesn't become another sex sensation. On the contrary — he says his group is trying to turn out a film professional enough in calibre to warrant commercial consideration by theatres, "hopefully, to be looked on as a regular feature film."

In order to get the necessary quality, he's enlisted the willing aid of motion picture majors from Toronto's Ryerson Polytechnical Institute. (He pulled 153 responses to a mailer asking for volunteer help from university and Ryerson students.)

It's also Ryerson Institute equipment — cameras and accessories — involved in the shooting.

Sector has one previous film to his credit, *Love With the Proper Guppy*, an eight-minute 16mm color short that cost him exactly \$31.88, including outlay on hamburgers for the cast. *Guppy* was shown on the CBC network program *Cross Canada* recently.

"It was an avant-garde nautical interpretation of the Carmen theme," Sector explains. Two attractive co-eds devoted six scenes to luring a mock fish through Toronto streets.

Winter Kept Us Warm studies the close friendship of two young university men, one upper-crust rich, the other of humble means and background. It explores the weakening of the friendship as the underdog gains

confidence and independence with the co-operation of his girlfriend.

"It's the old question of identity and meaningful relationships," says Sector. "It seems to have tremendous appeal to people of university age."

The student leads, all from Toronto University, are John Labow, Henry Tarvainen, Janet Amos and Joy Tepperman. All are experienced campus actors.

Music is by student Paul Hoffert, arranger for the CBC's *Time of Your Life* program. Don Ogner is technical director, and Ron B. Thomson business manager.

Money is the only serious problem currently facing the amateur film makers. The Council of University College, University of Toronto, was first to back the project, with \$800. A couple of other colleges have subscribed a few hundred dollars, and the University Students' Council has a motion before it to put up \$500.

Participating students have also chipped in, but Sector figures most of them need their money back — soon.

The National Film Board was approached for sponsorship but decided, Sector says, that it had no room for the students' kind of project.

So the group has turned its

NEWSMAN PASSES

WILLIAM H. (BILL) HOGLE, news and public affairs manager for CFRN radio and CFRN-TV in Edmonton, died February 13.

He joined Sunwapta Broadcasting, owner-operators of CFRN, in 1957 after spending a number of years in the newspaper field.

In addition to supervising news at CFRN, Hogle moderated a weekly TV press conference and expressed editorial comment on both radio and television.



Varsity Film Productions actor John Labow prepares for a restful scene from *Winter Kept Us Warm*, an ultra-low budget feature movie undertaken by University of Toronto students. The camera crew (l. to r.) are Jim Henderson, Dave Blatman and Graham Murphey, all from Ryerson Polytechnical Institute.

aim toward foundation funds. A pilot film, consisting of seven or eight "synched-up" scenes, is available for showing to inter-

ested parties.

Hopes are the preview will draw the necessary backing — at the rate of \$1000 a scene.

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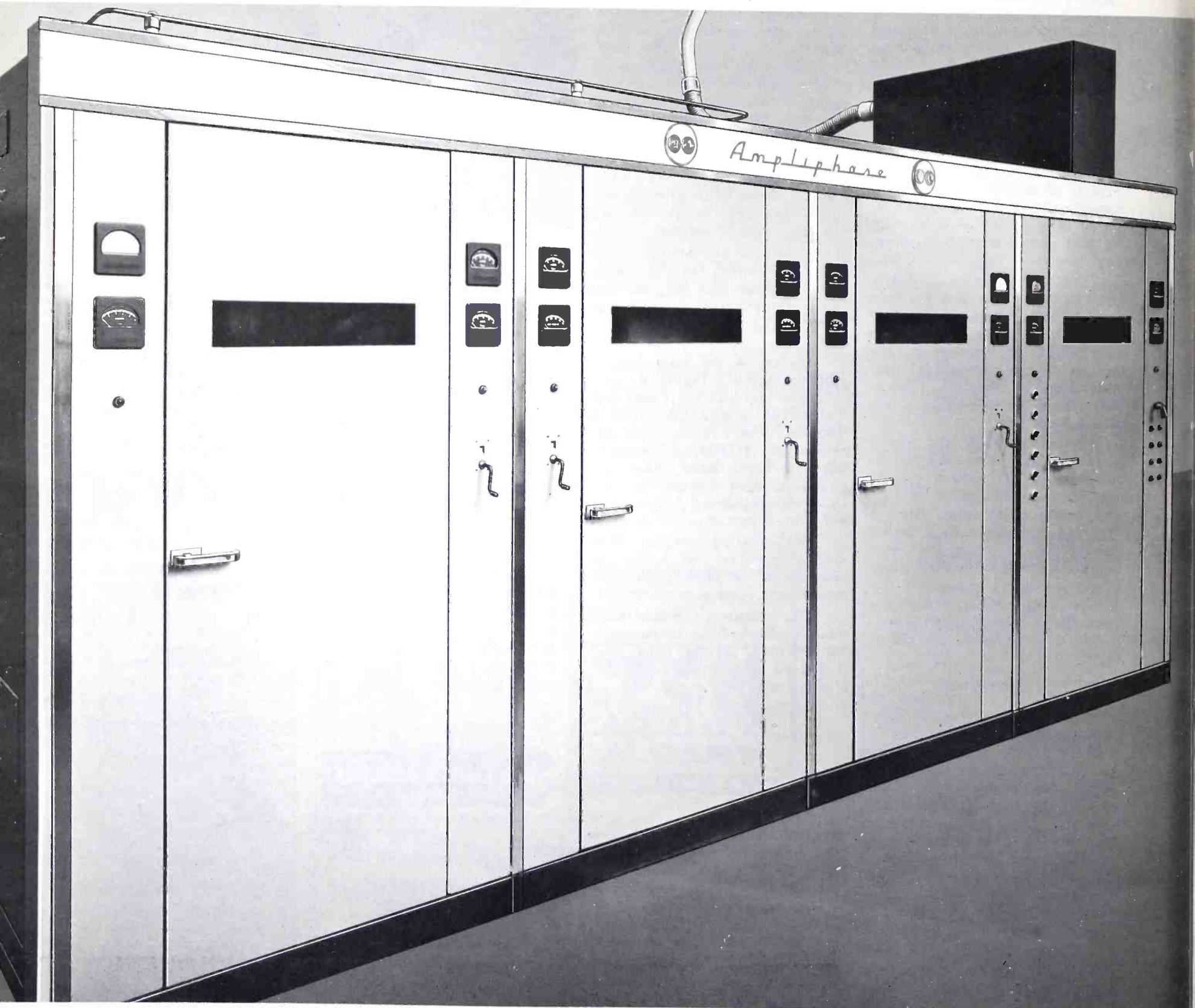
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The trend is to balanced programming

