

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



COVER STORIES

Promotions of an aquatic nature seem to be the vogue, with a television station from Montreal and a Halifax radio station launching their respective crafts in the name of public relations.

In the top picture, the 90-foot power boat, *The Five C's*, tied up at the Royal Canadian Yacht Club all last week, for luncheon cruises out into Lake Ontario for advertisers and agency people. Host for the occasion was Mr. G. A. DeSève, president of Télémétropole Corporation, owners of Station CFTM-TV, Montreal and the sales representative firm, Paul L'Anglais Inc. In the picture — by Herb Nott — Mr. DeSève is seen waiting to welcome the day's guests onto the ship. Over a hundred guests participated in the Toronto cruises, which followed a similar project in New York, where a similar number were entertained.

In contrast, a CHNS Halifax Father's Day project for Shulton's Old Spice, had the dory, *Old Spice*, manned by CHNSers Bob Oxley, Bruce Sutcliffe, Hal Blackadar and "Jolly Tar" sailing from Horseshoe Island down the Northwest Arm to Dingle Beach. This went on for three weeks, prior to Father's day, with a grand prize at the end of a model of the schooner, *Bluenose*, and two de-luxe Shulton's gift sets, for the closest guess to the time of the trip. A gift set was given away daily; 600 listeners entered the contest; a CHNS mobile unit kept listeners posted on what was going on throughout the event.

One day last month, three young ladies walked around the downtown London area wearing dresses of the same design as the proposed new Canadian flag. The girls, Kim Maitland, Joan McLellan, and Ann Boynton, who are all continuity writers at CFPL Radio, made the dresses themselves. They were white shifts of heavy cotton sailcloth, with a stripe of blue ribbon cord down each side, and three red maple leaves in waterproof ink on the bodice. The girls reported that men seemed to notice them more than women, and there was a call from an MP who wanted 30 of them for a rally; an Ontario newspaper wanted to do a feature article. The picture appeared in the London Free Press and was then used coast-to-coast on the wire services.

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PIP for Promos In Print

In display advertisements
or printed promos,
typography is the second most important factor.
(Obviously the prime requisite
is the use of the right words to make up the message.)

It is for this reason
that Canadian Broadcaster's "Promos In Print" Division —
PIP —
has built up a wide variety of type
in all styles and sizes,•
for use in advertisements in its publication
and also in other printed material.

We have prepared a folder,
showing the forty-three different type faces
which are available to our advertisers,
as well as to those who are interested in our PIP service.

So, if you have a piece of printed promotion in mind,
or a news letter, a house organ or a program schedule,
we shall be glad to demonstrate our ability
to turn out a high quality job,
with or without editorial assistance,
at a surprisingly low cost.



PROMOS IN PRINT

a division of Canadian Broadcaster
217 Bay Street (Suite 205), Toronto.

• Copies of our
PIP typefaces
are yours for
the asking.

SIGHT & SOUND

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

AT THE FIRST ANNUAL MEETING of the Trans-Canada Advertising Agency Network, held in Montreal recently, it was reported that total billings of the nine member agencies had increased 37 per cent over the past year, to a total of \$5,500,000.

New president of the network is G. P. Backman of Backman Advertising Ltd. in Halifax, succeeding W. S. Whitehead of Whitehead, Titherington & Bowyer Ltd., Toronto. Executive vice-president is Menahem Dunsky of Dunsky Advertising, Montreal. Secretary is S. A. Lorrman of Lorrman Advertising Agency, Kitchener, newest member agency. Treasurer is John Doherty of John Doherty & Co. Ltd. in Ottawa.

The TCAAN is currently looking for a member agency in the prairie provinces.

THE FIRST ANNUAL MacLaren Advertising Research Award was presented last month, to Dr. Philip Kotler, assistant professor of marketing at Northwestern University in Chicago. He won the \$1,000 award for a paper on mathematical media selection, judged the best of eleven entries, six from Canada, four from the U.S. and one from Sweden.

The award is provided by MacLaren Advertising Co. Ltd. and the competition is conducted by the Canadian Advertising Research Foundation.

THE FRY-CADBURY LTD. account, estimated at nearly \$1,000,000 in billings, will move to Doyle Dane Bernbach (Canada) Ltd. on January 1 next. The account remains with Breithaupt, Milsom & Benson Ltd., Toronto, till then.

NEW MANAGER OF THE TORONTO office of J. Walter Thompson Co. Ltd. is Peter Zarry, who has been with the agency four years and is a vice-president of the company. He succeeds Robert Wallace, who moves to JWT's Detroit office to a senior position on the Ford Motor Co. account.

New creative supervisor is Robert Neighbour, who has been creative group head on the Ford account in the Frankfurt, Germany office for two years. He has been with the agency eight years, in Montreal and New York offices as well. Neighbour replaces Paul Break, who is now with the Montreal World's Fair.

FIVE CREATIVE APPOINTMENTS from within the agency have been announced by Goodis, Goldberg, Soren Ltd., "springing from the continuing growth of GGS".

Newly-named creative group

supervisors are David Hayward, Martin Myers, and Barrie Neller, who also continues in his role as copy chief. Donald Mitchell has been made creative supervisor of the sales promotion department. George Pastic is now senior art director, responsible for all graphic work within the agency.

Newcomer to GGS is Miss Diane Stephens, who is radio-TV co-ordinator. She was formerly with CBC, in both radio and television.

NEW ACCOUNT EXECUTIVE at Cockfield, Brown & Co. Ltd. is Gerry Tisdall, who is working with Bob Saunders and Lyall Holmes on the Maple Leaf Mills Ltd. account. For the past eight years he has been in radio and TV programming and production with Faillace Productions of Canada and the program division of All-Canada Radio & Television Ltd.

Al McKaye is now representing Faillace Productions Inc. of New York in Canada.

RESEARCH MANAGER AT CTV now is William C. Bain, formerly director of marketing research at MacManus, John & Adams of Canada Ltd. for a brief period, and prior to that research director with Stovin-Byles Ltd. Bain replaces John Jenkins, who leaves to continue studies towards his Ph. D. at Harvard Business School.

FOUR JOHN LABATT LTD. brews are being advertised "under a common creative umbrella" in a "Summer Festival of Flavor" campaign designed to push the wide flavor variety available in Labatt's brands. James Lovick Ltd. was appointed to create and co-ordinate the campaign, which is using all media but weighted toward broadcast. Group supervisor on Labatt at Lovick is H. E. 'Bud' Pellow.

Brands involved in the Ontario-wide campaign are IPA (Lovick); Pilsener and Gold Keg (Ronalds-Reynolds & Co.); and 50 Ale (J. Walter Thompson Co. Ltd.).

CRISPY NUMBERS, the newest Post cereal, is being launched in Ontario and Quebec with a heavy concentration of broadcast media, no print, and sampling in food stores. TV is the prime medium, and both English French CBC and private stations are being used in Montreal and Quebec City, and both CBC and CTV stations in Ontario.

The agency is Young & Rubicam Ltd. Account supervisor is Bill Brehmer, Emil Borra is account executive.

A NEW COMPANY, ORC-GRUNEAU RESEARCH LTD., has been formed out of a close affiliation agreement between Gruneau Research Ltd. of Toronto and Montreal and Opinion Research Corporation of Princeton, N. J. The new firm is jointly-owned by Gruneau president Vic Gruneau, and ORC.

ORC is one of the largest research organizations in the U.S., and its Public Opinion Index for Industry will now be introduced into Canada through the new company. There is also the possibility that one of Gruneau's services will now be expanded into the U.S.

MANAGER OF CJBC AND CBL TORONTO for the past four years, J. H. 'Hal' Harvey, leaves CBC September 30 to become executive assistant with the Ontario Motor League, of which he has been vice-president of the board of directors for the past year. Harvey joined the Corporation in 1954.

AFTER 39 YEARS OF SERVICE, Vernon C. Hill has resigned from the Bell Telephone Co. of Canada. He was one of the first Bell men to be associated with the development of sales and marketing of television and radio program services, and his duties as district sales manager of TV and radio took him from coast to coast. Hill was chairman of several communications committees, including the Bell-CBC TV and radio committees, and the Bell-CTV-TV committee.

Steve Naisby takes over as district sales manager, TV and Radio (Toronto). He was formerly marketing supervisor, program services, Trans-Canada.

ANNOUNCEMENT CHIQ-CKCR APPOINTMENT



JACK SCHOONE

J. Irving Tucker is pleased to announce the appointment of Jack Schoone as vice-president and general manager of Fidelity Broadcasting (CHIQ) in Hamilton and Kitchener Waterloo Broadcasting (CKCR) in Kitchener.

Mr. Schoone has a wealth of broadcasting experience in all phases of station operation.

His appointment follows five years of service with CKCR Radio in Kitchener.

ANNOUNCEMENT G.G.S. APPOINTMENT



MISS DIANE STEPHENS

is the

newly-appointed radio/tv co-ordinator for Goodis, Goldberg, Soren Ltd., Toronto. With five new GGS creative appointments just announced, Miss Stephens will work with the creative department in the production of commercials. She previously worked at the CBC in the radio and television departments.

RADIO-1280 RADIO-1280 RADIO-1280 RADIO-1280

GJMS

LA VOIX DU CANADA FRANÇAIS À MONTRÉAL *

THE VOICE OF FRENCH CANADA IN GREATER MONTREAL

RADIO-1280 RADIO-1280 RADIO-1280 RADIO-1280

CBC wins six -- CKVL one Ohio awards

CANADIAN RADIO AND TELEVISION broadcasts won seven of 46 prized Ohio awards in a field of 632 entries at the 28th annual American Exhibition of Educational Radio and Television Programs, sponsored by the Institute for Education by Radio-Television of Ohio State University.

Only private station to win an award was CKVL Verdun-Montreal, for a program entitled *Lucie*. The citation reads "A stirring program dealing with the services of the Junior Red Cross in Quebec, relating the poignant story of help extended to a small child. Well told by a competent cast, making excellent use of background music, re-inforced by dramatic use of actuality recording, it is a splendid example of the public service radio broadcast. Although the program was created for a general audience, it has high appeal and involvement for youthful listeners."

The Canadian Broadcasting Corporation carried off six awards, four in radio and two in television,

with programs produced in Halifax, Montreal, Toronto, Winnipeg and Vancouver.

