

DECEMBER 28, 1959; FIFTY CENTS

Television Age

How much have television rates increased in past year? PAGE 23

Commercial production proves constantly growing business PAGE 28

What is cost efficiency of 20's in late viewing hours? PAGE 34

The Metropolitan Broadcasting Corporation
announces the appointment of
Edward Petry & Co., Inc.

as national sales representative for WNEW-TV, New York City

Channel 5

WNEW-TV



*New York's leading independent station...program-styled
night and day to reach the people who reach for more!*



**VENARD
RINTOUL
& McCONNELL, INC.**

Offers you experience



VENARD, RINTOUL & McCONNELL, INC.

TV & Radio Station Representatives

NEW YORK CHICAGO DETROIT LOS ANGELES SAN FRANCISCO DALLAS

DECEMBER 28, 1959

Television Age

23 COST CURVE

Rate increases between '58 and '59 are greatest in daytime and non-prime-time areas

28 COMMERCIAL REPORT

Film and tape production of video commercials is constantly expanding, survey shows

32 MERCHANDISING

Station man feels agencies get all they deserve, considering badly planned requests

34 PLENTY FROM TWENTY

Short spots in evening hours pay off with larger audiences, greater cost efficiency

36 AUTO-MATIC SALES

Local television schedules are very instrumental in moving cars from dealer to home

65 COMMERCIAL PRODUCERS

Complete directory of firms producing commercials for television in the United States

DEPARTMENTS

4 Publisher's Letter

Report to the readers

7 Tele-scope

What's ahead behind the scenes

10 Letters to the Editor

The customers always write

15 Business Barometer

Measuring the trends

17 Newsfront

The way it happened

37 Film Report

Round-up of news

45 Wall Street Report

The financial picture

48 Network Program Chart

List of shows for January

53 Spot Report

Digest of national activity

61 Audience Charts

Who watches what

119 In the Picture

Portraits of people in the news

120 In Camera

The lighter side

Same song
second verse

DOMINANT!

RATINGS*

6 P.M. 'TIL 9 P.M.
KONO-TV 40
STATION "B" 26
STATION "C" 32

9 P.M. 'TIL MIDNIGHT
KONO-TV 43
STATION "B" 25
STATION "C" 29

*NIelsen - NOV. '59
4-WK. SURVEY

Channel
K 12
O N O
tv

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ABC Television in San Antonio...
the Greatest Unduplicated Live
Coverage in South Texas!

Letter from the Publisher

Newspaper Research

Our esteemed contemporary across the aisle, *Editor & Publisher*, has inaugurated a new series called "Facts About Newspapers." The series is "designed to combat the misuse by other media of newspaper statistics and research information." The initial installment is captioned, "Newspaper Readership Figures Do Not Measure Newspaper Readership." The article reproduces a chart from TELEVISION AGE (Oct. 19) in which a 20-market comparison is made between newspapers and television. *Editor & Publisher* contends that a newspaper delivers total circulation. It is up to the advertiser to fill the white space with appealing copy that will get maximum readership and attention. If this is true, then any further comparison between television and newspapers should be based on total television circulation rather than ratings. If the cost-per-thousand comparison of television and newspapers is to be based on total circulation, the case for television becomes even more conclusive.

One might also ask if the readership of a newspaper ad depends on the effectiveness of its copy and layout, what about the editorial content? Continuing studies of newspaper readership also reflect the readership of the editorial columns. Programs are television's editorial content, and programs are measured by ratings, the equivalent of readership studies. In other words, ratings must be compared with readership studies or total circulation with total circulation. Therefore, you might further inquire why newspapers have discontinued their readership studies. Possibly these questions will be answered in future articles in *Editor & Publisher*.



KOCO-TV's whisper
reaches more audience
in Oklahoma's Richest Market
than other stations' shouts!

Whispers and shouts
are available... see
Blair Television Associates.



Oklahoma City
Charlie Keys, General Manager

Television Rates

Several interesting points came out in the TELEVISION AGE study of rate changes during the past 12-month period. One, that may surprise many users of the medium, is that rate increases were least in the largest markets (see "Cost Curve," page 23). In fact, there was no increase at all in one-hour one-time rates in prime time and daytime segments on the average station in markets of over a million population. The increase in non-prime (late evening) time was only 1.8 per cent.

The cost of spot announcements in these large markets went up only 4.4 per cent in prime time, and, while non-prime and daytime segments were higher, the over-all average gain was not substantial.

At the same time, the average television station nationally showed one-hour one-time hourly rates up only 2.7 per cent in prime time. The average announcement in the best time was up 8.6 per cent. Daytime and non-prime rates again showed a sharper increase.

Altogether, one must conclude that while television rates, like almost every other cost, have shown some increases in the past year, the increase has been relatively small. When compared to the still-growing video audience and the expanding coverage area of many tv stations, it becomes so minor as to cease to be a factor.

Despite its critics, tv continues to produce the best dollar-for-dollar value of any medium.

Cordially,

S. J. Paul

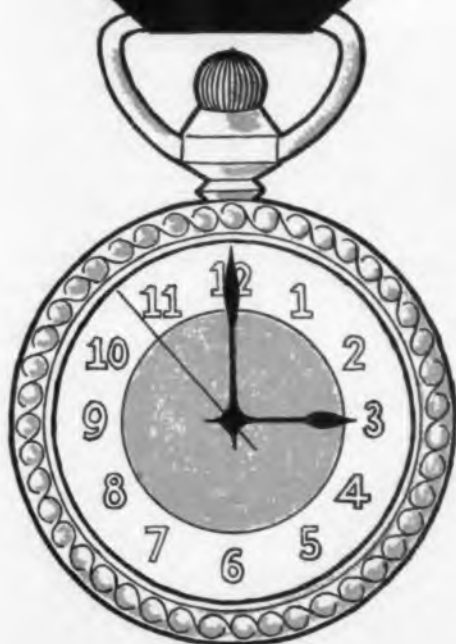
HORTON CLOCKS SLOWED DOWN THE PAST WEEK

There has been considerable confusion in Horton the past week when all electric clocks in town as well as the noon whistle have been about five minutes slower than television and radio time.

Herb Hudson, engineer at the Horton Water and Light Plant, said confusion is caused by a change-over of the switch-board at the plant.

Hudson said residents can get the correct time by calling the light plant, or by tuning in on WIBW Radio or WIBW-TV

**WHEN
THE CLOCKS
STOP IN
HORTON,
KANSAS**



WIBW-TV

—the Eyes, Ears and "Timekeeper" of Eastern Kansas—is the *Only* TV Station that Serves and Sells this \$1½ Billion Empire.

More Kansans view and heed WIBW-TV than any other station. They rightly consider WIBW-TV as *their* station . . . because WIBW-TV is always on top of the local scene. And, when even the pulsations of sixty cycle electricity fail, Kansans know they can tune to WIBW-TV for clock-setting accuracy.

Make WIBW-TVland Your Land of Opportunity

- WIBW-TV Supplies the Only Good Signal for Over 100,000 TV Homes.
- WIBW-TV Covers 34% of the Entire Kansas Market.*
- WIBW-TV Delivers 34% of the Kansas Dollars.*
- WIBW-TV Delivers 31% of Kansas Total Retail Sales.*
- Sales Management—May 1959

**WIBW
TV**

Channel 13
Topeka, Kansas
Division of
Stauffer-Copper Publications
Represented by
Avery-Knodel, Inc.

Appreciation - - Two Ways

To the Staff of WNDU-TV and Radio

Box 989

South Bend, Indiana

Thank you for a year of fine entertainment on radio and television.

Mr. and Mrs. Joseph B. Weinkauf

1022 East Fourth Street

Mishawaka, Indiana

Mostly it has been a fine year here at Channel 16, and we are truly grateful. I know Bernie Barth would want to join me in thanking all of you, our friends and clients, for the business you have given us, and to wish you good health and prosperity throughout 1960.

Tom Hamilton

WNDU-TV

South Bend, Indiana

Represented by Venard, Rintoul and McConnell

Television Age

VOL. VII

No. 11

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Avon Calling . . . for Availabilities

In the kind of move that gladdens the hearts of station owners, Avon Products, Inc., returns after a few days out of the medium to the 180 markets used this past fall for its door-to-door cosmetic campaign. "We'll be back in the same strength," said timebuyer Lee Petry at Monroe F. Dreher, Inc., New York, "with day minutes and some evening 20's starting Jan. 4 for another 14 weeks."

Tv to Boost Movie-Going

Buena Vista Distribution Co., which distributes Walt Disney features to theatres, will invest approximately \$1 million in spot television in the next 14 months. The money will be used to promote seven Disney films which will be released in that period. The expenditure, according to Charles Levy, advertising director of Buena Vista, represents well over 25 per cent of the company's total budget. "We've never spent that much money in television before," says Mr. Levy, "but it's a family medium, and we've got family entertainment."

New Shape of Things to Come

Spurred by investigations into its mores and methods, tv programming in the year ahead will revert to half-hour situation-comedy formats, with a definite drop in westerns and whodunits. That outlook was voiced by Robert Foreman, BBDO creative services vice president, who told an American Marketing Association group that research showing advertisers fare better (from the standpoints of identification, acceptability, etc.) in non-violent shows would hasten the change. And, said Mr. Foreman, agencies and advertisers alike will move past the present stage of "talking" to an actual position of ignoring ratings. Instead of numbers, he noted, they'll search for shows which will exude confidence and a heightened corporate image.

Product for Hair to Air

H. Goodman & Sons, Inc., New York manufacturer of hair curlers, barrettes, etc., reportedly is contemplating its initial tv entry for Wet 'n Set, a setting preparation. Filmed minutes would be used in a spring campaign. Lillian Firestone at Joseph Reiss Associates is the agency contact.

New Dollars From Foreign Tv

The foreign television market will undoubtedly yield a new high in income to U. S. distributors in the coming year. Screen Gems anticipates a record volume when it launches world-wide distribution of the new Winston Churchill series, which is being produced by ABC-TV. Film and tv rights to the program, based on Sir Winston's six-volume memoirs, were purchased from SG, which retained overseas distribution rights, as well as re-run distribution rights. Independent Television Corp., meanwhile,

has sold *Lassie* to the Yugoslavian tv station, marking the first time an American tv series will be seen on a regular basis behind the Iron Curtain. Significantly, ITC is to be paid in dollars.

Baseball for Beers

While winter lies upon the land, Madison Avenue—represented by Doherty, Clifford, Steers & Shenfield, Inc.—thinks of spring and tv baseball for two recently won beer accounts, Geo. Wiedemann Brewing Co. and Narragansett Brewing Co. Wiedemann, with distribution in Ohio and Indiana, as well as parts of Illinois and West Virginia, will be looking toward midwest ballcasts. Narragansett had the Red Sox games last summer in its New England markets and is readying 1960 plans. While DCS&S hasn't had a beer client previously, it sees no conflict in suddenly having two. The brands are geographically separated, and a spokesman noted that a "cross-pollination" of material would be mutually beneficial and economical.

Reps Sell Time With Tv

Selling television time with television equipment appears to be gaining ground with the station reps. Latest company to invest in electronic gear is Peters, Griffin, Woodward, Inc., which has installed a monitor, sound-equipment and coaxial cables in its conference room in New York. The cables run to the studios of WPIX New York, which has video-tape equipment and will play taped station promotions and programs upon order. Earlier this year TvAR, the Westinghouse station rep, purchased an Ampex recorder for the same purpose.

Ziv Sales Hit New Record

Ziv will complete the year 1959 in syndication with a 22 per cent sales increase in December over the same month in 1958, according to Len Firestone, syndicated sales manager. The December sales volume was 12 per cent over the combined Decembers of 1950 through 1954. At least six new series are in preparation for 1960, and it's understood that Ziv may find it necessary to continue last fall's sales pace, when one new series a month was placed on the market-by-market route.

Executive Realignment at CBS Stations

Look for some top-level executive changes at the CBS Television Stations Division some time after the first of the year. It's understood that Merle S. Jones, president, will be devoting still more of his time to the international field, and Craig R. Lawrence, vice president, owned-and-operated stations and CBS Television Spot Sales, will assume more of Mr. Jones' administrative duties. Mr. Lawrence, it is reported, will be given a new title, and another executive probably will be appointed to assist him.

Small measure



1-8.125

1-4.250

3-8.375

1-2.500

5-8.625

3-4.750

7-8.875

16THS.

To the five CBS Owned television stations, dollar measure is but *small measure* of the value of their community service activities.

The fact that in 1959 these local stations devoted better than *eleven million dollars* in time and production costs to non-network public affairs programs and messages is a small gauge of accomplishment. Much more important was the *limitless* amount of care, imagination and skill expended to insure that these information programs met the same high standards as any of the top-rated

programs in the most varied, widely-viewed broadcast schedules in television today.

It is this consistent devotion to excellence which this year won for the CBS Owned stations more than *45 awards and citations* for public affairs programming. And which provides an indication of the immeasurable contribution to the communities they serve made by CBS Owned WCBS-TV New York, WCAU-TV Philadelphia, WBBM-TV Chicago, KMOX-TV St. Louis and KNXT Los Angeles.

CBS TELEVISION STATIONS



32 NDS.	
1	.0312
3	.0937
5	.1562
7	.2187
9	.2812
11	.3437
13	.4062
15	.4687
17	.5312

YOU CAN'T MISS

**with the
"BIG CHEESE" in Wisconsin**

Not only $\frac{3}{4}$ million people
but 2 million cows.

WEAU-TV
EAU CLAIRE, WISCONSIN

University of Oregon—Eugene, Oregon

Nearly $\frac{1}{4}$ of Oregon's
buying families watch

KVAL-TV
KPIC-TV

The only clear picture in the
Eugene-Springfield-Roseburg
market is on KVAL-KPIC. One
order to your Hollingbery man
or Art Moore and Associates
(Portland-Seattle) covers both
stations.

KVAL-TV Eugene
NBC Affiliate Channel **13**

KPIC-TV Roseburg • Channel **4**
Satellite

444

Baltimore

It is truly surprising what conclusions separate groups will make from the same evidence. In its newest effort to improve its coverage and rating definition, ARB has released its October report for Baltimore. Here's the result: WMAR-TV Tv Home Potential, 798,800; Net Weekly Circulation, 545,300. . . .

Perhaps the agency which furnished the latest list of 100 Top U. S. Tv Markets would like to check the 600,000 homes against ARB. I have at hand your last similar list of 100 markets, no doubt obtained from the same source. At that time they listed Baltimore in 15th position with 635,000 sets. This would seem to mean that fewer homes own sets, or the population has decreased, or that the move to the new tower, 1,049 feet above sea level, has cut our coverage area. None of which, of course, is true.

I think you know that our report from consulting engineers credits WMAR-TV with an increase of approximately 4,000 square miles of land area as a result of our increase in height.

We're not screaming in anguish, you understand, for (to coin a phrase) "to err is human." We are casting ourselves in the role of forgiving divinity.

DON CAMPBELL
Administrative Assistant
WMAR-TV Baltimore

Better Pay for Better Newsfilm

. . . in the October 19th article, "Speeding the News" . . . this news director enjoyed learning that the "care and feeding" of freelance camera correspondents are not problems unique to his market. I was distressed to find most of my colleagues paying for freelance newsfilm on the sole basis of footage. At WLOS-TV News we have a policy of rewarding superior newsfilm work where the cameraman

uses ingenuity, originality, proper motion-picture editorial devices (cutaways, reverses, change of angle, etc.), full and accurate poop sheets and speed in getting the story to us. . . .

LEO WILLETTE
News Director
WLOS-TV Asheville, N. C.

Gardner Picture

I am pleased with the way the article on Gardner turned out. The coverage was intelligent and sufficiently broad to give a full picture of our activity and concise enough to not sound inane. I hope it gives a favorable picture of our company. . . .

WILLIAM D. FISHER
Vice President
Gardner Advertising
St. Louis

Principals Appear on Dance Show

. . . our *Dance Party* (TV AGE, Nov. 16) . . . plan to work with different high schools each week has been paying off handsomely. High-school principals not only endorse our program, but often appear on camera with their students.

DAVE HART
WLBZ-TV Bangor, Me.

Effective Sales Tool

. . . I thought you would like to know how helpful the story in TELEVISION AGE on "Homebuilding and Real Estate" has been to our company. We equipped each one of our salesmen with a reprint of this article. They use it as a sales tool to show lumber-and-building-material dealers how effective television can be in selling homes.

HARVEY W. STEIFF
Vice President in Charge of Sales
Western Mineral Products Co.
Minneapolis

Seeks Film Contacts

. . . we would like to enlist your assistance to facilitate our contacts with television film producers and distributors. We are interested in all types of films, including commercials, shorts, series, etc. . . .

R. M. S. COSTY
Vice President
Merind Sociedade do Brasil
Sao Paulo, Brazil

BUY ST. LOUIS à la CARD*

Represented
Nationally By
BLARE-TV



She is Trying To Say
MERRY CHRISTMAS



VERY SUAVE MALE MODEL
HOLDING T.V. RATE CARD.
The SUIT is
Continental, if you
Will Pardon The
Expression.

Drawn By **Blair**
St. Louis
channel

***KTVI**
Rate Card

Your **ABSOLUTE LOWEST**
Cost Per Thousand

T.V. Buy in
ST. LOUIS
YES, ABSOLUTELY
Yes, LOWEST.
YES.

KTVI



cause:

The struggle against drug addiction. To explore one of the most serious problems facing the nation, the illegal sale and use of narcotics, KNXT's Public Affairs Department devoted months to the production of a hard-hitting film report on addiction. Finally, on Wednesday evening, November 18, 1959, between the hours of ten and eleven o'clock, KNXT presented "Hell Flower," an unflinching look at a tragic subject...



effect:

Overwhelming! A special ARB survey gave "Hell Flower" a 20.0 rating, *more than the other network competition combined*. Thousands of congratulatory wires, letters and phone calls were received (and they're still pouring in). *Daily Variety* praised "a job well done"... the *Los Angeles Times* called it "remarkable"... the *Los Angeles Examiner* cited "an excellent illustration of television's ability to fulfill its loftiest purpose." And a special Resolution of Commendation voted by the City Council of the City of Los Angeles saluted the program as "*an outstanding public service in the highest tradition of the broadcasting industry*."

A landmark in Los Angeles community service programming, "Hell Flower" is one more example of a vital cause effectively served by Southern California's leading television station...

