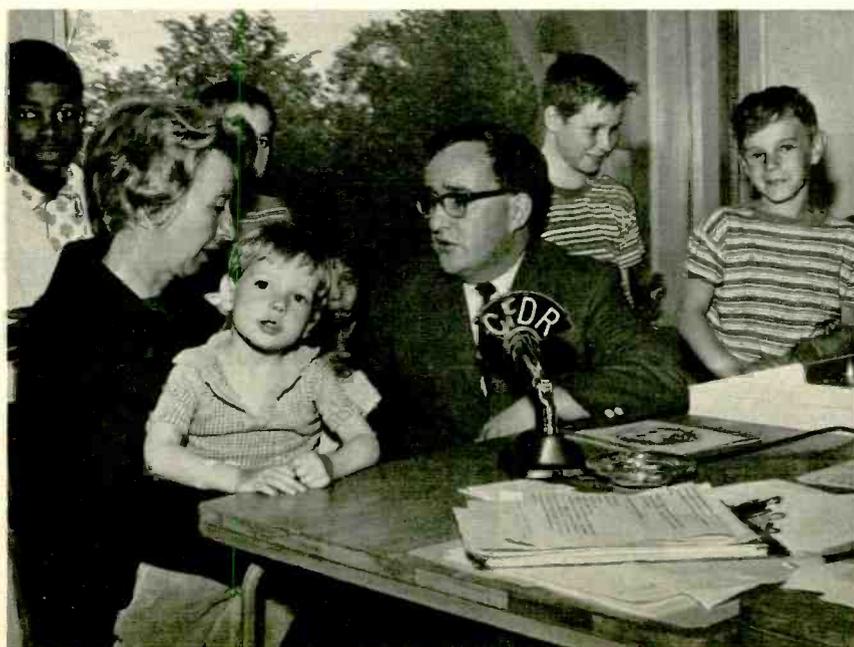


Now in our twenty-third year of reaching people who reach people



NEVER A DULL MOMENT

PICTURES FROM STATIONS in Montreal, Vancouver, Barrie and Dartmouth grace our front cover this issue, depicting a variety of stations' activities in fields covering good works, sales promotion and just plain entertainment. At the top of the list, Eskimo children of Baker Lake, Northwest Territories happily examine phonograph recordings sent to them through an appeal launched by CFCF-TV, Montreal. An appeal from Miss Susan Andrews, a school teacher in the tiny community about 300 miles north of Churchill, Man., was turned over to CFCF personalities, who went to work to bring in hundreds of records. These were flown to Churchill, where Trans-Air took over and flew them the rest of the way to Baker Lake free of charge.

Next, the latest in millinery for ostriches is admired by Fashion Columnist Jean Cannem, co-hostess of CHAN-TV Vancouver's "Cash Carnival", while Bob Willett introduces the puppets — Miss Brighteyes and Baby Brighteyes — from the children's "Sideshow" program. Viewers sent in more than 200 hats for the puppets after Willett had mentioned a shortage of ostrich-sized headgear.

On the business side, as part of a merchandising plan for Bristol Myers, CKVR-TV, Barrie passed out samples of BAN from the Channel 3 cruiser. The boat toured the marinas on Lake Simcoe and the Trent Canal and caused considerable interest among holiday-makers.

A unique contribution to the Halifax Children's Hospital appeal for funds was made last month by CFDR, Dartmouth, when broadcasting facilities were set up in the Play Therapy Room, and hospital staff members and patients dropped by the microphone there. At times the mike went roving through the wards, and, as was caught by the camera, many out-of-town parents, unable to visit their children, were treated to long distance calls, which were also broadcast.

In this issue

- **BBG Recommendations** 2&8
- **More about Teens** 9
- **Television's New Journalism** 12
- **Sponsored Films... a long look** 15

Board of Broadcast Governors

Cuts television commercials from 20 to 16 mins. per hour

THE BBG HAS AMENDED ITS TV REGULATIONS, so that, starting October 1, the maximum time allowed for commercials in each viewing hour will be 12 minutes instead of the present 16, and the number of commercial messages permitted in each hour will be cut from 20 to 16.

Most TV stations do not, at present, broadcast more than 12 minutes of commercials an hour. However the Board understood that a few stations sometimes exceed this level and this was a factor in prompting it to reduce the advertising time.

In reducing the commercial time on TV, the BBG defined what it means by "commercial message". It includes commercial announcements, station and program promotion

announcements, but does not include public service announcements.

The TV regulations were amended to allow broadcasters more flexibility in meeting their Canadian content requirements.

From October 1, stations will be allowed to work out their basic 55 per cent Canadian content quota on a quarterly basis instead of in 4-week periods. Stations and networks, however, will still have to devote at least 40 per cent of broadcast time, between 6 pm and midnight to programs basically Canadian in content and character.

(During the summer period, the Canadian content rule has again been relaxed to 45 per cent.)

New FM regs. stress separate programming

FOR THE FIRST TIME, the BBG has issued a special set of regulations for FM broadcasters.

While they are essentially the same as for AM (standard band) broadcasting, they provide for less advertising and set out content quotas for programs in the arts, letters and sciences.

Also for the first time, the new regulations make it mandatory for stations with both AM and FM outlets, to have separate FM programming. Initially the minimum requirement is two hours a day.

The new ruling reads:

"Every person who is licenced to operate an FM broadcasting station and who also controls the licence of an AM broadcasting station serving the same market shall cause the FM station to broadcast for not less than two hours per day, programs that are not being broadcast simultaneously on the AM station controlled by that person."

At present there still are a number of joint FM-AM operations, in which there is no separate FM programming. The BBG has been trying to make FM radio an alternative listening choice to AM; hence its move to require separate programming and at least 20 per cent of broadcast time during each week for programs in the arts, letters and sciences.

Although most stations have a limited commercial policy on FM, the BBG has now set advertising limits for this type of broadcasting.

Between 6 pm and midnight, commercial messages broadcast in any hour may not exceed a total of ten minutes, or 180 minutes for the whole day; 250 minutes is allowed on AM radio.

The BBG's definition of a commercial message for FM broadcasting includes any commercial announcement or station or program promotion announcement. It does not include public service and station identification announcements.

NON-COMMERCIAL FM EXCEPTED

The BBG excepted non-commercial FM radio stations operated by educational institutions from the rule requiring two hours separate FM programming where there are joint AM operations. The separate programming regulation would not apply to "any person who is an educational institution recognized as such in writing by the Board and who does not broadcast commercial messages."

This exception is expected to help certain university radio stations, which would find it beyond their means to finance separate FM programming at this stage.

more BBG on page 8.



to tell your paper boy

[Small, illegible text in background]



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.

hardy radio & television/montreal/toronto

25%
in free announcements

télé **4** québec

Télévision de Québec (Canada) Ltée.

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

CJMS

LA VOIX DU CANADA FRANÇAIS À MONTRÉAL

THE VOICE OF FRENCH CANADA IN GREATER MONTREAL

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

SIGHT & SOUND

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

A NEW ADVERTISING MEDIUM will soon be introduced as the result of private enterprise taking over the "dial-the-weather" telephone service from the Department of Transport in Toronto and Montreal. Office Overload Co. Ltd. has a five-year contract to operate sponsored weathercasts by phone across the country, and plans to have the service into 30 cities within two years.

Local and national advertisers will be offered ten-second announcements preceding the 20-second weather reports, and to break in the public gently, public service announcements are being given now. The next phase will be announcements for Office Overload and its subsidiary, Drake Personnel Ltd., with plans to have regular advertisers in by fall. An estimated million calls per month are made to the system in Toronto and Montreal at present.

ON THE BI AND BI SCENE, Peek Frean (Canada) Ltd. has split its account between two agencies, not by products or brands, but by language. Baker Advertising Agency Ltd., Montreal, and Publicité Chantclair, Montreal, have been appointed to handle advertising in the French market, effective October 1. Baker will handle account service, with vice-president Lance Bellows as account supervisor. Publicité Chantclair will handle the creative work, with president Gerry St-Denis supervising.

"This is believed to be the first instance of a national advertiser dividing agency responsibility in recognition of the growing importance and the sharp differences in marketing problems for French Canada," said Baker's announcement of the appointment.

Canaline Advertising Agency will continue to handle all English market advertising for Peek Frean.

YOUNG & RUBICAM LTD. has appointed L. J. Kelly as assistant treasurer and secretary. He assumes many of the duties of Leo Zinkewich, who is resigning to devote himself to a Montreal plastics business in which he is a partner. Kelly joined the agency's New York office in 1953 and moved to Y & R in Toronto this year.

MOVING FROM AGENCY TO CLIENT, E. A. Westendorp, vice-president and director of client services at James Lovick Ltd., is now director of marketing for Samsonite of Canada Ltd. He had been with Lovick seven years and prior to that was a senior account manager at McConnell, Eastman & Co. Ltd. Samsonite is a Lovick account.

TWO NEW ACCOUNT EXECUTIVES have joined MacLaren Advertising Co. Ltd. John O'Connor was formerly sales promotion manager of H. K. Porter Co. (Canada) Ltd., makers of power and hand tools and equipment, and prior to that was assistant to the advertising manager of Sunbeam Corp. (Canada) Ltd. Bruce Longhurst was previously a brand manager with Rothmans of Pall Mall Australia Ltd., and with Rothmans in Canada as assistant advertising director.

Joining the media department at MacLaren's is Terry Strain, who has been a sales representative with Standard Broadcast Sales Ltd. for the past year and a half.

AFTER SEVEN YEARS WITH YOUNG & RUBICAM, Frank Segee has joined Volkswagen Canada Ltd. as manager of public relations. He was a vice-president of Y & R and manager of the agency's public relations subsidiary, and prior to that was on the staff of Ford Motor Co. of Canada Ltd. and with the Canadian Broadcasting Corporation.

THE WELCOME BACK MAT is out at CBC for William F. Cooke, who has returned to the Corporation as TV sales manager, English network after a year as general manager of CBS Television Network Sales of Canada Ltd. Before joining CBS Cooke had been with CBC for eight years in sales executive positions, latterly as TV sales manager.

BAGGIES, COLGATE-PALMOLIVE LTD.'S new polyethylene wrapping and storage bags, will be introduced in Alberta and British Columbia next week with a heavy television campaign using every station in the two provinces, backed up by some radio in major markets.

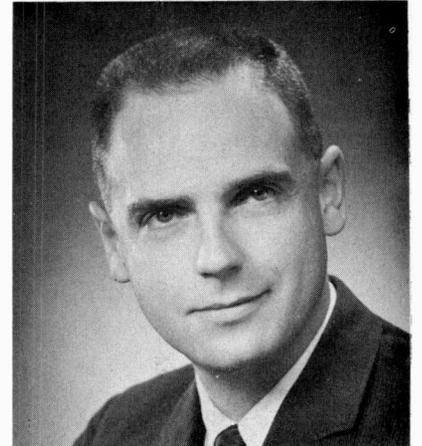
Baggies, which come in four sizes, packaged in a tear-off roll, have been test marketed in Peterborough in the past year, where only TV advertising was used.

THE TRANS-CANADA TELEPHONE System will sponsor eight music productions in CBC-TV's prestige series "Festival" during the '64-'65 season, some of which will also be seen on the CBC-TV French network. The client sponsored five programs in the same series last season. The agency is McKim Advertising Ltd., Montreal.

MANAGER OF THE NEW CBC RADIO STATION in Calgary, CBR, which is due to go on the air this fall, will be Norman J. Lacey, who will also be responsible for the CBC-TV network relay centre in Calgary. Lacey joined CBC in 1948 as a news writer, and in 1955 became news supervisor for the Prairies, covering both radio and television news. For the past year and a half he has been special assistant to the CBC director for the

NEW DIRECTOR OF MEDIA at McConnell, Eastman & Co. Ltd. is Donald De Nike, who has been media manager of MacLaren Advertising Co. Ltd. for the past near-year, and prior to that was media supervisor at Leo Burnett Co. of Canada Ltd. for seven years.

ANNOUNCEMENT PROCTER & GAMBLE APPOINTMENT



DONALD E. LOADMAN

On July 1, 1964 Procter & Gamble announced the appointment of Donald E. Loadman as manager of its Media and Programming Section.