In television, the winners were:

A Mood and A Conversation for the *Focus* and *Telescope* series, produced by Jack Zolov in Montreal. Citation — "A stunning exposé of Eartha Kitt in particular and the human struggle of the Negro race in general. There is drama, education and entertainment. An artful and noteworthy approach to the Negro problem, utilizing a unique format. There is subtlety here that begs description."

Display from *Patterns of Living* for the National School Telecasts, written by Dr. Ian McTaggart Cowan and produced by Tom Connochie in Vancouver. Citation — "The subject is aptly illustrated with the rich variety of significant material which must have been difficult to capture and which provides experiences which could not be had directly in the classroom. . . The presentation

is honest and to the point, avoiding anthropocentric distortions which are sometimes introduced into such material in the interests of showmanship."

CBC Radio winners were:

Einstein and After from the *Venture '63* series, produced by Jack Vance in Toronto. Citation — "A superb personalized documentary on the life of a great scientist, conceived and presented with a dignity befitting its subject. A perceptive well-structured script incorporating narration, comments and anecdotes to provide exceptional insight into the personality of Einstein. The judges commend John David Hamilton for his admirable versatility as writer, narrator and co-producer."

The Season to Lose Your Reason for the *Bill of Fare* series, written by Roger Crowther and produced by John Hobday in Halifax. Citation — "An excellent program concept, written and presented with freshness, pace, charm and imagination. Although

it is light listening fare on the surface, the program is serious in its implications and represents a courageous effort in social criticism."

The Folk Element in Dramatic Music from the series, *The Folk Element in Music*, written by Lister Sinclair in collaboration with Edith Fowke, and produced by Digby Peers, in Toronto. Citation — "This program is first rate in every respect. It is exciting and fresh. The musical examples are extremely interesting, the writing is superb, the narrator is excellent and the entire production is well-paced. Good use of the medium."

Le quart d'heure français from the series *A la ferme* from Manitoba School Broadcasts, produced by Alan Tasker in Winnipeg. Citation — "This program does exactly what it intends to do and does not yield to excess. Excellent pacing and diction. The sound effects add much to understanding. Together with the script this program appears to be very effective."

Westinghouse, Admiral and RCA start into color

PLANS TO PRODUCE color television receivers in Canada have been announced by both Canadian Westinghouse Co. Ltd. and Canadian Admiral Corporation. The first Canadian-produced Admiral color set will move along the production line in Port Credit in August, with several models being produced in this first run. Two 21-inch models will roll from the Westinghouse assembly lines in Brantford in September, in

time for the fall buying season.

"It is obvious that color television will be allowed to develop in this country before long, even though no starting dates have been announced," says D.C. Marrs, vice-president of consumer products at Westinghouse.

RCA Victor Co. Ltd. produced the first made-in-Canada color TV receivers in its Prescott factory in September 1963.

Nothing robs a man of his good looks like a hurriedly drawn window blind.

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

CKRS-TV STILL THE LEADER!

CKRS-TV
Jonquière-
Chicoutimi

March '64 B.B.M. surveys again confirm CKRS-TV Jonquière/Chicoutimi the leader in the entire region of the rich Saguenay Kingdom.

	CKRS-TV	TV Station B
Daytime average reach Mon. thru Sun.	36,300 Hlds.	18,600 Hlds.
Nighttime average reach Mon. thru Sun.	40,300 Hlds.	26,300 Hlds.
Total weekly reach	45,700 Hlds.	39,800 Hlds.
Average hours tuned per week	37.7	17.0



TORONTO - EM. 3-9433

MONTREAL - VI. 2-1101

MOVE UP WITH CKGM

Our continuous expansion into all phases of broadcasting results in a constant need to search for creative Canadian radio talent that wants to move up — so why not move up with CKGM — Montreal, by putting your name confidentially on file now, for top-paying future openings . . . professional air work, professional creative writing, professional production, professional newscasting, professional news writing. Tell us your story in confidence now. Write Don Wall, Vice President, CKGM — Montreal, CKGM Building, 1455 Drummond St., Montreal 25, P.Q.

RADIO • TELEVISION • ADVERTISING



BROADCASTER

Authorized as second class mail by the Post Office Department, Ottawa, and for payment of postage in cash.

Published twice a month by R. G. LEWIS & COMPANY, LTD., Room 205, 217 Bay St. - Toronto 1 EMpire 3-5075

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

Vol. 23, No. 13. July 2, 1964

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WALTER R. WATKINS - London



Typography and Make-up by Canadian Broadcaster

Lithographed by Bickerton Litho

Editorial

Only the public can control broadcasting

The enormous amount of public attention which has been given by the news media to Dick Ballentine's filmed profile of the prime minister, the time which has been devoted to the matter in parliament, are out of all proportion with the gravity of the situation.

Dick Ballentine's film has been shown to newsmen and others who have adjudged it "excellent", "mediocre", "very bad". In our opinion, offered after attending a screening, it gives an uncolored portrayal of Mr. Pearson at work. It shows him as a man of both dedication and human-ness. We feel we know him more intimately after having seen it, which can mean that we know him for better or for worse, according to our personal disposition.

Technical criticism has been offered, but for our part, we prefer to leave this to the newspaper critics who seem to be blessed with a profound knowledge of just about everything.

It is perhaps the most potent of testimonials to the broadcast media, that, had a comparable portrayal appeared in a newspaper or a magazine, there would have been none of this furore and none of the off-again-on-again behavior of the publishers.

But this was not a newspaper episode. It concerned the public (not government) owned Canadian Broadcasting Corporation.

Under its charter, the CBC is not responsible to the government (meaning the prime minister or his cabinet) but to parliament (meaning the people who elected its members).

Under the circumstances, the CBC, which, for some reason best known to itself, has had difficulty making up its mind whether or not this show is to go on the air, has expressed itself as being willing to accede to the orders of parliament but not those of the prime minister or his government. It had announced that it would not go on, after they had accepted it, and the prime minister is reported to have "requested" them to air it.

For this sticking to the letter of the law, there can only be praise, for they are dutifully fulfilling their function of observing the act.

But how about the law?

To quote Mr. Bumble, in Dickens' Oliver Twist: "...the law is a ass, a idiot." Mr. Bumble may have something in this regard.

Placing the CBC in the position where it took its programming instructions from the prime minister of the day and his cabinet would indeed establish a dictatorship in this field of communications. Leaving decisions in the hands of elected members of parliament would be in accordance with democratic principle, seeing that the members are elected by and therefore empowered to speak for the people. But, dedicated as they certainly are to the well-being of their country what qualifications do the members of parliament possess to adjudicate on the fitness of a television program, especially when that program concerns an individual whom each one of them either actively supports or opposes? How can there be the faintest hope of keeping "politics" out of such an issue?

Through the years, the newspapers have been free to express their opinions and print their comments on public affairs and people connected with public affairs. Such material is "privileged" by law, which means not grounds for prosecution for libel. In this vein, they enthusiastically support or violently oppose political and other figures. At times their opinions rub off on the man or the thing they are championing or attacking. Sometimes the effect is nil. But at no time is control - from parliament or elsewhere - placed on them to make them print or refrain from printing whatever they wish.

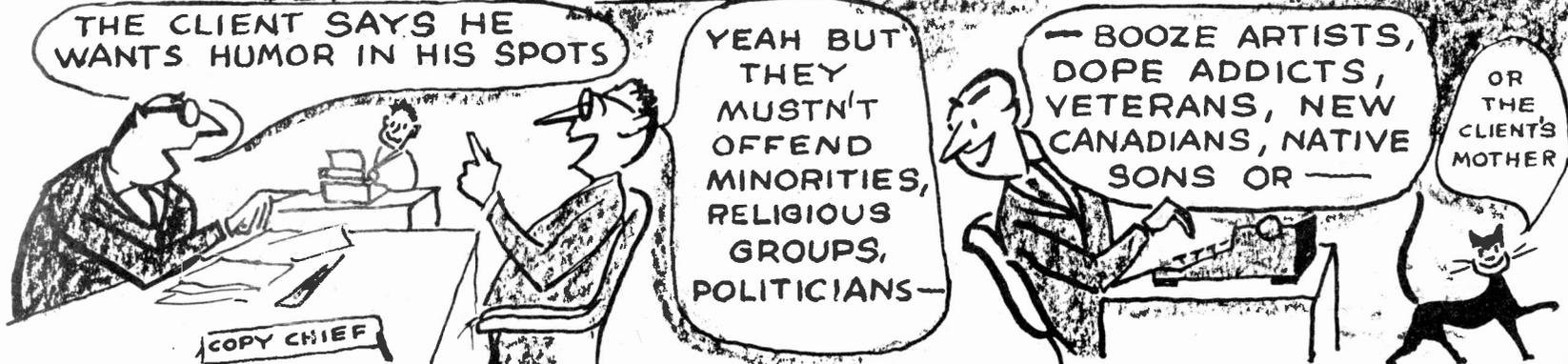
Private enterprise newspapers - and there are none other - are governed by public acceptance. Beyond the criminal code, this is their only restraint. Advertising is their main source of revenue, and advertising is begotten by public acceptance, without which they cannot subsist.

Presumably because the private enterprise broadcast media are deemed to have a greater power of penetration into the human mind, they are subjected to regulation by a government tribunal, and to competition by a publicly owned and subsidized broadcasting system. This, it would appear from the "Mr. Pearson" episode, destroys freedom of expression, notwithstanding studied efforts to maintain it.

Freedom of expression as enjoyed by the press is the epitome of democracy. What price broadcasting?

RADIO RIB

by Harkley



Two million teenagers buy a lot of pop

By BEN HOLDSWORTH

DON'T WRITE OFF THE YOUTH MARKET!

Too often, say seasoned advertising men, industry pays undue attention to the headlines about juvenile delinquency and youthful crime — and ignores the tremendous importance of this segment of the population, as a real market.

It is an over-simplification of course to refer to the under-20s or under-18s as one market. The most useful division is probably in the classifications sub-teens and teens, although marketing men vary considerably on this question — depending in part on the product category concerned.

Let us take a look at the teens. Today, there are just under 2 million teen-agers in Canada — and they are growing at a faster rate than any other age bracket. Some estimates call for a teen population of well over 2½ million by 1970. What this means is that the numbers entering the teens from the sub-teen group are greater than the numbers leaving the teens, and this trend is expected to keep up well into the 1970s.