KNXT

CBS Owned
Channel 2, Los Angeles



WIIC channel 11 IN PITTSBURGH

*expresses its thanks to
the distinguished board
of judges who honored
this television station
by selecting it as*

FIRST PLACE WINNER

in the

SECOND ANNUAL PROMOTION MANAGERS' CONTEST

conducted by the

NATIONAL BROADCASTING COMPANY

JUDGES

LEWIS TITTERTON
COMPTON ADVERTISING
JAMES BEALLE
KENYON & ECKHARDT
HERMINIO TRAVIESAS
BATTEN, BARTON, DURSTINE & OSBORN
MITCHELL JOHNSON
WILLIAM ESTY AGENCY
LEE RICH
BENTON & BOWLES
PAUL LOUIS
LEO BURNETT
AL HOLLANDER
GREY ADVERTISING
GEORGE FREY
SULLIVAN, STAUFFER, COLWELL & BAYLES
DORIS WILLENS
NEW YORK JOURNAL-AMERICAN
CARL SPIELVOGEL
NEW YORK TIMES

Business barometer

Local billings climbed sharply in October, a seasonal trend that may be expected at this time of the year.

Business Barometer reports show the gain in total local business in October over September was 25.8 per cent. This is 6.6 per cent higher than local billings in October 1958.

While this was not the greatest gain in local billings ever recorded for the month, it was one of the best.

Since 1954 the percentage has been higher only twice. Looking back at the record, one finds the month-to-month gain in October 1954 was 26.5 per cent; in 1955, 13.7 per cent; 1956, 20.1 per cent; 1957, 15.3 per cent; 1958, 28.2 per cent, and this year, 25.8 per cent.

Local business has shown considerable strength throughout 1959. After the January drop under December 1958 of 10 per cent there were gains for four straight months—February, 4.3 per cent; March, 16.7 per cent; April, 2.6 per cent, and May, 4.5 per cent.

In June the usual summer drop occurred and continued for three months— June, 9.6 per cent; July, 7 per cent, and August, 0.7 per cent.

The upturn in September was sharp—14.4 per cent, a trend that continued in October.

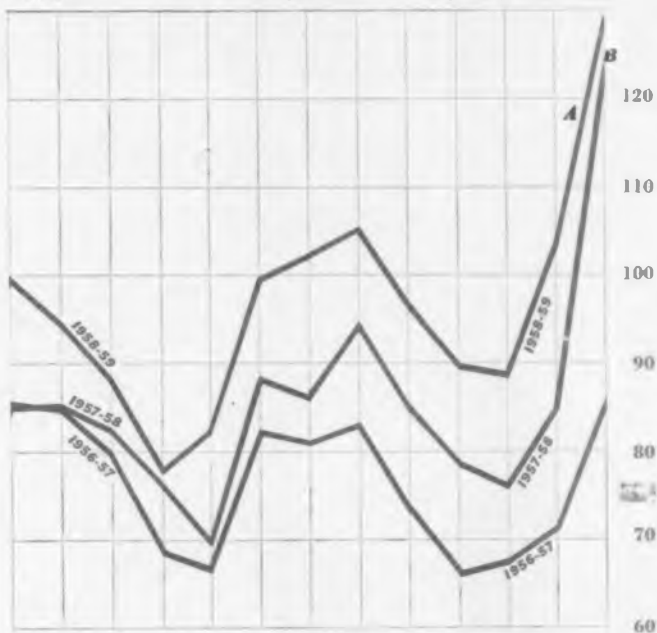
TELEVISION AGE has predicted that local billings for the year will total \$188.5 million for net time sales, as compared with the official FCC figure of \$181 million for local sales in 1958.

The TV AGE estimate of total television time sales is \$1,021 million.

The Business Barometer reports are the only industry month-to-month comparisons of television advertising. The estimates on local television activity are the only ones in the industry, since TvB does not issue periodic reports on this division of television business.

The report on network billings for October will appear in the January 11th issue of TV AGE and will be followed by the November report for national spot billings on January 25th.

LOCAL BUSINESS
Oct. Nov. Dec. Jan. Feb. Mar. Apr. May June July Aug. Sept. Oct.



A Oct. up 25.8 per cent over Sept.
B Oct. 1959 up 6.6 per cent over Oct. 1958

In the Providence market WJAR-TV leads by almost 2 to 1* in weekday adult programming!

*NIELSEN FIGURES: From 7 A.M. to 6 P.M., Monday through Friday, there are 35 fifteen-minute segments of adult programming on both Providence stations. WJAR-TV leads on 22, the other station on 13 — a clear preference of almost 2 to 1! (Nielsen, August, 1959 Metro Ratings)



Is tv setting distribution pattern? page 17

New data tells more about viewing habits . . . page 17

Program exporters group is organizing . . . page 19

Tele-Urbia Is a Signal

The reach of a television signal determines the marketing area, in fact, distribution follows advertising, rather than the reverse. This revolutionary approach to an old problem was outlined recently by Walter Reisinger, regional brands advertising manager of Anheuser-Busch at the Television Bureau of Advertising's fifth annual membership meeting in Chicago and reiterated in New York this month.

"We now define a market, not in terms of states or of individual wholesaler territories, but in terms of that area most effectively covered by tv emanating from the major population centers," Mr. Reisinger said. "In other words, it is advertising coverage that defines a marketing area, and we call these areas 'Media Coverage Areas.'"

Mr. Reisinger described the history of Busch Bavarian beer to illustrate how television helped the company establish that brand in the popular-price field and helped it to open more than 50 major marketing areas in 14 states since September of 1955.

"While we utilize all media in our advertising approach, we consider television our primary medium. . . . In fact, it is the key to our entire marketing concept." With Busch Bavarian beer, he explained, the standard distribution pattern, built on a state and metropolitan area basis, was wiped out, since television signals don't stop at state lines.

"If you look at the country from this point of view, the United States appears not as a list of states or a ranking of metropolitan areas, but as a series of contiguous television markets, each an entity unto itself.

"For Busch Bavarian there is a new physical reality in the market place. There is a new area of distribution

and consumption in which the primary sales message is delivered through television. . . . Corinthian Broadcasting Corp. has come up with a little different term 'Tele-Urbia.' 'Tele-Urbia' means that our media coverage area is actually a television area. . . . That the television signal has an urban origination, and that the size of the market is determined by the effective coverage of the television signal."

Mr. Reisinger stated that the important thing today is not where advertising originates, but where it goes, and so Busch Bavarian changed its method of selecting areas for new distribution: instead of opening up entire states, it selects those areas that can be most effectively covered by advertising. Also, the company now concentrates its advertising dollars in television, "which we consider the most effective medium for telling our story."

Reasons for breaking across state lines: tv crosses those boundaries and wholesaler territories; when the company's distribution did not follow this coverage, a portion of its advertising was wasted. And when it carried distribution beyond the range of a television station it was using, it found that adequate advertising pressure wasn't available. "We've been able to increase our advertising efficiency anywhere from two to five times in terms of advertising impact," Mr. Reisinger said.

This new concept has paid off in sales volume. In 1958, Mr. Reisinger reported, the company doubled its barrelage over 1957, and in 1959 will double its barrelage over 1958. "Busch Bavarian represents the most successful introduction of a new beer since before the turn of the century, and in

just four years ranks among the first 20 brands in the country in sales."

More Viewing Data

A deeper exploration into audience viewing habits is the long-range aim of an ambitious program of research which has been undertaken by Television Advertising Representatives under the direction of the representative firm's director of research Bob Hoffman.

Planned so that reports can be made every three months, the study expects to reveal information on viewing habits of particular groups, such as career women, mothers of toddlers, owners of pets, etc. Larry H. Israel, TvAR general manager, feels that the studies will furnish additional information where presently available research quits. Information for specific advertisers is the goal.

First report on age of viewers during particular time periods reveals that in the early-evening period between 6 and 7:30 p.m., while only 33 per cent of the total male population is in that bracket, it makes up 37 per cent of the tv audience. In the middle age group of 35 to 49, which composes 32 per cent of total population, the same percentage, 32, watches tv. In the older group, 50 and over, which composes 35 per cent of the population, only 30 per cent are viewers.

This is further proof of the claim that tv viewers as a group are dominated by the younger segment of the population.

The comparison in the same time period is even more marked among women, where the 18-34 group, only 31 per cent of the population, composes 39 per cent of the viewers. The 35-49 group, 33 per cent of the population, makes up another 33 per cent of viewers, while the older group, 36 per cent of the population, makes up only 28 per cent of the tv audience.

Similar figures are available on late viewing hours.

A study of feature-film programs indicates their great appeal to young-



2-SECOND START



TAPE TIMER



CONSOLE CONVENIENCE

10-SECOND SPOTS — PRACTICAL AND PROFITABLE WITH AN AMPEX

Spot commercials pay off. And even 10-second spots become practical with an Ampex Videotape® Television Recorder. Here's how these Ampex exclusive features make it possible...

- **TAPE TIMER** *Locates the 10-second spot on a reel...measures in hours, minutes and seconds ... lets you set up 2, 3, 5 or 7 second cue-in for programming the 10-second spot.*
- **2-SECOND START** *Recorder is in full, stable speed fast...permits even a 2-second cue with a safety margin.*
- **WAIST HIGH TAPE DECK** *Permits loading of next commercial in seconds...reels lie securely without locks. Table top provides extra work space.*
- **AUTOMATIC BRAKE RELEASE** *Makes reels free wheeling...tape pulls easily for fast threading — without tape stretch or crease.*

Write, wire or phone today for an Ampex representative — or ask for the new, fully illustrated brochure describing the new Ampex VR-1000B. Whatever you want to know about the advantages and profits in TV tape, get the facts from Ampex. **AMPEX HAS THE EXPERIENCE.**

834 CHARTER ST. • REDWOOD CITY, CALIF.

*TM AMPEX CORP.



1458 KIPLING AVE., NORTH • REXDALE, ONTARIO

er adults, regardless of the time of telecast, the studies show.

Here are some of the findings of the research on multi-weekly feature-film programs (using tp for total population and v for viewers):

Daytime Film Viewing

Women		
Age 18-34	35-49	50 & over
tp31 v44	tp33 v31	tp36 v26

Early-Evening Film Viewing

Men		
tp33 v37	tp32 v34	tp35 v29
Women		
tp31 v43	tp33 v32	tp36 v25

Late-Evening Film Viewing

Men		
tp33 v40	tp32 v35	tp35 v25
Women		
tp31 v42	tp33 v34	tp36 v24

A study of news programs shows age distribution of viewers to early-evening newscasts is nearly the same as the population percentages, indicating a pulling power among all segments of the adult market. Late-evening hours, however, deliver the largest number of the youngest group.

Here are some results of the study of adult viewers of multi-weekly news programs:

Early-Evening News Viewing

Men		
tp33 v32	tp32 v33	tp35 v35
Women		
tp31 v34	tp33 v31	tp36 v35

Late-Evening News Viewing

Men		
tp33 v37	tp32 v33	tp35 v30
Women		
tp31 v37	tp33 v36	tp36 v27

TvAR studies are done by The Pulse, Inc., in the five Westinghouse television markets — Boston, Baltimore, Pittsburgh, Cleveland and San Francisco. Since there is little difference in results from each of these major metropolitan areas, TvAR believes results can be applied nationally.

International Tv

The Television Program Export Association, which represents the first successful effort to bring tv film distributors under one roof, ought to be a reality, legally speaking, in about a week.

At that time TPEA will be incorpo-

rated, and by the middle of January a meeting of the board of directors (nominated by each of the member companies) will be held to elect officers. Under the guidance of William H. Fineshriber Jr., consultant, and George Muchnic, counsel, the idea of American distributors grouped together to handle problems in overseas areas became possible. Merle S. Jones, president of the CBS Stations Division, has been chairman of the committee which pushed the idea.

Various problems, such as the British 14-per-cent quota on imported product, and the Japanese limit of \$300 per half-hour, helped spur the formation of TPEA. Also, the potential of the foreign market (it is expected to account some day for 50 per cent of total income, as it does in the motion-picture industry) made such a group essential.

Represented at the last meeting which decided upon incorporation were spokesmen for 17 of the largest companies engaged in tv distribution overseas, accounting for an estimated 90 per cent of American tv program selling abroad.

Although there were no negative votes, several companies were unable to make final commitments at that time. Those which have voted for the immediate establishment of TPEA are: ABC Films, Inc.; CBS Films, Inc.; Loew's, Inc. (MGM-TV); MCA-TV, Ltd.; William Morris Agency, Inc. (for Four Star Films, Inc.); National Broadcasting Co.; National Telefilm Associates, Inc.; Bernard L. Schubert, Inc.; Screen Gems, Inc.; United Artists Corp., and Twentieth Century-Fox Television.

It is understood that dues would be based on foreign revenue. Thus, companies billing under \$1 million a year from overseas markets would pay \$7,500 per year; companies doing over \$1 million a year would pay \$15,000. In addition to a salaried president, TPEA is expected to have an assistant, who may be a vice president, an executive secretary and various office personnel. The association also anticipates hiring specialists in various countries to represent it on specific projects in those areas.

Any decisions to withhold product,

set price minimums, regulate trade practices and other proposed actions of a like nature can be made only by unanimous consent of the membership. Such drastic measures may become necessary, some members feel, to meet various foreign monopolies on even terms.

Tv Finds Light

The past year will be remembered as the age in which television, both live and live film, emerged from darkness into light, says Georg Olden, director of graphic arts, CBS-TV.

Television commercials and programs, he says, moved "from the dark ages of sombre, cluttered, drab grey backgrounds into the renaissance and clean simplicity of off-white backgrounds and limbo shots." Mr. Olden's views are incorporated in a 282-page tome, *Advertising Directions*, released recently by the publishers of *Art Direction* magazine. In this volume 30 authorities in the field of visual advertising describe trends in such areas as photography and design. Over 800 illustrations are included.

Mr. Olden points out that in past years most progress, most innovations came from animation, especially cartoon animation. But starting in 1958 and continuing up to the present, live and live film presentations came into their own. With all the imaginative use of white space, he says, television commercials can no longer be considered dreary, visually speaking.

Another innovation this year is the visual squeeze technique which has "definite merit and is quite likely here to stay." The technique has had an indirect effect on the tv art director, Mr. Olden says, in that it has forced him to become more type conscious "since he is directly concerned with every position and every movement of the pictorial elements against which his type must appear. . . . He is placed more and more through this technique into the position of designer of a complete unit, as it were. This cannot but go a long way toward conquering the most lawless of the remaining frontiers of contemporary television advertising—i.e., the uninspired and often primitive level of typography in commercials today."



“INTERPOL



*Diamond Thieves
Forged Currencies
Firebug Extortion
Protection Rackets
Insurance Frauds
Crime Lords
Securities Swindle
Raging Epidemics*



SUSPENSE

*ACTION STORIES
ABOUT INTERPOL—
THE JET-AGE POLICE AGENCY—
THE SCOURGE OF THE
INTERNATIONAL UNDERWORLD*

CALLING”

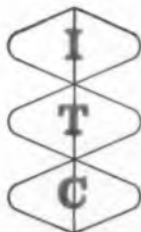
starring

CHARLES KORVIN

as Chief Inspector Duval

Only

The Rank Organisation Limited
(of J. ARTHUR RANK fame)
with established world-wide facilities
could produce this absorbing television series
in association with
The Jack Wrather Organization
for I T C.



**INDEPENDENT
TELEVISION
CORPORATION**

488 Madison Avenue • New York 22 • PLaza 5-2100

ITC OF CANADA, LTD.

100 University Avenue • Toronto 1, Ontario • EMpire 2-1166

**Without public taxes,
license fees or dues,
advertisers give the
American people the
finest television and
radio in all the world.**

Montana people see and
hear these programs on
The X I. Stations

KXLF TV4	Butte
KXLJ TV12	Helena
KXLF Radio	Butte
KXLJ Radio	Helena
KXLK Radio	Great Falls
KXXL Radio	Bozeman
KXLL Radio	Missoula

Cost curve

*Rate increases greatest
in daytime and non-prime areas,
survey shows*

Nineteen hundred and fifty-nine will no doubt go down in television annals as the medium's greatest year to date on at least two counts: making headlines and making billings history. The former may or may not subside during the twelve months to come, but it's a pretty safe bet that the upward spiraling of the latter will continue far into the foreseeable future.

Video's affluence during the year just ending is indicated not only by estimated '59 network and national spot billings of \$1,225 million. It is reflected also in the raising of basic hour and/or minute rates over those of a year ago by more than half of the country's commercial tv stations.



A comparison made by TELEVISION AGE of the one-hour one-time and one-minute one-time rates in prime time, non-prime time and daytime charged by the station with the highest rate card in each of 50 representative markets reveals that 62 per cent of the sample boosted these base rates—either for programs or announcements or both—between November '58 and November of this year.

Time costs were hiked by 31 stations out of the comprehensive sample of 50—a sample which included six cities in the over-a-million-population group, seven markets with between 500,000 and a million in population each, 10

Tv Rate Increases by Market

Size of Market	Programs (1 Hour; 1 Time)					
	Prime Time		Non-Prime		Daytime	
	'58	'59	'58	'59	'58	'59
Over 1,000,000:						
<i>Average Rate:</i>	\$3,433	\$3,433	\$1,875	\$1,908	\$1,398	\$1,398
<i>Dollar Increase:</i>		—		33		—
<i>% of Increase:</i>		—		1.8		—
500,000-1,000,000:						
<i>Average Rate:</i>	964	989	589	604	389	395
<i>Dollar Increase:</i>		25		15		6
<i>% of Increase:</i>		2.6		2.5		1.5
300,000-500,000:						
<i>Average Rate:</i>	793	828	496	514	297	329
<i>Dollar Increase:</i>		35		18		32
<i>% of Increase:</i>		4.4		3.6		10.8
200,000-300,000:						
<i>Average Rate:</i>	602	620	401	411	232	254
<i>Dollar Increase:</i>		18		10		22
<i>% of Increase:</i>		3.0		2.5		9.5
100,000-200,000:						
<i>Average Rate:</i>	437	475	296	324	201	226
<i>Dollar Increase:</i>		38		28		25
<i>% of Increase:</i>		8.7		9.5		12.4
50,000-100,000:						
<i>Average Rate:</i>	337	376	204	227	135	155
<i>Dollar Increase:</i>		39		23		20
<i>% of Increase:</i>		11.6		11.3		14.8

Classification

Announcements (1 Min. or 20 Sec.; 1 Time)

Prime Time		Non-Prime		Daytime	
'58	'59	'58	'59	'58	'59
\$818	\$854	\$348	\$421	\$207	\$231
	36		73		24
	4.4		20.9		11.6
230	274	117	138	76	81
	44		21		5
	19.1		17.9		6.6
174	187	106	119	64	71
	13		13		7
	7.5		12.3		10.9
133	141	87	90	49	53
	8		3		4
	6.0		3.4		8.2
93	106	61	66	42	47
	13		5		5
	14.0		8.2		11.9
69	82	42	50	27	32
	13		8		5
	18.8		19.0		18.5

cities in each of the 300,000-500,000, 200,000-300,000 and 100,000-200,000 population categories and seven cities in the 50,000-to-100,000 range. The markets selected represent the most widespread geographic coverage possible within each of the six population classifications.