Mr. Loadman joined P & G immediately following his graduation from the University of Manitoba in 1954.

ANNOUNCEMENT CKWW APPOINTMENT



AL SHAVER

CKWW Radio Windsor announces the appointment of Al Shaver to the position of General Manager. Mr. Shaver was born in London, Ontario and began his broadcasting career at Guelph in 1948. Since then he has gained prominence in the field of sports broadcasting in Calgary, Medicine Hat, Edmonton and Montreal. For eleven years he was the play-by-play voice of the Edmonton Eskimos Football Club and in 1963 broadcast the home and away games of the Montreal Alouettes which he will continue to do in 1964. He will handle four daily sportscasts on CKWW in addition to his managerial duties and will soon be joined by his wife Shirley and five "Little Shavers" in wonderful Windsor

ANNOUNCEMENT CHIQ APPOINTMENT



GORDON MARRATTO

J. Irving Zucker is pleased to announce the appointment of Gordon Marrotto as Station Manager of CHIQ in Hamilton.

Mr. Marrotto's experience in Radio includes representation of a major Television Station in Toronto, and Radio Sales and Sales Management of 2 other Radio Stations in Canada.

ANNOUNCEMENT CHIQ-CKCR APPOINTMENT



JACK SCHOONE

J. Irving Zucker 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.



A non-profit research organization serving the advertising industry of Canada . . . supported by broadcasters, advertisers and advertising agencies.

The BUREAU of BROADCAST MEASUREMENT
75 Eglinton Avenue East, Toronto 12, Ontario.
Phone: (Area Code 416) 485-9464.

Promotion

Station hosts druggists and sponsor

OVER FOUR THOUSAND television commercials in English and French saturate the Montreal market each year, sending viewers off to their friendly neighborhood drug stores for Alberto-Culver products, and last month CFCF-TV Montreal invited 35 friendly neighborhood druggists and their wives to learn more about the Alberto-Culver company.

Host for the evening was CFCF-TV manager Don Martz, who introduced a videotape presentation produced by the station which traced the product and sales growth of Alberto-Culver in the U.S. and in Canada. Details of Alberto-Culver's commercial and

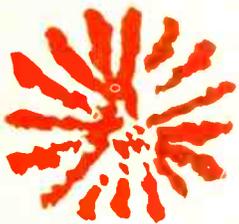
promotional activity in the market were outlined, citing the heavy advertising campaign backed up with audience sampling on such shows as CF's *Like Young*, *A Kin to Win* and *Bowlaway*. General manager of Alberto-Culver of Canada Ltd., Jack Soderling, discussed with the drug store owners the most effective methods to boost retail sales.

The evening of discussion wound up with a tour of the CFCF Radio and TV facilities. Also on hand were members of Alberto-Culver's agency, Cockfield, Brown & Co. Ltd., and representatives from All-Canada Radio & Television Ltd.

What is a censor but a guy who sticks his no's into other people's business.

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

NOW AVAILABLE



THESE
OUTSTANDING
gps
RADIO
PRODUCTIONS



DESTINATION
FATE



Orson Welles
in
"The Black Museum"



THE
THE
HAUNTING HOUR
HAUNTING HOUR

7-7-TRIPLE SEVEN



MYSTERY AT ITS SPINE-CHILLING BEST



HAUNTING HOUR - 52 EPISODES - BLACK MUSEUM - 52 EPISODES - DESTINATION FATE - 26 EPISODES - 7-7- TRIPLE SEVEN - 26 EPISODES

These are just four of the many half hour programs now available for September scheduling. Wire, write or call today for a suggested program package exclusive to your market GENERAL PRODUCTION SERVICES 2 BELMONT ST., TORONTO 5, ONTARIO

GPS PUTS THE PROGRAM IN RADIO PROGRAMMING



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

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Typography and Make-up by
Canadian Broadcaster

Lithographed by
Bickerton Litho

Editorial

Public service or public autocracy

Put a man in any sort of uniform and arm him with a flag or a whistle, and he will start waving the flag or blowing his whistle.

By the same token, vest in somebody or in a group of somebodies the power to make rules and he/she/they will make rules till the cows come home.

First they will conscientiously examine the shortcomings of the golf club, swimming beach, school or air line and set about remedying them with a requisite number and kind of rules. But pretty soon the organization or whatever it is will be back on the track, and this is where the trouble begins.

As we have said: Put a man in a uniform and give him a flag or a whistle, and he will start waving his flag and blowing his whistle, come hell or high water.

We are using this analogy in a not-so-subtle attempt to draw attention and protest to two items concerned with the business of broadcasting which are currently in the news.

First, the Board of Broadcast Governors has now put a regulation in the book restricting television commercials to 16 per hour in place of 20. It admits that only two or three stations are ever fortunate enough to sell enough spots to enable them to exceed this limit, but has applied the regulation anyhow, and that is that. And then, to make it really hurt, they have redefined "commercials" to include station and program promotion spots. Why?

For all their critics, broadcasting stations, especially the established privately-owned television broadcasting stations, are just beginning to see returns which partially recoup their initial losses. In the meantime they have created employment for a great many Canadians; they have bolstered the Canadian economy with the creation of a set manufacturing industry running into the millions; they have promoted the retail sale of innumerable products as they have never been promoted before, thereby narrowing the gap between production and consumption to the economic advantage of the whole country.

This is one side of the story, the story of the economic benefits derived by the whole country from the TV medium. It is a story which receives little if any publicity from the newspapers for obvious reasons and which television itself seems loath to or incapable of publicizing.

The other side is a story of frustration caused by an army of civil servants and public officials who have forgotten that their function is to serve, and spend their time dreaming up new ways to rule and regulate because they are convinced — and correctly so under existing conditions — that the law requires them to do this.

The other current event in the broadcasting world is CBC President Alphonse Ouimet's announcement before the Commons Public Accounts Committee of twenty-five products whose advertising it is contrary to the policy of the Corporation to accept.

We have no quarrel with the decision of any commercial organization to pick and choose its clients and its customers. But the CBC is a publicly-owned operation, designed to serve the public. It has taken upon itself the responsibility of serving advertisers as part of its public function, but presumptuously assumes the right to decide which legal business it is prepared to do business with and which legal business it will decline.

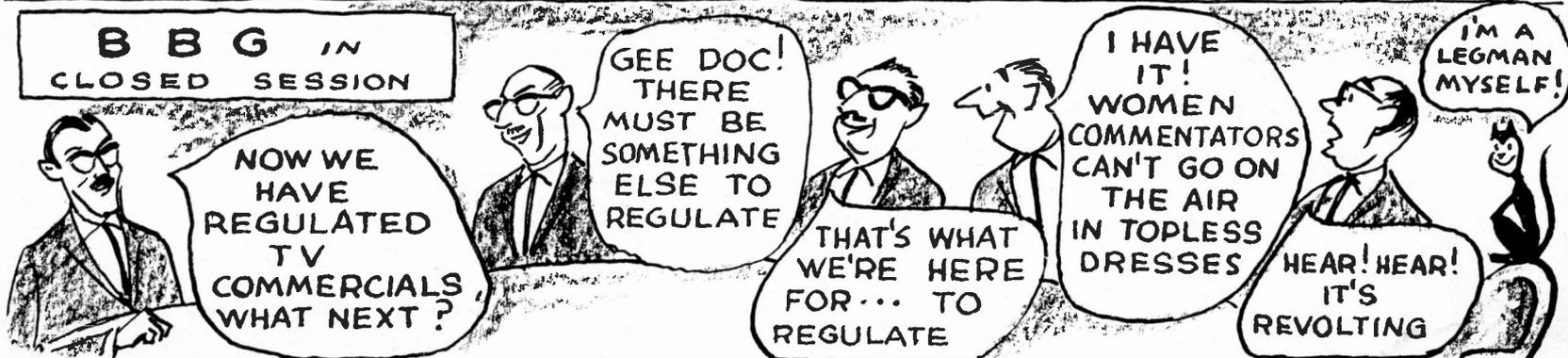
It is rather notable that while its department of preparing edicts bans sleeping tablets, bathroom tissues, toilet bowl cleaners etc., it makes no mention of the one product — an extremely widely and profitably advertised one — which is generally blamed for lung cancer — cigarettes.

According to the maiden aunt mentalities who take care of this sort of thing for the CBC, mention of a deodorant on the air would be obnoxious and an affront to sensitive Canadian viewers. This may be so. Their opinion is as good as our's. But how much more obnoxious would it be if nobody used deodorants, because they had never been told they existed?

There is a crying need for a reformation of the relationship between government and not just the broadcasting business, but all business. The people who live to cripple business, destroy it even, are one of the finest examples of efficient organization that exists.

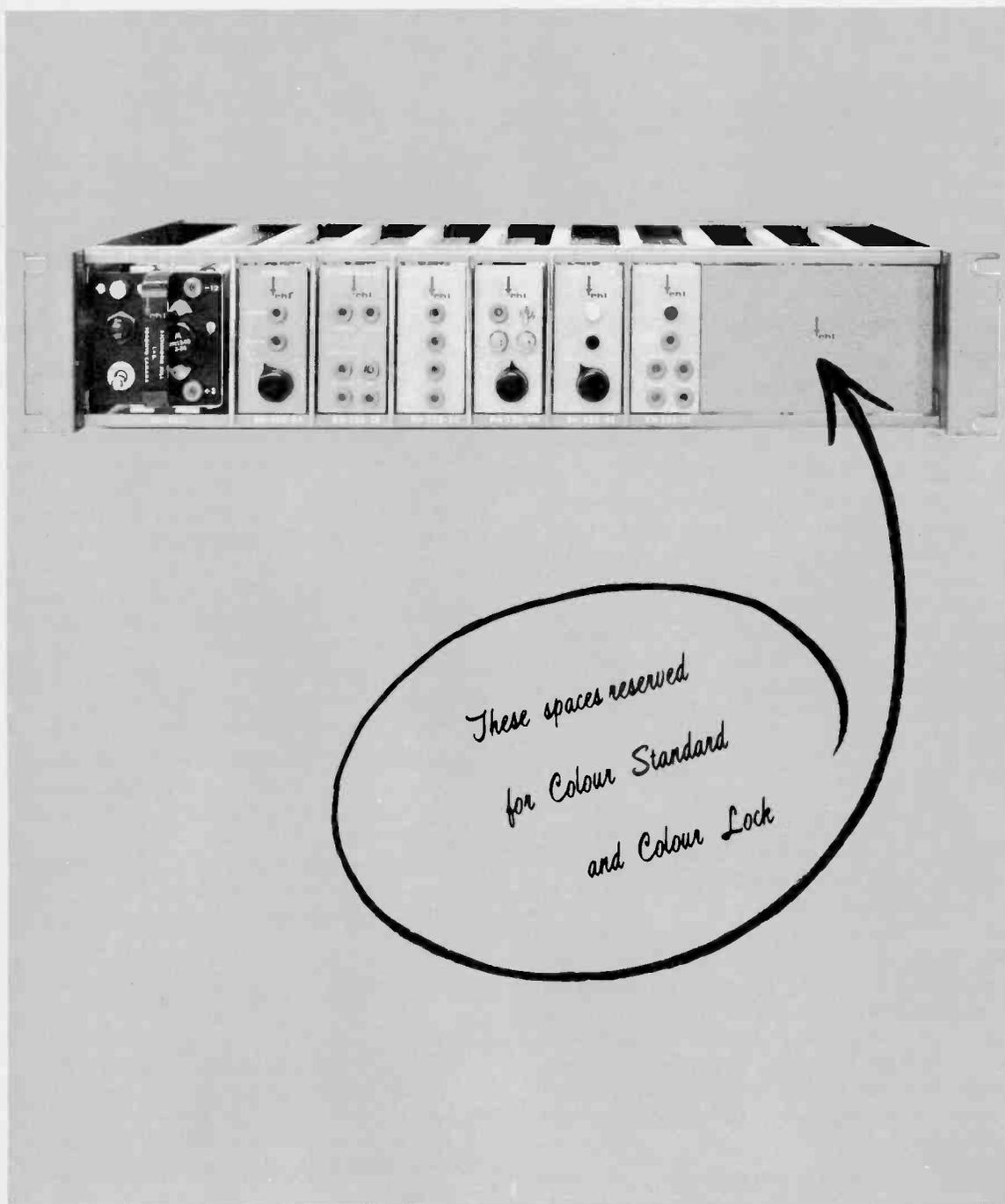
On the other side, business has all the equipment, mental and physical. It lacks only one accoutrement to rid itself of the paternalistic sort of government that besets it — guts.