The sub-teen market is usefully separated from the teens for

several reasons, the most important of which is that is almost entirely a consuming market, whereas the teens are not only consumers but also influencers. And what influencers!

More than ever before, teens have "something to say" about the family purchases of a wide range of products and services. U.S. studies show, according to the Bureau of Advertising of the ANPA, that teen influences are strong (averaging as high as 59 to 60%) on entertainment, sports equipment and viewing, records,

fountain pens, deodorants, shampoos, jewelry, shoes, clothing, and even watches and vacations!

According to the Bureau, teen influence is even felt in the family's selection of retail outlets in many categories.

In the categories of food and beverages, the teen-age population assumes a peculiar importance, in both the consumption and influence factors.

As direct consumers, the Gilbert Youth Research Organization estimates teen-agers have under direct control about \$520 per year to spend. About 25% of this is for food, purchased as school lunches and snacks. In-home consumption of food and beverages by the teens is, naturally, in addition to this estimate, and amounts to several times the value of away-from-home spending. No studies exist on this part of the teenagers' value to the food and beverage industries, either in Canada or the U.S. (or at least *Broadcaster's* many informants knew of none that could be regarded as reliable).

MILLIONS FOR YOUTH

That major national advertisers recognize the size of the total youth market is shown by the position of a dozen or more giants in the top advertiser lists — each having a partial or nearly total interest in youthful consumers and influencers.

General Foods, Coca-Cola, Kellogg's, Standard Brands, Kraft Foods, American Home Products, Pepsi-Cola, Nabisco, Quaker, and others spend in the millions to reach the youth market

on behalf of a wide variety of products in the food and beverage fields. Most are heavy users of radio and television.

Take Coca-Cola as a good example of a major national advertiser in both the U.S. and Canada.

According to Elliott-Haynes, Coca-Cola's 1963 expenditures on print and broadcast media (space and time only) was in the neighborhood of \$2,000,000. This figure does not include outdoor, signs, in-store displays or promotion — in all of which media categories Coca-Cola is, and has been for years, a very heavy participant. Nor does it reflect advertising or promotion by individual bottlers or bottlers' associations.

Paranetically, it might be noted that in the U.S. Coca-Cola bottlers' associations are very heavy advertisers on their own, ranking 13th in all users of television. This development has yet to be seen in Canadian advertising. It might be of interest to Canadian advertising men to note that Coca-Cola/Bottlers in the U.S. spent over \$20,000,000 on television in 1963 (Pepsi-Cola/Bottlers spent over \$10,000,000).

In this competitive industry, Coca-Cola has been, and remains, the leader over increasingly fierce attacks. It is truly a success story for advertising, in the opinion of most professional advertising and marketing men. And its use of broadcast has been steady and unremitting over the years.

"We assume everybody is our target, but especially those up to 50 years of age," said Carl

FULLY TRANSISTORIZED



FOR MONAURAL OPERATION

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.

Price, including Federal Sales Tax \$999.00.

There are also other Magnecord models available. For literature and further information together with the name and address of your nearest Magnecord dealer call or write:-



magnecord
CANADA LTD.

3751 Bloor St. W., Islington, Ontario. BE 1-3303

THE FRENCH VOICE OF THE OTTAWA VALLEY



HULL OTTAWA

Representatives:

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

"Radio is very much in the idiom of the teen-ager".

H. Brown, of McCann-Erickson Canada Limited, agency for Coca-Cola Limited. "Our advertising planning is aimed, therefore, at reaching in various ways all age groups."

Mr. Brown, vice-president and management service director for McCann on the account, did however emphasize the importance of the teen-age market — indeed the total youth market. "There is no question," he said, "of the importance of the under-20s, and especially the teens as influences in family purchase of Coca-Cola products, but as consumers we simply don't know what the true picture is. The teens may very well be the deciding factors or influences, but not the purchasers. What they really purchase and consume, we simply don't know..."

EVER-EXPANDING MARKET

Over the years the soft-drink market has expanded as have few others in Canadian marketing history. D.B.S. shows, as Carl Brown pointed out to the *Broadcaster*, an increase from 43,955,683 gallons shipped in 1939 to 55,728,736 in 1946 to 123,191,677 in 1956 to 164,499,611 gallons in 1961.

"With the exception of 1951, the rate of increase has remained reasonably steady each year since the war, and is still holding true," said Mr. Brown. This would mean a consumption — or at least shipments for consumption of at least 169,000,000 gallons in 1963, probably more (D.B.S. figures on this are not yet available).

For marketing men, the soft-drink industry offers an interesting paradox, from the regional point of view: its consumption by region is almost the reverse of coffee. In one study of beverage consumption, for example (typical of those we have seen), beverages "consumed or served in the past 30 days" showed coffee and tea both at 92 per cent, milk at 91 per cent, soft drinks at 74 per cent, and cocoa at 56 per cent. Regionally, however, soft drinks are highest in Quebec, lowest in the West. This is the reverse of the coffee consumption pattern.

It is also interesting to note that soft drinks are highest in urban centres from 10 to 100 thousand population, and highest in the over-\$5,000 income group.

Let us get back to the youth market, however, as Carl Brown sees it on behalf of his client.

'TEEN-AGER'S OWN MEDIUM

As Mr. Brown had pointed out, Coca-Cola and the agency aim at the entire family in the over-all planning. In terms of the teen-age market, much importance is given to the use of out-door and in-store displays — and to radio.

"Radio is very much in the idiom of the teen-ager," he said. "It is personal to him (or her), it is the teen-ager's own medium,

today, because the programming is that way, and perhaps of greatest interest to us, the teen-ager owns a set of his (or her) own.

"Radio used to be family entertainment, now it is personal. It is no longer a people thing but a personal thing. Television at this stage is still a family, a people thing. . . ." said Carl Brown.

"Since we are reasonably sure that the teens and young people are the greatest per-capita consumers, taking all brands into consideration, and since we are convinced of their influence on the total family, we pay a lot of attention to them," he said.

That radio is important in Coca-Cola's strategy is clear: Of Coca-Cola's total national print and broadcast spending (E-H) in 1963 of \$1,920,000, \$985,346 was spent in radio. The figure for TV was \$582,000.

It would seem that Coca-Cola, the leader in soft drink selling, is still convinced of the importance of broadcast media. It would also seem that Coca-Cola is convinced of the efficiency of radio in reaching the teen-age market.

And, remember! The teen-age market is the fastest-growing segment of the population!



JUS' KID'S STUFF...

... AND IT KEEPS
CFRN 3 TV
TOPS WITH THE KIDDIES
IN EDMONTON! Programmed
just for children and with
a studio reservation line-up
six months long, CFRN-TV
keeps the kiddies audience
by keeping in touch
through host Klondike Eric
and Popcorn Playhouse.
4:00 to 6:00 p.m., Monday
through Friday.



EDMONTON

For further information contact
CFRN-TV, Broadcast House, Edmonton, or
RADIO-TELEVISION REPRESENTATIVES
LTD.,

Toronto Montreal Vancouver

The trend is to balanced programming
G. N. MACKENZIE LIMITED HAS ^{the} SHOWS
MONTREAL TORONTO WINNIPEG
1434 St. Catherine St. W. 433 Jarvis St. 171 McDermott

Memo

from Radio-TV Representatives Ltd

to Wayne Seabrook and Art Bates
CFTK-TV, Terrace-
Prince Rupert, B. C.

Your original presentation of the great growth in Northern British Columbia was a sensational success. With so much acceptance and new business, we can hardly wait for the encore.

GORDON FERRIS
Radio-Television Reps. Ltd.

French - not just a language but a way of life

by GABY LALONDE

Vice-president and manager, Young & Rubicam Ltd., Montreal

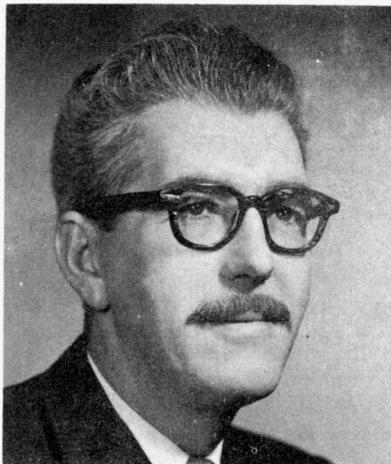
I SOMETIMES ENVY MY English-speaking confreres of the advertising fraternity. Their job is an easy one. All they have to do is fight with their clients. But both parties usually follow the rules. It is a clean fight. The better man wins, the client either buys a campaign or he does not. If he does, the fight is over, if he does not, well it's back to the drawing board for another round. Never a blow below the belt! What I mean is, never will the client ask: "Is this campaign suitable for English Canada?" or "Before you go ahead with your presentation, could you, in a few words, tell me what will motivate the English-speaking Canadian into buying this product?"

You might think this is funny but it is really tragic.

Problem number one facing the agency working in French Canada is simply this: There seem to be two sets of rules when it comes to advertising. Good, sensible, intelligent planning for the English market, formulation of creative strategy and platform, media plan, etc. And all that is needed after that, is a French re-writer who, being given minced meat is expected to come up with a juicy roast of beef.

Let's play the game fairly. For every campaign there should be formulation of French creative strategy and platforms. It should be borne in mind that we may have a different set of factors to contend with in the French market. It is a matter of fact, as evidenced by actual sales performance and by research, that market potentials, consumer habits, attitudes and motivations, competitive situations, merchandising opportunities and other factors may present a degree of difference sufficient to make an original French creative approach not only desirable but a sound and profitable investment.

It is not possible to lay down general rules as to when this course should be followed. Each case should be considered on its merits and a conclusion reached



GABY LALONDE

only after careful consideration of all the factors involved. Between the simple transposition of English copy into French and the creation of a distinctly French campaign, there is an almost unlimited number of intermediary solutions, and there again the final decision should be based on sound economy. The course selected should be one that will give maximum results at minimum cost.

The number two problem facing the agency is in fact closely related to problem number one.

Because of the language difference and the tendency of the French Service or Department to concentrate on copy it gradually becomes more or less isolated from other essential agency services, such as media, art and marketing and, as a result, less and less aware of the client's basic problems, opportunities, objectives and methods.

Conversely, the other agency departments, including contact, lose touch with the significant characteristics of the French market which has come to be regarded merely as an extension of the English market in a different language.