Of the half-a-hundred stations studied, 17 did not alter their rate structures at all during the past year, while two outlets, both of them in markets with populations between 300,000 and 500,000, proved their rugged individualism by lowering time costs—one for non-prime hours and announcements, the other for daytime minutes.

The 17 stations which preserved the status quo spanned the entire range of population classification: one station in the million-plus group, one in the over-500,000 category, two in 300,000-500,000 markets, four in the 200,000-300,000 segment, six in the 100,000-200,000 bracket and three in the smallest classification under consideration.

Of the 31 stations to increase rates, 25 made three or more changes in various time classifications for hours or spots or both, four stations showed upward revisions in two of their basic card listings, and the remaining two made only a single alteration apiece—one, in the second-largest-market group, for Class AA announcements; the other, in the third largest category, for daytime spots.

In toto, there were among the 31 stations 52 increases in hourly rates covering prime time, non-prime and/or daytime, and 78 hikes in 60-second announcements over the same classifications of the broadcast day.

The largest single percentage of rate increase by the average station, based on the sample surveyed, was a 14.8-per-cent rise in the cost of minute and/or 20-second announcements in non-prime time. The next biggest increase between 1958 and this year was found to be in the price of daytime minutes, which went up 11.4 per cent, while prime-time announcements ascended on the average station by 8.6 per cent. The elevation of hourly rates on the average was not so high: a 4.9-per-cent increase for daytime, 3.5 per cent for early- and late-evening and

Tv Rate Increases for

	Programs (1 Hour; 1 Time)					
	Prime Time		Non-Prime		Daytime	
	'58	'59	'58	'59	'58	'59
AVERAGE STATION						
<i>Average Rate:</i>	\$961	\$987	\$575	\$595	\$387	\$406
<i>Dollar Increase:</i>		26		20		19
<i>% of Increase:</i>		2.7		3.5		4.9

2.7 per cent for the 7:30-10:30 p.m. period.

Breaking the sample down into average rates and percentage of increase for each of the six market classifications studied reveals that the smallest increases in time costs, particularly for program units, occurred in the larger markets, presumably because stations which established themselves in those areas during television's early days have achieved the financial structural stability that accompanies the realization of an operation's full potential.

In the over-1,000,000 classification there was no increase at all in prime-time and daytime hourly rates, and less than two per cent in non-prime periods, although non-prime announcements registered a considerable jump of 20.9—the greatest single increase for any unit, time and market classification surveyed. Prime 20's went up 4.4 per cent, and daytime minutes 11.6 per cent.

As against this largest market, the smallest (50,000-100,000) showed percentage increases ranging from 11.3—for non-prime hours—to 19.0—for announcements also in non-

prime time. Prime-time and daytime hourly rates climbed proportionately, 11.6 per cent and 14.8 per cent, respectively, as did announcements in this classification—18.8 per cent in prime periods, 18.5 per cent during the day.

In the second largest market the biggest increase in hour rates was only slightly more than two-and-a-half per cent (for prime time), as compared to the largest hour boost in each of the next three classifications—10.8 per cent, 9.5 per cent and 12.4 per cent (for daytime in each instance).

Announcements

The descending general pattern of the smaller the market the greater the increase is not, however, repeated in the announcement category. The lowest percentages of increase, with one or two exceptions, were registered in the three time periods in the two middle-sized markets (200,000-300,000 and 300,000-500,000). The biggest hike was 12.3 per cent for non-prime minutes in the larger market; the percentage for the comparable units in the smaller market was 3.4.

As mentioned, the 20.9-per-cent increase in the cost of non-prime announcements in the over-a-million group was the highest recorded within the sample surveyed. Second highest was the 19.1 per cent for prime minutes in the second largest population classification.

Nineteen per cent was the third biggest boost—for non-prime minutes in the 50,000-100,000 group. The same classification provided the fourth and fifth largest single increases as well with its 18.8 per cent for prime-time announcements and 18.5 per cent for daytime spots. The nearest comparable jump was the 17.9-per-cent upping of early- and late-evening minutes in the 500,000-1,000,000 markets.

At the other end of the scale, the least percentage of increase was registered by daytime hours in the second-biggest-market area—1.5 per cent. Close behind was the 1.8-per-cent rise in non-prime hours in the million-plus classification. (As noted previously, hour rates in prime time and during the day in these markets showed no change between 1958 and '59.)

Third lowest increase percentage—

for **Average Station**

**Announcements
(1 Min. or 20 Sec.; 1 Time)**

	Prime Time		Non-Prime		Daytime	
	'58	'59	'58	'59	'58	'59
59						
406	\$220	\$239	\$115	\$132	\$ 70	\$ 78
19		19		17		8
4.9		8.6		14.8		11.4

2.5—showed up for non-prime-time programs in both the above-500,000 and the above-200,000 groups. In the former classification prime hours rose 2.6 per cent, while in the latter the same units went up by 3.0 per cent. Sixth among the lowest increases was the 3.4-per-cent hike in pre- and post-prime-time minutes in the 200,000-plus market classification.

It will be noted that in general the lowest percentages of increase occur in hourly rates, while the highest jumps are recorded for announcements, particularly in non-prime time. With availabilities of spots in prime time at a premium, and with more and more advertisers therefore turning to the next best thing, it seems obvious that stations are merely obeying the law of supply and demand in capitalizing on the accelerated desire for early- and late-evening spot placements by revising upward their rates for those time periods.

A detailed numerical breakdown of the increases in rates on the stations studied illustrates the point. In the over-1,000,000 market classification, although only one station of the six surveyed raised non-prime hour rates,

there were four increases in the cost of spots in prime time, five in non-prime periods and four in daytime.

In the second largest classification there were among the seven stations studied two increases in prime hours, two in non-prime and one in daytime, while six boosts were noted in prime-time minutes, five in early- and late-evening time and four in daytime periods.

Third Largest

Increases were more evenly distributed between hours and minutes in the next four classifications. Four jumps in prime-time programs, five in non-prime and four in daytime hours were registered among the 10 stations in the 300,000-500,000 group, along with four increases for announcements in prime periods, five in the non-prime area and six in daytime.

For the 200,000-300,000 classification, among the 10 stations there were three hourly rate increases in prime time, the same number in non-prime and five for programs during the day. The score for upped announcement rates was four in prime time, three in Class B periods and five in daytime.

There were four hikes in prime hours, four in pre- and post-prime time and three in daytime, along with four increases for minutes in each of the three time classifications, among the 10 stations comprising the sample in the 100,000-200,000-population segment.

The ratio of increases was almost identical in the smallest population category, although three less stations were involved in the study. Among the seven outlets there were four boosts in prime-time hours, four in non-prime and three in daytime; for minutes and/or 20's the figures were exactly the same.

It should be borne in mind that the increases discussed here and shown in the accompanying tables are based strictly on one-time rates. Frequency discounts, figured on the total number of units used within a contract year, and various discount plans offered by stations, based on the number of units used within a week, naturally play a major part in the cost to an advertiser for a schedule covering any period of time.

Frequency discounts for program
(Continued on page 114)

Commercial report

*Film and tape production
is constantly expanding business,
study shows*



On film, production continues in high gear



On tape, new techniques are being discovered and refined

Nearly \$55 million was spent for filmed television commercials in 1958, an increase of more than \$4 million over 1957.

Approximately 70 per cent of this business is done by New York producers.

Over 55 per cent of the total filmed-commercials volume commissioned by national advertisers comes from 10 top agencies.

Tape commercial billings may amount to \$40 million by 1962.

These are some of the conclusions incorporated in an exhaustive study of the commercials field made by a major corporation in New York with heavy television investments. Main objectives of the study, disclosed here for the first time, were to determine the scope of the entire commercials business and to define the potential dollar volume of the tape-commercials field.

The study, which necessarily involved measuring the dimensions and methods of operating of film producers and agencies, is easily the most comprehensive analysis yet made of an elusive and confusing business. Although it is comprehensive, many of its conclusions will be challenged by independent film makers.

Average Cost

Thus, in a discussion of film commercial costs the study makes the point that most producers claim it is impossible to strike a meaningful average. Nevertheless, an average (for a one-minute, indoor, one-set, live-action film) is offered: \$4,000. With talent fees and agency commissions, the over-all cost to the advertiser averages out to about \$6,000, according to the study.

The inevitable comparison to tape costs was then made: "In general, it

is felt that tape should reduce this cost by 15 per cent to 50 per cent, depending mainly on whether the commercial is one of a series produced concurrently or whether only one commercial is to be made. Tape 'dupes' are now more expensive than film prints." Enough is assumed in the above paragraphs to keep the various industry debating societies in business for the next three years.

The study, based on interviews with executives of 22 New York advertising agencies and 16 production firms, Dun & Bradstreet reports and trade press articles, is in general a strong endorsement of the commercial production business. Not only is tape considered a worthwhile area for expansion, but by implication film is also given a high degree of respect: "Producing filmed commercials for television is a big business—and it's getting bigger."

Some statistics culled from the report: of 1958's \$55-million film volume, New York producers accounted for \$38.5 million, or 70 per cent. Of these New York producers, 17 account for nearly 60 per cent of the city's total filmed commercials business—an amount equal to more than 40 per cent of the U. S. total. Hollywood followed in 1958 with about 20 per cent, or \$11 million; Chicago was next with two per cent, or \$1.1 million; Detroit accounted for less than one per cent (\$500,000), while the remaining seven per cent (\$3.9 million) was scattered across the U. S. and overseas.

Ranked by television billings, 10 top advertising agencies were responsible for \$31.3 million of the total volume spent for film commercials in 1958, which means that on the average close to five per cent of a typical agency's television billings goes into filmed commercials. (These figures, according to the study, exclude all live and tape production as well as such animation charges as are exclusive of contracts placed with the regular film producers. Billings for industrial and documentary film production by independent producers are not included in the estimates.)

Bidding System

The controversial system of operating in the commercial field—bidding for individual jobs—was gone into at some length in the report. Also covered were such subjects as “kickbacks” and undercutting.

Conclusions on bidding: “Agencies defend the bid system on the basis that it is the only way they can deal with budget-minded clients. On the other hand, producers feel that the bidding system is a hypocritical device which wastes their time and money and which in general works towards a lowering of quality.”

On alleged kickbacks: there is a “widespread feeling among producers that ‘payola’ is a serious industry problem, even though the practice of outright cash kickbacks to agency supervisors has been replaced by ‘gifts,’ ‘charge accounts’ and other devices.”

The study offers representative

1958 COMMERCIALS PRODUCTION BILLINGS

Agency	Total Tv Billings	Filmed Com'l Billings	Film Com'l Billings As % To Billings
<i>J. Walter Thompson</i>	\$101,500,000	\$5,075,000	5.0%
<i>McCann-Erickson</i>	87,000,000	2,871,000	3.3
<i>Young & Rubicam</i>	82,000,000	3,280,000	4.0
<i>Ted Bates</i>	78,000,000	3,667,000	4.7
<i>B B D O</i>	73,000,000	3,577,000	4.9
<i>Benton & Bowles</i>	65,000,000	3,770,000	5.8
<i>Leo Burnett</i>	51,200,000	2,355,000	4.6
<i>Compton</i>	45,000,000	2,520,000	5.6
<i>D-F-S</i>	41,000,000	2,050,000	5.0
<i>William Esty</i>	35,000,000	2,170,000	6.2
10-Agency Total	\$658,700,000	\$31,334,000	4.7%
U. S. Total	\$1,100,000,000	\$55,000,000	5.0%

(10-agency filmed-commercials billings total of \$31,334,000 represents about 56.9% of estimated total U. S. production.)

quotes from film producers on the bidding system. Some examples:

“Bidding is decreasing. It was mostly phony, anyway.”

“Bidding is becoming more prevalent, and is a good thing because it has separated the men from the boys.”

“Intelligent bidding is good, but most bidding is either stupid or crooked.”

“Bidding wastes the producer's money; most awards are pre-determined, many by kickbacks.”

“Bidding is less important now; it is just a check-up on prices.”

“We get 90 per cent of our business from bids, but we hate it.”

“Bidding is a good system; we get 85 per cent of our business from it.”

“Bids are here to stay, but the agencies should stop matching pygmies and giants.”

The report does not explore in any depth the sensitive area of kickbacks. An anonymous agency executive was quoted on the subject, but his observations amounted to little more than ways in which irregular influences could be exercised in the selection of

producers. The study's conclusion: “The generally expressed attitude on the part of both agencies and producers is that the day of the kickback is over; the producers, however, generally feel that more oblique pay-off systems are very influential in the acquisition of business, whereas the agency men tend to deny that these systems have any influence at all.”

Which Producer

The choice of producer is conditioned by many factors, the study notes. In approximate order of importance, they are: talents of individual people in the producer organization; familiarity with the producer; creative assistance; special talents; special facilities; availability; costs; location of producer facilities, and reputation of the producer.

It is observed that costs as such are not important in that the low bidder rarely gets the contract. “However, cost flexibility is very important. The producer must be willing to help the agency out of a jam if something goes

wrong that runs up additional costs."

If some of the above observations appear to be elementary, it must be remembered that the corporation which commissioned the study had no real working knowledge of the commercial production field. Thus, it felt obliged to explore the question of selection of medium and technique—live, film or tape; live-action, stop-motion or animation. Not surprisingly, it was found that such decisions are seldom vested in a single person, or in a single group. In most agencies one department or another appears to have the paramount influence, it was noted. As an example, says the report, decisions in this area at Young & Rubicam and N. W. Ayer are made by the creative departments, while at Ted Bates, Maxon and D'Arcy it is largely the account group that selects which medium will

be used. "In general, the final choice is the result of interplay between members of the agency tv and creative departments."

Thoughts On Tape

Agency attitudes and film-producer attitudes toward video tape were also surveyed. In brief, the study found that most agency executives forecast a great future for taped commercials; most film producers "concede that tape will have a big place in future commercial production business, but they are substantially more conservative than the agency men in their estimates of the rate and nature of the switch from film to tape."

Spot use of taped commercials was also considered and the study found that "as a rough average 150 stations or the top 100 markets would seem

to be the minimal requirement in the eyes of the agency production men; some of them, however, conceded that this was basically a media department problem."

The analysis also considered some of the technical problems associated with tape production, such as editing and copying. Although many agency representatives expressed misgivings to one degree or another about these problems, almost all of them thought they would be overcome in a reasonable time.

Comparable studies are being considered for Chicago and Los Angeles. In addition, this corporation plans to forecast the maximum potential for video-tape commercials for this year, 1960 and 1961. Presumably, these studies would include an elaboration on the \$40-million tape-commercial volume predicted for 1962.

Benton & Bowles production executives work over approach to commercial



Merchandising

“... there's just no limit to the job merchandising can do in building audiences for you and sales for Blop Soap.”



At least once a week, and usually more often, depending on how many trade magazines I have a chance to see, I find at least a column, an article or even a full-blown exposé on the evils of media merchandising, written primarily by advertising agency “experts” of varying stature and intellect. Occasionally some client’s ad manager gets a lick in, but it makes little difference, since *everyone* is a merchandising expert.

What they all have to say boils down about as follows:

Media merchandising is amateurish, dull, poorly conceived and wasteful. It consists of jumbo cards and letters run on a mimeo machine which plug the station and not the product. It boosts time rates, does not follow through, and doesn’t sell a damn thing. It should be done by professionals; it should be completely new and original and continuous—and *for free*—or it shouldn’t be done at all, period. If any solution to the problem is given, it is this: “Do it the way we (the agency) tell you to.” And that, as I have occasion to know, is not the answer at all.

I am the merchandising manager

for a television station and a radio station, basic network affiliates, in a competitive market of more than a million population. Actually my title is promotion manager, and I am responsible for sales and audience promotion, all station advertising in trade magazines, newspapers, etc., publicity and public relations. I’ve had similar jobs with a national magazine and with a major metropolitan newspaper. In other words, I consider myself a *professional advertising man* after 10 years’ experience in this work.

Now, if that takes me out of the amateur class, I’d like to venture the opinion that agencies (and, as a result, their accounts) get all—if not more—of the merchandising they deserve, and, at the same time, get less than they might if they would put as much time and effort in their requests as they put into their magazine articles condemning it.

Not to belabor the point, here is an actual example of a merchandising request received recently. Unfortunately, it is not an isolated example. Letters like this (mimeographed, of course) arrive by the dozen every week. For obvious reasons, the names

William D. Williams is not the name of the author of this article. But the situations described here are real—so much so, in fact, that it was thought best not to reveal Mr. Williams’ true name for fear the agencies he describes would be piqued by his frankness. Suffice it to say that the author is an experienced station promotion and merchandising manager in a major market. His comments on media merchandising are well worth attention.

of the product, show and star have been changed, but the rest is quoted word for word:

“Attention: Promotion Manager. Dear Sir: With Blop Soap as sponsor, Ralph Emcee and his Dog Show are off to another banner year.”

(Fair enough so far, and if last year’s average show made it a “banner year,” that’s fine with us.)

“The show is going great guns and—with really strong merchandising

**Station man feels agencies
get all they deserve—
but much less than they would
if they planned requests**

BY WILLIAM D. WILLIAMS

behind it—there's just no limit to the job it can do in building audience for you and sales for Blob."

(No vivid writing, please. Let's get to it.)

"That's why we're sending you the attached kit. We want to give you every opportunity to take full advantage of this property and to help us keep Blob sales rising."

(In the first place, there's no kit attached. The whole package consists of the letter, a mimeographed sheet of instructions and two more mimeo pages—sample trade letter and sample postcard. No layouts or stats—just a glossy photo of the product completing the "kit." If we sent out something like this to an agency and called it a merchandising kit—or if we used the copy they suggest in a mailing—we'd deserve to be called amateurs. Secondly, this is network property, not ours, and the opportunity we are being given to take advantage of it will, as it turns out, cost our station more than the show is worth to it.)

"We'll be particularly grateful for your help in getting in-store mass product displays for us. The local Blob people are most anxious to work

on the instruction sheet, we're supposed to produce quite a bit of that, too. Which brings us to an important point: we will merchandise the product to an extent we feel to be reasonable. We will not take over the Blob salesman's job for him. Help him—yes, if we can find him. . . . support him for life—no. Nor will we print unlimited amounts of display material at the drop of a form letter. This is the job of the agency or the network in this case, not ours.)