RADIO RIBS



R.H.L. Asks —

HAS COLOUR GOT YOU WORRIED?



Let's take a look
at your
Sync Generator

A building is only as good as its foundation. By the same token, your colour system can only be as good as your Sync Generator.

The Richmond Hill Laboratories Colour Lock system and Colour Standard simply plug into the RHL 2500 series sync generator as indicated in the above picture.

If you wish, you can use the open spaces for other modules such as: —
Auto Changeover,
Bar and Dot
Sync DAs etc. etc.

Only three and a half inches of your precious rack space is used.

Instead of going to the expense and trouble of trying to up-date your old tube-type sync generator, get the most advanced solid-state colour sync generator available. Manufactured right here in Canada by Richmond Hill Laboratories Limited.

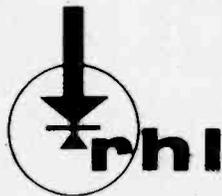
Should you be worried about colour?

Good question:

Richmond Hill Laboratories has a good answer:

The exclusive distributor is your Ampex man.

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

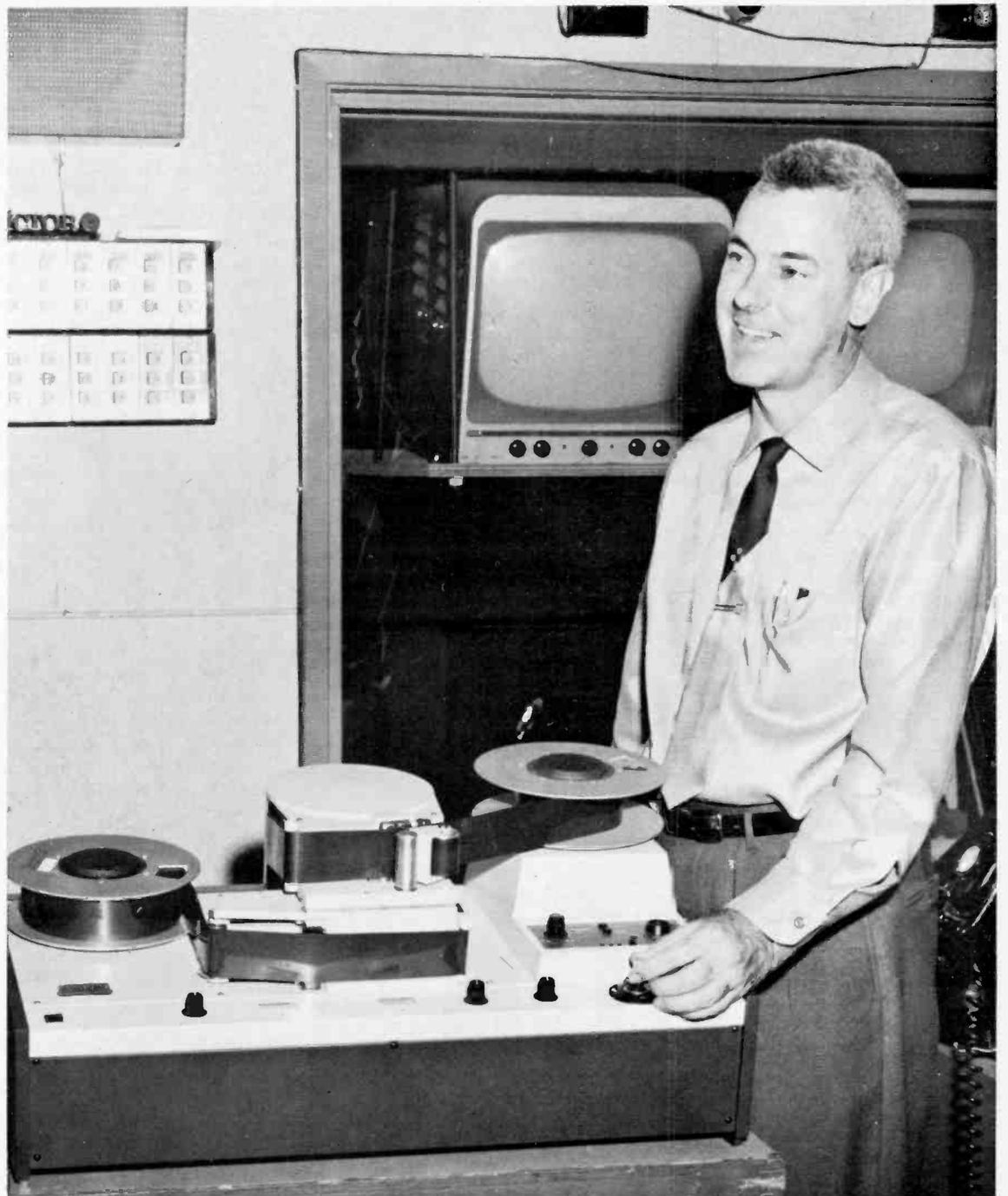


Ampex VR-660 —

“OPERATING COST IS LOWER THAN 16mm FILM”



**Says Tom Wyatt
Chief Engineer,
Okanagan Television**



“The VR-660 drops into the station operation as simply as an audio recorder and operators find it as easy to use as a 16mm projector.

We use our machine regularly on remotes, bringing it back to the studio for on-air playback.

When our second machine arrives we will have even greater flexibility.

In the studio it is used like any other VTR with obvious space and heat advantages and less reservations about operating costs.



Operating cost is lower than 16mm film even if you use the tape only once. Every pass after the first one is free. This is based on a charge of \$10.00 for 100ft of film — approximately 3 minutes.

It is certainly the only way for a small station, such as ourselves, to get into video tape operation.”

The Ampex VR-660 can put you into video tape operation for a full price of only \$16,500. To find out more about this amazingly versatile VTR contact:

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

CHFI goes full time on 680

CHFI-AM, TORONTO HAS RECEIVED THE BBG'S GREEN LIGHT on its quest for permission to operate a full-time standard broadcast service on the same frequency both day and night. The Board has recommended for approval the application by Rogers Broadcasting Ltd. to use the clear channel frequency of 680 Kcs. with a power of 1,000 watts in the daytime, along with its 10,000 watts on the same frequency at night.

The Board's recommendation, subject to final government approval, would permit the Toronto station, which also operates CHFI-FM on a full-time basis, to use 680 Kcs., for its AM daytime operation as well as its night, provided it gives up its 1,540 frequency which it is now occupying by day.

At the BBG's June hearings, CHFI President Ted Rogers wanted to use both the 680 and 1,540 frequencies in the daytime, as the 1,540 spot would serve some one million listeners outside the Metropolitan Toronto area. One of the main questions the Board had to face was whether it could allow the same programs to be broadcast on two different AM frequencies as well as FM.

In its recommendations, the Board approved the use of 680 "on the condition that broadcasting by CHFI on 1,540 Kcs. is discontinued at the time Rogers Broadcasting Limited is licenced to operate on 680 Kcs daytime after the proof of

performance is approved by the Department of Transport."

The BBG said that, when it approved night time use of 680, it appeared necessary to enable CHFI to operate on a continuous basis. The Board recognized that the general approval of "split channel" operations such as this would not make for the most efficient use of frequencies.

If the Board's latest recommendation was accepted by the minister, CHFI would be able to operate on a continuous basis on 680.

"In view of this," the Board felt, "it would not be in the public interest to perpetuate the 'split channel' operation by permitting CHFI to continue to operate on 1,540 Kcs. daytime only."

Subject to certain technical limitations, the BBG approved CHFI-FM's bid to set up a new FM antenna system called "Dual-Polarized Antennas". The system, tried out in the United States, is said to improve FM signals, especially for motorists.

OTHER RECOMMENDATIONS

Following its June hearings, the Board endorsed establishment of new privately-owned FM radio stations at Saint John, N. B. by Fundy Broadcasting Co. which operates CFBC; at Saskatoon by a new company headed by Gordon E. Walburn; and at

Kelowna, B. C. by James H. Browne, who operates CKOV, Kelowna.

Quesnel and CKCQ-1, Williams Lake, B.C.

The CBC was given authority to re-establish its FM network linking CBM-FM, Montreal, CBO-FM, Ottawa and CBC-FM, Toronto. This network, operated several years ago as an experiment, was suspended June 1962 as part of the austerity program of the Diefenbaker government.

Three privately-owned radio stations were given leave to sever their ties with the CBC's radio network because new CBC stations are to serve their areas. CHSJ, Saint John and CFAC, Calgary leave the network September 30; French-language CKCH, Hull leaves July 30.

Decision was reserved on an application by J. Fred Weber for a new AM station at Prince Rupert, B. C., pending the hearing of a rival application by Haida Broadcasting Co. Ltd. at its September hearings in Halifax.

CBC got a "deferred decision" on its application for a 40-watt French language radio relay transmitter in the small northwestern Quebec community of Rochebaucourt, which was opposed by D. A. Gourd, president of Radio Nord, which controls radio stations at Rouyn, Val D'Or and Amos. The BBG said it wants to investigate further the availability of signals and service in the Rochebaucourt area before deciding on the CBC's application.

The only application denied was for a new TV rebroadcasting station at Promontory Mountain, B. C., by Twin Cities Television Ltd., operators of CFCR-TV, Kamloops. However, the Board said it would be willing to approve a new bid for a 5-watt broadcasting outlet using another channel and which would not affect any other service in the Merritt, B. C. area.

Recommended for approval were power boosts for CHIQ, Hamilton - daytime power to 10,000 from 5,000 watts - and to CFCL, Timmins - night time power to 5,000 from 2,250 watts.

CKDR, Dryden, Ont., now a daytime operation, was recommended for full time at 250 watts.

CHCH-TV, Hamilton, was permitted to enter into an agreement with McMaster University to broadcast educational programs provided by the university.

STOCK TRANSFERS

Stock transfer applications recommended for approval were:

895 shares common stock in Grey & Bruce Broadcasting Co. Ltd. licensee of CFOS, Owen Sound, Ont.

Control of Vancouver Radio Station CJOR from the late George C. Chandler to Mrs. George C. Chandler.

Share transfers in Winnipeg Station CJAY-TV, due to the death of Lloyd Moffat, to be held by his executors, his son and daughter, and distributed to them in four years time.

Other share transfers resulting from Lloyd Moffat's death, involving CKY and CKY-FM, Winnipeg and CKLG, Vancouver, controlled by Moffat Broadcasting Co. Ltd. were approved.

Transfer of 300 shares of common stock in Island Broadcasting Co. Ltd. (CJVI, Victoria) was approved as was a share transfer in CKQC,

New TV rebroadcasting stations to serve Nimpkish and Camp Woss, B. C. and belonging to a proposed society represented by K. P. Hall were endorsed. Stations will pick up programs from CKFB-TV-1, Newcastle Ridge, B. C.

CBC got the nod for installation of a 20-watt low-power relay radio transmitter at Ocean Falls, B. C. and for power increase and frequency changes due to a frequency alteration of the CBC's Prince Rupert station.

Power increase would be to 40 from 20 watts and frequencies changed from 860 to 630 Kcs. at CBRG, Prince George, to 1,170 at CBRB, Burns Lake, to 1,170 at CBRC, Terrace and to 740 at CBRS, Smithers.

No decision was given on an application by CFCR-TV, Kamloops to open an AM radio station at Merritt, B. C.

CBC gets approval for new TV rebroadcasting stations at Placentia and Marystown, Newfoundland, to pick up programs from the new CBC stations at St. John's. The Marystown outlet will include the French islands of St. Pierre and Miquelon within its broadcast range.

In conjunction with the expansion of the CBC's Newfoundland service, the existing St. John's affiliate, CJON-TV, was given permission to establish a rebroadcasting transmitter at Bonavista. It is due on the air this fall.