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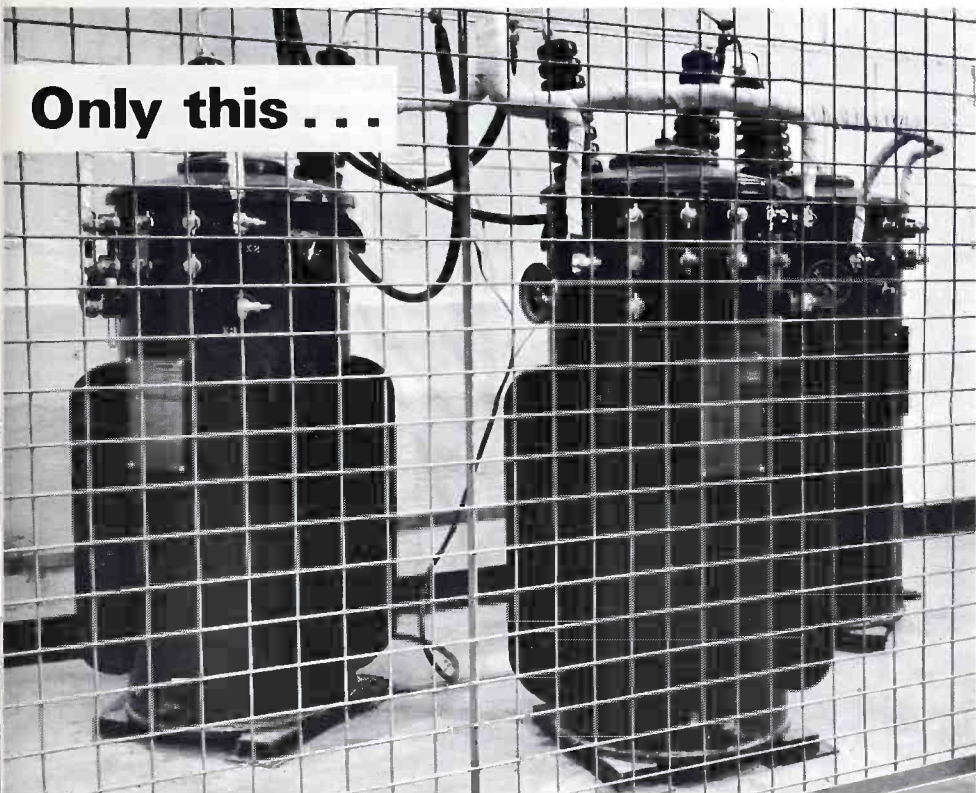
Front view BTA 50H transmitter with doors closed. Picture taken January 20, 1965
in the transmitter test room of RCA Victor, Montreal.



R C A

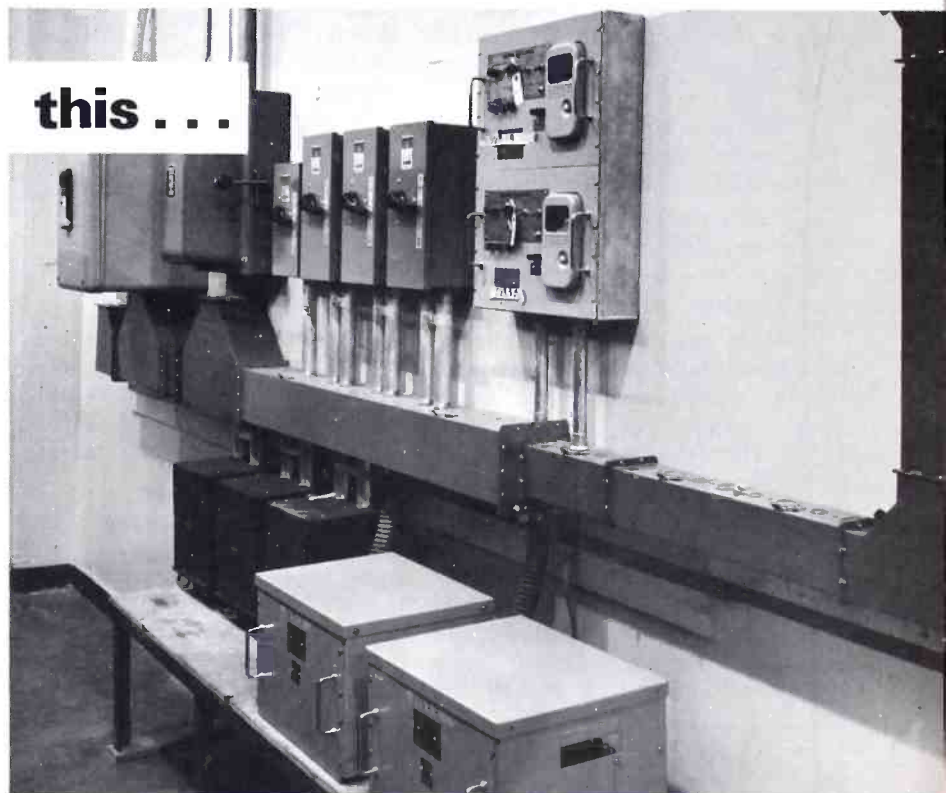
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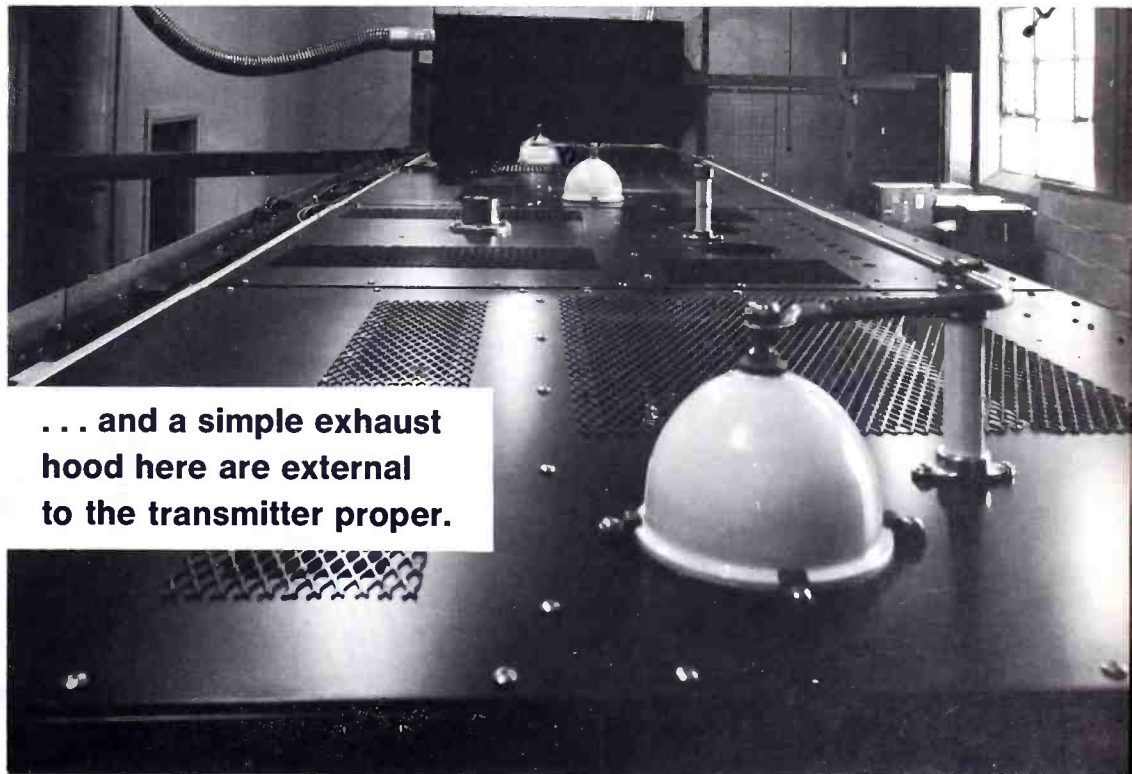
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. . . and a simple exhaust hood here are external to the transmitter proper.