Under these conditions, large campaigns are planned and implemented for the English market without due consideration of special problems or opportunities which may exist in Quebec.

After client approval, in the rush to meet deadlines, the French department is allowed little or no time to perform effectively. Dissatisfaction, frustration, and misunderstanding frequently lead to hostility with possible undertones of flag-waving which has no place in sound business practice.

Problem number three - and this one is not an easy one to lick - who is to judge what is good French advertising? - if French advertising there is.

My answer to this is very simple: Only an experienced advertising man who understands the language. Unless an advertising or a brand manager is fluent in French, unless he is able to understand all the subtleties of the language, he should not be the one to decide what is a good French ad and what is not.

FOOL-PROOF SYSTEM

I remember reading a while back about a fool-proof system called "Two-way Test for Commercials". It went something like this. People in Montreal recreate - "I like the word" - recreate English copy in French form. As a quality control measure, an independent translator then restores the French

script to English so that the agency can see how good it is.

And we're supposed to be experts in communications! I wonder how many English copywriters would feel they're creating good advertising under these conditions.

We all know that the difference between a good ad and a great ad is more often than not a question of shades of meaning - nuances.

We all know that copywriting is work. Disciplined, grinding work of the worst kind. You wear yourself out thinking up ideas, and then it's just as hard or harder to put them down on paper, so that they are right. A good piece of copy is not written to be judged in another language.

Let me give you an example, even though it has nothing to do with advertising I believe it is relevant. This is the *Montreal Gazette* review of a French play: -

SHAKESPEARE - EN FRANCAIS

"La Compagnie Canadienne du Théâtre Club, celebrated its 10th anniversary, with a handsome production in French of Shakespeare's *Merchant of Venice*."

"For one brought up from childhood with English Shakespeare, André Puget's French adaptation (an abbreviated translation with perhaps a few extensions of his own) was a little hard to take. Unlike the historical play, which we have been shown here, we have a concentrated action and a certain affinity with the French provenance. Shakespeare's comedies are surely pre-eminently home-grown.

"There charm as well as their poetic beauty and profundity is as much English as the plays of Racine are French. This is the result of such a blend of the word and the spirit and even the manners that for us it was like Shakespeare through the wrong end of a telescope.

"Most likely the one-sidedness is ours, try as we may to adjust ourselves. Also the pace was strange; for us too fast, too neat, too cut and dried".

Now, was this a successful play? The answer is definitely yes. This play was not staged for a critical bilingual audience

The cause of ulcers is not what you eat - but what's eating you.

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

who could have enjoyed the original English play. It was staged for a French audience and Shakespeare, the great dramatist, lost nothing, even if he himself might not have agreed with some of the liberties that were taken in the script.

The fact is that the French customers who saw and liked the show are now ready to buy more of the same Shakespeare.

ADVERTISING NEEDS AUDIENCE

Advertising like show business needs an audience. In the final analysis, it is the audience that will decide what is and what is not a good play. If people are moved, if they cry, if they laugh, if the play arouses their passion, they'll come back for more. And so it is with advertising. The advertiser must know his audience if he wants to be successful, if he wants to move people, if he wants to arouse their emotions and create the desire to buy and to *keep on buying*.

Most of us have been influenced one way or another by great minds in this business. And there are quite a few. I, for one have a lot of admiration for one of the greatest: he is my boss: George Gribbin, Chairman of the Board of Young & Rubicam.

During his copywriting days he adopted a set of "totally unscientific" guideposts. I have used this method for many years now. It is still as unscientific as it was but it has helped me size up my own work and decide whether or not it was right to submit. I call this method my cultural approach!

The method is very simple. I compare ads to people. I say to myself, would I like a man or woman to act the way this ad does? Would I choose this ad — if it were alive — for a friend? If the answer is yes, I figure the ad is on the right track. If the answer is no, I figure it's pretty likely something is wrong with it.

FOOTLOOSE REPORTER

CY YOUNG, freelance news commentator, heard currently on CHFI, Toronto, leaves later this month for Barbados to cover the final pre-orbital series in the H. A. R. P. tests. He will also fly to London to report on the British general elections, expected in September or October.

Young is offering these reports to Canadian radio stations, several of which have already subscribed, he says.

Joe Davidson at Clare Burt Sound Recording Services, 447 Jarvis Street, Toronto, is handling the deal for dubbing and faster circulation.

POOL U. S. NETS FOR ELECTIONS

THE THREE MAJOR RADIO AND TV networks in the United States, plus Associated Press and United Press International, have agreed to co-operate rather than compete in reporting returns in the Presidential, Senatorial and Gubernatorial elections in November. The pooling of resources will see the same state and national figures reported simultaneously to and by NBC, CBS and ABC.

The pool organization, named the Network Election Service, will be used in 50 states and the District of Columbia, employing more than 100,000 reporters to cover returns at the precinct or county level. A bureau will be established in each state to gather statewide returns and relay the figures to New York, where they will be reported simultaneously to each of the three networks. A tabulating centre in New York will maintain a running national tabulation on Presidential returns, transmitting these countrywide totals to the networks simultaneously.

"The creation of Network Election Service is, we believe, a great step forward in the gathering and dissemination of News," said a joint release by Elmer W. Lower, president of ABC News; Fred W. Friendly, president of CBS News; William R. McAndrew, executive vice-president in charge of NBC News; and Wes Gallagher, general manager of AP.

"The American voter and the public at large will be beneficiaries of faster and more accurate returns. At the same time, Network Election Service will do much to eliminate the confusion created by several different vote counts, based on reports from different precincts. We expect Network Election Service to become the authoritative source to returns in all future elections."

Under the agreement, each network is free to continue individual election analysis systems, which in the main involve analysis of returns from representative precincts, and each network will be responsible for manning such precincts.

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the complete radio-TV sound service

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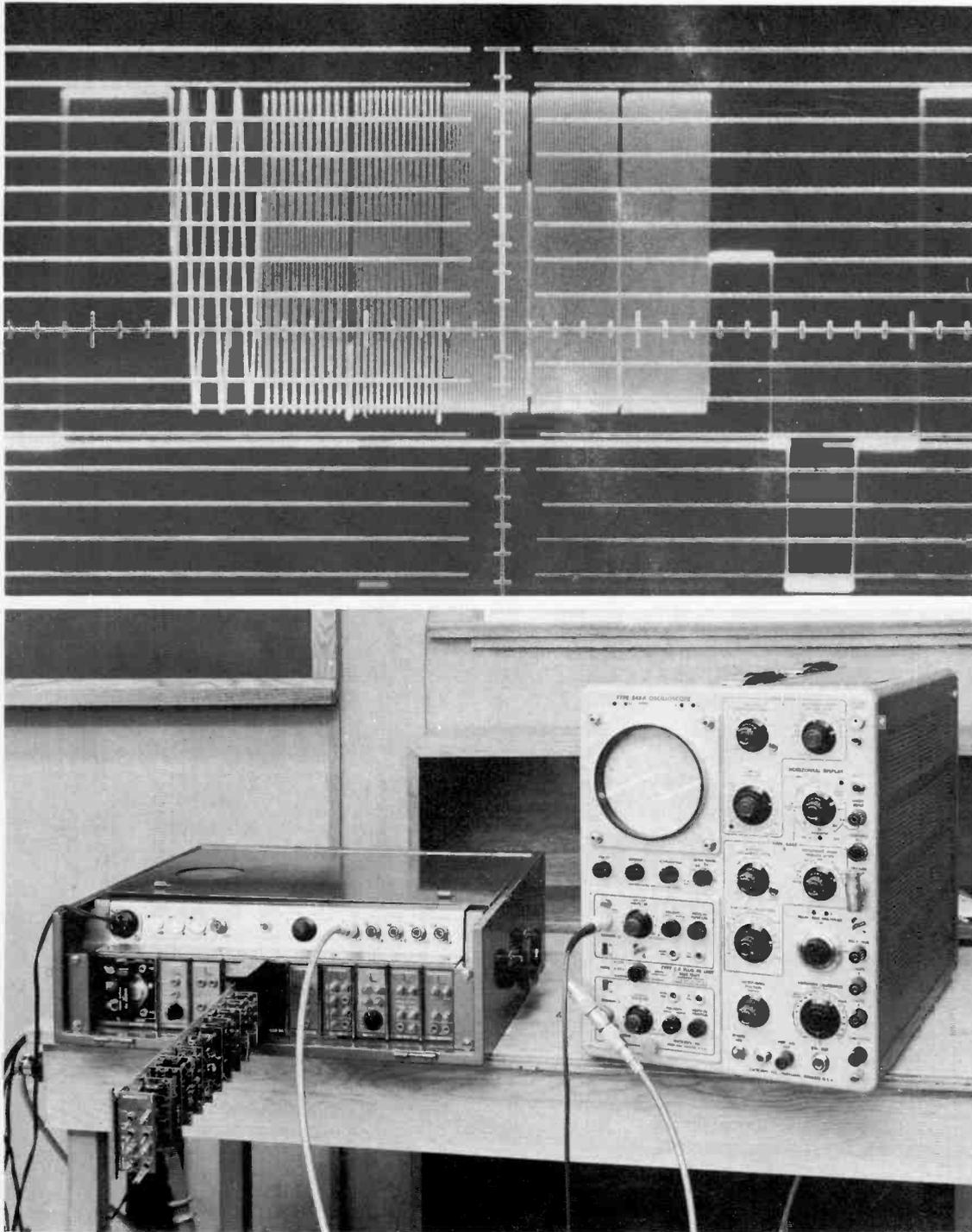
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A HIGH-QUALITY VIDEO TEST SIGNAL



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With the high-performance operating equipment in use by television stations today, High-Performance Test Equipment is a MUST!

High-Performance Test Equipment is Your's with the RICHMOND HILL LABORATORIES Model 1501 Test Signal Package.

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BETTER MOBILE V.T.R. COVERAGE



This Ampex Minicruiser is a complete television studio on wheels.

It houses a complete camera chain and the already famous Ampex VR 660 portable, broadcast quality videotape television recorder.

This unit is so compact and manoeuvrable it can go virtually anywhere to record the news and can even be used while on the move.

By utilizing the Ampex VR 660 you can build your own mobile TV studio in a family size station wagon as shown above.