A power increase was approved for a proposed new transmitter for the Goose Bay, Labrador station CFLA-TV, which is paid for by the U. S. air force and licenced to the CBC.

CHSJ and CHSJ-TV, Saint John, N. B. and CJCN-TV, Grand Falls, Newfoundland obtained leave to move the locations of their main studios.

The Board agreed to an application by L'Association Co-opérative de Télévision de Cloridorme to establish a new TV rebroadcasting station at Cloridorme, Quebec. It would pick up programs of CHAU-TV-7, Rivière-au-Renard.

Radio Station CHNC, New Carlisle and CKCN, Sept Iles won approval for daytime power boosts to 10,000 from 5,000 watts.

Approval was given a share transfer which would vest control in French-language Radio Station CHRL, Roberval in Benoit Lévesque, who is buying the shares from the station's former owners, Mr. and Mrs. Paul Robitaille, for \$80,000.00.

Transfer of part of the interest Allan Rogerson and his wife in CKSM, Shawinigan to Emilien Beaulieu, the station's assistant manager, won approval. The transfer gives Beaulieu control of the station.

Another transfer gives Jean Trepanier, manager of station CFLM, LaTuque, control of the station in place of CKTR, Trois Rivières.

Approval was recommended for another transaction which places control of Radio Station CKML, Mont Laurier in Radio CKML, Incorporée instead of Rejean Boivin, formerly sole owner.

Station CFCF-TV, Montreal was authorized to extend, for another 12 months, its contract with the Thomas More Institute for Adult Education to broadcast educational programs.

"ACTION STATIONS!"

CFCN RADIO/TV CALGARY

Calling tomorrow's grownups and yesterday's youngsters

by Ben Holdsworth

ONE OF CANADA'S biggest advertisers — and one of the biggest users of broadcast — has decided to continue its winning formula during the 1964-65 season. This is not news. This is only a confirmation of success for Kellogg Co. of Canada Limited in selling to the adult-youth market for a variety of products in the ready-to-eat cereal business.

Over forty years, Kellogg's have sold cereals in the Canadian market. Over the years many competitors have appeared. Some have disappeared. And new threats have entered the market from the United States.

Today, we have the old original cereal marketers, Kellogg's, General Foods, and Quaker. In addition, we now have the U.S. milling giant, General Mills, and more recently the Ralston group from Checkerboard Square.

But Kellogg's remains the leader.

Today, as for forty years, Kellogg's directs its sales to youth and adults. Both youth and adult groups are users of Kellogg cereals, but different brands have split emphasis.

Here is a chart showing per capita consumption in a constantly rising market.

THE BREAKFAST CEREAL MARKET

DBS: Apparent consumption per capita of prepared Breakfast Cereals in the Domestic Market.

1962	6.5 lbs.
1961	6.7
1960	7.2
1959	6.6
1958	6.7
1956-60	average 6.7 lbs.
1953	6.0
1950	6.7
1946-49	average 7.2 lbs.
1940-44	(wartime consumption figures varied from 4.9 to 8.2 lbs. per capita under abnormal food availability conditions.)
1935-39	average 7.4 lbs.

Kellogg strategy has been to reach the youth market (especially the sub-teens) and the adults, largely over the years through broadcast media. Indeed, Kellogg's have been among the pioneers in broadcast, including the classic French-Canadian programs for children, *Madeleine et Pierre* on radio for many years (1939 to 1949)

Today, Kellogg's use broadcast to the extent of \$1,426,298, according to E-H measures in a total print-broadcast budget of \$1,868,000.

Today, Kellogg's are number 15 in total advertisers for Canada, and number 9 in television. But, Kellogg's continue to use radio, to the extent of over a quarter of a million dollars on time alone: \$264,544 in announcements, largely in the summer period.

To put Kellogg's in perspective in the national scene, the firm is exceeded only by drugs and cleansers, and the one big automotive advertiser, in national television.

REACHING THE WHOLE FAMILY

"We aim a large part of our advertising at the kids, and this includes the teen-agers at times," said Jim West, account executive on the Kellogg account at Leo Burnett Co. of Canada Ltd., Toronto, agency on the Kellogg's cereals account. "But we aim our late-afternoon cartoon-type shows at the sub-teens."

One of the most newsworthy moves made by Leo Burnett and Kellogg's is the sponsorship of *Forest Rangers*. "We are using *Forest Rangers* through the summer on the full CBC network, and to use the show in the Fall on the network, but at a different time. . . we are now at 5:30 Wednesdays, and 5:00 elsewhere on the Summer schedule.

"We use radio for the adult audience and the teen-agers as well. We use radio to build up the summer months, when ready-to-eat cereals are at their peak,

and when TV viewership is on a decline," said Mr. West.

"Our strategy has not changed much over the years," he went on. "We still aim our messages at the housewife and mother as the purchasing agent — as well as consumer — and at the kids."

"We divide the products according to interest and age groups," said Paul Moore, media director of Leo Burnett. "We get the teen-agers in our *Beverly Hillbillies* according to population, 16%, and we don't use any special campaign to reach teen-agers. More important, we think, is the fact that our cartoon shows on the network pick more adults than we expected . . . as much as 25% of the audience.

"For the kids (largely under the teen-ages), Kellogg's sell the pre-sweetened brands, such as Sugar Smacks, Sugar Pops, Froot Loops.

"For the adults, we sell Special K, All-Bran and to a degree other products too. . .

"But we think of Corn Flakes and Rice as all-family products, including youth. . ." said Mr. Moore.

"You know, we get the teen-agers in proportion to population with our *Beverly Hillbillies* show — 16% — which is in proportion to the population.

"But we add to our strength with the adults and teen-agers with radio spots."

Kellogg's are now using the Canadian-produced television show *Forest Rangers* on the CBC network in the late afternoon. This will continue during the Fall schedule, but at a changed time.

Kellogg will continue the present network shows for adults (*Beverly HB*) and other shows, and has no intention of changing during the 1964-65 period, according to present reports.

"We use the U.S. imported cartoon shows from 4:30 to 5:30, to reach the kids," said Jim West.

"We are a bit embarrassed to find that we get an adult audience of up to 25% for the so-called kid shows," said Paul Moore, media director. "But this is not bad, you know. We do use radio spots and indeed TV spots to back up the areas we miss in other ways," he said.

Bank sponsors news in five languages

PUBLIC SERVICE AS A SALES aid was demonstrated at CFMB Montreal recently with the renewal of the Montreal City and District Savings Bank's yearlong contract for five-minute foreign language newscasts six days a week on the multi-lingual station.

When a huge dam burst in Italy's Piave Valley last year and several thousand people were left homeless, CFMB immediately launched an appeal for funds, and the bank volunteered to receive donations at its branches. In less than a month CFMB listeners contributed \$11,404.54, which the bank turned over to the Canadian Red Cross to send to the Italian Red Cross.

The occasion was recalled when the bank renewed its contract for English-language spots

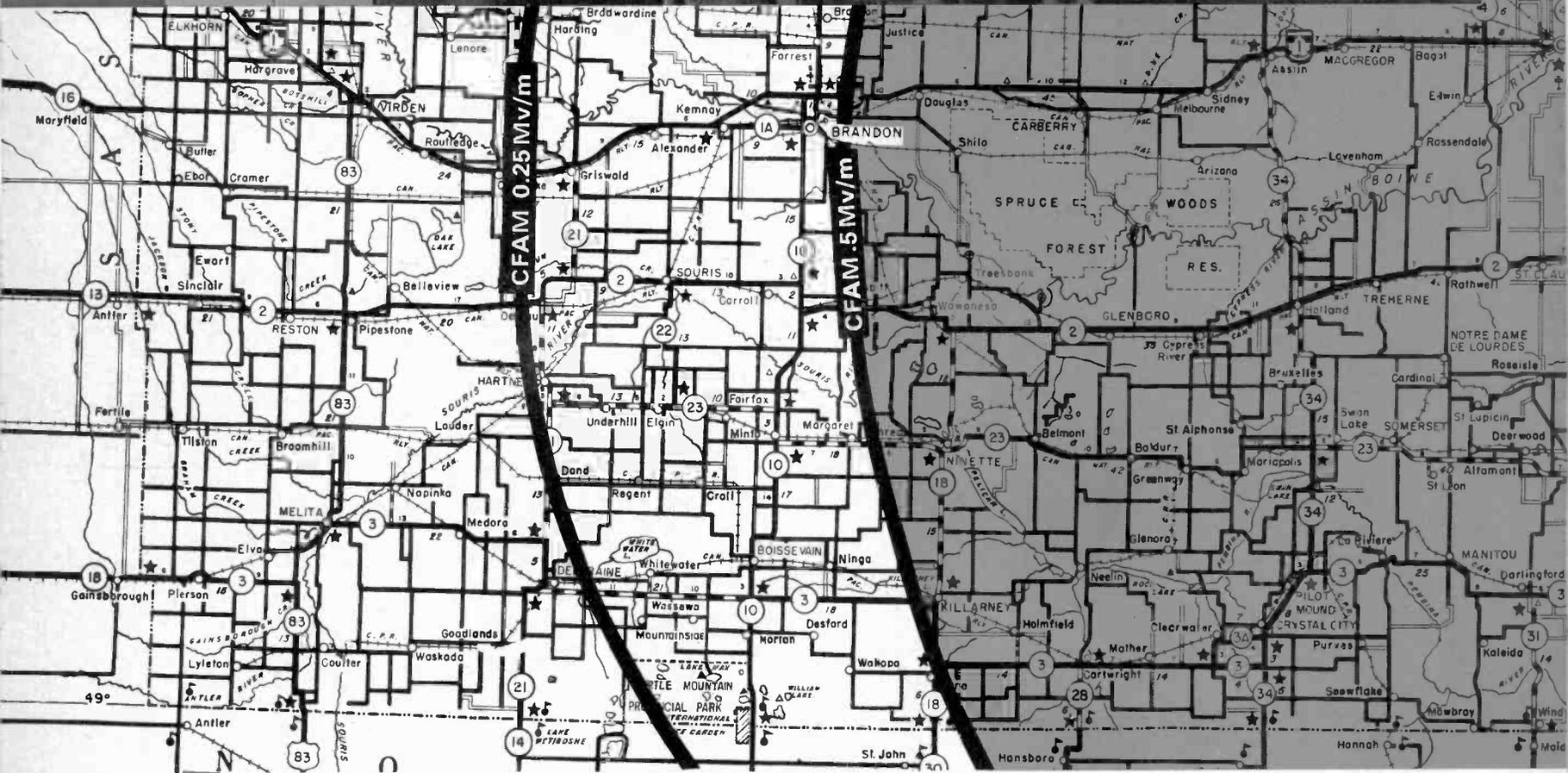
and newscasts in German, Italian, Greek, Ukrainian and Polish. Advertising manager J. Bourgeois said, "the bank is not only pleased to have been a participant in the successful relief fund drive, we are also pleased to have witnessed another example of the effectiveness of foreign-language broadcasting in Montreal on a station where our own commercial message is aired."

Just as rewarding, says MB president Casimir Stanczykowski, was a letter to the station from Italy's Ambassador to Canada, Carlo de Ferrariis Salzano, who wrote, "I have been aware since its beginning of the initiative taken by your station, which has set a splendid example of human solidarity and friendship toward the people of Italy. . ."