Top of transmitter showing HV ac input box, HV buss to PA sections, and coaxial rf output.

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PROGRAMS THAT BREED ANXIETY

(Excerpts from a talk delivered by Alphonse Ouimet, president of the Canadian Broadcasting Corporation, to the University Women's Club of Ottawa, February 8)

TOO MANY PEOPLE THINK of television as a 'round-the-clock pacifier for the child . . . and the childlike. Too many expect television to transport them through the looking-glass into a mindless wonderland. Too many think that the norm for broadcasting is bland, escapist program fare designed to keep everyone content.

Any deviation from this aimless round disturbs their tranquility and is, therefore, wrong.

Particularly offensive to these people are programs that attempt to deal meaningfully with reality.

While we all from time to time need the diversion that television can provide, too many people expect to turn off their minds when they turn on their TV sets. While there are too many of them, they are nevertheless a minority . . . if a vocal one.

Remember *The Open Grave*? There was a storm of protest over this program *before* it was broadcast, *before* any of those who were criticizing it had the

opportunity to see it or know what they were talking about.

But phone calls *after* the broadcast were favorable, three to one.

And *Open Grave* has been bought and broadcast by the BBC and I hear there are plans to re-broadcast it there at Easter. It has just been bought by West German television. It has won the City of Genoa Prize for TV programs, beating out entries from Britain, the Netherlands, Italy, Japan, Finland and several German networks.

So you see, it is sometimes difficult to determine which reaction from the audience is the valid one. I don't think the answer lies in adding up the favorable and unfavorable.

There is one unstated but nevertheless evident premise in many of the expressions of opinion which I find disturbing — that programs on CBC television just happen.

Shocking ideas

Our programming must deal with ideas — new ideas, sometimes exciting shocking ideas, sometimes frightening ones. But the ideas are not presented at the whim of individuals. They

are the result of careful thought by responsible and trained people in the context of a programming philosophy to which, evidence suggests, most mature Canadians give their support.

Radio and television bear a very large responsibility for bringing to Canadians knowledge of events around the world. And with knowledge, they bring anxiety.

Perhaps in the short run we would be happier not to know about these events, not to learn about the new ideas that are motivating the leaders of 700 million Chinese. But I think few Canadians would agree with such an ostrich-like attitude.

Closer to home, the dangers that we sense in new ideas are perhaps more subtle than this. Yet surely the refusal to look at them is just as disastrous here.

Ideas, for instance, about the nature of confederation are changing in some very important aspects — and not just in Quebec either. Young people are questioning the ideas of their parents on morals and the role of the family, perhaps they are also defying those ideas

In the arts, too, we are confronted with new, disconcerting ideas.

Four young singers, whose music rouses in us rather less enthusiasm than their haircuts, have a strange and disconcerting effect on our children. Drama — and not just television drama either — suddenly plunges us into another world, an absurd world, where our trusted values and our common sense just don't apply. Documentaries and public affairs programs bring us face to face with disturbing social realities.

With radio and television there is an added factor contributing to our unease. Some psychologists speculate that the older generation feels a little guilty watching television.

You can take that theory or leave it, but I suspect that a significant number of people still feel that radio and TV are at

least guilty until proved innocent of just about every ill that can afflict society.

Without underestimating television, I am fairly sure it is not that omnipotent.

Constant Ferment

CBC radio and television can and should help give understanding of changing and new ideas.

But at the same time, you may wish to ask if the CBC intends to keep you in a state of constant ideological ferment. Are there to be no moments of tranquility at all? No escape through sheer entertainment? No confirmation that perhaps we adults are not as stupid, and our ideas not as outmoded, as a younger generation might find comfort in pretending?

The answer is, CBC radio and TV do provide you with all these things.

The sort of controversial programming I have been discussing up till now occupies a quite small portion of our schedule.

CBC tries to offer balanced programming. No one individual can see all the 200,000 programs we broadcast each year. But surely everyone will find in the programs that are available to him many that are entertaining, informational, stimulating.

He will also find some programs that do not interest him, occasionally ones that irritate or annoy him. But this is the penalty, and the blessing, that balanced programming inevitably brings.

One of the difficult areas of programming results from the wide-ranging fluctuations in what society considers at any given time to be in good taste. Standards of good taste of our society seem to be changing as fast as our technology.

The social revolution, however rapid, would cause no problem for broadcasters if it proceeded at the same pace at all socio-cultural levels of the population and in all parts of the country.

CFRN-tv gets action in Edmonton



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But the process is much more advanced among the more sophisticated urban centres than in rural communities, much more advanced also among the well-educated than among those with more limited schooling.

As a result, many modern or avant-garde adult plays or films which appear perfectly innocuous and enjoyable to many, will be shocking and immoral to others.

Therein lies the meat of a problem that confronts broadcasters all over the world.