"Whatever you do—and there's no limit to what can be done—send a summary, including photographs of displays in duplicate, to . . ."

(If we sent photos in duplicate of all the displays we are supposed to put up, this alone would cost us more than our station realizes from this show in a year. But let's get on to the next page of our kit. It's headed "How to Merchandise Ralph Emcee's *Dog Show* and *Blob Soap*.")

"Letters and Postcards: Have some mailings! Send letters and postcards—preferably jumbo—to your grocery and drugstore lists. The possibilities are enormous. The samples attached just begin to scratch the surface."

closely with you."

(This is written six weeks later, and the local Blob people are still concealing their anxiety nicely. We've yet to see one. As for in-store displays, it happens we do offer them—to qualified advertisers who buy some time on our station. And, since we really are interested in boosting Blob sales, we might stretch a point and give them some displays. So, where is the display material? Well, as we'll see later

(Note the sudden enthusiasm for the poor old letters and jumbo postcards to the dealers. Suddenly, their "possibilities are enormous." Of course, no one has sent me any facts about Blob or information about *Dog Show*. No contests, no deals, no new ingredients in the product; no new format or new stars in the show; nothing new to talk about at all. As they say, "the samples attached just

(Continued on page 115)

*"media
merchandising
is amateurish . . .
does not follow
through and
doesn't sell a
damn thing."*



Plenty from twenty

Short spots in evening hours pay off with greater audience and cost efficiency

Excepting a fractional number of infrequent campaigns by both large and small advertisers, the basic television commercial length is the one-minute announcement. While Kool cigarettes, Lanvin perfumes and others have used ID's and 20-second commercials solely, minutes make up the schedules of the great majority of advertisers.

The reasons behind the reliance on minutes are many: the time cost of a 60- or 20-second announcement is identical on many stations; because a message can be repeated more often in the longer announcement, some creative people hold that 60 seconds of commercial will have several times the impact of 20 seconds; and, of course, the longer commercial gives the advertiser time to tell his story in more detail.

Particularly in the current season, but representing a trend that has grown more obvious during the past few years, more and more advertisers have been turning toward 20-second spots for their campaigns. Minutes have held strong, certainly, but the situation has become one where numerous stations report themselves sold out on 20's, too.

Why the growing dependence on shorter commercials? One reason is simply that minutes are unobtainable in many markets. The rush of national food and detergent advertisers into daytime and late-night periods where minutes are sold continues unabated. If an advertiser is to use television, he must find an opening for his commercials. That opening is

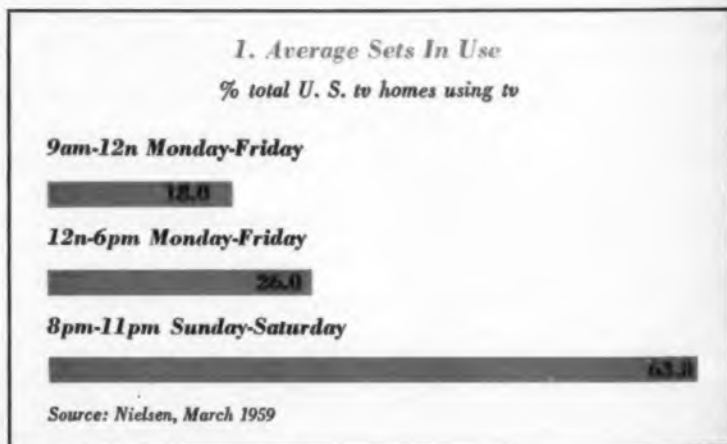
often in the prime-time areas where 20's and ID's alone may run.

From the creative viewpoint, Art Bellaire, vice president in charge of tv-radio copy at BBDO, flatly states, "There is hardly a product that cannot be successfully advertised with 20-second commercials. We've found that's time enough to allow for adequate demonstration and good registration of the product name. And a 20-second announcement can be made just as colorful and exciting as a longer one."

Mr. Bellaire did note that "it's usually more difficult to write a good short commercial than a long one, but any creative man who says it can't be done is lazy." In general, the BBDO policy, he said, is to think automatically of a campaign in terms of both minutes and shorter messages, as it's usually not known what can be bought until after films are completed.

More important, however, than these factors is the simple fact that agencies and advertisers have become aware of the vast audience superiority of prime evening time over non-prime hours. It can be shown that prime 20's reach a greater audience in terms of total size, a wider audience in terms of family groups and a fuller audience in terms of cumulative circulation than do day and non-prime announcements. And cost efficiency of 20's is at a maximum.

As figure 1 indicates, 18 per cent of all U. S. television homes can be reached per minute during the average weekly 9 a.m.-noon period. Be-



2. Unduplicated Weekly Tv Audience

% total U. S. tv homes reached per week

daytime: 6am-12n



daytime: 12n-6pm



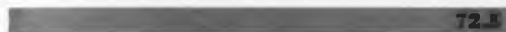
early non-prime: 6pm-7pm



prime evening: 8pm-9pm



late non-prime: 11pm-12m



Source: Nielsen, March 1959

the early evening (figure 2).

Obviously because of the greater number of sets in use during prime periods, advertisers' 20-second commercials have the opportunity to be seen by more viewers. But what about competition for the audience? How do prime-time spots measure up to day or late-evening commercials in ratings?

As might be imagined, the prime-time announcements far outrank the others. An analysis prepared by a multi-million-dollar agency studied the realistic audiences available in the top 50 markets. It found the following typical ratings to prevail:

Prime evening (7:30-11 p.m.):

21.5

Non-prime evening (5:30-7

p.m., 11 p.m. to conclusion): 8.5

Daytime (9 a.m.-5:30 p.m.): 6.0

tween noon and 6 p.m., the figure rises to 26 per cent. This figure is more than doubled during the 8-11 p.m. hours, with 63.8 per cent of all sets in use seven nights a week.

Looking at the hour-by-hour figures, the prime 7:30-11 p.m. period where 20's may run has a clear-cut audience advantage over even the non-prime hours immediately following or preceding it.

Average sets in use
(% total U.S. tv homes)

5-6 p.m.	36.4	non-prime
6-7 p.m.	47.0	non-prime
7-8 p.m.	60.6	non-& prime
8-9 p.m.	68.5	prime
9-10 p.m.	67.7	prime
10-11 p.m.	55.2	prime
11-12 p.m.	28.4	non-prime

3. New York Tv Prime Evening 20 Sec. Spots

Unduplicated Audience

Announcements per week	1 Week		4 Week	
	Rating	Freq.	Rating	Freq.
2	39.9	1.2	65.0	2.9
5	59.9	1.6	82.7	4.6
7	89.9	2.6	99.0	9.6
8	91.0	2.9	99.0	10.7
19	98.8	5.3	99.0	21.2

Source: Nielsen NSI

A further advantage held by 20's in prime time is that during the course of a week 95 per cent of all tv homes are tuned in between 8 and 9 p.m. Only 62 per cent of all homes can be reached in the entire morning before noon, 83 per cent between noon and 6 p.m. and 88 per cent in

With high ratings and widespread circulation, a typical evening spot schedule provides quick market saturation. As an example, figure 3 shows the results of a special Nielsen tabulation in the New York market, giving one- and four-week unduplicated-audience data for schedules of from two to 19 20-second spots per week on network affiliates (WRCA-TV, WCBS-TV, WABC-TV).

This study indicates only two prime-time spots per week will reach 65 per cent of all New York tv homes in a month. Five spots weekly reach 83 per cent in four weeks, and seven or more virtually cover the city in a week and reach complete saturation in a month.

In order to heighten the use of

(Continued on page 113)

4. Family Group Viewing

Viewers per 100 Sets

	Men	Women	Children	Total
Prime Evening	.85	1.05	.55	2.45
Non-prime Evening				
Early	.70	.90	.65	2.25
Late	.90	.95	.10	1.95
Daytime	.25	1.05	.40	1.70

Source: ARB

Auto-matic sales



Car-avan rolls to KDUE-TV selling spree

While a recent TvB report showed that third-quarter expenditures for national and regional spot on cars and related products had increased 234 per cent, 1959 over 1958, it can be expected that the percentage increase of most local budgets will be even greater. As noted in TV AGE (Dec. 16), the steel strike caused slight curtailment of some of the national introductory new-car campaigns. On the local front, however, enough display models were on hand to permit the majority of dealers to continue advertising and taking advance orders.

Particularly unaffected by the strike were the foreign-car importers. The latest figures indicate sales of foreign models will reach 600,000 units for the year. Due to relatively small ad budgets, most tv schedules for the import makes have been confined to local placements by distributors and deal-

ers. The fact that these schedules have done a job is evident in the sales figures.

A complete rundown on local auto activity in the September 21st TV AGE dealt primarily with domestic models. A major success in the foreign field was recently reported by Snyder's Renault Sales of Greenville, S. C. Although Renault has become an important user of network tv in the past year-and-a-half, its Greenville dealer is spending \$25,000 annually for a schedule on WFBC-TV in that city.

President J. W. Snyder stated unequivocally, "Tv has been our best advertising buy. I only wish we had started sooner. We began with one five-minute weather show; now we have two 10-minute news programs and two five-minute women's-news shows. Our budget has grown like our Renault sales."

The firm is in its second year of

four-days-weekly, 52-weeks-per-year sponsorship. Live commercials delivered by local personalities Monty Dupree and Nancy Hall are used in the afternoon and early-evening telecasts.

In the same market and on the same station, Dixie Ford spends \$15,000 annually for a 15-minute segment of *Carolina Promenade Party*, a live remote from the Municipal Auditorium. The dealer also is a regular user of spot schedules for special promotions.

Still other instances in which tv sold Fords with great results are reported by University Motors of San Diego, Cape Fear Motor Sales, Inc., of Wilmington, N. C., and several Cincinnati dealers.

Using a once-weekly 10-minute newscast on KFMB-TV San Diego, University Motors Ford noted, "On half-a-dozen occasions when our announcer asked viewers to phone us for a free

(Continued on page 117)

**Local
tv schedules
move cars
from showroom
to home**

Film Report

SOUND OF STEREO

Music Makers, Inc., which prides itself on being more than a jingle house (it does precisely what the corporate name indicates), has initiated a sound-improvement program designed to effect even the final product—what the viewer or listener hears.

The firm has hired Bill Schwartzau, well-known sound engineer, and is now producing all commercials, radio and television, in stereo, at no extra cost. "Our basic premise," says Mr. Schwartzau, "is that we compose and create for electronic media today, for the wire and tube, rather than for the concert hall. Stereophonic recording is another improvement in electronics,

and we can't ignore it."

Mr. Schwartzau concedes that he cannot give a full stereo effect to a viewer with a monaural system, and so he likes to call his technique "an application of stereo recording." However, the difference in sound can be startling, he says, even when it is heard in the normal way. "We're able to control sound better in the final product by recording stereophonically—we can have all the musicians play their hearts out, perform at maximum efficiency, and bring out the nuances in the music."

Music Makers, says the sound engineer, does not simply record a score and forget about it. The company fol-

lows through, for Mr. Schwartzau's biggest concern is to maintain quality on the air, and he feels that film people have not advanced as rapidly in sound as they have in other areas.

"Music motivates, and so does sound. We can take a dull, flat noise made in an echo chamber and through our recording techniques transform it: we can create a different emotion, or a stronger emotion." Mr. Schwartzau, who serves in the triple capacity of producer, director and sound engineer for Music Makers, was previously chief engineer for A&R Recording and before that served in a similar post for the now-defunct Coastal Records.

FILM SUCCESS Tile Mart Co.

If a do-it-yourself craze gets out of hand in Wheeling, W. Va., it will be because of a three-way conspiracy between a local chain store, Ziv's *Sea Hunt* and WTRF-TV in that market.

The chain store, Tile Mart Co., sells floor tile, wall tile, tile cement and tile-laying equipment on a do-it-yourself basis. It is also a sponsor of Ziv's underwater-action series over the station, and this investment, according to Fred Games, manager of the company's Wheeling branch, has led to increased traffic and increased sales.

Mr. Games says he decided to purchase *Sea Hunt* because he felt "the store needed a prestige medium that would enable us to reach the greatest number of potential customers directly. *Sea Hunt* and WTRF-TV have given us just this. The Tile Mart has sponsored the series for the past 10 months, and during that time it has shown a 15-per-cent increase in sales over the same period last year."

Mr. Games attributes the increase to television. "Customers have come to buy at the Tile Mart from as far away as Clarksburg, W. Va., which is a distance of 90 miles, and new customers have repeatedly said they were drawn to the store by the television program."

WTRF-TV telecasts *Sea Hunt* on Sundays, 10:30-11 p.m., and reports that



Lloyd Bridges stars in *Ziv sea series*.

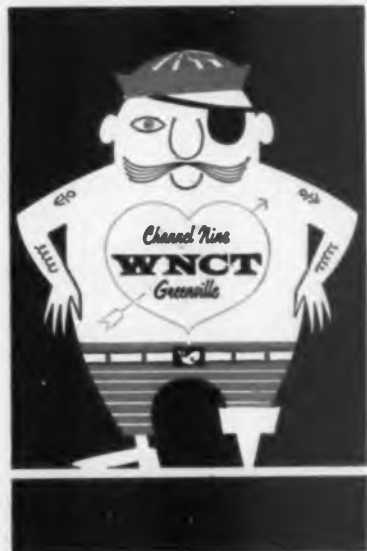
ratings have been consistently good. Latest A. C. Nielsen report for the Wheeling market gave it an 18.6 rating, or 36-per-cent share of audience. Some representative American Research Bureau average share-of-audience figures: New York, 49 per cent; Chicago, 33.5 per cent; Seattle-Tacoma, 34.9 per cent; Baltimore, 42.6 per cent, and Miami, 68.1 per cent.

Lloyd Bridges portrays a freelance underwater investigator in the *Ziv* series, which is currently telecast in 205 markets. A third series of 39 episodes, under the direction of producer Ivan Tors, is now in production.

SALES

California National Productions' *Life of Riley* has brought in over \$3 million in its first year in syndication. The program has been sold in 134 markets, in nine out of the top 10, 18 out of the top 20 and 27 out of the top 30. Stations have been stripping its 217 episodes.

Independent Television Corp. reports that more than one-third of the local-area sponsors of *Four Just Men* are engaged in selling automobiles or gasoline, oil and other automotive products. In addition to the 145 sta-



Advertising Directory of SELLING COMMERCIALS

Bank of Hawaii • Lennen & Newall



RANDELIER FILMS, Albuquerque

California Packing Corp. • McCann-Erickson



TV CARTOON PRODUCTIONS, San Francisco

B. C. Remedy Co. • C. Knox Massey Associates



NATIONAL SCREEN SERVICE CORP., New York

CBS-TV



FINE ARTS PRODUCTIONS, Hollywood

Bissell • Clinton E. Frank



TELEVISION COMMERCIALS, INC., Hollywood

Coca Cola • McCann-Erickson



MPO TELEVISION FILMS INC., New York

Borden • National Export



FARRAS FILMS, INC., New York

General Cigars • Young & Rubicam



GRAY-O'REILLY STUDIOS, INC., New York

tions carrying the program in this country, it has been sold in a nine-market spread in Mexico to Fabrica Automex, a division of Chrysler Corp. . . . ABC Films has completed 13 more sales of feature-film packages and seven additions sales of *The People's Choice*. The following stations picked up features: WBKB Chicago; WSUN-TV St. Petersburg; WAVE-TV Louisville; WBIR-TV Knoxville; WCSC-TV Charleston; WCIA Champaign; WBNS-TV Columbus; KLAS-TV Las Vegas; WCAU-TV Philadelphia, and WFRV Green Bay. (Two separate packages were sold to the stations in Chicago, St. Petersburg and Louisville).

Ziv has sold off all 14 principal markets of Stroh Brewery's alternate-week buy of *Tombstone Territory*. Advertisers already signed to alternate with Stroh include Brown & Williamson, the Kroger Co. and Economy Finance Corp. Stations which have purchased the show in prime-time periods include: WXYZ-TV Detroit; WLW-D Dayton; WLW-C Columbus; WSPD-TV Toledo; WKBN-TV Youngstown; WLUC-TV Marquette; WIMA-TV Lima; WJRT Flint; WILX-TV Lansing-Jackson-Onondaga; WNDU-TV South Bend, and WKJC Fort Wayne.

PROGRAMS . . .

Several brand new properties are being readied for introduction on the market-by-market route after the first of the year. ABC Films will be offering *Counterthrust*, a Lynn-Romero production being filmed on location in Hong Kong, the Philippines, Japan and Thailand. The program, which uses all of southeast Asia as background, is about an American undercover agent combating threats to security in that area. Tod Andrews is the star.

United Artists Television has initiated a new program for developing television properties. A "very substantial sum" has been earmarked for this purpose, and at least 27 titles are in the running. . . . CBS Films has signed Jess Oppenheimer to produce a new half-hour domestic-comedy series. Mr. Oppenheimer, creator of *I Love Lucy*, will make the pilot film some time next month. It is aimed for network

Advertising Directory of **SELLING COMMERCIALS**

sale. . . Sports Network, Inc., is again televising Big Ten Basketball, a regional series sponsored by American Tobacco Co. and Standard Oil of Indiana. Approximately 40 stations participate in the eight-state regional spread. . . L & M Films, Chicago, is filming a pilot of a daily 15-minute sports-interview show. The series, featuring Chicago White Sox pitcher Barry Latman, will be placed in syndication.

CBS Films will place *Rogue for Hire* into syndication. The program, about a trouble-shooting stunt flyer, was purchased from Phil Krasne's California Studios. Six half-hour episodes are already in the can, and additional segments are now being filmed. Jerome Thor is the star. . . Mr. Krasne, incidentally, has closed his London office and terminated "for an indefinite period" all British production activities.

Hubbell Robinson Productions, producer of the Ford *Startime* series this year, plans to branch out into other programming next season. Already signed is a contract with ABC-TV for financing of an hour-long pilot of *The Attorney*, a project which never got off the ground at CBS-TV when Mr. Robinson was programming vice president at the network.

Also to be financed by the network is a pilot for *Snowfire*, McGowan Studios project of a horse-adventure series. An initial episode was filmed several years ago but scrapped. . . NBC-TV, in conjunction with Henry Jaffe Enterprises, is financing *Doo-winkle, D. A.*, a comedy-crime drama for which Eddie Bracken has been signed.