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

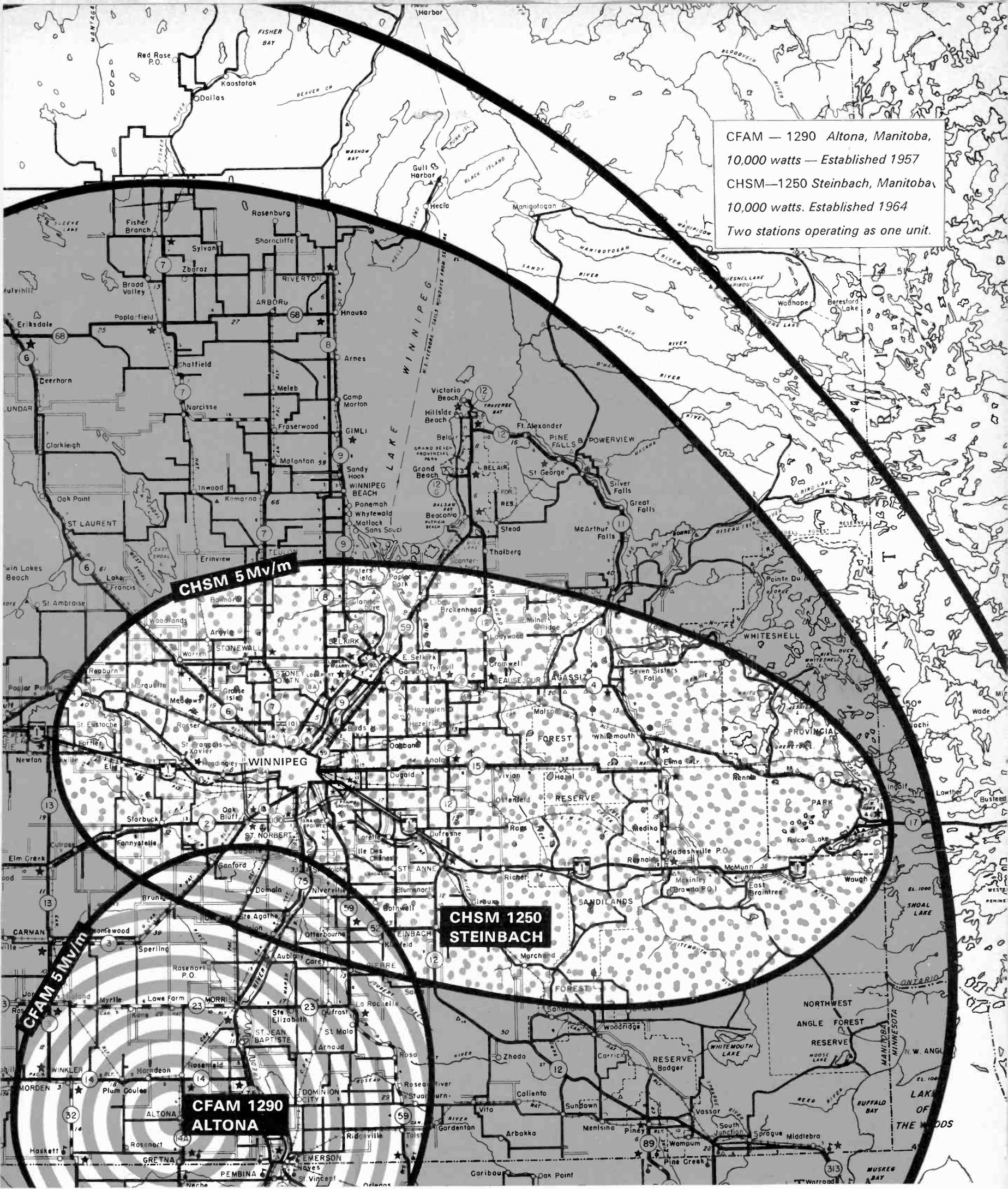


John J. Pauls, Chief Engineer
 Denis Barkman, General Manager
 Walter E. Kroeker, President



RCA VICTOR PROUDLY ASSISTS IN THE ESTABLISHMENT OF ANOTHER INFLUENTIAL RADIO VOICE DESIGNED TO SERVE THE PROSPEROUS MARKET AREA OF SOUTHERN MANITOBA.

CHSM STEINBACH joins CFAM ALTONA, its RCA VICTOR equipped sister station, in providing fine music programming to a highly appreciative audience both within and beyond the borders of Manitoba.



CFAM — 1290 Altona, Manitoba,
 10,000 watts — Established 1957
 CHSM—1250 Steinbach, Manitoba,
 10,000 watts. Established 1964
 Two stations operating as one unit.

CHSM 5 Mv/m

**CHSM 1250
 STEINBACH**

CFAM 5 Mv/m

**CFAM 1290
 ALTONA**

CHSM is equipped with the fabulous high performance RCA VICTOR BTA-10U transmitter, first introduced in 1962. Other Canadian Stations using the BTA-10U are CKBW, CJCB, CKLM, CFMB, CHAT, CKEY, CJSO, CHIC, CBOF, CQM, CJBR, CJCN and CKCW.



RCA VICTOR COMPANY, LTD.

Technical Products, 1001 Lenoir St., Montreal 30, Quebec

THE MOST TRUSTED NAME IN ELECTRONICS

Film's imperfections bring ring of truth

by Douglas Leiterman

Reprinted, by kind permission, from The Globe & Mail, Toronto.

IF YOU WELD the reporter's ear to the camera's eye you have a new dimension in communication. It's called television journalism.

It's picture is jumpy and often out of focus. Lighting is dim and sound often garbled. But it's intimate and it has the ring of truth. As you watch it you believe it. It's actuality.

It is also called cinema verite, and it is developing almost as rapidly in cinema as in television. But it is television's invention, it's own native form, and in television it has made a resounding impact.

What's happening is simple, but the consequences may be profound. Television is breaking free from the shackles of boom mikes, bulky cameras and swarming crews of technicians. It is shaking off Hollywood in favor of something much more vital and exciting than was ever captured in a studio or on a sound stage.

For the first time in history it is possible for picture and sound to be recorded anywhere—well, almost. We don't have to re-enact events any more. We don't bring people over into the spotlight so they can talk to the camera.

We don't have to hang microphones around their necks or slap slate-boards in their faces. We don't tell them any more to sit still, ignore the lights and speak up on cue.

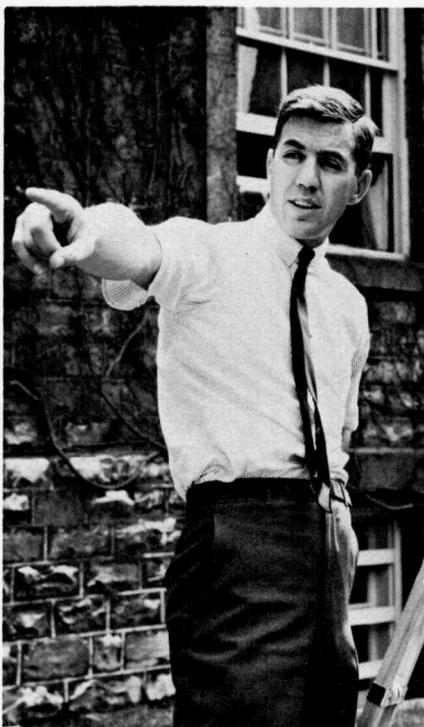
We can now film it, much of the time, just as it happens. At a political convention our reporter can wander around the floor as Warner Troyer did for *Inquiry*, with a mike wrapped in a newspaper and a small transmitter in his breast pocket.

We can record sound, as Beryl Fox did in *One More River*, with a microphone disguised as a brooch. In both cases the camera were a hundred feet away but their 300 millimeter lenses could almost count the pores.

It is increasingly possible for television to go anywhere and record anything that moves, peeps, mutters or whistles. The cameras are getting smaller and microphones more efficient. We can record sound with a mike the size of a quarter, and with one

10 feet long we can pick up pretty good sound from a canoe in the middle of a small lake.

We used to be burdened with



intents of the heart. But he must not shirk off the responsibility for shaping his material on the excuse that he is exhibiting what the camera saw.

At the same time, he must not submit to censorship or give anyone the right to pre-screen or veto his footage. The integrity of his product can only be main-

DOUGLAS LEITERMAN, 37, graduate of the University of British Columbia and Harvard University, spent ten years as Press Gallery correspondent for the Southam News Service. Now he is CBC executive producer of the series "Document". One of this series, his profile of John Diefenbaker entitled "The Chief", was widely commended by many, including "Dief" himself and Mr Pearson.

The candid technique he discusses in this article is one Leiterman feels is a new style of TV reporting which brings the viewer in on the events as they happen and the people as they are, as opposed to the posed artificiality of the traditional presentation.

This technique, incidentally, which he used for "The Chief", is the same as that employed by Richard Ballentine for his much-publicized "Mr Pearson".

what Fred Friendly at CBS called the "one ton pencil". We still carry a ton of equipment to do the same job a reporter does with his pencil, but we don't carry it all at once and cameramen don't look like Charles Atlas any more.

In fact, most cameramen are deceptively skinny fellows with benign faces and sympathetic hearts. They don't look at all like the villains electronics have cast them as.

But their capacity for mischief is increasing at an exponential rate. The new intimacy of their cameras puts pressures on the TV journalist he never faced before.

He brings back to his cutting room footage which is not only candid but often capricious. He must set his own standards of decency and integrity, because he has the raw material of human frailty in his hands.

Too often he records shallowness and sensation. Not by choice, but because they are more easily perceived by the camera eye than the thoughts and

tained if he calls the shots as he sees them.

Like every other journalist, he must stand by his reputation. To the people he films it is the only assurance he can give.

He won't always be loved, but if he is honest he will be respected. When *Document* aired its report on public relations called the Image Makers it hardly expected the Public Relations Society of Canada to send roses. Many PR men complained. But some thought the program was fair.

During the filming of *The Chief* the TV journalists had acute problems with John Diefenbaker. He has an immense distrust of microphones and at least once a day during the three weeks shooting he warned the soundman to remove the evil machine.

On one occasion the crew were obliged to conceal one camera in the baptismal tank of Victoria's First Baptist Church and another at the feet of the choir. The choir girls fed chewing gum to the cameraman as he lay on the floor swathed in red

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MINICAM Mk.II - unobtrusive as a pencil

CBS TELEVISION has just unveiled its Minicam Mark II camera, which CBS President Dr. Frank Stanton says will revolutionize TV journalism.

In an address to a meeting of American jurists, Dr. Stanton presented his case for the admission of mikes and cameras to the law courts.

Speaking of the new camera, he said both it and the microphone "need not be any more obtrusive than the movement of a lead pencil and can be infinitely more accurate. Television coverage of the UN is an excellent example."

In the words of a CBS press release:

"A revolutionary new television picture pick-up tube has paved the way for development of the first wireless television camera with studio quality features.

"The Minicam Mark II is being utilized by CBS News for the first time in coverage of the Republican

National Convention in San Francisco the week of July 13.

"Packaged as a wireless remote unit capable of being operated by one man, the camera, transmitter pack, power supply and transmitter of the Minicam weighs an aggregate of less than 29 pounds. The camera weighs six and a half pounds and measures 5 x 4 x 10 inches, including the lens.

"The new camera will enable CBS News correspondents to broadcast live from hitherto inaccessible areas, under normal lighting conditions, on the convention floor and throughout the city of San Francisco as well.

"The heart of the new camera is the advanced 'Plumbicon' picture pick-up tube, developed by Philips of the Netherlands. The new tube, far smaller than the standard studio image-orthicon tube, nonetheless meets the same operational standards and characteristics of the large studio cameras."

continued from page 12

velvet waiting for the chief to read the lesson.

In consequence of these and other expedients the film makers awaited with some trepidation the verdict of Mr. Diefenbaker when he, along with a couple million other Canadians, saw The Chief on the air.

That he liked it pleased them enormously, for they had made it as uncompromisingly honest as they could. There were shots they left out — but the decision to do so was their decision.

No reputable journalist should submit his story to his subject for approval. If editorial control is a condition of filming he should, as Edward Murrow did with President Nasser, announce at the beginning that the program is censored.

The viewer, like the newspaper reader, has a right to assume he is getting an objective report.

In fact, the subject of a television documentary has a good deal more protection than the subject of a newspaper report. Although his words can be cut on film or videotape, the cutting is awkward and usually shows.

His remarks will be abridged, of course, and the responsible TV journalist will tell his subject so before he begins. But abridgment has always been the method of journalism. The reporter must always select, and the

wise subject will choose his biographer with care.

Years ago, a hotshot newsman covering the opening of an atomic energy plant spotted a moth-hole in C.D. Howe's sock. He mentioned the moth hole in his story and even C. D. didn't object.

But consider the consequences if the TV journalist zooms his camera in on the same moth-hole. When that shot goes on the air, the attention of the nation is riveted to the fact that C.D. doesn't mend his socks.

