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 Bright-eyes - 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 CFDIR, 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.

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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 requirement 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.
SIGHT & SOUND

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, Stake Parcelome Inc., with plans to have regular advertisers in by fall. An estimated million calls a month will be made to the system in Toronto and Montreal at present.

ON THE BIG AND BI SCENE, Peek Frean (Canada) Ltd. has split its market advertising for Peek Frean.

The next phase will be announcement of the growing importance of the division by Frean (Canada) Ltd. has split its account service, with Standard Broadcast Sales Ltd. for the past year and a half.

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, CBH, 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 Prairies.

THREE 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 Rothsman of Pall Mall Australia Ltd., and with Rothsman 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.

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.

NEW DIRECTOR OF MEDIA at McConnell, Eastman & Co. Ltd. is Donald De Niko, 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.

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.

GORDON MARRATTO
J. Irving Zucker is pleased to announce the appointment of Gordon Marratto as Station Manager of CHIQ in Kitchener.

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

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 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.

July 16, 1964

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

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.

NOW AVAILABLE

THESE OUTSTANDING GPS RADIO PRODUCTIONS

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

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

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

"ACTION STATIONS!" CFCN RADIO-TV CALGARY

DESTINATION FATE

Orson Welles in "The Black Museum"

7-7-TRIPLE SEVEN

MYSTERY AT ITS SPINE-CHILLING BEST

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

Canadian Broadcaster
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 somebody 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, and profitably advertised one set of tissues, toilet bowl cleaners etc., because they had never been told they were free.

According to the maiden aunt mentalities who take care of this sort of thing for the CBC, mention of the one product — an extremely widely advertised, because they would have never been told they existed? — would be 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 hand, 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.

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 advertised, because they had never been told they existed? — 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.
HAS COLOUR GOT YOU WORRIED?

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.

Let's take a look at your Sync Generator

Instead of going to the expense and trouble of trying to update 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
"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 BBOG'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 BBOG'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 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 BBOG 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 BBOG 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 CBFC; at Sault Ste. Marie by a new company headed by Gordon E. Walburn; and at Kelowna, B.C. by James H. Browne, who operates CKOV, Kelowna.

The CBC was given authority to re-establish its FM network linking Moncton, New Brunswick, with CHBO-FM 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 radio network because new CBC stations are to serve their areas. CHSJ, Saint John and CFAC, Calgary leave the network September 30, a day earlier than 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.

The Board got a "deferred decision" on its application for a 40-watt French language radio transmitter on 1490 Kcs. at the small northwest Quebec community of Rochebaucher, which was opposed by D. A. Goud, president of Radio Nord, which operates radio stations at Rouyn, Val D'Or and Amos. The BBOG said it would like to investigate further the availability of facilities at Rochebaucher 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 CFCTV, Kamloops. However, the BBOG 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 CHBQ, 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.

CHICH-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:

- 95 shares common stock in Grey & Bruce Broadcasting Co. Ltd. licensee of CFOS, Owen Sound, Ont.
- Control of Vancouver Radio Station CHDR from the late George C. Chandler to Mrs. George C. Chandler.
- Share transfers in Winnipeg Station CBAY-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. (CVJ, Victoria) was approved as was a share transfer in CKQC, Quebec and CKCO-1, Williams Lake, B.C.

New TV rebroadcasting stations to serve Nimpkish and Camp Ross, B.C., Campbell River, B.C., and a proposed CBBS station by the Seneca radio society operated by K. P. Hall were endorsed. Stations will pick up programs from CBO-TV, Newcasttle 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 the installation of new CBC stations in Prince George, to 1,170, at CBRR, 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 placetiata and Marysvort, Newfoundland, to pick up programs from the new CBC stations in St. Pierre and Miquelon. The outlet will include the French islands of St. Pierre and Miquelon within its broadcast range.

In conjunction with the expansion of the CBC's New Brunswick 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 a bilingual, low-power station at Castle Ridge, B.C.

The Board agreed to an application by L'Association Co-operative de Tele已经开始 de Clorridore to establish a new TV rebroadcasting station at Cloridorme, Que. This station would pick up programs of CHAU-TV-7, Riviere-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 CBRU, Roberval in Benoit Levesque, who is buying the shares from the station's former owners, Mr. and Mrs. Paul Robaille, for $80,000.00.

Transfer of part of the interest Alan Rogerson and his wife in CKSM, Shavington to Emilien Beaulieu, the station's assistant manager, was approved. The transfer gives Beaulieu control of the station.

Another transfer gives Jean Tremper and his wife the control of Radio Station CKML, Mont Laurier in Radio CKML, Incopcorde instead of Rejean Boivin, formerly sole owner.

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

<table>
<thead>
<tr>
<th>Year</th>
<th>Average per Capita</th>
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<tbody>
<tr>
<td>1962</td>
<td>6.5 lbs.</td>
</tr>
<tr>
<td>1961</td>
<td>6.7</td>
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<tr>
<td>1960</td>
<td>7.2</td>
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<tr>
<td>1959</td>
<td>6.6</td>
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<tr>
<td>1958</td>
<td>6.7</td>
</tr>
<tr>
<td>1956-60</td>
<td>average 6.7 lbs.</td>
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<tr>
<td>1953</td>
<td>6.0</td>
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<tr>
<td>1950</td>
<td>6.7</td>
</tr>
<tr>
<td>1946-49</td>
<td>average 7.2 lbs.</td>
</tr>
<tr>
<td>1940-44</td>
<td>(warranty consumption figures varied from 4.9 to 8.2 lbs. per capita under abnormal food availability conditions.)</td>
</tr>
<tr>
<td>1935-39</td>
<td>average 7.4 lbs.</td>
</tr>
</tbody>
</table>

Pioneers in Broadcast Advertising

**Calling tomorrow's grownups and yesterday's youngsters**

by Ben Holdsworth

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 $2,868,000.