Four Star TV will be one of the principal pilot presenters for next season. Already under way are *The Tom Ewell Show*, situation comedy being written by Madelyn Pugh Martin and Bob Carroll; *The Law and Mr. Jones*, starring James Whitmore and produced by Cy Gomberg, and *J. P.*, starring Cameron Mitchell as a justice of the peace, being financed by ABC-TV.

Other pilots: *Route 66*, adventure yarn being produced by Herbert B. Leonard for Screen Gems; *The Weapon*, western anthology skein,

General Electric • Maxon



MFN PRODUCTIONS, New York

Hot Shot • Simon & Gwynn



TELEPIX CORP., Hollywood

General Mills • D-F-S



GIFFORD-RIM PRODUCTIONS, New York

Johnson's Wax • Needham, Louis & Brorby



ANIMATION INC., Hollywood

General Motors • McCann-Erickson, Inc.



KLAEGER FILM PRODUCTIONS, INC., New York

Kellogg Company • J. Walter Thompson



RAY PATIN PRODUCTIONS, Hollywood

Harvester Cigars • Erwin Wasey, Ruthrauff & Ryan



JAMES LOVE PRODUCTIONS, New York

L & M Cigarettes • D-F-S



PELICAN FILMS, INC., New York

Advertising Directory of SELLING COMMERCIALS

Lucky Whip • Ogilvy, Benson & Mather



WONDSEL, CARLISLE & DUNPHY, New York

RCA • Al Paul Leftron Co., Inc.



BILL STURM STUDIOS, INC., New York

Nabisco • McCann-Erickson



RAY FAVATA PROD./Golding-Elliott-Graham

Rival Dog Food • Guild, Bascom & Bonfigli, Inc.



PANTOMIME PICTURES, INC., Hollywood

National Biscuit Co. • McCann-Erickson



ELERTHA, New York

Seven-Up Company • Leo Burnett Co. Inc.



RAY PATIN PRODUCTIONS, Hollywood

Plymouth • N. W. Ayer & Son



PLAYHOUSE PICTURES, Hollywood

Television Bureau of Advertising • Wexton



WILBUR STREECH PRODUCTIONS, INC., New York

producer Hal Hudson; *The Captain's Lady*, adventure starring Rose Marie and Fred Clark, producer DeVon Starfield; *The Life and Hard Times of Barney Benedict*, producer Al Simon; *Joaquin Murieta* and *Las Vegas Beat*, to be produced by the team of Fenady-Kershner-Kowalski for Goodson-Todman, Inc.; *The Legend of Billy the Kid*, Sanrok Productions; *House of Mystery*, anthology, producer Robert Maxwell, and *On Fifth Avenue*, comedy, producer Albert J. Cohen. Also for sale are *The Jimmy Starr Show*, half-hour filmed interviews of famous personalities by the Hollywood columnist, and a five-minute strip series featuring astrologian Carroll Righter, being packaged by Mitchell J. Hamilburg.

NEW UNION . . .

A new labor organization, called Directors Guild of America, will take the place of the old Screen Directors Guild and Radio & Tv Directors Guild, which have voted overwhelmingly to merge. President of the new guild will be Frank Capra, with Michael Kane serving as national vice president and Joseph C. Youngerman as executive secretary. Headquarters will be in Hollywood. The move is generally taken to presage a similar merger between the two actors' organizations, AFTRA and SAG, a study of which is presently under way.

COMMERCIAL CUES . . .

New York City got a boost as a film center in the past fortnight when two separate companies opened new and expanded facilities.

Filmways, Inc., opened up its huge production center two weeks ago. It is equipped to handle production of feature films for movies and television as well as filmed commercials and ultimately will be able to handle taped commercials and programs. At present, Filmways has no tape facilities, since it sold its lone tape machine to Sports Network. However, it's understood that the production company will invest in several RCA recorders early next spring. In the meantime, Filmways will rent facilities on any tape jobs it accepts. The new facilities, which include two separate 100-by-100-foot sound stages completely

equipped and a five-story service plant, will be used in addition to the firm's present studios.

Television Graphics, Inc., and Film Graphics, Inc., producers of commercial and industrial films, last week began operations with new production facilities.

The new plant is 75 feet wide and 200 feet long. It was once used by the Metro Co., forerunner of MGM, and in recent years has been used by the Shubert interests as a costume warehouse. The stage has been renovated, and the studio features a complete animation department, an optical-effects department, a complete grid for quick lighting, dressing rooms and client meeting rooms.

MGM-TV has completed a 38-minute motion picture in color for American Motors Corp. titled *America, The Automobile Age*. The film, said to cost approximately \$80,000, is being distributed by Modern Talking Motion Picture Service. . . . James MacRae has been appointed director of creative marketing for Wilding, Inc., Chicago. . . . Also in Chicago, Sarra, Inc., has initiated a staff expansion. The following have joined the company: Bill Newton, executive producer; Mary Bailey, executive director, production manager; Hal Morrow, business manager; Harold Lignell, laboratory manager, and Hal Toleman, associate producer, casting director.

On the west coast an expansion program under way at UPA, Inc., may lead to ultimate reorganization of the firm. According to the firm's president, Stephen Bosustow, the company is already taking a new slant on the production of commercials with the creation of specific cartoon characters for licensing to advertisers.

The best known, of course, is Magoo, who is now being licensed to General Electric, which will introduce a new type of light bulb with spots featuring the UPA character. Previous users were Rheingold beer and Stagg beer, for whom a new series was just completed recently.

Similar licensing is envisioned for Milton Moffett, being used in a series for the American Automobile Association, as well as other characters as they are developed. An example of a

character developed for a specific advertiser is the Red Goose, which International Shoes will be using in a campaign aimed at selling children's footwear. Simultaneously, a sales office is being opened in St. Louis; heading it will be Bert Somson, who has been executive coordinator for MPC Film Distributing Co. Further increases in the sales staff are envisioned.

Hanna-Barbera Productions, affiliated with Screen Gems, reports estimated gross sales for the current fiscal year at \$2 million, highest for any animated cartoon production firm in the tv field. . . . Conferences between Walter Lantz and Kellogg's on renewal of the animated cartoon series *Woody Woodpecker* are taking place in Chicago.

PERSONNEL . . .

William Dubois, director of operations and sales planning for Independent Television Corp., has been appointed vice president in charge of ITC's Chicago office. In announcing



MR. DUBOIS

the appointment, Walter Kingsley, ITC president, said it "reflects the tremendous importance of Chicago as a television buying center at the national, regional and local levels. ITC's volume of business in the Chicago area is 40 per cent higher today than it was a year ago." Mr. Dubois joined ITC at the time of its formation in July of 1958, and before that was a sales executive for Ziv. In his new post he is administrative head of all sales offices of ITC in Chicago, including the newly formed Chicago city sales force. . . . Charles W. Goit has been appointed director of national sales for ITC. Mr. Goit joined that company in September of last year;

prior to that he had served with Ziv and Television Programs of America.

Charles Fries has joined Screen Gems as executive production manager. Mr. Fries, formerly production executive for Ziv in Hollywood, will be responsible for the supervision of all physical production on Screen Gems' schedule, as well as administration of all departments dealing with production operations. . . . John P. Rohrs has been appointed central division manager of United Artists Television. Mr. Rohrs, formerly a sales manager of the Walter Schwimmer Co., makes his headquarters in Chicago. At the same time, John R. Allen was appointed UA-TV's Chicago sales manager.

Phil Williams, eastern division sales manager of UA-TV, has been appointed acting syndication sales manager of the company. He reports to Kurt Blumberg, operations manager of syndication and administrative assistant to Bruce Eells, executive vice president.

John Reynolds, general manager of KHJ-TV Los Angeles, has been appointed executive coordinator in the west-coast programming department of CBS-TV. . . . Producer Frank La-Tourette (*Medic, Line-up, The D. A.'s Man*) is joining Paramount TV Productions.

TAPE . . .

Howard Meighan, president of



Advertising Directory of TV SERVICES

TV FILM TRAFFIC SERVICES

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Hollywood 9-8181

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Judson 6-1030
Chicago: 1301 S. Wabash, WA 2-1629
L.A.: 8290 Santa Monica Blvd., OL 4-7575
The nation's largest total film service for post-production needs
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EAST-WEST DISTRIBUTORS, INC.

630 NINTH AVENUE
NEW YORK 36, NEW YORK
FILM CENTER BUILDING
JUDSON 2-4727

SPONSORS FILM SERVICE, INC.

421 West 54th Street, New York 19, N. Y.
Columbus 5-0373
Traffic Service, Print Procurement, Lab Expediting On TV Spots And Shows, TV Spot Integration And Insertion, Inspection And Storage, Refrigerated Storage For Color Negatives.

ANIMALS AND ANIMAL DRAWN VEHICLES

CHATEAU THEATRICAL ANIMALS

608 West 48th Street, New York, N. Y.
Circle 6-0520
"FROM A FLEA TO AN ELEPHANT—
FROM A GOAT CART TO A STAGECOACH"
Our animals have never failed to perform
Our handlers are competent
Our stock is immaculate

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THEATRICAL HAULERS
for
Television, Radio
& Legitimate Theaters

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S. O. S. CINEMA SUPPLY CORP.

New York City: 182 West 52nd Street, PLAm 7-8440
Hollywood, Calif.: 6331 Hollywood Blvd., MO 7-2124
SALES • RENTALS • SERVICE
The world's largest source for film production equipment: Animation, Producing, Lighting, Processing, Recording, Projection, etc.
Send for our huge Catalog on your letterhead to Dept. M.

CAMERA EQUIPMENT CO., INC.

315 West 43rd Street, New York 36, N. Y.
Judson 6-1420
RENTALS—SALES—SERVICE
Motion picture and television equipment
... lighting equipment ... generators
... film editing equipment ... processing equipment.

LIGHTING

CHARLES ROSS, INC.

333 West 52nd Street, New York 19, N. Y.
Circle 6-5470
LIGHTING, GRIP EQUIPMENT,
PROPS AND GENERATORS
For Motion Pictures and Television
SALES • SERVICE • RENTALS

OPTICAL EFFECTS AND ANIMATION

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Videotape Productions, has told members of the Academy of Tv Arts and Sciences in Hollywood that film techniques should not be applied to tape production, but that tv tape should be regarded as an entirely new medium. Robert Day, representative of Ampex Corp., went out on a limb with the prediction that, within five years, tape will have become the dominant production medium in the tv industry. Ralph Wells, representing Screen Gems on the panel, held, on the other hand, that so far tape has not proven a satisfactory solution for many of the problems encountered in film production.

The Motion Picture Research Coun-

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Pulse Top 10 Drama Shows for October

Rank	Program	Distributor	National Average Rating	Viewers Per 100 Homes Tuned In			
				Men	Women	Teens	Children
1	Lock-Up	Ziv	10.0	84	89	14	25
2	Star Performance	Official	8.8	65	73	15	47
3	Cannonball	ITC	7.9	78	87	13	15
4	Hour of Stars	NTA	6.6	17	88	13	42
5	Cameo Theatre	CNP	5.8	44	62	12	58
6	Divorce Court	Guild	5.5	83	97	9	11
6	Jeff's Collie	ITC	5.5	49	61	15	82
6	Panic	CNP	5.5	78	87	16	49
9	Medic	CNP	5.4	76	87	15	35
10	Walter Winchell	NTA	4.9	76	85	14	28

Pulse Top 10 Comedy Shows for October

1	Phil Silvers	CBS	8.7	72	76	19	67
2	How To Marry a Millionaire	NTA	8.5	73	84	16	43
3	Colonel Flack	CBS	7.9	75	83	15	38
4	Three Stooges	Screen Gems	7.3	58	63	16	97
5	This Is Alice	NTA	6.9	72	78	15	56
6	Honeymooners	CBS	6.5	67	73	17	63
7	Life of Riley	CNP	5.9	61	68	11	58
8	Glencannon	NTA	5.8	71	82	15	47
9	Laurel and Hardy	Governor	5.1	19	34	11	97
10	Amos 'n' Andy	CBS	5.0	41	44	16	92

Pulse Top 10 Mystery Shows for October

1	Mike Hammer	MCA	13.9	82	89	16	23
2	N. Y. Confidential	ITC	11.2	79	91	14	27
3	U. S. Marshal	NTA	9.2	73	83	16	41
4	Manhunt	Screen Gems	7.4	83	89	11	13
5	San Francisco Beat	CBS	7.2	81	92	15	25
6	Decoy	Official	6.8	76	89	15	26
7	Mr. District Attorney	Ziv	6.3	73	81	9	31
8	Official Detective	NTA	6.2	81	91	14	23
9	Dial 999	Ziv	6.0	81	88	14	21
10	Sheriff of Cochise	NTA	5.9	79	88	15	35

Pulse Top 10 Western Shows for October

1	Death Valley Days	U. S. Borax	11.7	75	84	15	58
2	Man Without a Gun	NTA	10.1	75	83	17	48
3	Roy Rogers—1/2 Hr.	R. Rogers Synd.	7.2	38	41	13	89
4	Annie Oakley	CBS	7.0	52	56	15	89
4	Cisco Kid	Ziv	7.0	58	62	15	84
4	26 Men	ABC	7.0	71	79	16	59
7	Stories of the Century	HFTV	6.5	62	71	18	58
8	Hopalong Cassidy	CNP	5.6	46	62	13	93
9	Union Pacific	CNP	5.0	72	76	15	61
10	Brave Stallion	ITC	4.8	52	57	16	83

cil has instituted a study to adopt techniques and standards for development of a tape training program for motion-picture cameramen. Working in conjunction with IATSE, controlling union at nearly all film studios, MPRC would train IATSE cameramen, thus removing a stumbling block to introduction of tape on these lots (resulting from the fact that, to date, all electronic cameramen belong to the rival NABET union) and presaging rapid expansion of vtr.

JUMP IN SPOT BUYS?

Buys by national and regional advertisers of spot-placed tv film series will climb in 1960, says Alvin E. Unger, vice president in charge of syndication for Independent Television Corp. "At least 20 per cent of these additional purchases," Mr. Unger adds, "will be directly traceable to syndication's ability to solve marketing problems for national advertisers on the local or regional levels."

The ITC executive points out that many national advertisers are already using his company's properties to "solve area weaknesses." According to Mr. Unger, "advertisers . . . aim their tv programs with sharpshooter accuracy. Using a quality telefilm series gives them a custom-made 'spot network' that pays off in the vital area of increased consumption."



Commercials

ERA PRODUCTIONS, INC.

Completed: Drewry's Brewing Co. (beer), McFarland, Aveyard; U. S. Dept. of Forestry (Smoky Bear), FC&B.
In Production: Rath Packing Co. (meats), Earle Ludgin; Squirt Co. (soft drink), H-CH&M; U. S. Dept. of Forestry (Smoky Bear), FC&B; Drewry's Brewing Co. (beer), McFarland, Aveyard.

GRAY & O'REILLY

In Production: Monromatics (shock absorbers), Aitkin-Kynett; General Cigar Co. (White Owl), Y&R; General Electric Co. (mixers), Y&R; Seabrook Farms Co. (frozen foods), Smith-Greenland; Block Drug Co. (Co-Re-Ga), Grey.

HUNN, FRITZ, HENKIN PRODUCTIONS, INC.

Completed: Labatts, Ltd. (50 ale), Ellis; Howard Stores Corp. (suits), MW&S; Buick Div. General Motors Corp. (cars), McCann-Erickson; Coca-Cola Co. (Fanta), McCann-Erickson; Best Foods Div. Corn Products Co. (H-O Oats), SSC&B; ABC-TV (The Golden Circle), direct; Quaker Oats Co. (Puss 'n Boots), Lynn Baker; Nestle Co. (Nestea), McCann-Erickson; Avco Corp. (Down To Earth), Eastern Films; Charles Antell, Div. B. T. Babbitt, Inc. (Formula 9 & Shampoo), Brown & Butcher; B. T. Babbitt, Inc. (Vita Yums), Brown & Butcher.

In Production: Labatts, Ltd. (50 ale), Ellis; Alberto-Culver Co. (RinseAway), Wade; International Latex Corp. (Nasalair), Brown & Butcher; Quaker Oats Co. (all products), Lynn Baker; Sterling Drug Co. (Fletcher's Castoria), Brown & Butcher; Consolidated Cigar Sales Co., Inc. (Dutch Master cigars), EWR&R; Lever Bros. (Lifebuoy), SSC&B; Charles Antell, Div. B. T. Babbitt, Inc. (PVP), Brown & Butcher; Best Foods Div. Corn Products Co. (Nucoa), D-F-S; General Electric Co. (appliances), Maxon.

KEITZ & HERNDON

Completed: Campbell-Taggart Assoc. Bakeries, Inc. (Rainbo-Colonial Cinnamon rolls), Bel-Art.

In Production: Mishawaka Rubber & Woolen Co. (Red Ball shoes), Campbell-Mithun; Land O' Pines Dairy (milk), Wm. Finn; Burks-Walker-Tippet (funeral home), Wm. Finn; Campbell-Taggart Assoc. Bakeries, Inc. (Rainbo-Colonial, Contour breads), Bel-Art; Ideal Bread Co. (bread), Wm. Finn; Centex Constructions Co., Glenn.

JAMES LOVE PRODUCTIONS

Completed: Aluminum Co. of America (Alcoa), F&S&R.
In Production: Aluminum Co. of America (Alcoa), F&S&R.

NATIONAL SCREEN SERVICE CORP.

Completed: Pontiac Motors Div. General Motors Corp. (cars), MJ&A; 20th Century Fox (promotional), direct; Schrafft's (food), Stanley Lomas; Pharmaceuticals, Inc. (Geritol), Parkson; British Petroleum (gasoline), Collyer; B. C. Remedy Co. (pharmaceutical), C. Knox Massey.
In Production: P. Ballantine & Sons (beer), Esty; Pontiac Motors Div. General Motors Corp. (cars), MJ&A; B. C. Remedy Co. (pharmaceutical), C. Knox Massey; Hudson Vitamin Products Corp. (pharmaceutical), Pace; Chrysler Motor Corp. (Valiant), BBDO.

FRED NILES PRODUCTIONS

Completed: Montgomery, Ward & Co. (Christmas spots), direct; Miller Brewing Co. (High Life), Mathisson; United Van Lines (moving), Kelly, Zahrt & Kelly; Buring Packing Co. (King Cotton), Rosengarten & Steinko; Reddi-Made Cherry Sauce, Norman-Navan; Neuhoff Packing Co. (meats), H. W. Kastor; Kemper Insurance Co. (life insurance), John W. Shaw.