The VR 660 gives you better coverage of news and local events with the added advantage of instant on-air playback and live action.

Just one reason why so many VR 660s have already been purchased in Canada.



CJOH-TV Ottawa have recently bought two VR 660s for their news department in order to provide this better coverage for their viewers.

To find out more about this and the numerous other applications of the Ampex VR 660 write, wire or phone:

Ampex of Canada Ltd, 1458 Kipling Avenue North, Rexdale, Ontario. Phone: CH. 7-8285

Broadcasting in England, Belgium and France

by BOB TAIT

HOME AGAIN FROM his overseas trip with the RTEC European tour, Bob Tait, All-Canada's vice-president, client services, has come through with thumbnail synopses of broadcasting as it functions in a number of the countries visited on the tour.

These, we should say, should have been illustrated with photographs taken en route by the author, who, though a non-rum-swizzler claims to have lost his camera and the film he had shot somewhere on the road.

ENGLAND

There are three radio services operated by the BBC offering what purports to be something for everyone with no duplication. Dramatic serials and "Housewives Choice" request programs are most popular in daytime. In the evening the programming leans toward heavy drama and/or obscure chamber music.

The most interesting development in radio is the establishment of the radio ships anchored off the East Coast. Transistor radios are in evidence everywhere in Britain and without

a single exception, everyone we heard was tuned to either Radio Caroline or Atlanta, which broadcast nothing but "Mersey Beat" music and interviews with Frankie Avalon, etc. The only survey taken so far gave Caroline 6,000,000 homes three weeks after they went on the air. They charge £5 (\$15.00) per second of commercial time and announcements are limited to a maximum of 30 seconds. They are reportedly sold out.

Radio Atlanta has just commenced operations with a top rate of £60 (\$180.00) for 30 seconds (no discounts). They

are already sold out of prime availabilities.

These activities are of great concern to the British government and several types of legislation have been threatened including making it an offence to listen to the pirate ships. Pressure has been brought to bear on advertisers to encourage them not to use the extra-legal stations but this has evidently proved fruitless. The government is still searching for legal means of putting them out of operation including actual legislation directed against advertisers who use them. It now appears that such a law does not have a chance of being passed.

The most recent development was a carefully-leaked story in Lord Beaverbrook's *Daily Express* that the Tory Government was about to allow "local" radio stations. It was not made clear whether or not this would be done by private enterprise or through the BBC — nor whether advertising would be allowed or not. In any event, the pirate ships seem to have brought the matter to a head and the speculation by people in the know (including officials of the BBC) is that commercial radio will be allowed in Britain possibly within the year.

The BBC operates two TV services now; one on 405 lines and the other on 625 lines. Their facilities are very up-to-date with more than 4,000 employees. Their own production, particularly in drama and sports is top quality. News and weather is mediocre. They employ a number of female on-camera announcers whom we found pleasant to listen to and watch.

BBC has been geared to go to color for six years now but has been waiting for the rest of Europe to agree on the color system to be used. The BBC favors the RCA system but there is some support for both the French and English systems. Mr. Adams, director of operations, advised us that if no decision was reached by the European

union, the BBC was going to go with the RCA compatible system next spring.

The ITA service is commercial and independent companies rent the facilities from ITA for the time allotted to them and sell commercials within this time. Programs are not interrupted for commercials. Instead a whole series of commercials from 5 seconds to about one minute are run in sequence between programs — as many as 12 or more at a time. The commercials are generally well produced and very creative with extensive use of animation. There seemed to be a tendency, to this, on behalf of this viewer at least, to confuse one product with the other.

Both BBC and ITA make wide use of American film series. Westerns and crime series appeared to be most popular. ITA at one stage evidently had a considerable edge on BBC from an audience point of view but the BBC has narrowed the gap somewhat this year.

Neither service pays any attention at all to the clock day and programs may run 46 minutes or two hours and seven minutes. Apparently the average viewer finds nothing wrong with this and it is no inconvenience to him.

HOLLAND

Both radio and television operate under strong state control and commercials are not allowed. The technical and programming installations are located at Hilversum, some 25 miles from Amsterdam. The broadcasting hours on both media are divided among seven different political and/or religious groups on a prorated basis.

The government collects a licence fee for radio and TV sets which amounts to about \$16.00 per year per household. This revenue presumably pays for the technical facilities while the political and/or religious groups solicit "membership subscriptions" from the people to pay for programming.

"ACTION STATIONS!"

CFCN RADIO/TV CALGARY

The trend is to balanced programming
G. N. MACKENZIE LIMITED HAS  SHOWS
MONTREAL TORONTO WINNIPEG
1434 St. Catherine St. W. 433 Jarvis St. 171 McDermott

Radio fare is generally pretty dull by our standards with a heavy emphasis on long-hair music and talks. Quite a number of female announcers.

Television programming is more ambitious and runs the gamut from large-set, big production spectacles to pretty amateurish news documentaries. We saw very few film features being used. The 625-line system is used.

PIRATE INSTALLATIONS

At the moment there is a so-called "pirate" radio station "Veronica" anchored in international waters 3 miles off the Hague. It broadcasts mostly in Dutch but I heard English, French and German announcers as well. They program entirely with records, running mostly to the Beatles and other rock groups to musical comedy albums. They are solidly commercial and as I discovered later in London, are completely sold out until November.

Due to go on the air shortly is a "pirate" TV station which is being erected on a concrete platform in the North Sea, outside the 3 mile limit. The people behind this operation are mostly Amsterdam businessmen, although there is some English and foreign participation as well. It would appear that they will make a fortune if they can remain in operation.

BELGIUM

This country has its own state-owned and operated radio and television service located in Brussels. No commercials. It seemed to be much the same type of programming as Holland. Broadcasting is done 50% in French and 50% in Flemish (Dutch with an accent). TV uses the 819-line system.

In separate quarters is the technical control centre for Eurovision which is a loose, non-governmental affiliation of broadcasting associations in Northern, Western and Southern Europe. Associate membership is also held by some North American groups including the CBC.

The avowed purpose of Eurovision is the development of broadcasting in all its forms and in practice amounts to a medium of program exchange (mainly news footage) between countries.

There is a permanent microwave link connecting Brussels with Copenhagen, Hilversum, London, Cologne, Zurich, Milan and Paris. Copenhagen acts as a relay point to Norway, Sweden and Finland on specially rented lines. Line exchange is also set up on a similar pro-tem basis with

other European countries on both sides of the Iron Curtain. For obvious reasons, Eurovision avoids all political controversy.

Eurovision is also the European control centre for Telstar communication, handling all requests for permission to use the facilities. There are two earth stations used for the European side of the transmission, one in France and one in England, operating on alternate days.

The charge for using satellite communications is fixed at \$560 for a minimum of five minutes plus \$112 per minute thereafter. Each satellite allows about 42 minutes of transmission on each pass

around the earth. In practice, however, they can switch from one satellite to another with no interruption of transmission for as long as necessary.

The technical control facilities for Eurovision are very cramped and are located underneath the dome of the Palais de Justice, the highest building in Belgium. Getting there was half the fun!

FRANCE

Once again, French broadcasting is a tightly controlled State monopoly paid for by licence fee. There are no commercials at present although there is con-

siderable agitation for some form of broadcast advertising to be allowed. There seemed to be more government propaganda on both radio and TV than other countries.

RTF is housed in a beautiful 15 storey circular building with magnificent grounds and facilities. Literally thousands of people are employed to produce about 4 hours programming per day. Equipment is very modern and plentiful and quality is excellent. There are two TV services, one using the 819-line system and the second using 625 lines which will probably be the universal system adopted in Europe.

CAB and BN link in film clip quest

MISSING - THE MOTION ELEMENT. Television's winning combination of sight and sound plus motion is often weakened during local TV newscasts by the lack of film clips to illustrate news stories from other parts of Canada. Broadcast News and the CAB Program Exchange are now canvassing BN subscribers and CAB member stations with a proposal to set up a co-operative stock shot film library.

The idea was born of TV news directors' suggestions at BN's regional meetings, and the Program Exchange has offered to set up and operate the service if enough stations are interested.

Each station would be required to shoot specially, or to provide from its own library, a specified number of feet of silent film on regional landmarks (either reversal or negative, whichever the station normally employs). BN and CAB representatives would screen the film, edit it if necessary, and provide all other

participating stations with dupes at cost.

"In addition to its immediate value for illustrating spot news, the film library will have great future value for illustration of historic reference," a joint BN-CAB release points out. Also, as the film will be silent, it will be equally useful to English- and French-language stations.

It's hoped that a minimum of ten stations will subscribe on a three-month trial basis, during which

quality standards and costs will be established. Costs will depend on the number of subscribers - the more participants, the lower the cost, as the proposal notes that a 60 foot reversal for one station would cost \$26.68, but only \$8.86 per dupe to each of ten stations.

A questionnaire in the hands of the stations now asks for suggestions as to the operation of the stock shot library and the subjects to be covered in it.

RADIO NEWFOUNDLAND

VOCM $\frac{59}{59}$ CM **CKCM** $\frac{62}{62}$ CM **CHCM** $\frac{56}{56}$ CM
10,000 watts 10,000 watts 1,000 watts

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

TELEVISION

CKVR-TV barrie

CJCH-TV halifax

CHOV-TV pembroke

CFCL-TV timmins

CJCH-TV

ATLANTIC CANADA'S

BEST TELEVISION BUY

Halifax

DIGBY AMHERST ANNAPOLIS VALLEY

Paul Mulvihill & Co., Ltd.
TORONTO MONTREAL

Pearson the man - CBC the arbiter

by DICK LEWIS

(Photographs were taken during a screening of the film)

DAMNED IF THEY DO AND DAMNED IF THEY DON'T sums up the position of the Canadian Broadcasting Corporation, which commissioned a filmed profile of the prime minister; liked the first rough cut so much they expanded it from a half hour to an hour; postponed the date from February 12 to June 25; announced it would not go on the air because it was outdated; repeated the announcement because it was technically inadequate, lacking in intellectual grasp and a "peep show". First they refused to give the producer, Richard Ballentine, a print of the film for his own use and declined to pay him. Then they both gave him a print and sent him a check for the amount of the contract. Since then the Prime Minister has said he has no objection to the show going on the air, but, at the time of writing, CBC is still insisting it will not air it. Also CFTO-TV Toronto is said to have offered to buy the film, and CBC has been reported to have declined.