The difference is that TV has the unique capacity to focus attention and impress images. This capacity is now being coupled with the ability to record life in the raw. The combination can do great things for human enlightenment. It can also do much harm.

The creepy-peepy cameras put a new premium on the old-fashioned virtues of judgment and responsibility. Privacy will be much more invaded and conversations more often overheard.

Viewers will gradually accept the new conventions, and more candid appraisal of leaders and led will be sought and accepted. Perhaps, as we all mature, scenes of prime ministers preferring baseball to business will not be alarming. And TV journalists will learn to show more of a man than the hole in his sock.

Charge over-expansion of French nets.

DOUGLAS FISHER, NDP member for Port Arthur and CBC President Alphonse Ouimet disagreed in a recent meeting before the Commons Public Accounts Committee on the formula the Corporation should adopt in extending its English and French radio and television networks.

In Fisher's view, more money should be spent on expanding the English network because it produced more advertising revenues than the French network. Said Ouimet: "We do not extend services in relation to commercial revenues available."

The CBC used only one formula in making decisions on network expansions, Ouimet said, and this was "need". To do it any other way would be a wrong approach, he added.

Fisher's charge that the CBC appeared to be going out of its way to extend its French-language networks brought a denial from Ouimet, who said "English-language coverage in Canada was higher than on the French side" and it was the policy of the Corporation to give adequate service to all Canadians in both the English and the French languages.

Stating that he was not opposed to extensions of the French network, Fisher insisted that more effort

should be made to extend the English network to areas that do not receive this service.

Memo

from Radio-Television Reps. Ltd.

to Gordon Sinclair
Keith Dancy
Danny Dooner

CFOX Montreal

The 58,000 homes reached in the Loyal Lakeshore area of Montreal make you the Best Buy By Far in that city.

Your plusses of promotion and merchandising are unduplicated.

GORDON FERRIS
Radio-Television Reps. Ltd.

A wolf is a man who enjoys life, liberty and the happiness of pursuit.

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

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.



radio Saskatoon



Break-through for Canadian talent

CANADIAN MUSIC GETS another boost into the public eye — or ear, really — this fall with the release of the first recordings subsidized by the CAB-CAPAC Committee for the Promotion of Canadian Music. While Canadian singers and musicians have been gradually winning more and more exposure via discs, the new series represents a real breakthrough to the general public for Canadian composers and song writers.

Almost a year and a half ago, the Canadian Association of Broadcasters and the Composers, Authors and Publishers Association of Canada established a quarter million dollar fund "to

encourage the creation, development and use of Canadian music" over a five-year period. The project for the first year and the first \$50,000 was to make the works of Canadian composers available to Canadian broadcasters. However, negotiations took an unexpectedly long time to finalize, and it now appears that two years and \$100,000 will go into bank-rolling recordings of Canadian compositions performed by Canadian musicians for release by leading record companies.

Three albums have now been recorded at Hallmark Studios in Toronto, produced by the committee and the Canadian Music Centre and its executive secretary Keith MacMillan. The first two records will be released on the RCA Victor label, the third album will be released by Capitol Records of Canada, and further records are in the planning stages. CAB member stations will receive the records in advance of their sale in record bars.

The first record, tentatively titled *Music in the Round*, features the 45-man Cable Concert Band,

conducted by Howard Cable, performing compositions for wind orchestra by Louis Applebaum (the Stratford Fanfares and a suite of dances composed for *All's Well That Ends Well* at the Stratford Shakespearean Festival); Howard Cable; John Weinzweig, James Gayfer; Kenneth Campbell, and Charles O'Neil.

Souvenir de Québec is the tentative title of the second album, with the Cable Concert Band conducted by Maurice DeCelles in martial works by DeCelles, Emilien Allard, and some of the above-mentioned composers.

The third record is popular music performed by a 45-man orchestra conducted by Lucio Agostini, including the songs of such composers as Agostini, Bert Niosi, Johnny Burt and Charles Camilleri.

The CAB-CAPAC fund covers all talent costs for the recording sessions, while the record company picks up the tab from that point through to distribution to record outlets. Any proceeds accruing to CAB-CAPAC from the sales of the records will be used for further recordings.

Members of the Committee for the Promotion of Canadian Music are Lyman Potts, assistant to the president, CFRB Toronto; Cam Ritchie, president and general manager of CKLW Windsor; and Raymond Crépault, president of CJMS Montreal, representing CAB, and CAPAC representatives Louis Applebaum, Howard Cable and Eugene Lapierre.



AUDREY STUFF

Then, there's the gal who was so dumb she kept telling married men how old their wives made them look.



ACCENTUATE THE POSTIVE

The producer practically jumped through the control room window when the emcee fluffed for the umptieth time in the same rehearsal. But the emcee took him gently aside and said: "Why don't you just tell me where I was right?"



GREAT EXPECTATIONS

The newscast went well until towards the end he let out a tremendous burp. Up on the carpet in the manager's office the next day, he said: "You were expecting chimes?"



FRIENDLY WARNING

"Don't look now, Tallulah, but your show's slipping!"

—:Heywood Brown



PHIL'S STONESTROWS

Spanish senorita who was visiting Toronto. . . Man! She was something to si. . .



PERPETUAL NOTIONS

The brain is a wonderful thing. It never stops functioning from the time you are born until the moment you stand up to make a speech.

—:Dr. L. Binder
in "The Diners'
Club Magazine".



NO COVER

We have come to the conclusion that a night club's minimum must refer to the clothes worn there by the gals.



HELP WANTED

Station has opening for announcer. Second rate man will do since competing stations hire only third raters.



TRUE OR FALSE

Credit NBC's Johnny Carson with something to the effect that the topless dresses will enable people to determine whether or not a man-married his wife for her money.

CHARLES PERSONNEL LIMITED

Specialists in supplying Help of the Highest Calibre to the

Advertising • Marketing and Sales Fields

HU. 7-1576

120 Eglinton East, TORONTO 12

WANTED IMMEDIATELY

ENGLISH LANGUAGE TELEVISION ANNOUNCER

Send full resumé, photo and audio tape to :

Program Manager
CKMI - TV,
Télévision de Québec (Canada) Ltée,
P.O. Box 2026, Que. P.Q.

IMMEDIATE OPENING for PROMOTION DIRECTOR

Top station in major Ontario market is looking for a top notch Promotion Director.

Successful applicant must be creative, imaginative and have both local and national experience.

Send complete personal and business resume to:

Box no. A-744
Canadian Broadcaster,
217 Bay Street,
Toronto 1, Ont.

Our staff are aware of this advertisement.

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.

Give us the time - we'll give you the shows

by Kit Morgan

WHEN THE FEATURE MOVIE runs short — or the live sports event is rained out — or the remote feed doesn't come through — or it's a dull day on the local women's or children's show — or when the budget just won't budge — "free films" come to television's rescue.

This spring Elliott-Haynes Ltd. mail balloted 50 private TV stations from coast to coast for (unbeknownst to the stations) Modern Talking Picture Service Inc., a film distribution company. The survey showed that 95 per cent of Canadian TV stations program "free films" at least once a month, and 80 per cent air at least one at least once a week.

While these handy dandy programming aids are called free films in televisionese, they're usually called "sponsored films" by the companies who bankroll them and the film producers who make them. They're also variously known as public relations films, business films, industrials.

And they're sometimes called blankety-blank films by the company that pays \$300 or so for a one-minute television commercial and then sees a competitor get a half-hour of free time for a film with his credit at the opening and closing and a sprinkling of subtle or not-so-subtle plugs in the content.

More and more companies and associations are turning to films as public relations and yes, advertising and publicity, tools. Bill Kennedy, manager of the Toronto office of Crawley Films Ltd., a leading film production company in Canada, reckons that the production of sponsored films has increased by about 15 per cent per year over the past three years, in number. This year should see upwards of 1,000 films produced for big corporations and small companies, professional and trade associations, welfare groups and government departments.

The dollar volume increase is probably even higher, not only because the costs of film making rise as other costs do, but because companies are inclined to spend more on their second film than their first, and so on, as their faith in the medium grows.

The vast audience available to free films through television is a strong factor in the growing use of sponsored films as a mass

medium. At present some stations air up to twelve hours of free films a month, with the average about three hours monthly. This figure looks like rising, too, as regular TV programming costs increase, and as film producers educate sponsors in the ways of making films that will interest TV's broad audience, with the

audiences — the service clubs, church groups and other organizations and associations who welcome sponsored films for showings at their meetings. Schools tend to go along with commercialization in a film that has definite educational value.

There are two methods of compromise between the average sponsor's ideal of a straight company pitch and the audience's ideal of a pure entertainment-information film. On the way out is the sneaky approach, where head office looms large in shots of the skyline, company trucks



Imperial Oil photo

Artistic as well as public relations successes, many sponsored films have won acclaim in national and international film festivals. "The Loon's Necklace" produced by Crawley Films and purchased by Imperial Oil Ltd., uses 35 actors wearing Indian masks over 100 years old, borrowed from the National Museum, to recount the Indian legend of how the loon came to have the white bands that ring its neck. It was named Canadian film of the year in 1948 and added many other awards to the 145 won by films produced by Crawley for 83 companies.

hard-sell sponsor identification softened to a level compatible with the stations' stand against half-hour commercials being peddled as entertainment films.

AYE, THERE'S THE RUB

The sponsored film walks a tightrope. Most companies want to impress the company's name and/or product upon the viewer as often and as strongly as possible. But the survey for the Modern TV division of Modern Talking Picture Service showed the major reason for rejecting free films for television is over-commercialization, cited by 41.5 per cent of the respondents (41 stations replied, of the 50 polled).

A higher level of commercial content is acceptable to group

turn up in the stream of traffic, and the product is sticking out of the top of shopping bags — the variations on the theme are endless and a tribute to the ingenuity of film producers. On the way in is tailoring the film version to the audience, re-editing the film made for group showings into one of the preferred lengths for TV and toning down the commercial content along the way.

Despite the survey's accusation of over-commercialization, sponsoring companies, producers and distributors all say that, though there'll always be exceptions, the day of the hard-sell sponsored film is gone, though a few relics of the era may still be antagonizing TV stations' film departments.

Broadcaster checked with Ralph Dale, who handles films at CFTO-TV Toronto; Wayne Hannon, manager of CHCH-TV Hamilton's film department; Kay Davidson, film officer at CBLT-TV Toronto; and Bob Switala, supervisor of commercial acceptance and the final authority on "doubtful" cases at CBLT — none could cite the title of a film which had been rejected as too commercial. Indeed, all had very complimentary things to say about the calibre of free films being offered today.

"If we want to advertise, we buy time. We don't expect television stations to give us a free half-hour commercial," says Phil Carscallen, radio-TV supervisor in Imperial Oil Ltd.'s pr department.

"We think sponsored films are a good public relations tool, but the reasons for sponsoring films goes deeper than just good pr. The company considers itself a citizen of the community, and one of its contributions to the community is films about subjects in which people are interested, on topics about which people should be informed. There are films that should be made, that should be seen, that cannot be made and seen without a sponsor."

Imperial Oil has sponsored many films that Canadian and international awards testify should have been made and seen, that have been praised as significant contributions to Canadian culture, that are pure cinematic art with not a hint of commercial content beyond the opening and closing "presented by . . ."

The company also has films about the oil industry and the products which the public hardly realizes spring from the oil industry, such as detergents, cosmetics, synthetic rubber. These products are examined in Imperial Oil's *Science off the Shelf* series, produced at the Motion Picture Centre, and to keep these non-commercial meant policing the possibility of plugs for other companies. The detergents for use in demonstrations in that film naturally were brought to the studio in their packages, easily identified by design even if the product names had been removed.

"To eliminate the problem of commercialization we poured

(continued on page 16)

Free films provide a wealth of material for television

(continued from page 15)

the detergents into graceful, shapely bottles and jars, which actually added to the visual attraction of the film, particularly in color," Carscallen says. Four more films in this series will be made this year, dealing with plastics, pesticides, paints and polishes, presenting the problems of disguising their brand name identities. Ridding a film of commercial content can be as difficult as trying to sneak some in.