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-age 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 teenagers. 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 teenagers 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 received donations at its branches. When the bank volunteered to receive donations at its branches, and the bank volunteered to receive donations at its branches.

"The occasion was recalled 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 Italy's Red Cross.

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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 Staniec-kowski, was a letter to the station from Italy's Ambassador to Canada, Carlo de Ferrarisi 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..."

**Timeouts**

The trend is to balanced programming

G. N. MACKENZIE LIMITED HAS the SHOWS

MONTRAL 1434 St. Catherine St. W.
TORONTO 433 Jarvis St.
WINNIPEG 771 McDermott
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 1967
CHSM — 1250 Steinbach, Manitoba, 10,000 watts. Established 1964
Two stations operating as one unit.

ISM is equipped with the fabulous high performance RCA VICTOR BTA-1OU transmitter, first introduced in 1962. Her Canadian Stations using the BTA-1OU are CKBW, CJCB, CKLM, CFMB, CKEY, CJSO, CHIC, CBOF, CJQM, CJBR, CJCN and CKCW.

RCA VICTOR COMPANY, LTD.
Technical Products, 1001 Lenoir St., Montreal 30, Quebec

THE MOST TRUSTED NAME IN ELECTRONICS
Candid Camera

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 innate form, and in television it has made a resounding impact.

What's happening is simple, but the consequences may be profound. Television is bringing 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 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 presented his case for the admission of American jurists, Dr. Stanton, as Warner Troyer did for Inquiry, 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.

At the same time, he must remove any assurance he can give. To the people he films it is the only assurance he can give.

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 one that employed by Richard Ballantine for his much-publicized "Mr. Pearson."...continued on page 13

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 20 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."

Canadian Broadcaster
Although his words can be cut on to do so was their decision. The verdict of Mr. Diefenbaker when he, along with a couple million other Canadians, saw The Chief on the air.

That he liked it pleasured 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 of 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-peat 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.

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.

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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.

Join me for breakfast?

We suggest you do join Wally Stambuck each morning for breakfast. Wally is the popular morning man on CFWC, 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 CFWC. And for you and your product.

Not yet an advertiser on CFWC's breakfast show? Correct that situation now. That's a fine kettle of fish.
3-CAPAC Music Promotion

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 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 CIMS Montreal, representing CAB, and CAPAC representatives Louis Applebaum, Howard Cable and Eugene LAPIERRE.

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.

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 slurred for the umpteenth 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 Broun

PHIL'S STONESTHROWS

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

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 openings 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.
Sponsored Films

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 circuit - or when the budget just won't budge - "free films" come to television's rescue.

This spring Elliott-Haynes Ltd. mailed ballots to 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 blanket-bank films by the companies that pay $300 or so for a half-hour 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 last 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

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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 1,000 films produced for big corporations and small companies, professional and trade associations, welfare groups and government departments.

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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

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 distributing 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. Research fails 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, added to 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 1,799,000 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"
Shell's "Top of a Continent" was seen by 4,600,000 people in 42 telecasts

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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 Shell films they've seen on TV."

Through Television Film Libraries, Shell 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 any way." (BMC does not have a 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 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.

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Selling Western Alberta

$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 because the U.S. Marine Corps takes part in the battle drill from 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 41.1 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 under way 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...
Twentieth Century’ was made available to groups shortly after the series started

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such regional appeal in Canada that the subject matter wouldn’t be of interest to French-Canadians. “And, of course, we sometimes be of interest to French-Canadians. "And, of course, we sometimes

adds.

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 Men 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, continued on page 20

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.

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.

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.

Chetwynd Films photo
Companies want the audiences they reach but mistrust something for nothing

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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 school boards turn down the volume during the message," McAllister 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 a few schools may turn 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, Crawford veep, A.G. Serfani printed "a wide open letter to account executives" in the company mail 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, Crawford 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 relation's 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. Crawford'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 and 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. Stations are charged a per cent of their T 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, a mutually profitable one that looks like continuing and expanding.

Advertising Policy

CIBC bans 25 products and services

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

CIBC President Alphonse Oumet tabled a list of the banned products and services before the Commons Public Accounts Committee the other day, along with a list of products 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, prepartions to keep dentures in place, toilet bowl cleaners, bathroom deodorizers, men's and women's underwear, foundation garments, funeral parlours, cemeteries, health studios and alchole 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 effects the Corporation's financial operations.

President Oumet told the committee he does not believe the CBC's publicly-owned television network will lose any more advertising revenue 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 1962-3 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 on a salary or commission. Oumet said some 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.

Oumet 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 needs 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. If all sponsored programs could have been sold through a better sales program.

Oumet, 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 not sponsored. He said some of these programs could have been sold through a better sales program.

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

Oumet 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 the tastes of all Canadians including minority groups. And he claimed its role in the commercial field was not 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.