Having obtained the print from the CBC, Dick Ballentine, an ardent Liberal and a sturdy champion of the CBC, arranged a screening in Ottawa which was opened to the press and a great many others who wangled invitations.

Representing this paper, Sam Ross attended the screening and described it as "technically good under difficult circumstances."

"It was a well-told story", Ross reported, "and it shows Mr. Pearson as a very human man . . . perhaps, in some scenes, a bit too human for the public image of a prime minister."

"Perhaps," he continued, "that is why the CBC rejected the film that cost \$35,000 and why Mr. Ballentine himself said the Liberal government apparently decided it 'wouldn't be good for them.'"

Ross capsulized the film's story-line as follows:

The film follows Mr. Pearson through a day's work as prime minister—his 168th day in office—the SIU strike that almost upset the big Canadian wheat deal with Russia; the arrival of Emperor Hailie Selassie of Ethiopia for a state visit; the Creditiste-Social Credit split and the battle for status that threatened continuance of the Liberal government. Any one of these incidents would be enough to show the

There are also quick snatch- es of political considerations. . . some that need researching to give full meaning, but plenty evident enough to show that political considerations are not left out even in major economic and labor situations.

The Social Credit split is dramatic right up to government victory. Real Caouette took 12 others into the Creditistes and left Social Credit Leader Robert Thompson with only eight followers. That was when Mr. Caouette led the campaign for recognition as senior to Mr. Thompson in house of commons standings. . . and started a filibuster in the commons when the government was in need of funds to carry on. As it happened, Mr. Caouette called off the filibuster in time to vote supply—the funds—to pay government bills . . . and the film picks up good shots and good conversation.

The visit of Emperor Hailie Selassie brings in the hustle that can develop . . . and sometimes the rush and confusion—in state visits when there are also big problems like the SIU strike, the appointment of the Board of Trustees for the Maritime transportation unions, and the Social Credit split.

The little odds and ends make the film entertaining.

1. Mr. Pearson walking down the Parliament Building steps to welcome the Emperor of Ethiopia at the air port and remarking to his aide. . . "the only emperor left in the world, I think."

2. Mr. Pearson's departure from home and a casual remark about "well, I have to go" . . . and arriving at his office and complaining no one had opened the windows or the shutters.

3. A hustle to contact Mrs. Pearson . . . off at the hair-dresser's.

4. The world series . . . and Mr. Pearson's great love of baseball. The film shows him sneaking a peek from his desk at the TV set, and finally slipping over into an easy chair to see the game. And half-way through one game welcoming Mr. MacEachen at the door and saying "Do you mind if I leave that on", pointing to the TV and the ball game.



Dick Ballentine

problems of a prime minister, but the Ballentine film packs them into one hour with suspense, a score of very revealing odds and ends; the frustrations, the annoyances and the quick switches in character from severe to cheerful.

Researchers and historians will find some good starting points to pursue in analyzing Canada-U.S. relations in the SIU strike and the negotiations to solve the Hal Banks labor disruptions on the Great Lakes and St. Lawrence Seaway.

An example is Labor Minister Alan MacEachen reporting on talks with AFL-CIO President George Meany about the labor disruptions on the Great Lakes. Mr. MacEachen remarks he could do what the courts couldn't do by lifting a telephone.

Then there is the quick quip with a lot of sense from Mr. Pearson when Mr. MacEachen explained new ships to take wheat to Russia could be trimmed by the ships' crews. Mr. Pearson quickly remarked "If they are going to be shot at, they won't do anything like that."

YOUR 4 KEYS
to Daily Selling Power
(There are 9 Weeklies but not one Daily)
in NORTH-WESTERN QUEBEC
the Province's 4th Market
(CALL THESE REPS FOR ALL THE FACTS ON THIS \$114,800,000 MARKET.)

HARDY in Toronto & Montreal
SCHARF in Vancouver
WEED & CO. in the U.S.A.

In the group shots of Mr. Pearson and his cabinet, Mr. Pearson is both persuasive and sharp. The quick way he ruled out closure or any sudden clamp down on the Creditiste filibuster; the sharp cut-through to avoid breaches of the right of assembly in the SIU situation.

The film opens with Mr. Pearson's arrival at the United Nations to make his speech and it closes out after his "voice of reason" speech.

No matter how the film is measured, it makes Mr. Pearson very human... the quiet remarks of frustration, the wave of the hand that almost says "what's the use," and then a stiffening and refusal to budge.

Summing up his report, Ross said:

"In total, the film shows Pearson the man and Pearson the Prime Minister but it leans more heavily on Pearson the man and his touches of humanity... and that, of course, opens the endless argument of what kind of man should be prime minister."

ACCORDING TO BALLENTINE

In a *Broadcaster* interview, Ballentine gave his version of what occurred.

Ballentine, who, besides operating his own Intervideo Productions, is president of the Screen Directors' Guild, said he was commissioned in September 1963 to do a filmed profile of "A Man and an Office", which was to be a candid profile of the Rt. Hon. Lester B. Pearson "as he had never been seen before." Instructions, he said, were to concentrate on him as a human being rather than as a political figure, but, at the same time, not to intrude into his private life.

Ballentine said he found the prime minister a combination of co-operation and shy modesty, shunning publicity as a person, but realizing that, as prime minister, it is a very necessary thing.

Taking this into consideration, Ballentine said they made the film with just two people, with no posing, but just following him around as he went about his daily tasks.

"We realized he couldn't stop running the country while we shot the film," he said, "so we simply stayed in the background with the camera, as he sat at his desk, went into the Commons, to committee meetings, to his home and out to the airport to meet Emperor Hailie Selassie.

"The point of it all," he explained, "was not to bother

him either physically or psychologically. So we became background observers of the actual events.

"Mr. Pearson went along with it all right, but we sensed he didn't want us intruding into his private life, so we didn't.

Ballentine expressed his surprise at the turn events had taken, because throughout the filming and the repetition of screenings he had been under the impression that everyone was happy about the whole thing.

Through the long drawn-out process of editing, the rough-cuts were screened, step by step by the CBC.

It was after the first of these screenings, he told us, that the CBC had said it should be lengthened into an hour show. Top CBC executives looked at it and agreed, so an hour of network time was cleared for February 12. (This was later postponed to June 25.)

Ballentine said it was half way through the screening process the prime minister's office called the CBC to ask if they could see it.

CBC asked him to screen it for them at Film House, in Toronto, and this, he said, began a series of screenings, including two for the prime minister himself.

Comments were not addressed directly to him, he said, but his impression was that most of them — them being members of the cabinet and party officials, besides the prime minister — liked it. "They said kind things to me, with the obvious number of political 'buts'," he said, "and the CBC said it was definitely on the schedule."

A peculiar side light to the whole business was CBC's refusal to give Ballentine a copy of the print to show to members of the Federation of Film Societies for fall booking, and also to display at International Film Festivals.

When he had asked that this be included in his contract they had at first refused, explaining that it was contrary to their policy. However he had prevailed upon them to make an exception, to which they had finally agreed.

Notwithstanding this, when the time came that he wanted it, they not only had refused, he told us, but had told them that unless he returned the rough-cut which was still in his possession, they would withhold payment for his work on the film.

For the record, it should be stated that later they gave him the required print and also sent him his cheque.



"A Man and his Office" — Right Honorable Lester B. Pearson.

What's on today, with his appointment secretary, Jim Coatts.

A strategy talk with his minister of labor, Honorable Allan MacEachen.

At the airport with Mrs. Pearson, awaiting the arrival of Emperor Hailie Selassie of Ethiopia.

Time out for a coffee break.

Will saturate Toronto selling God

- Q. What could be more secular than the average singing commercial?
 A. A singing commercial created by Stan Freberg. Yet . . .

A person can be so well-rounded that he isn't pointed in any direction.

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

For FILM MUSIC that really puts life in your picture and JINGLES that sell and sell! contact

DON WRIGHT
Productions

77 Chestnut Park Rd., WA. 5-1631

Join me for breakfast?

Join me for breakfast?

We suggest you do join Wally Stambuck each morning for breakfast. Wally is the popular morning man on CFQC, Saskatoon, a veteran broadcaster and well-liked by his daily listeners.

In case you wonder about the attractions of Saskatoon for a man of Wally's calibre, we draw your attention to the sylvan scene at right. Unlimited recreational facilities hereabouts for a man who loves the outdoor life. Ideal for Wally. Perfect for CFQC. And for you and your product.

Not yet an advertiser on CFQC's breakfast show? Correct that situation now. That's a fine kettle of fish.



CFQC
 radio Saskatoon



Two singing commercials written, produced and directed by Freberg will saturate the Toronto market this month, with about 225 plays a week spread over nine stations . . . to sell God.

Both spots open with two-voice dialogue, then swing into an upbeat musical refrain:

"Where'd you get the idea
 You could make it all by yourself?
 Doesn't it get a little lonely sometimes
 Out on that limb . . . without Him?
 It's a great life, but it can be greater
 Why try to go it alone?
 The blessings you lose may be your own."

Freberg, who is a Baptist layman, created the commercials for the United Presbyterian Church in the U.S., and they're being test-marketed in the Toronto area under the aegis of the Anglican Church of Canada and the United Church of Canada. If a survey taken during the fourth and final week shows that the public is digging the message, other churches may join in putting the commercials on the air across the country.

The spots have been described by Freberg as "rather unorthodox . . . a new and contemporary approach to the problem of the young American who tends to get along with little or no spiritual element in his life . . . an almost espionage approach, to sneak up on him . . ."

The editor of the United Church publication, *The Observer*, abhors the commercials and says that in using them the church is sacrificing "good taste, dignity, theology and common sense". Rev. Keith Woollard, director of broadcasting of the United Church, retorts "an editor's bald-erdash. Since Dr. Forrest can't stand radio commercials, his judgment is obviously prejudiced."

(Woollard refers to another article of Forrest's, syndicated to daily and weekly newspapers, in which *The Observer* editor said "I must confess the main reason I am against them is that I just don't like singing commercials. I refuse to buy a certain gasoline because of a silly singing commercial.")

(Cont'd. on next page)

OPENING THRUST

Dear Friends; No matter how much you cost, you'll always be dear to me.



NEWS PICTURE

A good news picture in one which appeals to everyone except the subject.