PICK A SUBJECT ANY SUBJECT

Free films provide a wealth of material for television. Subject matter ranges from A for astronauts, in a film called *Space, Science and Time* made for the Bulova Watch Co. in the U.S., to a film titled *The Big Z* about uranium mining in Elliot Lake, produced for the Ontario Department of Mines by Jack Chisholm Film Productions Ltd.

Most popular subjects for television programming, according to Modern TV's survey, are sports, preferred by 78.1 per cent of the stations; vacation and

travel, popular with 70.7 per cent of the stations; general interest films, in demand at 61 per cent of the stations; then material suitable for women's programs, which 51 per cent of the stations welcome.

Somewhat contradicting the results of the survey, Bruce Thomas, manager of Modern Talking Picture Service's Canadian office in Toronto, reports that the record for TV showings here (through Modern TV) is held by a quarter-hour film called *Assignment Lunchbox*, in great demand for women's programs. It was produced for Dow in the U.S. and is available here through Dow Chemical of Canada. In the 29 months it has been in distribution, *Lunchbox* has had 92 telecasts, to an estimated 1,800,000 viewers.

Support for the survey comes with the runner-up in distribution through Modern TV - *Tough New Breed*, coverage of the 1961 Canadian Open Golf Championship, produced for The House of Seagram by Crawley Films. It has been shown on TV 57 times in 20 months and has been seen by an estimated 1,500,000 golf fans.

The House of Seagram has had the Canadian Open filmed for the past 15 years, and Modern TV's records show that in the three years they've been distri-

buted the series, 15,365,000 people have seen the films on television. This despite the fact that the films cannot be telecast in three provinces because of their liquor advertising regulations (B.C., Saskatchewan and Manitoba) and the series is not available in French.

Sponsored films are popular with distilleries and breweries, which suffer so many regulations concerning methods of getting their names and products before the public. One distillery pr man said, "maybe you shouldn't publish that we find films an effective pr tool. If the powers-that-be learn that this medium of communication is beneficial to us, we might have a new ruling against them in the morning."

TV distribution, even in the provinces where it is allowed, is seldom the primary aim of films sponsored by brew and booze companies. They prefer group showings, which afford the opportunity for the company representatives to attend the meetings and make the personal contacts that are so valuable in a field where advertising and sales promotion activities are limited.

TV HAS NUMBERS

The Television Bureau of Advertising proudly proclaims that TV reaches 95 per cent of Canada's population, 18,064,000 television viewers in 4,548,000 television households. With 95 per cent of the TV stations serving this vast audience willing and often eager to program free films, TV offers the sponsor

of a film an impressive mass audience - free. We-e-ll, almost free. Research failed to discover any film made solely for TV, though the availability of TV's audience certainly influences many decisions to make a film at all; and the cost of a TV version, additional prints to allow TV distribution, and the distributor's fee, all are minimal in view of the potential television audience.

In comparison, Associated Industrial Films' figures for distribution to non-TV, non-theatrical groups interested in sponsored films show 7,100 adult groups totalling 360,000 people, and 3,543 educational-youth groups numbering 1,789,000 students or young members.

So, in numbers, television comes on like gangbusters. However, advocates of group showings point out that groups choose films of special interest to their members and the film is therefore given closer attention than it would draw on TV; the meeting is frequently planned around the film and the audience considers it a highlight of the program, not just as a filler till *Ben Casey* comes on; the film is often introduced by a representative of the sponsoring company, giving stronger sponsor identification and personal contact between the company and the audience; group showings offer the impact of color, a plus Canadian TV cannot yet fight back; and so on.

"Even if three million people do see our film on television, how many of them would be able to tell you it was a Shell film?" questions E. A. 'Ted' Moore, manager of community activities in Shell Canada Ltd's pr department.

"There's no comparison between TV and group showings in numbers, but there's also no doubt that the film has greater impact on the captive private audience. How do you evaluate it? We argue this point amongst ourselves here."

They may be arguing the point, but it would seem that whoever is pro-TV isn't winning the debate, because Moore says, "We think sponsored films are of significant value in public relations. We make a greater effort to get our films private showings; We haven't pushed TV at all. We fill TV's requests for films, but we're not particularly interested in having them used just as fillers. We feel they're of sufficient quality and value to the viewer

(continued on page 17)

PIP

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SUMMER PATROL**

Paul Mulvihill & Co., Ltd.

TORONTO

MONTREAL

Shell's "Top of a Continent" was seen by 4,600,000 people in 42 telecasts

(continued from page 16)

to warrant more attention than that."

A number of companies, all with fine films, share Moore's feeling, and television can't fight this attitude with numbers, it would appear, because Moore has all the numbers. (The importance of films in Shell's program is shown by the number of films in its library — over 50, four or five of them Canadian productions; by its operation of its own libraries in four regions across the country; and by the careful records kept on distribution.)

In the first quarter of this year, Shell films were seen by 335,000 people through group showings, 2,800,000 through television. *Top of a Continent*, a documentary on the changing face of the Northwest Territories that is an excellent example of the commercial-free corporate film, was seen by 4,600,000 people in 42 telecasts in one year, in comparison with 192,000 people in 2,144 group showings.

A rampant misconception about TV's use of free films is that they're all tucked away in the no man's land of class Z time. In fact, Modern TV's survey shows that 27 per cent of free films are programmed in the evenings, 63.1 per cent in the afternoons, 9.9 per cent in the morning. If the pr department isn't completely happy with showings during weekday daytime (though his company is increasingly likely to be buying time then) it can be added that almost half the free films programmed in daytime are aired on weekends, frequently following popular sports events or televised community activities.

KIND WORDS FOR TV

One man has such faith in the combination of TV and sponsored films that his company deals solely in distributing free films to television. "Everybody laughed when I sat down at the piano," quips John Brown, who set up Television Film Libraries nearly two years ago, after a year as Modern Talking Picture Service's Canadian manager. But by talking up the advantages of TV to sponsors, and by distributing only films that meet TV's programming needs and commercial-content restrictions, he has built up a small but active library and is keeping happy both a small number of clients and a large number of stations.

Faced with a choice between group showings and TV, "I'd have to take TV," says Ian Paterson, executive press officer for the British Motor Corporation in North America. "Fifty thousand is a much more satisfying audience figure than 35, eh?" And viewers do know who has presented that film they saw on television, Paterson says. "Our dealers report that people come into their showrooms and talk about the BMC films they've seen on TV."

Through Television Film Libraries, BMC films are being telecast at the rate of 20 to 30 showings a month, and its first two Canadian-made films have just gone into distribution and met immediate interest from TV stations.

Paterson admits cheerfully to using films to get into TV via the back door. "One of the main reasons we make films and push them for TV is because we can't afford to advertise on television, and interesting films with tasteful soft sell get us on the air anyway." (BMC does no national TV advertising, though dealers use TV locally and the company has just put \$100,000 into TV in Quebec, but Paterson estimates print gets at least 75% of the ad budget.)

Of 64 assignments for business sponsored films over five minutes in length in various stages of production at Crawley Films now, "eighty per cent are designed primarily for TV release, or TV is high enough in the distribution plans to take cognizance

of telecasting in production," says Bill Kennedy.

"When TV moved into the distribution picture so strongly, we were apprehensive that it might kill off group showings, but the additional exposure to films by television has increased the public's interest in films and its appreciation of quality films, so that direct bookings are increasing.

People are becoming more visually sophisticated through television, which gives the sponsor and the producer more scope in producing fine films. And television has increased the sponsor's awareness of the power of sponsored films."

CHEAP AT TWICE THE PRICE

While a simple, five-minute, black-and-white film can be made for under \$1,000, most of the sponsored films in Canada fall into the \$2,000 — \$20,000 budget bracket, though some epics have topped \$100,000. In the U.S., at least one sponsored film was re-

ported to have cost \$750,000 to produce, a few others have hovered around the half-million mark. The top-top-top-money productions are usually designed for distribution as 35mm theatrical shorts, with 16mm distribution to groups and TV secondary.

Film production costs often seem astronomical to the client contemplating his first film, but Crawley Films point out that with good distribution of a good film, the cost per person for a quarter-hour or half-hour of attention to the film is "less than the cost of a postage stamp". Indeed, Crawley vice-president Graeme Fraser on his luncheon meeting speaking circuit cites examples of sponsored films on which costs have dropped as low as 1/6 of 1¢ per person.

The bane of a distributor's existence is the sponsor who signs the cheque to cover the production costs and throws away the pen. Ideally, an amount of about 50 per cent of the production budget should be allocated to distribution costs.

(continued on page 18)

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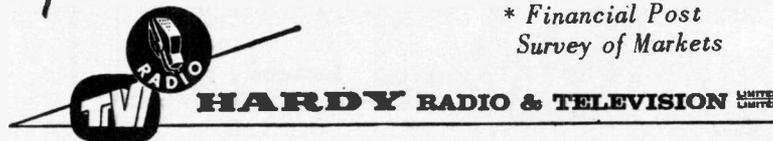
Market - 54% Above National Average

CKLY - LINDSAY

Market - 76% Above National Average

Your Hardy Man has all the Facts

* Financial Post
Survey of Markets



HARDY RADIO & TELEVISION

Stations don't want to go to the company pr man and admit they have free time

continued from page 17

First, there is the cost of prints, running around \$25 each for a 15-minute black and white film, \$50 each for a half-hour in black and white, \$125-\$150 each for half-hour color prints.

The number of prints required will depend on the demand for the film, which stems from the interest value and quality of the production, and the aggressiveness of distribution, but the number of prints supplied is more often dictated by the sponsor's budget than the demand for showings. AIF estimates that, in a year, ten prints of a general interest film can reach 12,000 people through 240 group showings, 25 prints can fill 600 bookings with an audience of 30,000.

John Brown of Television Film Libraries says a film can cover every TV station in Canada in one year with five prints in circulation.

Distribution costs vary slightly. Standard distribution services include promotion, booking, shipping, inspection and cleaning after every showing, maintenance and minor repairs, storage, regular reports to the client on showings. Modern Talking Picture Service charges the client \$4 per group showing, \$15 per telecast, which includes postage. Television Film Libraries charges \$14 per telecast, which includes postage. Associated-Industrial Films charges

\$2.85 per group plus shipping charges outbound, and either the group pays the return postage or at the client's request it is added into the client's charge. AIF charges \$10 per TV showing on films up to ten-minutes in length, \$15 for ten minutes and over.

Canadian distributors envy their U.S. counterparts the advantage of the U.S. "library" postage rate, about one-fifth of the postage charged for films here.

Many of the larger companies who were first into the use of sponsored films maintain their own libraries - Imperial Oil Ltd., Shell Oil Ltd., Molson Breweries Ltd., to name just a few - and feel this gives them closer contact with the film-using groups, closer control over distribution, etc. The commercial distributors feel they can do a better job, more economically, than the company libraries.

"Television stations don't want personal contact, they want an interesting film, the right length, in good condition, with no glaring commercialism, delivered when they need it," says John Brown. "In fact company libraries pose a delicate problem for some stations. They don't want to go to the company pr man and admit they have free time for sponsored films, at the same time as their salesman is telling the ad manager of the company that they've got a strong program schedule and

he'd better buy time now before they're sold out."

BMC has its distribution split, Modern handling group showings, Television Film Libraries handling TV distributions. "They do all the work, keep the films on the go, in tip-top shape, give me reports, and we just pay the bill," says Ian Paterson. Distribution costs run about \$500 a month, which Paterson is happy to pay, but he balked at production costs recently.

"Film producers were talking in terms of \$1,000 a minute for a half-hour color film, which we couldn't afford," he says. (Film now rates about 15 per cent of his pr budget, holding its own with the company magazine and auto show exhibits. Next fiscal year he plans to budget more for films.) "So I wrote, produced and directed it myself, hired freelance cameramen in Montreal, Kingston and Toronto, and a freelance editor, and brought in a 26-minute color film for \$12,000."

The film is *Old Fort Henry*, which goes now to the BMC "network", to the U.K., U.S., Europe and Australia. Five prints went off to Australia and they've ordered an unprecedented ten more. It's in great demand in the U.S. because the U.S. Marine Corps takes part in the battle drill from the War of 1812, and in Canada "it will take two years to cover the current demand at showings four nights a week" Paterson says.