The way the world is

The view is emerging that television shows a way of life in various kinds of programs that, taken overall, appears to young minds to be the way the world is.

But as I said a few moments ago, this is not peculiar to television. Books, magazines, movies and plays today leave no subject unexplored and they are all available to young people.

Apart from that, television like the other media is being charged with being preoccupied with violence.

Suffice it so say that with adults buying James Bond books by the millions and lining up on winter nights to get into the movies, it is not surprising that young people should be curious about their parents' new hero.

The popularity of virile and violent characters is really quite amazing. It is reflected in many television programs.

I can assure you, however, that they occupy a small place in the totality of our programming and we pick and choose them very carefully.

Our schedules should encourage Canadians to enlarge and diversify their interests through exposure to varied and original program fare. If we err in estimating degrees of interest we prefer to err on the side of expecting lively and speculative audiences.

We believe a varied and comprehensive program service is the only guarantee of meaningful choice. Without choice, the "shared experience" of Canadian broadcasting would be impoverished and thin.

The only rules which apply to all programs are those of good taste, sound judgement, honesty of purpose and integrity of performance.

But television, to be worthwhile, cannot accommodate all tastes all the time. When we serve one set of viewers, we alienate another. And this will always be so.

We aim to serve all of the people some of the time, but not some of the people all of the time.

Every 49½ seconds in Canada, someone receives a free blood transfusion.

TV Programs

UPP Adds Stations for More Buying Power

UNITED PROGRAM PURCHASE Ltd. strengthened its bargaining position recently by agreeing to let CBC owned and operated stations in for occasional syndicated show buys.

The UPP organization was set up last year by four CBC affiliates (CKVR-TV Barrie, CKCK-TV Regina, CHCT-TV Calgary and CFPL-TV London), and two major orphan independents (CHCH-TV Hamilton and KVOS-TV Bellingham - KVOS is actually a CBS affiliate).

The idea was to establish a separate program buying agency able to supplement material made available through CBC facilities. For the orphans, it meant an opportunity to get into some form of competitive Canadian group-buying.

Last year, before incorporation, the company bought *Twelve O'Clock High*, picked up by 20 or more television stations.

This year so far, *Gilligan's Island* has gone to five stations and the Chualo-Patterson fight has been aired on three.

Al Bruner of CHCH-TV is president, Bob Reinhart of CFPL-TV vice-president and Lloyd Crittenden of CHCH secretary-treasurer.

The new arrangement takes advantage of the fact CBC owned and operated stations have plenty of autonomy, and frequently beg off network program deals (sometimes just because scheduling and other local considerations make it difficult to string along as part of a CBC package).

With a few CBC owned stations bolstering its numbers, UPP hopes to be able to talk dollar for dollar with ITO and

CTV once in a while. (Nobody can buck the CBC when it bargains as an intact unit, says Lloyd Crittenden; "that's top dollar.")

But it seems there's more to UPP than buying *Twelve O'Clock High* and *Gilligan's Island*.

Crittenden says the company is "incorporated in such a fashion that it can get into Canadian production". He declines to detail the amount of money available for the purpose, but notes that UPP is looking for suitable vehicles - original productions, co-productions or what-have-you.

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Instant Replay

Easy to operate no extra equipment no videotape rollback

ONE OF THE MOST watchable innovations in sports telecasting over the past couple of years has been "playback" — the immediate rebroadcast of key moments in the live action of hockey and football games. Among several playback systems in use, the best of the batch seems to be Instant Replay, brought in last November to improve Saturday night NHL hockey telecasts.

Instant Replay is a CBC technical development that appears to rate the "playback" gold star in terms of simplicity and ease of operation. It demands no extra camera equipment, and doesn't involve any videotape rollback.

For the technically-minded (experience with tape recorders would do as a qualification), here's a CBC outline of how it works.

The Instant Replay device was conceived and developed by staff in CBC's videotape department Toronto, and first used on hockey telecasts some weeks ago. It is a homemade apparatus fabricated in the CBC machine shop.

The relay equipment consists of two Model 1000-C Ampex videotape recorder-reproducers, a pivot-mounted metal tension arm, and a series of guide rollers on metal mounting plates.

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To get Instant Replay effect, the two VTR machines are operated simultaneously — one recording the hockey game, the other replaying.

A built-in time delay factor is provided by the 225 inches the videotape must travel from the recording head of one machine to the playback head of the other. At 15 inches a second, there's a 15 second lag between the VTR's.

Standard two-inch magnetic videotape is loaded on the supply reel of one machine and fed through the head to record the action of the hockey game from the moment the telecast goes on the air.

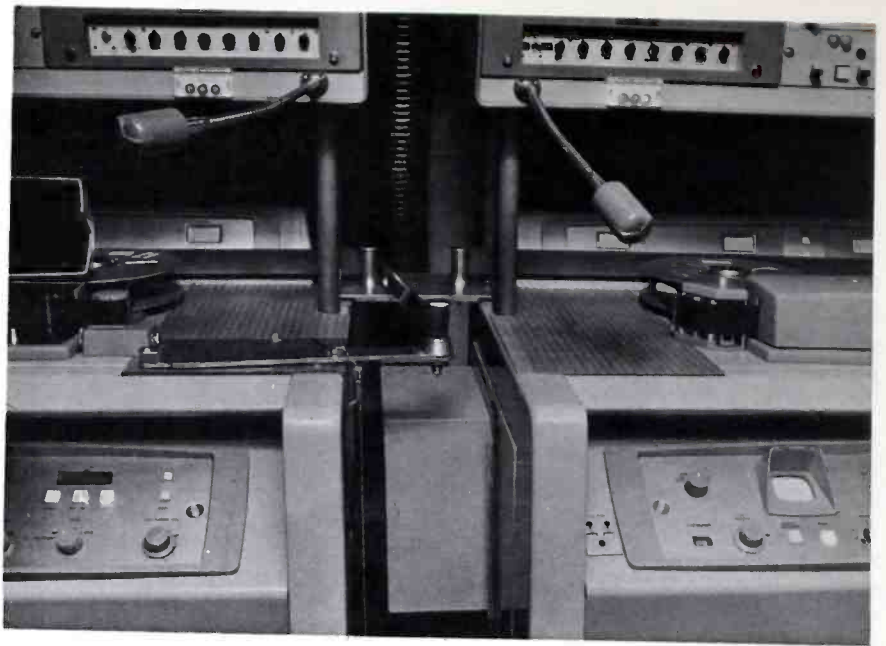
From the head the tape bypasses the machine's take-up reel and wends its way at normal broadcast speed through a series of rollers on a guide bar bridging the one-foot gap between the first and second machines.