REVERSING THE NORM

A nudist colony is where you peel first and sunburn later.



A FOR ACCOMPLISHMENT

"I know a man who built a big bay window with just a knife and fork."

—:Gerry Barker
Toronto Star



INDUSTRY PROBLEM

The number of unemployed on its payroll.

—:Phil Stone's
 "Stone's Throws."



SOAP OPERA FORMULA

Soft words spoken on her loving-room chesterfield.



AUDREY STUFF

Then there's the gal who was so dumb she thought a deadline was the nice things you say about the dear departed at a funeral.



ROOM FOR IMPROVEMENT

They recommended the Hotel Staymore to him "without reservation" and on his arrival he found he was without a room too.



PROTOCOL

When the Prime Minister, the Hon. Lester B. Pearson, said he had no objection to Dick Ballentine's filmed profile of him going on the air, he was reckoning without that higher authority, the CBC.

(Cont'd. from previous page)

STATIONS GIVE TIME

While churchmen debated the issue, and with the public fully expected to jump into the controversy when the spots hit the air, Toronto and district radio stations volunteered their time for the experiment.

"It will draw attention to radio," CHUM program director Allan Slaight said, and the station drew up a schedule of 41 spots a week. Each station was asked to plot what it felt would be an effective campaign compatible with its programming policy, then to consider the schedule flexible as to total number and placement. CKEY volunteered 56 spots a week; CFGM Toronto-Richmond Hill, CHWO Oakville and CKLB Oshawa agreed to 25 a week each; CHIC Brampton, 21, CJBC 15 and CBL, 10; and CFRB, seven a week.

A sample of the reaction to come was seen when CFCF Montreal introduced the commercials on its *The Talk of Montreal* show, with Reverend Woollard and Mrs. Gordon Montizambert, supervisor of broadcasting for the Anglican Church, on the air via long-distance telephone. Forty listeners called the open-line show, with 30 "for" and 10 "agin" the new commercials.

"Of the ten opposed, four thought the commercials lacked dignity," Woollard says. "But their interpretation of dignity is what I would call stuffiness."

"The radio audience agreed that this type of religious advertising would prevail upon the minds of listeners, whether they agreed or disagreed with the manner in which the religious message was conveyed," said program host Lee Dunbar.

TESTS MAINLY FAVORABLE

The commercials have been tested in two U.S. markets. In St. Louis, three stations aired the commercials at a total of 125 spots a week for six weeks, and a survey taken in the final week showed that 13.9 per cent of the survey sample had heard the com-

mercials, and another 2 per cent had heard about them.

In the Detroit market this spring, 26 AM and FM stations carried the commercials for a total of over 900 spots a week, and though the results of the survey are not yet available, researchers estimated that 98 per cent of the more than 4,000,000 people in the area would hear at least one commercial over the six week campaign.

The St. Louis survey showed that 79.1 per cent of the people who heard the spots thought they would make people think about living without God; 85 per cent found them interesting; 71 per cent thought they were helpful; 87.7 per cent felt they were in good taste; 48.7 per cent found them amusing.

The commercials were conceived to attract the young, and the St. Louis figures show that they succeeded in this: 37.6 per cent of those who heard the spots were teenagers, predominantly 16 and 17 year olds, and the 20-20 age group was highest in the adult category.

The questionnaire doesn't ask whether people rushed right out to their friendly, neighborhood church. "Our first purpose is not to get people to polish pews," says Woollard. "We just want them to think it over, talk it over, and they may eventually come to church. The primary problem is to reach the 'outsider' who is casual and indifferent, some of whom don't even know what church they're staying away from."

"This is but the first stage of evangelism geared to the young contemporary American, and will in time go on to more fully present the case for Christianity," Freberg said when he created the commercials. Whether the churches do carry their further messages to the people via singing commercials will be guided by the re-

sults of tests like the one upcoming in Toronto, in which the two churches are going "out on a limb, with Him".

CHIEF ENGINEER

experienced in high power transmitters in large operation wishes to relocate with good company in metropolitan area.

Write to:
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WANTED

by major Southwestern Ontario radio station:
EXPERIENCED morning man, afternoon announcer and morning newsmen.

All company benefits..
Send resumé, audition tape, and required starting salary to
Box A-741,
Canadian Broadcaster,
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Toronto 1, Ont.

WANT TO BE A TV STAR?

M.C. WANTED FOR NEW DAILY QUIZZ SERIES IF YOU -

Like people and can "handle" them warmly,
Are at least 5' 10", and reasonably photogenic,
Have an outgoing personality and ready wit,
Are in, or willing to locate in, Toronto,
Have a good voice and experience airing it,
Are an EXCELLENT speller,
Have a far more EXTENSIVE vocabulary than most,
YOU MAY BE THE MAN I WANT!

WRITE TODAY, if so, in detail and in confidence, telling me about your background, present work, EDUCATION, air experience (radio at least!), age, height, ambitions. Please WRITE - DO NOT TYPE. Enclose a recent photo (envelope too if returnable) and, if available, sound tape (or film).

THIS IS A REAL OPPORTUNITY.
Roy Ward Dickson, RWD-TV Ltd., 93 The Bridle Path,
Don Mills, Ont.

STATION MANAGER for CJRT-FM and CJR-TV

Ryerson Polytechnical Institute
beginning September 1, 1964

Duties involve
Programming for radio,
some T.V. Production
and direct management of
the radio and T.V. facilities.

Technical knowledge an asset

Cumulative Sick Leave
Superannuation

Three weeks holidays

Please state salary required.

Applications should be addressed to:

Dr. H. H. Kerr,

Principal

Ryerson Polytechnical Institute

50 Gould Street,

Toronto, Ontario.

WANTED

Top flight morning man for 10,000 watt radio station with additional TV opportunity for right man. Possible annual earnings up to \$8000.00. Send air-check, picture, and details to:
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Program Director,
CKX Radio,
Brandon, Manitoba

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Party Line

by KIT MORGAN

FINEST EXAMPLE EVER of true "sponsor's-always-right-manship" has to be a scene from Kraft Foods Ltd.'s reception for some of the stars and brass of its fall television series, *How to Succeed in Business Without Really Trying*. Gathered round Kraft's advertising manager Tom Quinn for the important announcement, the guests broke up completely when he said that ten of the programs will be headed by that great well-known comedy team of Ernie Kovacs, Jackie Wayne, and John Shuster. . . . But Johnny Wayne just murmured, straight-faced "first time anyone" ever gotten our names straight". Knows which side his bread is Parkayed on!

Show, and the hour-long comedy-adventure series, *The Rogues*, on CBC-TV too.

Party Line

GOT TWO BIRDS YOU WANT killed with one stone? You might see Williams, Drege & Hill Ltd. for lessons in that fine art. They recently gathered together a group of clients, press and other interested parties to show them how movies are made, and also gathered together a group of extras for location shooting — same group.

But Quinn has a good excuse for his goof — with a spiel as long as the outline of Kraft's TV buy, who could get it all straight? The 36-week hour-long *Show of the Week* series on the CBC TV network will be made up of the ten shows hosted by that Canadian comedy team, whatever their names are, four shows featuring their own brand of humor and variety, and six specials titled *Wayne and Shuster Take an Affectionate Look at . . .* in which they take affectionate looks at comedians like W. C. Fields, the Marx Brothers, Abbott and Costello, and more. Then there are four variety shows filmed in Europe with such stars as Sacha Distel and Juliette Greco; plus eight variety shows produced back here by CBC, featuring Canadian and U.S. and U.K. talent and including *The Hank Snow Country Special* (after a taping session of which, Snow and Wilf Carter and Charlie Chamberlain dropped in on the reception), and a swinging version of *Scrooge* with Cyril Ritchard and Tessie O'Shea; a-a-n-d-d 14 dramas by Canadian playwrights, produced by top CBC producers and starring leading Canadian actors and actresses, some of whom were also on hand at the reception.

The production underway is a half-hour color film — working title, *Hello Toronto* — for the Metropolitan Toronto Convention and Visitors Association. Designed to attract conventions, tourists and possible investors, the film will cover hotel facilities, restaurants, entertainment, places of interest to sightseers, shopping, industry, transportation, and the good life in Toronto in general.

With the art gallery, the museum, parks, the harbor, and what-have-you on the list of locations, bless WD&H's pr man, Peter Berry, for choosing to stone his two birds while shoot-a sequence featuring Peter Appleyard and his quartet in the Plaza Room of the Park Plaza Hotel. On a Friday afternoon, with work piled up to here back at the shop, we sat 'looking happy-night-out-on-the-town-ish, with all the liquid props that calls for, watching Peter and the group miming to pre-recorded sound.

Guests seemed fascinated by all the trappings of shooting a film, as explained by WD&H veepee Heinz Drege and director Bill Bopp. As shooting ran into two hours for what may make a two-minute sequence in the film, the client-type sitting with asst. ed. actually said, "Now I see why films cost so much."

"We think this series is going to be the biggest thing in Canadian television," Quinn is quoted in a press release given out at the party, which asst. ed. found even tastier than the Four Seasons' hot-and-cold goodies because it meant she didn't have to take notes. And . . . "we are not looking at this as a one-year in-and-out proposition. We are hopeful that the CBC will join us in carrying this concept of programming through for several years." This, from what looks like the big-time spender in TV next season, must have been greeted with a fervent "hear, hear" from CBC's sales director John Malloy.

And that's just what Quinn called the "cornerstone show". Kraft, through Needham, Louis and Brorby of Canada Ltd., is also co-sponsoring the half-hour *Jack Benny*

A story in the following day's papers prompts a sympathy note to WD&H — it reported that the Metro Executive Committee agreed to pay \$12,000 toward the \$36,000 production "but it insisted on having some say about the film's content." "Some say" has already been said by a few of the powers-that-be who insisted on screening a few unedited scenes and were somewhat shocked by shots of bunny-girl waitresses which one paper quoted a lady mayor as saying would appeal only to the "low male" while another paper quoted it as "lone male". Party Line readers are invited to send care packages of tranquilizers to Bill Bopp.

to tell your paper joy



don't forget particularly that

during the months of July and August if you buy 4 occasions we give you an extra one. you get 5 announcements for the price of 4.

hardly radio & television/montreal/toronto

25%
in free announcements



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The trend is to balanced programming

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CUTS & SPLICES

News from the film front —
Television — Industrial —
Features — Syndications

OF THE 150 PAVILIONS at the New York World's Fair, 43 are using motion pictures as a regular part of their exhibit, with some using two or more films and altogether there are 60-some film presentations at the big fair. So says Graeme Fraser, vice-president of Crawley Films Ltd., and as a dozen Crawley staffers have visited the fair to explore the use of films there, the count should be accurate.