In Production: Texize Chemical Co. (Texize), Henderson; Langendorf United Bakeries, Inc. (Holsum bread), Rogers & Smith; Sugarale Provision Co. (meats), Lang, Fisher & Stashower; M. K. Coors Brewing Co. (beer), John W. Shaw.

UPA PICTURES, INC.

In Production: General Foods Corp. (Tang), Y&R; Glidden Co. (paint), Meldrum & Fewsmith; A.A.A. (safety), direct; General Electric Co. (various products), BBDO; Richfield Oil Corp. (petroleum products), Hixson & Jorgensen.

VIDEO FILMS, INC.

Completed: Automobile Club of Michigan (AAA services), Stockwell & Mareuse; Sams, Inc. (department store), Stockwell & Marcuse; A.M.T. Corp. (toy), Rossi.
In Production: Detroit News (classified advertising), direct; Ford Motor Co. Tractor & Implement Div. (tractors), Meldrum & Fewsmith.

WONDSSEL, CARLISLE & DUNPHY

Completed: Warner-Lambert Pharmaceutical Co. (Steri/Sol), Warwick & Legler; Helbroe Watch Co. (watches), E. A. Korchnoy; General Foods Corp. (Post cereals), B&B; Procter & Gamble Co. (Crisco), Compton; National Biscuit Co. (Dromedary), Bates; General Electric Co. (G. E. Steam Iron), Y&R; Cott Bottling Co. (soda), John C. Dowd; Sterling Drug Co. (Fizrin), Compton; Remington-Rand Div. of Sperry Rand Corp. (Princess Shaver), Y&R; Sun Oil Co. (Sunoco), Esty; P. Lorillard Co. (Kent cigarettes), Robert Otto; Nestle Co. (Quik), McCann-Erickson; Rootes Motors, Inc. (Hillman), EWR&R.
In Production: Nestle Co. (Quik), McCann-Erickson; Lever Bros. (Lucky Whip), OB&M; American Home Products, Inc. (Chef Boy-Ar-Bee, Spaghetti, Beef-Aroni), Y&R; General Foods Corp. (Tang), Y&R; Johnson & Johnson (Glade), B&B; General Electric Co. (floor polisher), Y&R.

6,000,000 eyes/ears—listen/watch Green Bay's Channel "5"

This is why La Combe Mack had a 100% sales increase of trucks the first month they sponsored a Tuesday night sports show. This is why their sales have continued to climb at the same high rate since last April.

Ellis La Combe says . . . "Despite the high cost of television advertising, it's worth double what it cost since it reaches so many people in Northeastern Wisconsin and Upper Michigan that I could not reach any other way."

This dramatically proves the effectiveness of Green Bay's quality station!

Another sure proof of . . . the
best
cost
per
million

100%

NBC



INCREASE
wfrv green bay 5

highest tower — maximum power

Wall Street Report

ELECTRONICS FUND. The Television-Electronics Fund, Inc., in its annual report for its 1959 operations, supplies the investor with a comprehensive review of what has happened to the tv industry in the decade of the Fifties and gives some excellent clues as to what the future contains.

The TV-Electronics Fund was launched Sept. 7, 1948. As of Nov. 2, 1959, an individual who had invested \$10,000 in the Fund at its outset would now own shares with a value of \$30,473 and would have received shares, distributed as capital gains, worth \$15,063, giving the investor a total value of \$45,536.

The total net assets of the Fund reached a high of \$308,147,613, an increase of 50.5 per cent over the asset total at the close of 1958. Proceeds from the sale of Fund shares during 1959 accounted for \$64.3 million of the over-all increase, with the remainder of the gain reflecting the upward surge in security prices. The net asset value per share rose to \$15.87, a 28-per-cent increase over the \$12.75 net asset value per share reported at the close of 1958.

MARKED GROWTH. The number of Fund shareholders rose to 104,000, compared with 78,743 a year ago. Shares outstanding at the end of the 1959 fiscal year totaled 19,421,544, compared with 16,059,119 a year earlier. The Fund directors have recommended the shares be split two-for-one, and shareholders will be asked to vote on the proposal late in January. At the year's end 92 per cent of the Fund's resources was invested in 144 corporate securities spread across the field of television, electronics and nucleonics.

In reviewing the industry's performance of the past decade, Chester D. Tripp, president of the Fund, pointed out the nation's electronic output at the factory level rose from \$350 million in 1950 to an estimated \$1.70 billion in 1959. Even more striking is the performance of the in-

dustry when some of its key groups are looked at individually.

Computers and data-processing equipment, for example, represented a total volume of \$47 million in 1954. In 1959 sales should top \$300 million, despite the fact that increased output enabled the industry to lower prices and costs in many instances. The electronics-controls-devices segment of the electronics industry has risen from a volume of \$115 million in 1954 to about \$190 million in 1959. One of the key items in the electronics industry has been the transistor, which first made its appearance in 1948. The first major output of transistors was reached in 1953 when 600,000 units were produced. In 1959 over 75 million transistors were produced, and there's no dip in the upward climb of production forecast.

TV-SET OUTPUT. In the consumer area tv-set output in 1959 topped 6.2 million, a sharp increase over the 4.9 million sets turned out in 1958. In the field of tv stations the growth also continued. The number of tv stations rose by 16 to 562. The broadcasting industry's revenue for 1959 is estimated at \$1.7 billion, compared with \$1.6 billion in 1958.

Mr. Tripp also noted that the military expenditures in the electronic industry hit \$4.5 billion in 1959, a jump of over \$400 million from the 1958 level. The indications are that this trend will continue through 1960. Over-all, Mr. Tripp indicates that the picture for the electronic industry indicates a total industry expenditure of \$13.7 billion, a gain of more than \$1 billion over last year.

After outlining these accomplishments, the head of the Fund gave an exciting glimpse of the future of electronics by describing a whole series of unheralded electronic developments. Mr. Tripp points out that use of ultrasonics or high-frequency sound waves in a whole range of industrial processes from tenderizing meat and cleaning garments to aging whiskey is still in the infancy stage. But hospitals are already using ultrasonics to clean surgical equipment, and the Agricultural Research Service recently used sound waves to measure the thickness of fat on the back of live pigs.

The offices of the Northern Illinois Gas Co., meanwhile, were the scene of an experiment with a new thermo-electric device using semi-conductors (similar to transistors) which produce electricity and heat. The gas-company officials, it's stated, believe that this device may pave the way for gas to be used to generate electricity, and any waste heat resulting could be





**You're right all the way
 You're right in sight of the man who wants
 to learn more about television because it's
 his business to know more about television.
 That's why you're half way home the minute
 you decide to sell television via the publica-
 tion that focuses on television 100%.
 Television Age / The Climate is Compelling**

used to warm the house simultaneously. Moreover, thermoelectric refrigerators "may appear on the market within the next two years."

THINGS TO COME. In the field of health Westinghouse Electric researchers are working on a special ultra-violet lamp that produces sizable amounts of negative air ions with the aim of offsetting the discomfort that is created when the air is heavy with positive ions. It seems that fatigue, asthma, hay fever and sinus affect individuals more frequently at times when the air is heavily charged with the positive ions. A flick of a switch would start the new lamps discharging the negative ions, changing the air content and giving relief to the sufferer.

The Army has developed an electric lamp that is slightly larger than a pinhead and a radio transmitter about the size of a pencil eraser. Both items are to be used in the research and study of temperatures in ballistic-weapons research and, in addition, the lamp is potentially of big help in exploring tiny body cavities.

On the lighter side, Mr. Tripp noted that electronics in the form of radar will give more curves to the nation's females. By 1968 it's claimed brassieres and girdles will be fitted by radar to the nth degree. A customer will stand behind a translucent screen, and her figure will be checked by radar and the proper measurements noted on a card. The card is processed through a push-button machine automatically dispensing the package containing the sized foundation garments.

A patent has been granted on a device which would permit utility meters to be read automatically by telephone and the information fed directly to a billing machine. The Post Office is investigating the instantaneous coast-to-coast transmission of facsimile first-class mail by an electronic eye-scanning device. Finally, mural television is a step closer with the development by Westinghouse of a flat, bright "solid state" screen called the Elf screen. The experimental models are less than a quarter-inch thick and have a brightness three times that of a conventional tv screen.

Television Age Network Program Chart—Nighttime

PM	MONDAY ABC	CBS	NBC	TUESDAY ABC	CBS	NBC	WEDNESDAY ABC	CBS	NBC	THURSDAY ABC	CBS
6:00											
6:15											
6:30											
6:45		News Amer. Home	Tenoco, Mantley- Brinkley Report		News Equitable all weeks Amer. Home	Tenoco, Mantley- Brinkley Report		News Carter alt Gen. Foods	Tenoco, Mantley- Brinkley Report		News Amer.
7:00											
7:15	John Daly News	News		John Daly News	News		John Daly News	News		John Daly News	News
7:30		Magorade Party Whitehall	Richard Diamond Pharma-Craft & Block Drug				Court of Last Resort Spot Carrier			Gale Storm	To Tell The Truth Carr
7:45	Cheyenne			Bracco all Sugarfoot	Dennis O'Keefe Oldsmobile	Laramie	Charley Weaver Show Mogen David Wine	The Lineup	Wagon Train	Deana Reed Show Campbell Soup J. & J.	Betty Hutton Show General
8:00		The Tenno Brown & W'mann Pharma- centicals	Love & Marriage Nozema								
8:15		Father Knows Best Lover Best	Tales of Wells Fargo Am. Tob. alt P&G	Wyatt Earp P&G Gen. Mills	The Many Loves of Doris Gillis Pillsbury Phillip Morris	Fiber McGee & Molly Slager & Standard Brands	Ozzie & Harriet Eastman Kodak Quaker	Man Into Space Amer. Tob. alt Longines- Wittnauer	The Price is Right (color) Lover & Spalding	Real McCoy P&G	Johnny B. C. J. P. Lor
8:30	Bourbon St. Beat										
8:45		The Danny Thomas Show Gen. Foods	Peter Gunn Bristol-Myers alt R. J. Reynolds	Riseman	Tightrope Pharma- centicals	The Arthur Murray Party (color) P. Lorillard & Stierlin		The Biblecode Colgate- Palmolive	Perry Come Show (color) Kraft	Pal Stone Chevrolet	Zane Taylor S. C. J. General
9:00		The Ann Sethern Show Gen. Foods	Alcoa/Good- year Theatre Alcoa Clontree	Philo Marlowe Brown & W'mann Whitehall	Red Skelton Pet Milk S. C. Johnson	Ford Theatre (color) Ford	Mannikin Eye	I've Got A Secret S. J. Reynolds alt Bristol- Myers		The Unforgettable	Playhouse
9:15	Administration Paradise	Hennsey Lorillard & Gen. Foods		Alcoa Presents Alcoa							
9:30		Steve Allen Show (color) Plymouth			Garry Moore		Wednesday Night Fights Brown & Williamson	Armstrong Circle Theatre Armstrong Coke (alt) U. S. Steel New U. S. Steel	This is Your Life P&G		
9:45		Joe Allyn Show DuPont		Kess Talking Mutual of Omaha						Wichita Town P&G	Take a Good Look Dutch Master Cigars
10:00											
10:15											
10:30											
10:45											
11:00											
11:15											

Nighttime Index

Adventures in Paradise ABC M 9:30
L&M, Armour, Reynolds, Ludens,
Int. Latex
The Alcatraz ABC Sun 9:30
Armour, L&M, du Pont, J&J,
Analist, Ludens, 7-Up
Alcoa Presents ABC Tu 10
Alcoa/Goodyear Theatre NBC M 9:20
Alfred Hitchcock Presents CBS Sun
9:30
Ann Sothern Show CBS M 9:30
Armstrong Circle Theatre CBS W 10
Arthur Murray Party NBC Tu 9
Bat Masterson NBC Th 8
Betty Hutton Show CBS Th 8
Big Party CBS alt Th 9:30
Black Saddle ABC F 10:30
Bonanza NBC Sat 7:30
L&M, RCA, Miles
Bourbon St. Beat ABC M 9:30
Lorillard, Libby - Owens - Ford,

Phillips-Van Heusen, Reynolds,
Int. Latex, Analist, Brown &
Williamson
Bracco ABC Alt Tu 7:30
Amer. Chiclé, Whitehall, Gen.
Mills, Ritchie, Anahat, Bristol-
Myers, N. Amer. Phillips, Brown
& Williamson
Caravans of Sports NBC F 10
Charley Weaver Show ABC W 8
The Chevy Show NBC Sun 9
Cheyenne ABC M 7:30
H. F. Ritchie, P&B, Ralston,
J&J, Amer. Chiclé, Armour
Colt .45 ABC Sun 7
Court of Last Resort ABC W 7:30
The Danny Thomas Show CBS M 9
Dennis the Menace CBS Sun 7:30
Dennis O'Keefe CBS Tu 8
The Deputy NBC Sat 9
Doris Playhouse CBS F 9
Dick Clark Show ABC Sat 7:30
Deana Reed ABC Th 8

The Ed Sullivan Show CBS Sun 9
Father Knows Best CBS M 8:30
Fiber McGee & Molly NBC Tu 9:30
Five Fingers NBC Sat 9:30
W-L, P&G, H. Curtis, Corning,
Bristol-Myers, Brown & W'mann
The Ford Show NBC Th 9:30
Ford Theatre NBC Tu 9:30
S. E. Theatre CBS Sun 9
Gale Storm ABC Th 7:30
Warner Lambert, Shulton
Garry Moore CBS Tu 10
Kellogg, PPG, Polaroid, S. C.
Johnson
George Sobel CBS alt Sun 10
Gunsmoke CBS Sat 10
Haw Gun, Will Travel CBS Sat 9:30
Hawaiiian Eye ABC W 8
Carter, Whitehall, Amer. Chiclé,
Hitchie
Hennsey CBS M 10
High Road ABC Sat 8
Hotel de Paris CBS F 8:30

It Could So You NBC Sat 10:30
I've Got A Secret CBS W 9:30
Jack Benny CBS alt Sun 10
Jackpot Bowling NBC F 10 45
John Daly & News ABC M-F 7:15
Johnny Ringo CBS Th 8:30
Jubilee U.S.A. ABC Sat 10
Williamson-Dickie, Mamey-Fer-
guson, Nat. Carbon, Patl, Miller
Joe Allyn Show CBS M 9:30
Keep Talking ABC Tu 10:30
Kraft Music Hall NBC W 9
Laramie NBC Tu 7:30
L&M, P&G, Amco, W-L, Sun-
shine Bld., Osgate, Miles Lab.
Leslie CBS Sun 7
Law of the Plainsman NBC Th 7:30
Amco, Sunshine Bld., Renault
Lawman ABC Sun 8:30
Lawrence Welk's Dodge Dancing
Party ABC Sat 9
Leave It to Beaver ABC Sat 9:30
Vick Chemical, Ralston

Notes: When participating programs and other programs have more than two sponsors, names of sponsors appear with alphabetical listing below chart.
 ABC: 1/1 Tournament of Roses Parade 11:30 am-1:45 pm; 1/24 Bing Crosby Golf Tournament 5:30-7.
 CBS: 1/1 Orange Bowl Game 1-round; 1/1 Cotton Bowl Game 3-round; 1/1 Eyewitness to History 9-10; 1/17 Do Post Show of the Month 9:30-11; 1/31 Fabulous Fifties 7:30-9:30.
 NBC: 1/1 Tournament of Roses 11:30 am-1:45 pm; 1/1 Sugar Bowl Game 1:45-4:30 1/1 Rose Bowl Game 4:45-7; 1/1 AT&T Bell Telephone

8:30-9:30; 1/3 East-West Game 4:15-7; 1/3 Sunday Showcases—Margaret Bourke White Story 8-9; 1/5 Ford Special 9:30-10:30; 1/9 Man in the Sea Suit 8-9:30; 1/9 Senior Bowl Game 3-5:30; 1/10 Rexall Special—Nedda Hopper's Hollywood 8-9; 1/13 Ford Special 9:30-10:30; 1/13 Bob Hope Show 9-10; 1/15 AT&T Bell Telephone 8:30-9:30; 1/16 Jerry Lewis 8:30-9:30; 1/17 Pro Bowl Game st. 4; 1/17 Showcase Drama 8-9; 1/19 Ford Special 9:30-10:30; 1/23 Pontiac Special—The Future Lies Ahead 8:30-9:30; 1/24 John Charles Fremont 8-9; 1/28 Ford Special 9:30-10:30; 1/29 AT&T Bell Telephone 8:30-9:30; 1/31 Sunday Showcases—Project 20—Not So Long 8-9.