Then the tape goes through a tension roller at the end of a floating (pivoted) metal arm fastened to the top of the front deck of the second, or reproducing machine. The floater is adjustable to control the distance the tape travels between the heads of the two machines (elapsed time varies with the distance travelled).

The tape by-passes the hub on the second machine that normally holds the supply reel and continues over the playback head, ending its journey on a take-up reel.

Replay telecast of the entire game is transmitted (15 seconds after live transmission) to a studio where the program originations are co-ordinated. The studio co-ordinator always has both the live and the delayed coverage signals available to feed the network.

As soon as a goal is scored the co-ordinator cues to cut from the live signal to the video-



THIS DUAL HOOKUP OF videotape recorders is used by the CBC for its Instant Replay of hockey game highlights. Tape feeds from one machine to the other. A built-in 15 second delay results from the time tape needs to pass the recording head of the first unit and reach the playback head of the other.

taped coverage. In this way the viewer at home witnesses a goal scored live, then sees 15 seconds of the scoring play again, climaxed by the goal.

CBC's Instant Replay device can be attached to the VTR

machines and made operable in about half an hour. The floating arm just needs to be set so a specific section of tape travels 225 inches from recording head to playback head.

TV Horseracing

So popular they may kill it

TELEVISION HAS PROVED to be an electronic age bonus to British horse players — biggest thing since legalized bookmaking.

The BBC and Independent networks sometimes devote more than ten hours a week to live coverage of horse races.

Lazy gamblers wanting to watch their horses lose by a short head or worse can do so, in Britain, in the comfort of their own homes.

A hard core of 12 per cent of all TV viewers is attracted by sophisticated race meeting production techniques, including slow-motion repeats of photo-finishes and full details of the odds. Only wrestling has a higher constant audience.

Now a dispute over fees has developed between British racecourse owners and TV officials and there is a threat that racing may disappear from the television channels.

Until now the networks have signed separate contracts with each of the 14 tracks involved — paying out a total of about £170,000 (\$510,000) a year for the right to broadcast meetings.

But the racecourse association, representing all the track owners, wants to negotiate centrally for increased fees. The extra money would be spread around all the tracks in Britain.

So far television authorities have refused to negotiate with the association at all, let alone agree to increased fees.

The racecourse owners admit television has probably helped to create a wider audience for the sport. But they also believe TV is robbing the hard-pressed tracks of sizable gate receipts.

Research by the association shows racing fans not only tend to stay away from meetings scheduled to be shown on TV, they also boycott races not being broadcast when television offers them a full day's coverage from some other track.

Racecourse owners believe they will be able to force the TV networks to accept the new terms when the present individual contracts run out.

In the first place the demand for TV racing is so great the networks will be glad to provide it at almost any price. In the second place the association is threatening to make an exclusive deal with some of the private pay-TV companies granted broadcasting licences for a three-year trial period.

And finally the majority of the press is behind the racecourse association's bid. The London *Evening Standard's* Jack Waterman writes:

"Racing has become an accepted part of the television pattern. It is also a service to the public. The BBC and ITV should pay up and look pleasant."

Balanced Budget: When the money in the bank
and the days in the month run out together.

**"ACTION
STATIONS!"** **CFCN**
**RADIO-TV
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STATION CALLS

Daily happenings on radio and television stations from coast to coast.

WAUB

MEMBER STATIONS OF THE Western Association of University Broadcasters (WAUB) have reported on a variety of activities via their informal, pull-no-punches newsletter.

Sex and the College Co-ed has started airing on University of British Columbia Radio. But Penelope Connel, UBC's reporter, says, "It's not entirely what it seems — the title is just to catch attention.

"In actuality the show is a discussion of teenagers' problems of all types," she adds.

B.C. has also asked why the WAUB should have a convention next year, if association activities sum to the convention alone.

University of Alberta Calgary has inquired if its annual dues have been paid. The answer is no — "along with UBC, Calgary Mount Royal College and U. of Manitoba Student Radio, you have not paid your dues."

University of Alberta Radio has received a "new (to them) board free gratis from a local station," but complains about another matter:

"We are having trouble with record distributors again this year," says Alberta. "They seem to wish us to pay wholesale rather than radio station prices."

USSR Radio (Russia isn't a WAUB member; USSR is' University of Saskatchewan Student Radio) has an FM application before the Board of Broadcast Governors, and hopes for a decision in March.

Saskatchewan also reports trouble with its vintage RCA board prompting another member to ask (re the FM application) if USSR intends to go on the air with equipment capable of breaking down for a month.

University of Manitoba Student Radio notes its campus student union consented to "pay one of us for the installation of an amplifier and speakers on the roof of the administration building, to push the Glee Club's production of Pajama Game."

Apparently the radiomen have previously been obliged to do all sound systems for all student union subcommittees with not so much as a thank you. The report says the payment for services rendered could be a major breakthrough.

Manitoba Radio has made its annual sound system installation

at the 1800 seat university theatre for Pajama Game.

"Sound has always been bad because of crummy acoustics, the singers in it cannot sing, and our lousy equipment," the report says. "But this year we set up seven mikes, two boards and 14 speakers (in phase), and it sounds great."

CFCF-TV MONTREAL

MONTREAL'S CFCF-TV has made its move into television drama production by launching a one-hour series — "for many months a dream and ambition of program manager Sam Pitt", the announcement notes.

It is called *CFCF's Television Amateur Drama Festival*, and it first aired on Sunday, February 21, 4:00 to 5:00 pm.

Various amateur groups in the Montreal area will present a series of one-act plays. Each will be adjudicated and individual performances will be reviewed immediately via videotape replay.

The Stagemasters of Chateauguay touched off the series with "Adams Rib Hurts", a farce by John Kirkpatrick directed by Peter Dann.

CFCF-TV producer-director Lew MacLeod is assisting the groups in an advisory capacity.

CJCH-TV HALIFAX

"FIREFIGHTING IN CANADA" has paid tribute to CJCH-TV, Halifax with a report on *Firehouse Frolics*, an hour-and-a-half per week children's show aimed at getting the message of fire prevention across to the younger set.

Children submit diagrams of home fire escape routes, and maps outlining neighborhood fire alarm boxes, hydrants, ponds and other water sources.

Best diagrammers win visits to local fire halls. Firemen stage a mock alarm, drop down poles and roar away from the station all sirens blasting. Local manufacturers provide treats for a party at the station.