Old Fort Henry is booked for CBLT Toronto this month. Elliott-Haynes did not survey CBC o-and-o stations for the Modern TV report, but they are big free film users on a local basis. CBLT, for example, uses up to ten films a month to round out its *Movie Matinee* time period, another 25 quarter- or half-hour films per

year to replace regular shows that are not available, or bridge the gap between one series ending and the new one beginning, plus six or eight "public service" films for such associations as the Better Business Bureau, Salvation Army, and Red Cross.

The CBC stations in particular are strict about the commercial content of free films and they also prefer to use Canadian content films. In the Modern TV survey, 56.1 per cent of the stations said they program the best free films they can get, regardless of Canadian or foreign content, while 41.5 per cent said they prefer to run Canadian content films if they are better, equal or even slightly inferior in quality to others. Only one station said it uses Canadian content films only, regardless of quality.

FRENCH VERSIONS VALUABLE

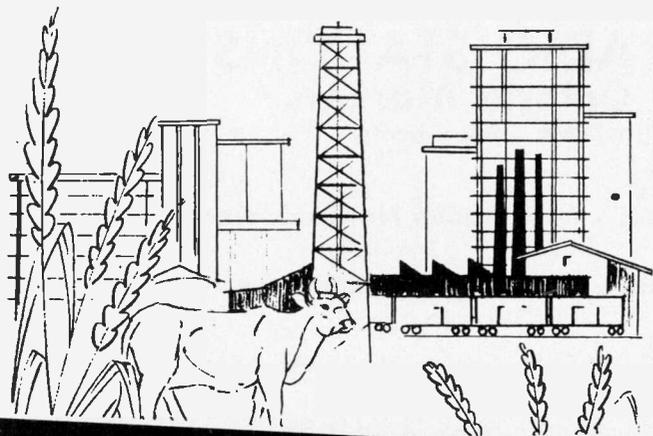
"Many sponsors, particularly U.S. companies interested in reaching the Canadian public, overlook our French-language market," says Bill Kennedy. "The making of a French-language edition is on our list of points to discuss in pre-production sessions with the client, because the French-language market represents upwards of one-third the population, and it doesn't take one-third again the budget to make a French edition of a film."

It is much better, easier and cheaper, to do a French-language version while the film is in production, but there are companies in Montreal which specialize in "Frenchifying" after the fact.

Of the 64 assignments underway at Crawley Films now, only ten are being made without a French edition, and most of those ten are for U.S. clients or have

continued on page 19

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ST. CATHARINES

'Twentieth Century' was made available to groups shortly after the series started

continued from page 18

such regional appeal in Canada that the subject matter wouldn't be of interest to French-Canadians. "And, of course, we sometimes make English versions of French-language productions," Kennedy adds.

Chetwynd Films Ltd., another leading producer of sponsored films, says that thus far in '64 about 50 per cent of their clients are ordering both English and French versions, about on a par with last year. In '62, though, only about 20% of their clients had French versions made.

Before bi and bi became an issue, many of the companies which lead the field in sponsored films were giving full consideration to the French-speaking market. "Several" of Shell's films are available in French, about a dozen Imperial Oil films were made with French versions, Bell Telephone, British Travel Association, Canadian National Railways say they have "some" French versions.

While some producers' schedules show a growing awareness of the French-language market on the part of film sponsors, this is a recent awakening, not yet reflected in distributors' libraries.

Modern distributes some 200 films, about half of them Canadian and the other half U.S. Of the 100-odd Canadian films, only eleven are available in French; of the U.S. companies, six have French versions, only three of which are for TV distribution. AIF distributes 450 films, the majority of them U.S. films through Canadian subsidiaries, and there are only 20 French titles. Television Film Libraries has about 50 titles, only two of which have French versions, but Brown says a couple of his clients have promised French versions of their next productions and may have

current films revised for French-language distribution.

TV SHOWS TO GROUP SHOWINGS

An interesting switch is that television programs are now turning up on the big screens in schools, clubrooms and church basements on the sponsored film circuit.

Believed to be first with this twist is the Prudential Insurance Co. of America with its *Twentieth Century* series, which has been on TV for the past seven years in both the U.S. and Canada. The TV programs were made available to groups shortly after the series started, and now there are 140-odd half-hours in the library, with each new TV show going into group distribution about six weeks after its air date.

G. A. McAlister, manager of advertising and pr in Canada, and Harold Axler, who's in charge of the films, estimate that some 100,000 people saw a *Twentieth Century* episode in group showings last year. Distribution in the U.S. is about 30 times that. The limited number of prints per show in Canada ranges from one to eight, and the demand is such that Prudential doesn't publicize the series' availability widely and has to restrict any one group to two shows per month.

"There's such a tremendous demand from schools alone that we have to control the distribution or there'd be no prints available to any other groups," McAlister says. Most popular episodes are *Man of the Century*, on Churchill, and *D-Day* parts I and II, which was produced originally in '58 or '59 and repeated on TV this year on the 20th anniversary of D-Day.

Most requests for the films are made through Prudential agents,

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Chetwynd Films photo

Commercial content in a sponsored film often has valid news interest and is fully acceptable to TV stations, as in this shot showing the Player's Please banner flying at the start/finish line of the "Players 200" auto race. A half-hour colour film of the race is produced each year for the Imperial Tobacco Co. of Canada Ltd. by Chetwynd Films Ltd., and the film of the '63 event was shown by 28 TV stations from Halifax to Vancouver in a five month period.

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

Companies want the audiences they reach but mistrust something for nothing

continued from page 19.

who are encouraged to attend the showings. AIF handles distribution, using Prudential mailing labels.

The programs are shown exactly as they appeared on TV, complete with commercials, and "we've had no adverse reaction, though a few schools may turn down the volume during the message," McAlister reports.

Shell's TV series, *Careers* and *Wonderful World of Golf*, are also big hits in non-TV distribution. The 1963 *Careers* series of 11 programs in English and 13 in French was released in early October with seven complete sets of prints, and the end of the year report showed that every print was fully booked till the end of the school term last month. By the end of March *Careers* programs had been shown 1,644 times, primarily in secondary schools, though they are listed in Shell's general film catalogue and are available to any group.

(A sidelight to the *Careers* success story is a success story in the development of tape-to-film transfer. The programs are produced originally on video tape at CFTO-TV Toronto, and transferred to film for group showings, and Shell's Moore comments that in three years there's been a marked improvement in tape-to-film transfer quality.)

Wonderful World of Golf is tremendously popular, but the company has only one print of each of the 31 hour-long shows from three seasons on TV. Even so, by busily bicycling them around the country, rotating them between the company libraries, they'd been shown 600 times by the end of last year, to 35,000 golfing fans. The series is produced in color for color TV in the U.S., so private showings in Canada offer the new dimension of color to fans who've already seen the films on TV.

AD AGENCIES MISSING A BET?

Three years ago, Crawley veepee Graeme Fraser printed "a wide open letter to account executives" in the company mailing piece, in which he said "Time and again we've made a proposal to an agency. Later, because we believed in it, we've gone to a marketing director, an advertising manager, a pr director, a president. Often they spark to the possibilities.

Of all the film producers,

Crawley alone has worked for half the members of the ACA, he pointed out, and billed over \$100,000 for many advertisers. "No problem about commissions. We bill net and agencies add their fee or their 15 per cent. In the U.S. many extensive film programs are run by agencies. But in Canada it's still the exception. We like working through agencies. We want our films to be an integral part of the whole marketing or public relations program. Why not work with us for the benefit of your clients?"

But account executives, it would seem, didn't read the wide open letter. Crawley's Kennedy reports now that ad agencies are still involved in less than 10 per cent of the films they make. "Not often enough," he says. "Agencies could be very helpful to the client and to us if they'd get to know our field. We've worked with the motion picture department of J. Walter Thompson in New York, and they've made a valuable

contribution, doing research, approving scripts."

NFB & SPONSORED FILMS

The National Film Board also provides distribution for sponsored films, if such distribution is "in the national interest" and if the films live up to the National Film Act's aim "to interpret Canada to Canadians and other countries." No direct reference to the sponsoring company is permitted in the body of the film, just opening and closing credits.

While commercial distributors charge the sponsoring company a fee on both group and TV showings, NFB distribution costs the sponsoring company nothing. TV stations are charged .5 per cent of their A time advertising rate per minute for NFB productions and those they distribute from other sources. Most group showing are booked through regional film libraries supplied by NFB and there is often a small rental fee.

The Board's distribution of a film depends on the negotiations between the sponsoring company and the Board on each film. NFB may be given the film outright, or may be given a certain number of prints with stipulations as to its circulation. Few, if any, sponsored films are available to TV through the Board, because most companies retain TV rights themselves.

TV & FREE FILMS

Television and free films are strange bedfellows, really. TV stations need the films, because they provide free programming, yet they hate to give away their saleable product, time. The companies which sponsor films want the audiences they reach through television, yet they mistrust something for nothing and are somewhat sceptical of the value of the time if they get it free. It's an unusual alliance, but a mutually profitable one that looks like continuing and expanding.

Advertising Policy

CBC bans 25 products and services

MANUFACTURERS OF 25 PRODUCTS, including laxatives, girdles, brassieres and hair restorers are banned from advertising on the CBC.

CBC President Alphonse Ouimet tabled a list of the banned products and services before the Commons Public Accounts Committee the other day, along with a list of programs that cannot be sponsored on CBC radio or television networks or CBC stations.

Among products the CBC won't advertise are sleeping tablets, bathroom tissue, corn removers, preparations to keep dentures in place, toilet bowl cleaners, bathroom deodorizers, men's and women's underwear, foundation garments, funeral parlors, cemeteries, health studios and alcoholic beverages.

The ban also applies to adult-type cosmetics for children, such as perfumes, nail polishes and lotions, advertising of professional services by doctors, dentists and lawyers.

CONCERNING REVENUES

The committee is studying CBC policy as it affects the Corporation's financial operations.

President Ouimet told the committee he does not believe the CBC's publicly-owned television network will lose any more advertising revenues to its privately-owned rival (CTV).

He said CBC advertising income had declined over 1960 in 1962 and 1963, and the decrease had been attributed to the establishment of

second television stations in eight major areas previously served only by the CBC, but this downward trend had been stabilized in the 1963-4 fiscal year.

Douglas Harkness, Progressive-Conservative member for Calgary North, asked whether the CBC agreed with a recommendation by the Glassco Royal Commission on Government Organization that CBC salesmen be paid incentives or commissions.

Ouimet said commissions are not being paid but the Corporation is making every effort to boost its revenues from advertising. He said bonuses are being paid to salesmen in Montreal and Toronto on the basis of performance.

Ouimet said the CBC is not convinced commissions are the best method to encourage salesmen to sell more advertising, but this method and others were being studied.

He pointed out the difference between the United States TV networks, which paid commissions to salesmen and the CBC. The former are straight commercial operations and the CBC's main objective is to provide a public service.

He said the CBC is engaged in commercial activities only to reduce the amount of public funds required for its operations, and all CBC programs — including sponsored ones — are produced in keeping with the Corporation's policy of providing a public service to meet the tastes of all segments of the community.

Mr. Harkness said that in the

1962-63 fiscal year, the CBC produced programs at a cost of \$26 million, \$500 thousand of which were not sponsored. He said some of these programs could have been sold through a better sales program.

Ouimet, disagreed. He said the majority of these programs were not a type which would be used by any sponsor as an advertising medium. He said no sponsor would pay for a program of chamber music to advertise his product or service. Another point he made was that some of the programs were broadcast in the afternoon viewing hours — a period when it is difficult to find sponsors.

Harkness said the Glassco Commission had stated the CBC sales effort was not good enough.

Ouimet replied that certain conclusions reached by the Commission do not apply to the kind of organization the CBC is. He said if the CBC was a commercial enterprise, then they would apply.

But, he said, the CBC worked under instructions of parliament to provide a public service to meet the tastes of all Canadians including minority groups. And he claimed its role in the commercial field was a means to an end, to reduce the demand on public funds to enable the CBC to carry out its mandate.

If some of the commission's recommendations did apply, he said, the CBC would find it difficult to carry out the intent of such recommendations and what it has been asked to do by parliament.