CBS	NBC	FRIDAY		SATURDAY		SUNDAY		PM
		ABC	CBS	ABC	CBS	ABC	CBS	
								6:00
							Small World Olin Math- ison	Meet the Press Manhattan Shirley
								6:15
								6:30
								6:45
News Lmer. Home	Yarnes, Huntley- Brinkley Report		News Parliament		Taxaco, Huntley- Brinkley Report		Twentieth Century Presidential	Saber of London Sterling Drug
								7:00
								7:15
News		John Daly News	News			Colt 45 Nestle Derby Foods	Leslie Campbell Soup	Riverboat Products
								7:30
To Tell The Truth Tom all Carter	Law of the Phalanx			People Are Funny Greyhound Bulova	Dick Clark Show Reechnut			Dennis the Menace Kellouz alt whs
		Wall Disney Presento	Newsline					7:45
								8:00
Jolly Matten Show General Foods	Bob Matheson Southeast Hills Bros. Coffee			Trouble- shooters Philip Morris alt H-A-Hair Arrange	High Road- John Gunther Reinson	Perry Mason		
								8:15
								8:30
								8:45
Sherry Ringo C. Johnson P. Lorillard	Steacie Fritsd Myers & R. J. Reynolds	Man From Black Hawk Miles H. J. Reynolds	Hotel de Paris Liggett & Myers Kellouz	Specials (color) (Various sponsors)	Leave It to Beaver Ralston Anahist	Wanted— Dead or Alive Kimberly- Clark Brown & Wmson	Man & the Challenge R. J. Reynolds & Chemstrand	Lawman H. J. Reynolds Whitehall
								9:00
								9:15
Zeno Grey Theatre C. Johnson General Foods	Bachler Father Amer. Tobacco & Whitehall		1/29 8:30-10 Baich Electric Playhouse			Mr. Lucky Lover Brown & Williamson	The Deputy Kellouz Gen. Cigar	The Rebel P&G L&M
								9:30
								9:45
								10:00
								10:15
								10:30
								10:45
								11:00
								11:15

The Lineup CBS W 7:30
 Brown & Williamson
 Loretta Young Presents NBC Sun 10
 Love & Marriage NBC M 8
 M Squad NBC F 9:30
 Man & the Challenge NBC Sat 8:30
 Man From Black Hawk ABC F 8:30
 Man With a Camera ABC M 10:30
 The Many Loves of Dabie Gills CBS
 Tu 8:30
 Markham CBS Sat 10:30
 Maseoade Party CBS M 7:30
 Maverick ABC Sun 7:30
 Meet the Press NBC Sun 8
 Men Into Space CBS W 8:30
 The Millionaire CBS W 9
 Mr. Lucky CBS Sat 9
 News CBS M-F 6:45; 7:15
 Whitehall, Parliament, Carter,
 Remington Hand, Gen.
 Equitable
 Ozzie & Harriet ABC W 8:30

Pat Boone ABC Th 9
 People Are Funny NBC F 7:30
 Perry Como Show NBC W 9
 Perry Mason CBS Sat 7:30
 Colgate, Parliament, Sterlings, Gulf
 American Show NBC F 10:30
 Peter Gunn NBC M 9
 Philip Marlowe ABC Tu 9:30
 Playhouse 90 CBS alt Th 9:30
 American Gas Assn., All State In-
 surance, R. J. Reynolds
 The Price is Right NBC W 8:30
 Rawhide CBS F 7:30
 Vick, Nabisco, Lever, R. G.
 Moore, Peter Paul, Philip Morris,
 Colgate
 Real McCoy ABC Th 8:30
 The Rebel ABC Sun 9
 Red Skelton CBS Tu 9:30
 Rifleman ABC Tu 9
 Miles, Baleson, P&G
 Riverboat NBC Sun 7
 Robert Taylor's Detectives ABC F 10

Saber of London NBC Sun 6:30
 77 Sunset Strip ABC F 9
 American Circle, Carter, Prods.,
 Whitehall, Ritchie, R. J. Reyn-
 olds
 Small World CBS Sun 6
 Specials NBC F 8:30
 Steacie NBC Th 8:30
 Steve Allen Show NBC M 10
 Sugarfoot ABC alt Tu 7:30
 American Circle, Whitehall,
 Gifford, Carnation, Gen. Mills,
 Ludens, P&G, R. J. Reynolds
 Sunday News Special CBS Sun 11
 Sunday Showcase NBC Sun 8
 Take a Good Look ABC Th 10:30
 Tales of Wells Fargo NBC M 8:30
 Texaco, Huntley-Brinkley Robert NBC
 M-F 6:45
 The Texas CBS M 8
 This is Your Life NBC W 10
 Tightrope CBS Tu 9

To Tell the Truth CBS Th 7:30
 Troubleshooters NBC F 8
 21 Beacon St. ABC Sun, 10:30
 Twentieth Century CBS Sun 6:30
 Twilight Zone CBS F 10
 U. S. Steel Hour CBS W 10
 The Untouchables ABC Th 9:30
 L&M, Armour, Lewis Howe, Car-
 nation, Anahist, 7-Up, H. F.
 Ritchie
 Wagon Train NBC W 7:30
 Ford, National Biscuit, R. J.
 Reynolds
 Walt Disney Presents ABC F 7:30
 Mars, Hills Bros., Canada Dry,
 Derby, Ward Baking
 Wanted—Dead or Alive CBS Sat 8:30
 Wednesday Night Flight ABC W 10
 What's My Line CBS Sun 10:30
 Wichita Town NBC W 10:30
 Wyatt Earp ABC Th 8:30
 Yano Bet Your Life NBC Th 10
 Zeno Grey Theatre CHR Th 9

BIGGEST BOOKING EVER

This year the network that brought color to television continues to lead the way with the greatest season of color ever presented—almost twenty hours a week—with major programs representing drama, music, comedy, sports, variety, education and children's shows scheduled every day . . . every night . . . and throughout the weekend. All in Living Color on NBC, the network of total television.



JANUARY, 1960

Television Age Network Program Chart—Daytime

AM	MONDAY-FRIDAY			SATURDAY			SUNDAY			PM
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
9:00										1:30
9:15										1:45
9:30										2:00
9:45										2:15
10:00										2:30
10:15		The Red Boux Show cont.	Dough-He-Mi		Heckle & Jockie Gen. Mills	Howdy Doody (color) Nabisco Mars Toys Constitutional Baking		Lamp Unto My Foot cont.		2:45
10:30										3:00
10:45		On the Go Shulton Helene Curtis			Mighty Mouse Playhouse (Gen. Foods Colgate- Palmolive	How & Roddy (color)		Look Up & Live cont.		3:15
11:00										3:30
11:15		I Love Lucy	The Price is Right		I Love Lucy	Fury Borden Gen. Foods		U.N. in Action cont.		3:45
11:30										4:00
11:45		December Bride	Concentration		The Lone Ranger Gen. Mills	Circus Boy cont. all Miles		Camera Three cont. CBS News 11:55-12		4:15
12:00										4:30
12:15	Restless Gun part	Love of Life		Lunch with Sespy Sales Gen. Foods	My King Nabisco	True Story Sterling alt. cont.	John Hopkins File 7	TBA		4:45
12:30										5:00
12:45	Love That Bob part	Search For Tomorrow P&G The Guiding Light P&G	It Could Be You (Color)	Restless Gun Sweets Co.		Detective's Diary Sterling alt. cont.	Bishop Pike	Face the Nation cont.		5:15
1:00	Male Signs part	1-1:58 CBS News								5:30
1:15						Mr. Wizard	College News Conference			5:45

Daytime Index

All-Star Golf ABC Sat 5
American Bandstand ABC M-F 4
 Armour, D-Serta, Beech-Nut, Papermate, Fifth Ave. Candy, Alberto-Culver, Old London Goods, Gen. Mills, Welch, Beechnut, Carters, Clearal, Toni, Best Foods, Spedel, Vick, Ludens, Lever, Keespeake Diamond Rings, Etchle, Polk Miller, Coty, 7-Up, Shulton, Du Pont, Hollywood Candy, Nucoa
As The World Turns CBS M-F 1:30
 Procter & Gamble, Carnation, Skatino, Pillsbury, General Mills, Menthol, Vick, Quaker, Nabisco
Best the Clock ABC M-F 3
 Gen. Food, Lever, Beechnut, Drachett, Toni, Johnson & Johnson, Armour, Ex-Lax, Coty, S. C. Johnson, Block Drug, Reynolds

Metals, Durban, Toastmaster, Sirocco, Listerine, Paper Novelties
Bishop Pike ABC Sun 12:30
The Brighter Day CBS M-F 1
Broken Arrow ABC Sun 4:30
Camera Three CBS Sun 11:30
CBS News CBS M-F 1
Championship Bridge ABC Sun 3:30
College News Conference ABC Sun 1
Concentration NBC M-F 11:30
 Alberto-Culver, Lever, Brillo, Frigidale, Heinz, Miles, Nabisco, Nestle, Whitehall, Bauer & Black, Ponds, Brown & Williamson
Conquest CBS Sun 5
Day in Court ABC M-F 2
 Johnson & Johnson, Gen. Foods, American Home Products, Deep Magic, Lever, Papermate, Drachett, S. C. Johnson, Best Foods, Toni, Durban, Listerine, Nucoa

December Bride CBS M-F 11:30
 Colgate, Vick, Simons
Detective's Diary NBC Sat 12:30
Dough-He-Mi NBC M-F 10
 Nabisco, Conquestum
The Edge of Night CBS M-F 4:30
 P&G, Sterling Drug, Pet Milk, Armstrong, Pillsbury, Whitehall, Nabisco, Menthol, Vick, Quaker
Face the Nation CBS Sun 12:30
For Better or Worse CBS M-F 3
 Lever, Acot, Vick, Shulton, Elmonds, Dumas Milner
From These Roots NBC M-F 3:30
Frontiers of Faith NBC Sun 5:30
Fury NBC Sat 11
Gale Storm ABC M-F 2:30
 Armour, Gen. Foods, Toni, Block Drug, Ex-Lax, Beechnut, Drachett, Johnson & Johnson, Sterling Drug, Lever, S. C. Johnson, Coty, Reynolds Metals, Listerine

The Guiding Light CBS M-F 12:45
Heckle & Jockie CBS Sat 10
The House on High Street NBC M-F 4
 Alberto-Culver, Sterling, P&G, Foods
News Party CBS M-F 3:30
 Lever, Scott, Armstrong, Chicken of the Sea, Kellogg, Toni, Carnation, Pillsbury, Bauer & Black, Hoover, S. C. Johnson
Howdy Doody NBC Sat 10
I Love Lucy CBS M-Sat 11
 Lever, Gerber, Scott, Kodak, Menthol, U. S. Steel, Gen. Mills, Vick, Mennen, Armstrong, Elmonds
It Could Be You NBC M-F 12:30
 Whitehall, Ponds, P&G, Alberto-Culver, Armour, Nestle, Whitehall, Corn Products, Brillo, Na-

John
Lax
Tos
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Lax
Law
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Lew
Lew
Lew

PM	MONDAY-FRIDAY			SATURDAY			SUNDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
1:30		See Nighttime Notes As The World Turns							
1:45									
2:00					Game Show Colgate & Lige & Myers 1:30 to concl. Jan. 3	See Nighttime Notes			
2:15	Day in Court part	For Better or Worse	Queen for a Day Raddi-Wild Ben-Gay						
2:30									
2:45	Gale Storm part	House Party	The Thin Man (cont.)						
3:00									
3:15	Beat The Clock part	The Millionaire	Young Dr. Malone				Open Hearing		
3:30									
3:45	Who Do You Trust part	The Verdict Is Yours	From These Roots Nestle & Standard Brands				Championship Bridge N. Amer Van Lines		
4:00									
4:15	American Bandstand part (to 5:30)	The Brighter Day P&G The Secret Storm	The House on High Street				Paul Winchell Haris Mountain		
4:30									
4:45		The Edge of Night	Salt Personality		Thoroughbred Race of the Week (cont.)		Broken Arrow Mars Candy	Leonard Bernstein Ford 4:30-5:30 etc 1/31	See Nighttime Notes
5:00									
5:15							Matty's Funday Funnies Mattel	Conquest Moments	
5:30				All-Star Self Reynolds					
5:45	Fillets—M. W Ris Tia—T. F Rocky & Friends—Th			Miller Brewing			Loon Ranger	SE Callogg Haver General Electric Co.	Frontiers of Faith cont.

blaco, Miles, Standard Brands, Ben Gay, Consolem, Klisbert Johns Hopkins File 7 ABC Sun 13 Lams Ueto My Feet CBS Sun 10 The Lone Ranger ABC Sun 5:30 Gen. Mills, Sweets Co. The Lone Ranger CBS Sat 11:30 Look Up and Live CBS Sun 10:30 Love of Life CBS M-F 12 American Home Prods., Lever, Nabisco, Gen. Mills, Dumas Milner, Armstrong Love That Bob ABC M-F 12:30 Durken, Lever, J&J, Gen. Foods, Beecham, Culver, Drackett, Phillips Milk of Magnesia, Block Drug, Dusharma, Armour, S. C. Johnson, Gen. Foods, Nucoa, Toml, Block Drug, Dristan, Bayer Aspirin, Strucio Lunch with Sussy Sales ABC Sat 12 Matty's Funday Funnies ABC Sun 5

Mighty Mouse Playhouse CBS Sat 10:30 The Millionaire CBS M-F 2 Colgate, Quaker Oats, Gen. Mills Mr. Wizard NBC Sat 1 Mable Bings ABC M-F 1 Dusharma, Toastmaster, Block Drug My Friend Filcha ABC M, W 5:30 Gen. Mills, Crackerjack On the Go CBS M-F 10:30 Open Hearing ABC Sun 3 Paul Winchell ABC Sun 6 The Price is Right NBC M-F 11 Foods, Lever, Sterling Drug, Whitehall, Sunshine, Standard Brands, Frigidaira, Heins, Alberto-Culver, Miles, Corn Prods., Gen. Mills, Armour, Nabisco, EEL Guess for a Day NBC M-F 3 Alberto-Culver, Miles, Nabisco, Gold Seal, Consolem, Foods

The Red News Show CBS M-F 10 Restless Gun ABC M-F 13, Sat. 12:30 Dusharma, Drackett, General Foods, Windex, Dristan, Block Drug, Nucoa, Sweets Co. Rin Yin Yin ABC Tu, F 6:30 Gen. Mills, Sweets Co., Cracker-jack Rocky and His Friends ABC Th 5:30 Gen. Mills, Sweets Co. Ruf & Reddy NBC Sat 10:30 Borden, Gen. Foods. Saturday News CBS Sat 12 Search For Tomorrow CBS M-F 12:30 The Secret Storm CBS M-F 4:15 American Home Prods., Gen. Mills, Scott, Peter Paul Sky King CBS Sat 12 Salt Personality NBC M-F 4:30 Sterling, Lever, Gen. Mills, Frigi-

taire, Heins, Gold Seal, EEL, Whitehall, Standard Brands, H. Curtis, Borden, Miles The Millionaire CBS M-F 2 The Thin Man NBC M-F 2:30 Thoroughbred Race of the Week CBS Sat 4:30 Tree Story NBC Sat 12 U.M. to Action CBS Sun 11 The Verdict is Yours CBS M-F 2:30 American Home Prods., Lever, Gen. Mills, Toml, Vich, VanCamp, Sterling Drug, Scott, Simons, Dumas Milner Who Do You Trust ABC M-F 2:30 Drackett, Armour, Johnson & Johnson, Toml, Lever, Gen. Foods, Dristan, Reochnut, S. C. Johnson, Ex-Lax, Strucio Young Dr. Malone NBC M-F 2 Suss-Hose, Borden, Miles, Helene Curtis

WDSU-TV Wins National Award for Editorials



(WDSU-TV News Director Bill Monroe receiving RTNDA award)

Editorials cited for integrity, good taste, courage

NEW ORLEANS—Among all television stations in the United States, WDSU-TV was awarded First Prize by the Radio and Television News Directors Association for editorializing by a TV station. The opinion of the judges was stated as follows:

"Our first choice in the TV competition is WDSU-TV, New Orleans.

We were all enormously pleased by the editorials submitted. They were professional, they were important, they were concrete, they were done with good taste and integrity, and they indicated a basic courage on the part of station management."

WDSU-TV, according to station management, will continue to maintain an editorial policy dedicated to the progress and betterment of the area served.

In New Orleans

WDSU-TV
gives you the picture

TELEVISION AGE SPOT REPORT

a review of
current activity
in national
spot tv

Keeping its summaries of spot tv costs up to date, the Katz Agency, Inc., has issued #26 in its semi-annual series. The new study lists 242 tv markets—an increase of three over last June's count—and typical costs for each market of day minutes and 20's, late-night minutes and night 20's and half-hours.

The daytime 20-second cost information is an addition not previously supplied, as are rates on six- and 12-plans. As in the past, the Katz formulas for quickly estimating spot tv budgets for schedules of varying lengths and frequencies are included.

Exemplifying spot's flexibility, the summary points out that more than 95 per cent of stations tabulated offered either "five-and-10 plans" or "six-and-12 plans." Advertisers often find, it's noted, that savings can be effected through discounts based on the number of units used within a week, rather than the total number of spots used in a contract year. The variety of plans available is determined by individual stations, with some having plans for daytime announcements only, others for late night, others for evening, etc.

"We previously listed 'minimum plan rates.'" said Dan Denenholtz, research-promotion director for Katz, "but we found they weren't uniform for all stations. Some were based on 40 spots, others on 15 and others on

six- or 12-plans. Now the information is similar throughout the study."

When the preceding cost summary was issued, Mr. Denenholtz pointed out a growing trend among stations of establishing different rates for both day and night 20's than for minute commercials. The trend has continued to flourish in the past six months, he said, usually with a station raising its minute rate and holding the 20-second rate constant. "It's not a case of any lowering of the 20's rates," he noted humorously.

• • •

A children's toy item that's been on the market for a number of years without stirring up much excitement is Silly Putty, a plastic glob that's good for little else except bouncing, stretching and manipulating. It sells for \$1.



At Benton & Bowles, Inc., New York, Paul Roth serves as timebuyer on Procter & Gamble's Tide.

Not too long ago the product discovered spot tv—and took off so quickly that it was rapidly faced with competition in the form of Crazy Putty, Nutty Putty and others.

"We've got a method of using spot that's worked phenomenally well," said Fred Bruns of Bruns & Hodgson Adv., New Haven, which handles the product made by Marketing, Inc. "We take a market at a time and saturate it for eight weeks. Then we move elsewhere and do the same thing. It's important to keep our movements quiet as the lower-priced competing brands try to take advantage of our campaign. We may use two or three markets, but never more, and we'll buy kid shows and perhaps a few women's shows. Our spot schedules in Los Angeles sold 700,000 units in a metropolitan area of about six million people. The results often amaze us."

ARMOUR & CO.

(N. W. Ayer & Son, Inc., Phila.)

As it did last year, Armour is kicking off a January-February drive in top markets on its PORK SAUSAGE and other meats. Light placements of prime 20's and fringe minutes will be used across the country. Don Heller is the buyer. (The canned meats products at Foote, Cone & Belding, Inc., Chicago, may be similarly active.)

ATLANTIS SALES CORP.

(JWT, N. Y.)

Having set schedules in about the top 40 markets last year at this time for FRENCH'S INSTANT mashed potatoes, similar activity is in the works for a

January-March campaign. Day and night minutes, 20's and ID's will run on a frequency of about six spots weekly. Mario Kircher is the timebuyer.

CARTER PRODUCTS, INC. (SSC&B, N. Y.)

While it's been a regular user of spot, ARRID cream deodorant is expanding its activity slightly at the first of the year. New markets will be picked up and frequencies heightened somewhat, with night minutes being set for about 13 weeks. Ed Fonte is the timebuyer.

CHEF BOY-AR-DEE Division, **American Home Foods** (Young & Rubicam, Inc., N. Y.)

For its canned foods, spaghetti and a product called BEEF-ARONI, this firm has been running day minutes and 20's in a group of markets to supplement network activity. The placements are winding up at present, but there will be new activity—of a scope as yet undetermined—after the first of the year. Russ Young, assisted by Eleanor Paulsen, is the timebuyer.

CONTINENTAL WAX CORP. (Product Services, Inc., N. Y.)

As noted here last issue, the maker of SIX-MONTH FLOOR WAX and two new products planned a January start on a new campaign. Further word is that the initial placements of minutes, 20's and ID's in top markets will run about 13 weeks. Doris Gould is the buying contact.

CORN PRODUCTS REFINING CO.