During Fire Prevention week, a poster contest was held, with expensive toys as offered prizes.

"Firefighting" claims the show is a terrific financial success for CJCH-TV, and says commercial sponsors are eager to participate.

The show was devised by Halifax fire chief Sandy Brundige, along

with Murray McIvor and Charles Doucet of CJCH-TV.

CKRM RADIO REGINA

REGINA'S CKRM RADIO went out on a limb recently and appointed what might be the first female station sports director in Canada — Mary Baker.



An interviewer asking Mary about the possible reaction to a woman sportscaster got this for a reply:

"Men turned up their noses at our games when I was a profes-

sional player with the All-American Girls Baseball League in the U.S., but when they saw them, they became rabid fans." (The league was formed during World War II to supply the majors with players in case of a shortage of men.

Mary was active in baseball and basketball until 1959. She presently manages the Wheat City Curling Club in Regina.

She's doing four broadcasts a day on CKRM, and has announced a scheme to break through the sex bar on football and hockey dressing rooms —

"I plan to beat all the players to the dressing room and be sitting there when they arrive."

Mary is a widow, with one teenage daughter.

CFXU-TV ANTIGONISH

THE WORST SLEET STORM to hit the Antigonish Nova Scotia area in years knocked CFXU-TV out for two weeks.

The station's 487 foot transmitter tower at Rossfield, 24 miles west of Antigonish, collapsed under an ice load January 3.

A temporary tower eventually got CFXU-TV back on the air, and will serve until a new tower is built.

double-header

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

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



radio Saskatoon



the voice of french canada in québec

CJMS 1280
RADIO MONTREAL

50,000 WATTS DAY & NIGHT

OVER THE DESK

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

LAST MONTH'S CONVENTION of the British Columbia Association of Broadcasters at Harrison Hot Springs B.C. was the best regional convention since this scribe started out on the breaded-veal-cutlet-carrots-and-peas circuit a quarter of a century ago come January 1967. The only thing is, having skipped the last two B.C. ones, I received a really warm welcome back so maybe I'm a little prejudiced.

It was an intimate, family kind of affair. The agenda was all-encompassing, but avoided the trap of over-crowding which can and often does mar the proceedings at many regionals.

Roy Chapman, of CFBC-TV, Okanagan, who turned over the presidential gavel after two years of service to the incoming president, Ray Peters of CHAN/CKEK-TV, Vancouver/Victoria, really earned the ovation he received for an extremely well-managed convention.

Serving on the board with Peters for the coming year are Murdo Maclachlan, CHWK, Chilliwack, B.C., vice-president, and, as directors, Bill Speers, CKWX, Vancouver and Denny Reid, CKCQ, Quesnel. Peters and Maclachlan will also serve as directors of the parent Canadian Association of Broadcasters.

Hell — in a Nice Way

The B.C. broadcasters caught hell — in the nicest possible way

of course — from two sources.

First, in the area of news, Murdo Maclachlan suggested that there is a growing need for management to be familiarized with news and its problems, by means of seminars and panels of newsmen and managers.

Charlie Edwards, Broadcast News chief, suggested that the BCAB devote a part of one of their meetings to the subject as was done recently by the CCBA. This, he said, should deal with news itself, editorializing and selling, with both newsmen and managers participating. Time might be devoted to this at the joint Broadcast News/RTNDA meeting at Penticton June 3-4.

"It is time management took a new look at its news department and news directors" because many news people are "frustrated to the point where they can no longer see any point in the business and get out of it."

Some of them have gone into public relations and related businesses, he said, and are lost to broadcasting.

"Broadcasters can't afford to lose this type of men," he continued.

"Management is always looking for news men and news directors. Why aren't they building understanding between these people and themselves?"

The other hell-dinger was

famous, colorful, outspoken, humorous, charming and 78-years-young Margaret (Ma) Murray, editor and publisher of the *Bridge River-Lillooet News*, seen recently on TV screens across the country, who thinks eight years is enough for any premier to hold office — especially B.C.'s W.A.C. Bennett — four years to get in and four years to get out.

Ma had nice things to say about private enterprise broadcasting (with which she somehow included the CBC!), but she also spoke otherwise than kindly about the number of commercials you hear on the air. This part of her talk went something like this:

"... and commercials... why do you drive people crazy with so many commercials? Sure you need the money, but if you need the money why don't you have fewer commercials and charge more for them?"

The Radio Sales Bureau was ably represented by John Fox, who made the slide presentation with his own ad-libbed commentary, and brought in two new member stations, CJOR, Vancouver and CKML, Fort St. John for RSB.

John's presentation preceded Ma Murray, and his mention of radio's flexibility inspired her to say:

"Radio is too damn flexible" ("damn" and "bloody" are her favorite epithets).

"There is too damn much flexibility in today's life," and the communists could come in and take over and no one would say a thing."

Welcome Bill Rea

There was a warm welcome for another visitor, in the person of Bill Rea, founder of CKNW, New Westminster and originator of the highly contentious station symbol and house organ, "Top Dog".

Bill might be described as a tough sentimentalist. A man who left 'NW to join the army during the war was called "a coward"!



Bridge River-Lillooet News

Printed in the sage brush country of the Lillooet every Thursday, God willing.

Guarantees a chuckle every week and a belly laugh once a month or your money back.

Subscription \$4.00 in Canada, Foreigners \$5.00.

This week's circulation 1,317 and every bloody one of them paid for.

MARGARET L. MURRAY

Editor and Publisher

Bill, who is now running his own radio station in Santa Barbara, California, said it "makes him pretty angry to see color television held back in Canada."

He said color is rapidly taking the place of general circulation magazines in the United States in regard to advertising and that the pace of switch-over will increase.

B.C. Institute is Rolling

Laurie Irvine, head of the Broadcast Communications Dept. of the B.C. Institute of Technology in Burnaby, a suburb of Vancouver, told the convention the Institute would soon have a complete radio and television operation, including radio and TV transmitters, less only antennas.

This, he said, will provide technical training for the 19 students now studying production and the 12 taking technical training. He said a second year course will be started in the fall, when another 30 students will be enrolled for the first year course.

There was no formal dinner at the BCAB convention this year. Following a cocktail party, hosted by the B.C. Telephone Company, they were on their own for dinner. This precluded the possibility of being trapped for the evening by someone who wanted to sell them an ad in a trade paper or something. However, nobody is trying to sell me anything, and even art must eat, so...