Budge and Judith Crawley have been named audio-visual consultants to the Canadian Universal International Exhibition Corporation, Expo '67, the Montreal World's Fair. Chief Engineer Rod Sparks visited Los Angeles researching the latest audio-visual techniques for exhibitors, and the company presented a paper to Expo officials, a guide to exhibitors planning to use film in their displays.

Crawley is producing two official Expo '67 films. The first, to be released this summer, is to simulate participation by governments, corporations, industries, institutions and other potential exhibitors. Through this film, Expo's sales force and government representatives hope to reach all logical prospects in Canada and more than 100 other countries.

The production of the film, in both English and French, is being sponsored by Traders Finance Corp. Ltd. and subsidiary companies within the Traders Group. Expo '67 will take it from there with other languages, prints, promotion, distribution and utilization.

The second official Expo '67 film will be designed to attract the general public to the fair, and will be released in 1966 for universal distribution in both theatrical and non-theatrical versions. Canadian National will sponsor the production in English and French, with Expo '67 carrying on from that point.

According to the U.S. trade paper *Business Screen*, one of two films produced to build attendance for the New York World's Fair has been seen by some 17,000,000 people, while the other went into distribution with 700 prints.

The centennial celebration should be cause for celebration at Crawley as the number of commissions for centennial films mounts — the province of Saskatchewan, the Canadian Nurses Association, the Canadian Council of Professional Engineers, the Life Underwriters Association of Canada, St. John Ambulance, and several industrial sponsors, at latest tally.

Budge Crawley is a director of Centennial Celebration Consultants Ltd., a firm set up to advise municipalities and industries on centennial projects. Other directors are Robert Macaulay, Pierre Berton, John C. Parkin, Jack McClelland, Jack Dennett and Mervin Kaye.

THE YOUNG MEN OF CHETWYND films Ltd. have gone west — two complete film units are in Alberta, shooting for three films, with three more on the agenda for the western trip.

A theatrical film for the National Film Board on the Calgary Stampede Chuckwagon Races is under the direction of Bob Barclay. The nine-minute 35mm color and sound short will have original music, and the Chetwynd production will be distributed in Canada and the U.S., with NFB adding other languages for world-wide exposure.

Jasper Journey is the working title of a color and sound film extolling the virtues of a Jasper vacation, being produced for Canadian National Railways, directed by Ross McConnell.

Third project is a double-barrelled one. Shooting of the bucking horses at the Calgary Stampede will produce both a half-hour television program for the CBC-TV series *Telescope*, and a color film for group showings sponsored by Molson Breweries Ltd.

Meanwhile, back at Toronto headquarters, Chetwynd has just finished *Scotch Cup 1964*, color coverage of the world's curling championships, for the Scotch Whisky Association; and *Barbados As You Like It*, an 18-minute color film for the Barbados Tourist Board, which will be released in English, French and Spanish for distribution here, in the U.S., Europe and South America, to encourage tourism.

This month sees the release of *Stanley Cup Finals, 1964*, produced for Molson Breweries Ltd.; and next month the *Players 200, 1964* for Imperial Tobacco Ltd. goes into distribution.

Although they are planning to shoot this summer on a 20-minute color and sound film for the University of Toronto, fall is already in the air at Chetwynd Films. Starting next week, one crew will be busy an average of four days a week till the Grey Cup Game, shooting coaching

films for the Big Four football league.

SEVEN NATIONAL FILM BOARD productions, bridged by squibs of three more NFB films, have been consolidated into a "seven-part feature film" showing now at the Beech-Nut Theatre, in the Better Living Center at the New York World's Fair. Called "Seven Prizes" in one promotion piece, and "Seven Surprises" in another, it is being presented "by Quartet International in association with NFB" with the producer's credit going to Harvey Chertok and NFB.

The seven short subjects are *A Chairy Tale, Nahanni, The Cars in Your Life, Corral, Le Merle, Wrestling and Neighbors*, which have won over 25 international awards. They are linked by scenes from *Begone Dull Care, Blinky Blank and Short and Suite*. The resulting film is described as "a curious blend of absorbing drama, clever satire and good fun".

FOUR MEMBERS OF THE SEVEN-MAN international jury to judge entries in the Second Festival of Canadian Films at the Montreal International Film Festival have been announced. They are Ian Cameron, U.K. film critic; Saul Bass, U.S. film-maker; Toronto television producer Ross McLean; Canadian poet Gilles Héneault. Of the three members yet to be announced, one will be Canadian, one from Italy and one from France.

Fifteen countries have been invited to exhibit films in the fifth MIFF, from August 7 to 13: France, Italy, England, Spain, United States, India, Japan, Sweden, Czechoslovakia, Poland, Hungary, Yugoslavia, Brazil, Iran and Senegal.

HAVING LAUNCHED A NEW film company in Tillsonburg, Ontario, in the tobacco belt, A. Kenneth Orton

is now producing a 20-minute color film on tobacco, from the seed through the processing to the shipping.

The Ontario Flue-Cured Tobacco Growers Marketing Board will use the film overseas to promote export sale of Ontario-grown tobacco. The film includes a sequence at the Ontario Government Tobacco Experimental Farm in Delhi.

Same company, AKO Productions Ltd., took top honors at the third annual Boy Scout Film Festival in Venice this year, with its film, *Marathon Jamboree*.

HANDY-DANDY FILM FOOTAGE computer is being given away by Association-Industrial Films — a five-and-a-half inch cardboard wheel on which you dial the running time of the film to come up with the number of feet of film in either 16mm or 35mm and the number of frames. A free computer can be obtained by writing AIF at 135 Peter Street, Toronto 2B.

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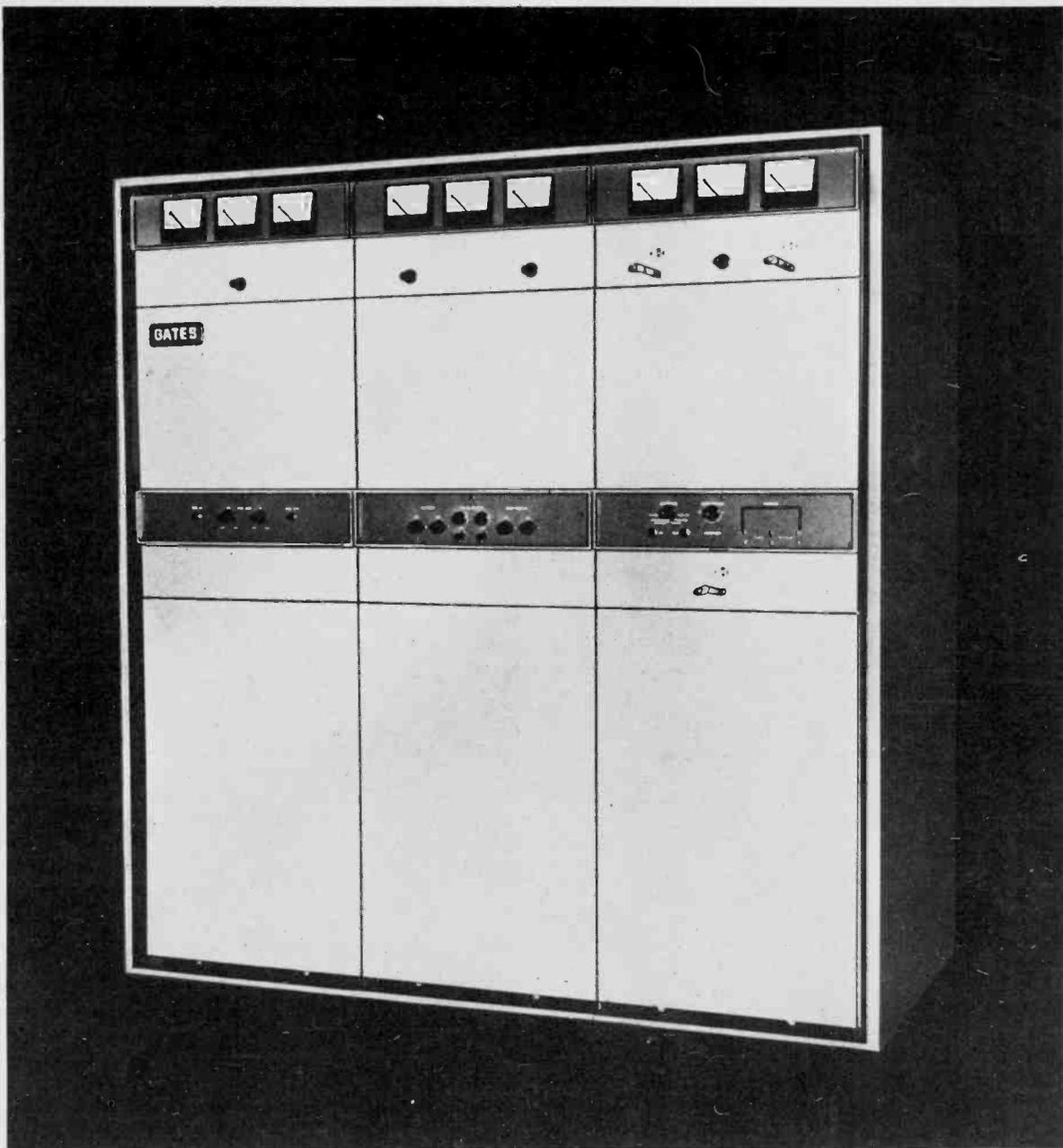
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*Some Canadian users of the BC-10P transmitter:

CKDM—Dauphin, Man. CJLR—Sillery, Que. CKCM & CBT—Grand Falls, Nfld. CKX—Brandon, Man. CKRD—Red Deer, Alta. CFOX—Pointe Claire, Que. CKVM—Ville Marie, Que. CKSA—Lloydminster, Alta. CBY—Cornerbrook, Nfld. CBZ—Fredericton, N.B. CKPM—Ottawa, Ont.



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