*Buzz me if you hear anything
Dail Lewis*



THE GROWING MEDIUM
with
THE GROWING MARKET

CKX-FM STEREO BRANDON

Represented by
RADIO REPS - TORONTO

The trend is to balanced programming
G. N. MACKENZIE LIMITED HAS  SHOWS

MONTREAL

1434 St. Catherine St. W.

TORONTO

433 Jarvis St.

WINNIPEG

171 McDermott

Equipment

Ampex aims VR-303 at domestic market

AMPEX INTERNATIONAL has just introduced a new piece of equipment hopefully classed by the company as an entry into the home television market. But established manufacturers of domestic TV products aren't exactly reeling from the blow.

The new item is the Ampex VR-303, a light-weight (95 lb.) videotape recorder.



Ampex looks to the VR-303 as the core of "the home entertainment centre of the future, a luxury console . . . designed to demonstrate the feasibility of home television recording, producing instant home movie tapes for playback through a television receiver."

"Luxury" is right — the VR-303 unit alone is tabbed at \$3950 U.S.

But Ampex admits the home angle is strictly a future possibility.

For now, the VR-303 unit is intended as a cost and weight reducer for closed circuit TV recording in the fields of industry, education, medicine, sports, sales and others. It clips about 50 per cent off previous closed circuit system costs.

The company says the VR-303 can record live action and sound, or regular television programs, for immediate playback. Coupled with a suitable camera, TV set and micro-

phone, it makes a closed circuit system "the size of a tea cart".

The closed circuit equipment market is expected to grow from an estimated \$25 million in 1965 to better than \$180 million a year by 1970.

VR-303 records up to 50 minutes of program material on a twelve-and-a-half inch videotape reel. Tape speed past the fixed heads is 100 inches a second. Sound is recorded simultaneously.

The unit works on regular 60 cycle household current and is available in a 50 cycle version.

Ampex hopes the availability of lower cost equipment will broaden the use of closed circuit TV recording units.

G. M. for French Net

RAYMOND DAVID has been appointed assistant general manager for French networks with the CBC in Montreal.

The appointment is the first in a series due for the corporation's French broadcasting operations, following a shuffle late last year in the CBC's English — language branch.

David holds a Master's degree in Arts from the University of Montreal. He has taught Greek, Latin and military history and won the Outstanding Performance Prize for the title role in "Oedipus Rex" at the Dominion Drama Festival in 1950.

He joined the CBC the same year as a producer and spent most of his time in the field of educational programming. His latest post was supervisor of religious, institutional and school broadcasts.

* * * * *

To bring health and medical services to Canadians in remote parts of Canada, the Canadian Red Cross operates 38 outpost hospitals and nursing stations.

* * * * *

THE FRENCH VOICE OF THE OTTAWA VALLEY



HULL OTTAWA

Representatives:

STANDARD BROADCAST SALES, TORONTO, MONTREAL
WEED & CO., New York



IT'S TIME TO ADVERTISE IN


quebec city



over \$7,300,000

IS SPENT DURING

carnival time



Télévision de Québec (Canada) Ltée.

HARDY RADIO & TELEVISION MONTREAL and TORONTO

Reps' Researchers Form Study Group

A GROUP OF BROADCAST researchers has formed an association for the specific purpose of studying the problems and techniques of the research industry. They hope to lead the way toward improved methods of producing and utilizing broadcast research data.

The new association is the outcome of a series of Toronto meetings late last year. It's to be called the Broadcast Research Council.



A harmonious gathering of the new Broadcast Research Council executive - (standing, l. to r.) Ed Lyons (CBC), program committee; Bill Bain (CTV), membership committee; W.L. "Tommy" Thomas (All-Canada Radio & Television Ltd.), vice-president; (seated) Ian Grant (Paul L'Anglais Inc.), secretary; Evelyn Crandell (Stovin-Byles), treasurer; Arnold Acton (TvB), president; Harvey Clarke (CKEY Radio), information officer. Missing is M.W. Austin (TvB), facilities committee.

Although a slate of officers was elected in December, first formal meeting of the group was held January 21, with guests from Ottawa and London, Ontario.

The constitution calls for membership by those people in the broadcast industry who are actively engaged in radio and

television research, who commission such research, or interpret it for promotion purposes. Applicants will also be considered from research areas directly associated with broadcasting, and charter members will be admitted from the ranks of radio and television sales representatives, the Television Bureau of Advertising and the Radio Sales Bureau.



BCAB ADDRESS

Fellow Separatists! No this isn't my Quebec presentation. I am addressing the Separatists of the Province of British Columbia.

• • •

THE SEPARATION IS MUTUAL

I say: "fellow" Separatists because I am just as interested in being separated from you as you are from me.

• • •

WHO CARES?

Business is booming in B.C. - I read that in *The Broadcaster* - and back in Ontario we aren't doing too badly either. Why bother?

• • •

VIVE LES DIFFERENCES

We have a lot of differences, but after this winter, what you are going to taunt us about instead of snow is a good question.

• • •

SOCIAL DISPARITY

Our keeping apart may raise our social standards, but it doesn't make us any money, and, Separatists or not, one thing we *do* have in common is Buck Fever.

• • •

NOTE TO B.C.

You may not have noticed it, but we live just as snugly on the Canadian side of the Rockies as you do on the Japanese side.

• • •

PERTINENT QUESTION

Is the ordeal of shacking up with Roy Chapman or Maurice Finnerty really worth my while on the off chance of selling them an ad in our CAB Convention issue?

• • •

DISPLACED PERSON

Two years ago, I decided it wasn't worth it and gave your conventions the go-by, and now I'm back. Why? I'll tell you. Nobody gave a damn. Hell! Nobody even noticed.

• • •

HOME TO ROOST

The next step was a decision. If nobody gave a damn what was the point of staying away? I wasn't getting even with anyone or anything. So I decided to come back and here I am.

WANTED

Assistant for Promotion Manager in AM-FM-TV major market station. Duties include writing and producing radio and television promotion announcements as well as coordinating radio contests. Send photo and resume and salary expected. This job has future for right person. Write to:

Box A-787,
Canadian Broadcaster,
217 Bay Street,
Toronto 1, Ontario.

"WANTED -

SENIOR NEWSCASTER

Combo Radio-TV; large Western market; top reader, authoritative voice; Send tape - picture first letter. Apply in confidence.

Box A-785,
Canadian Broadcaster,
217 Bay Street,
Toronto 1, Ont.

WANTED

"The Position" Manager of a unique nonprofit, educational FM Station run jointly by the University and the students. Responsibility for carrying out the policy and program recommendations of a Radio Policy Board. Secretary to that Board. Salary and benefits paid by the University.

"The Man" An experienced broadcaster, preferably with executive radio experience, young and interested in public service broadcasting. Some university education would be an asset. Proven ability to work with young people is a necessity.

For information write to: The Preliminary Broadcast Policy Board, Students' Representative Council Office, University of Saskatchewan, Saskatoon, Sask.

WANTED

Announcer for Prairie FM Station. FM experience preferred. Send tape and full particulars to:

Box A-789
Canadian Broadcaster
217 Bay Street, Toronto 1.

MORNING MAN WANTED

Metropolitan Radio Station One who wants to stay in one place and make a career of it. Top 40's need not apply. Pension Plan, full medical plan.

Generous holiday plan Salary commensurate with ability and experience. Pleasant working conditions. Send complete resume, tape, photograph, salary expected. All replies held in confidence.

Box A-791
Canadian Broadcaster
217 Bay Street, Toronto 1

WANTED

Female Copywriter for Metro station. Experienced in writing local copy.

Reply: Box A-788
Canadian Broadcaster
217 Bay Street, Toronto 1

RADIO TIME SALES

Opportunity for the right man to take over complete responsibilities for local sales in Southern Ontario Market. A mature, dependable outlook is needed to do a top-notch selling job.

Mail complete details of experience, personal history, salary requirements and photograph. All replies in confidence.

Box A-790
Canadian Broadcaster
217 Bay Street, Toronto 1.

Amendment would speed financial statement returns

THE BOARD OF BROADCAST Governors has announced plans to amend the Broadcasting Regulations to ensure prompt submission of station financial statements.

It's proposed to add a new series of clauses to be known respectively as Section 17 of the Radio (TV) Broadcasting Regulations, and Section 16A of the Radio (FM) and (AM) Broadcasting Regulations.

The new section sets a 90-day limit for filing annual financial statements, relates the filing requirement to fiscal year-end, and stipulates a 30-day-from-first broadcast filing for new stations.

Thirty days is also laid down as the initial filing period for station purchasers.

An important clause on the tail end of the section would give the BBG the right to obtain financial information "deemed necessary" from stations at any time.

Full text of the proposed amendment follows:

FINANCIAL RETURNS

(1) Every licensee shall file with the Board, for each station which it is licensed to operate, within 90 days after the end of the fiscal year of such station, a financial statement in a form prescribed by the Board, and covering the operations of such station for the said fiscal year.

(2) Where a licensee changes the date of the end of the year of any station he is licensed to operate, he shall

- (a) notify the Board forthwith of such change, and
- (b) within 90 days of such change file with the Board a financial statement in a form prescribed by the Board for the period commencing on the day following the end of the previous fiscal year and ending on the day before the commencement of the new fiscal year.

(3) Every person who is granted a licence to operate a broadcasting station shall within 30 days of the commencement of the operation of such station file with the Board a financial statement in a form prescribed by the Board and showing the financial position of the station as at the day of commencement of broadcast operations.

(4) In any application to be heard by the Board involving the surrender of a licence and sale of assets by the Vendor, the Purchaser shall as a condition of any licence issued to him, within 30 days of the effective date of closing file with the Board a financial statement in a form prescribed by the Board, covering the period from the end of the previous fiscal year for which a financial statement was filed under the provisions of this section and ending on the day immediately prior to the operation of the station by the Purchaser.

(5) Every licensee shall, when requested by the Board in writing, supply to a representative of the Board such information regarding its financial affairs as shall be deemed necessary by the Board

in each such case.

Interested parties will have an opportunity to make submissions relative to the new section at the Board's public meeting in Vancouver commencing March 23.

MGM now has Intertel exclusive

EXOTIC BACKGROUNDS MAY become the rage in North American TV commercials as a result of a new three-year agreement negotiated between MGM Telestudios and Intertel, a worldwide television production organization.

The contract makes MGM's subsidiary exclusive sales and production agent for Intertel videotape commercial production.

Intertel has large-scale European studio facilities and a fleet of advanced, air-conditioned mobile

units based in several countries of Europe, Asia and Africa.

Commercials can now be shot against an "infinite, fresh variety of authentic foreign backgrounds, with confidence that the result will measure up" to American standards, says an announcement dealing with the agreement.

MGM Telestudios is to oversee production from New York, right from storyboard conference to completion.

RADIO NEWFOUNDLAND

VO₅₉CM · CK₆₂CM · CH₅₈CM
 10,000 watts 10,000 watts 1,000 watts

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

**STOVIN-BYLES LTD., TORONTO
WESTERN TELEVISION DIVISION**

Roger Desloges, Dick Cutler,
Forbes Calder, Stu MacDonald—
Vice President, Alex Stewart—
Vice President & General Manager



R. L. "Pat" McGhee
National Sales Supervisor
C-JAY TV, Winnipeg

**STOVIN-BYLES LTD., MONTREAL
TELEVISION DIVISION**

Dick Genin—Vice President, Pat
Swift, Stu Waldo, Jim Stovin—
Vice President, Vancouver

C-JAY TV, WINNIPEG, ANNOUNCES EXTENDED SERVICE

In order to provide closer liaison between C-JAY TV, Representatives Stovin-Byles Ltd. and National Advertisers, C-JAY TV will open an office in Toronto on March 1, 1965.

R. L. "Pat" McGhee, National Sales Supervisor, will be located in the C-JAY TV offices at 433 Jarvis Street. He will provide personalized service to Advertisers, Agencies and Representatives Stovin-Byles Ltd. in Toronto, Montreal, and Vancouver.

From RHL

The "Expandable" Video Processing Amplifier



The "Expandable" 3500 series video processing amplifiers take full advantage of the concept of modular construction by utilizing solid-state plug-in modules, each of which performs a specific processing function. By selecting appropriate modules, you can, for the first time, "custom-tailor" a processing amplifier to suit your specific requirement (and your budget). If your requirements change, the processing Amplifier can be changed as well, by merely plugging in the additional modules into the pre-wired rack frame.

Find out for yourself how many ways the 3500 series video processing amplifiers can save you money – call your Ampex man and arrange for a demonstration.

Features

- All-solid state modular construction
- Only 3½" rack space used for full colour processor
- Exceptionally stable monochrome and colour performance
- No compression or drift on black clip and white clip controls
- Control panel can be removed
- Gated sync on colour and VTR operation
- Will delete or retain VIT signals
- Comp or non-comp, synchronous/non-synchronous operation possible
- 30 db of hum rejection
- 12 different systems available for applications in line clamps, transmitters, studio inputs, switcher outputs, VTR's etc.

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