(McCann-Erickson, Inc., N. Y.)
Although NU SOFT has run a brief campaign beginning in January for the past two years, the word is that a similar schedule for 1960 will not kick off until early spring. About 30 markets have gotten schedules of day and night minutes in the past. Judy Bender is the timebuyer.



Clark George, vice president of CBS-TV stations division and general manager of KNXT Los Angeles since 1956, has been appointed vice president and general manager of WBBM-TV Chicago. He replaces H. Leslie Alass at the Windy City outlet; Mr. Alass, who is retiring, had been a CBS vice president since 1933.

Kudner President

Charles R. Hook Jr. (l.), with Kudner Agency, Inc., since 1955 as executive vice president, was named presi-



dent of the agency, succeeding C. M. Rohrabough (r.), who became chairman of the board and chief executive officer. Mr. Rohrabough had served as president since early in 1958 when he returned to Kudner from semi-retirement in order to help stem successfully a series of business reverses.

In other appointments Robert M. Watson was named executive vice president, Carl Phares Jr. became secretary and treasurer and a member of the board of directors, James J. Cochran, a vice president, was elected to the board, and Emily Whitehill was named assistant secretary and assistant treasurer.

G. N. COUGHLAN CO.

(Riedl & Freede, Inc., N. Y.)
Having concluded its introductory campaign in New York and Philadelphia on MR. SLICK, this firm is back with its customary winter push on CHIMNEY SWEEP, a fireplace-cleaning product. The market list has been expanded over last year's buy in Minneapolis and Rockford, Ill., with Louisville and Richmond added. About 10 weeks of minutes run over a longer period of cold weather. Media director Tom Flanagan is the contact.

D'ARRIGO BROS. CO.

(Robert F. O'Brien & Co., Boston)
This packager of ANDY BOY lettuce, celery and other produce reports such excellent results from its initial spot push last winter in New York that it has returned to the market for a drive on WNEW-TV that carries through March. Mostly daytime minutes run in strong frequencies. The account has used spot in New England, but notes its best market is New York, with distribution problems elsewhere. Media director Esther McQueeney is the contact.

EMERSON DRUG CO.

(Warwick & Legler, Inc., N. Y.)
As noted here Nov. 16, BROMO SELTZER will be back strongly in spot after the first, although it recently cut back some schedules for budget reasons. The existing

schedules which expire at year-end will be renewed, according to present plans, and there should be additions—both in frequencies and number of markets. Dorothy Barnett is the timebuyer.

FALLS CITY BREWING CO. (Horan-Daugherty, Inc., St. Louis)

The brewer of FALLS CITY beer is continuing its customary spot activity on some 17 stations in Indianapolis, Fort Wayne, Muncie and Evansville, Ind.; Louisville and Lexington, Ky., and Huntington, W. Va. Minutes, 20's and ID's are set on year-long schedules. Tv-radio director Barbara Block is the contact.

Tv, Radio Text

Successful Television and Radio Advertising, by Gene F. Seehafer and Jack W. Laemmar. McGraw-Hill, New York. 648 pp. \$9.75.

One of the McGraw-Hill Marketing and Advertising series, this is more than a second edition of the volume on broadcast advertising offered by the same authors several years ago. Each chapter has been reorganized and rewritten, with new chapters added, particularly on television and reflecting radio's new position in advertising.

A textbook intended for classroom use, it will be helpful for students of station management, broadcast production, commercial writing and media as well as advertising, business administration, marketing and journalism.

Five broad areas are included: (1) the commercial broadcasting system; (2) creation of programs and commercials; (3) principles of television and radio advertising; (4) research for broadcasting; (5) television and radio campaigns.

In a foreword Frank Stanton, president of CBS, Inc., compliments the authors on a book which is "an invitation to help harness the unique power inherent in person-to-person contact with the tens of millions of people who can be reached by radio and television and use it with maximum efficiency and good effect." Dr. Stanton goes on to say: "This is a field only briefly explored, only partially researched, only in the early stages of its development. The possibilities are greater, I feel sure, than any of us know—and the challenges are more interesting than the uninformed can believe."

FALSTAFF BREWING CO.

(Dancer-Fitzgerald-Sample, Inc., N. Y.)

In addition to the program buy reported here Nov. 16 which starts Jan. 1 in some 67 markets, FALSTAFF beer is understood to be setting some news-and-weather shows as well as straight spot schedules in important markets. Roy Terzi is the timebuyer.

GENERAL FOODS CORP.

(Benton & Bowles, Inc., N. Y.)

A new product, GRAVY TRAIN dog food, will be introduced by GF shortly after the first—with spot tv noted as a major medium. Filmed commercials in the "heaviest ad campaign in dog food history" will run first in the eastern part of the country where distribution is being set up and then elsewhere as the product moves national. Jordan Schreiber, assisted by Tad Distler, is the timebuyer.

GENERAL MILLS, INC.

(BBDO, N. Y.)

BETTY CROCKER cake mixes, which ran holiday schedules until early this month, is returning to many of the major markets used for about eight weeks of day and night minutes and 20's. The frequency will hover around 12 spots weekly. Mickey McMichael is the timebuyer.

GLAMORENE, INC.

(Jules Power Productions, N. Y.)

The maker of this well-known rug cleaner has been working on plans for next year, but unfortunately they don't include much video activity immediately. There's a good possibility, though, that spot will be used as spring news, with its accompanying house-cleaning period. Dan Wilson is the buying contact.

GOLD MEDAL CANDY CORP.

(Mogul Williams & Saylor, Inc., N. Y.)

As is customary for the account, BONOMO'S Turkish taffy returns in January to its usual 40-plus markets and will add a few more. Minutes in kid shows will run 13 weeks and longer. Joyce Peters is the timebuyer.

GULF OIL CO.

(Young & Rubicam, Inc., N. Y.)

At the end of January GULF returns to about 60 markets in its territory with brief placements of night 20's and some minutes. John Warner and Joe Raffetto are the timebuyers.

HAROLD HAHN & CO., INC.

(Bruns & Hodgson, New Haven)

This firm is one of the largest toy distributors in New England and reportedly uses continuing schedules in top markets in the area. It's currently on with live minutes in kid shows in New Haven, Springfield and Boston. Fred Bruns is the contact.

The Buyer Talks About . . .

PAYMENT PROBLEMS

One of the greatest bones of station contention is the length of time it sometimes takes for agency bills to be paid. A station which may have thousands of dollars tied up in unpaid bills tends to blame the agency accounting departments for the lengthy delays—"too cheap to hire enough people to do the job properly." Admittedly agencies are shorthanded, and this may hold true in certain instances. However, to many agencies it seems that responsibility for delayed payments falls back on the stations themselves, and that the situation would not be too difficult to rectify if the stations would recognize where the fault lies.

To put it simply, the agency cannot pay the bill unless the charges on it agree with the figures set on the contracts and unless the affidavits are the same as the order. When the statement arrives, the accounting department checks it against the records. If, as so often happens, there are areas of disagreement, then some time-consuming detective work is in order.

A buyer sets a schedule of 15 spots a week on a station. The rate is checked and approved; the contract is signed. Then at the end of the month the affidavits show that four of the 15 spots did not run as ordered and the cost per spot is different than that agreed upon in the contract. Before one cent can be paid out, the agency has to find out exactly what happened—a process that usually takes two to four weeks.

Pre-emptions, both scheduled and accidental, are the greatest trouble-makers in the situation. Unscheduled pre-emptions due to technical difficulties or program runover are impossible to avoid, but, if the station would immediately notify its representative and provide alternate make-goods for the buyer's approval, the agency could adjust its records before the bill comes in.

Scheduled pre-emptions where the agency has received prior notification can also be a source of difficulty. All the adjustments are made, the client's accounting department has been notified, the make-goods are approved, and then the bill arrives. The agency discovers that it is being billed for the original spot. A check usually shows that the pre-emption proved to be unnecessary, but no one bothered to notify the rep or the agency.

Another problem arises when inter-agency communication falters and a multi-product advertiser buys on a station through several agencies. Representatives could help by notifying the agencies involved so that the proper rates would be reflected in the contracts.

Stations can speed the flow of income into their bank accounts if they will try to do the following things:

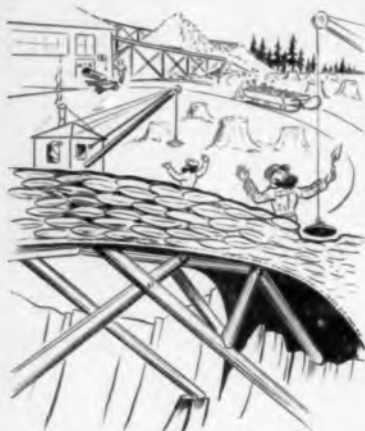
- Send contracts which aren't right back to the agency immediately.
- Notify their representative immediately when anything happens which prevents them from following the agreed-upon schedule.
- Offer make-goods for the buyer's approval at once (the station which runs make-goods without asking almost invariably doesn't get paid for them).

The agencies are as eager to pay promptly as the stations are to be paid. They have books to keep, too, and they don't like them kept in turmoil. Neither do clients. Delays often confuse client billings, and unapproved pre-emptions sometimes provoke a feeling of doubt in the client's mind about whether his spot really ran at all.

One probable result of a more efficient system of billings and payments will be more money spent in spot television. Clients who now feel that "it's just too much trouble" will be more amenable to spot if they can have confidence that their books will not be disrupted and their ad schedules will not be in a constant state of flux.

Ever See A "Prune-Pit Bridge"?

The Original
Paul Bunyan
Built One!



NOW

PAUL BUNYAN RADIO

Can Bridge That Gap
between you and your
potential buyers

In an ACTIVE BUYING MARKET
Our radio facilities reach
298,400 resident listeners
plus a tremendous resort population

WTCM 9000 KC 150 watts Ironwood City	WATT 1340 KC 150 watts Cedilla	WATZ 1450 KC 150 watts Alpena
WMBN 1340 KC 150 watts Petoskey	WATC 900 KC 1000 watts Gaylord	

Paul Bunyan Networks

Represented by

Venard, Rintoul & McConnell, Inc.

P.S. TV too? Yesireebob! 2 fine stations
reach 332,700 viewers, 85,740 receivers,
25 northern Michigan counties.

HEUBLEIN, INC.

(Fletcher Richards, Calkins & Holden, Inc., N. Y.)

While the MAYPO schedules for 1960 will continue as currently running into spring, ANDERSEN'S SOUPS will re-enter its west-coast markets about mid-January. The broadcast area appears to be slowly expanding, with California, Washington, Oregon, Utah, Colorado and Arizona markets now included. Daytime minutes and 20's will be used. Elizabeth Griffiths is the timebuyer.

HILLS BROS. COFFEE, INC.

(N. W. Ayer & Son, Inc., Phila.)

As noted here Nov. 16, renewal time has arrived for this firm's schedules in some 40 markets. While the company is continuing to use two nighttime network shows, it recently announced that it's adding participations in three daytime network ABC-TV programs. The spot budget, however, will be unaffected, with HILLS setting newscasts and minutes and 20's for another 52 weeks. Paul Kizenberger is the timebuyer.

HUDSON PULP & PAPER CORP.

(Grey Adv. Agency, Inc., N. Y.)

Although plans are indefinite at press time, there will be spot activity forthcoming after the first of the year on HUDSON tissues. Budget approval is currently being obtained. Betty Nasse is the timebuyer.

INTERNATIONAL SHOE CO.

(Krupnick & Associates, Inc., St. Louis)

Planning is on for the spring "Spotacular" on POLL PARROT, RED GOOSE and other lines of shoes from this company. Last spring's campaign kicked off early in March in nearly 130 markets with 40-per-cent more spots than the previous spring. The 1960 schedules should be even stronger, with women's shoes and a new line of plastic footwear promoted in addition to the kids' and men's lines advertised previously. (Spot Report last March 9 listed the ISCO markets.) Media manager Nellene Joyce is the contact.

ANDREW JERGENS CO.

(Cunningham & Walsh, Inc., N. Y.)

As a regular almost-year-round user of spot, JERGENS lotion and companion

Personals

MARTIN DANIELS has joined J. Walter Thompson, New York, as broadcast buyer on Mentholatum, Blue Cross and Pan American World Air-



MR. DANIELS

ways. He was formerly with Lennen & Newell. RONALD STACK, who had been with Tatham-Laird, Chicago, has joined JWT in that city and will be doing broadcast buying for a group of accounts.

HOWARD FISHER has been promoted from timebuyer to assistant account executive on Best Foods at D-F-S. DICK DOHERTY, formerly with the Sales Communication Division of McCann-Erickson, has joined D-F-S as timebuyer.

NORMAN TRELL has been promoted to media director at Monroe Greenthal, New York, replacing HERB HAUSER, vice president, who will now be responsible for client contact. Mr. Trell, who has been assistant to

the media director for the past five years, will be handling all the agency's accounts, including United Artists, Walt Disney and Lion shoe polish. NEIL MEYER will be his assistant.

BOB STERES, moving from print to broadcast, is taking over as timebuyer on Butternut coffee at D'Arcy in St. Louis, now that MONTY BRUMMELL has been drafted.

ART DUNN has moved from Dancer-Fitzgerald-Sample to Batten, Barton, Durstine & Osborn as network buyer.

HERB ZELTNER, vice president and assistant media director at Lennen & Newell, New York, for the past year has been named director of



MR. ZELTNER

media. He replaces ANTHONY DEPIERRO, who recently resigned. FRANK HOWLETT (see Profile) has been promoted to assistant media director on broadcast.

Profile

FRANK HOWLETT

Frank Howlett is a native New Yorker who believes the only way to combat the possibility of New York media provinciality is by as much contact as possible with outlying stations and their representatives and by visits to stations across the country. Since he realizes that a media man can scarcely afford to lose sight of the moods and the physical facts of different markets throughout the country, he makes a point of meeting with as many reps and station men as he can when they are in town, and he travels to various parts of the country whenever he has the opportunity.

"Personal contact with station people is invaluable to me," he says, "and is a most important factor in any successful buying campaign. Personal contact keeps you informed as to



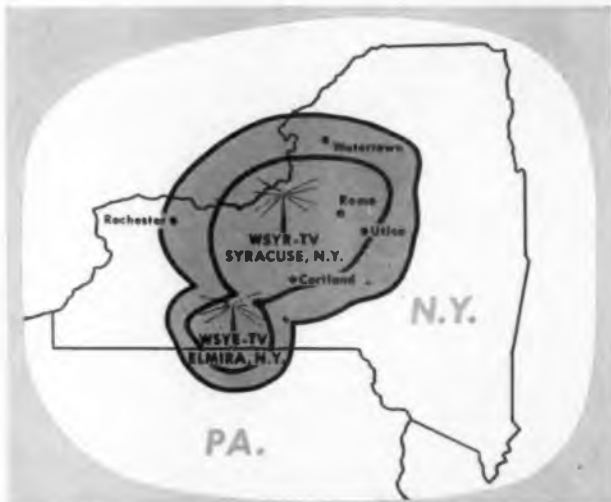
what's coming up. If we can keep this relationship going, it's like one team working together. When station people are in town I cooperate with them in every way."

Mr. Howlett is assistant media director at Lennen & Newell, responsible for all broadcast buying on all accounts.

One of the main problems he faces is finding availabilities which are free from competitive adjacencies and reach the type of audience consistent with the requirements of each client. The best way to cope with this, he believes, is by constant searching and again, keeping close check on stations and reps.

Mr. Howlett was graduated from the Wharton School of the University of Pennsylvania, where he majored in economics, in 1947. He's been in the advertising field since he finished his education.

In April 1958 he joined L&N as broadcast buyer on Kent cigarettes, and shortly thereafter he was promoted to media supervisor on the Lorillard account, until he recently assumed his present duties. He lives on Long Island with his wife and three children.



WSYR-TV
PLUS!
WSYE-TV
DOMINATES
CENTRAL NEW YORK

WSYR-TV ALONE
DELIVERS 44,287 MORE HOMES
THAN ITS COMPETITOR
WSYR-TV AND ITS SATELLITE,
WSYE-TV, DELIVER 73,089 MORE
HOMES THAN ITS COMPETITOR

WSYR • TV
NBC
Affiliate

Channel 3 • SYRACUSE, N. Y. • 100 KW
Plus WSYE-TV channel 18 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGTER & PARSONS

*All figures NCS No. 3 weekly circulation



**- WREX-TV -
POWER-PACKED
PROGRAMMING**

Combining the best of ABC and CBS assures you of top coverage in this rich industrial and agricultural heartland of Mid-America.

**- WREX-TV -
POSITIVE COVERAGE**

of Northern Illinois and Southern Wisconsin. You'll have VHF "Exclusivity" in a billion dollar plus market . . . Beyond the influence of Chicago and Milwaukee TV (90 air miles away).

**- WREX-TV -
SALES POWER**

The viewers' choice, serving 399,000 sets in a combined rural and industrial area . . . Ideal for test campaigns.

J. M. BAISCH Represented By
H-R
General Manager TELEVISION INC.



WOODBURY products notes little change in its plans for the coming year. With the fall schedules expiring throughout this month, the account will be back about mid-January in upwards of 70 markets, with day and night minutes and 20's set for six to 26 weeks, depending on the market. Gary Pranzo is the timebuyer.

JAMES S. KEMPER & CO.
(John W. Shaw Adv., Inc., Chicago)
This insurance firm reportedly is lining up

program buys in a dozen markets to supplement its network schedules for American Motorists and Lumbermen Mutual casualty coverage. New filmed spots have been made. June Nelson is the timebuyer.

V. LA ROSA & SONS, INC.
(Hicks & Greist, Inc., N. Y.)

About 13 weeks of mostly daytime minutes, with some night minutes and 20's, will begin early next month in a group of

Audience Research

Confused about "probability sample?" "Clusters?" "Gross rating points?"

The meanings of these and other terms employed in the audience-research field are made clear in a new study by the Television Bureau of Advertising entitled "Summary: Research Services." Intended for the instruction of TvB members, the report describes in detail the regular and special services offered by Nielsen, Pulse, ARB, Trendex and Videodex as well as a dozen less familiar companies conducting tv measurement surveys.

Of particular importance to buyers and agency researchers who want to be sure that rating information supplied is the latest available for each market, a complete listing is provided of all U. S. tv markets and the months in which surveys are conducted by ARB, Pulse and Nielsen. Average dates on Videodex's quarterly reports are also included, with additional data on "planned" surveys, complex markets, etc.

(The complex market is shown to be somewhat troublesome in that one service may report on Salinas, Calif., while another reports on Salinas-Monterey and a third covers Salinas-Monterey-Santa Cruz. As TvB indicates, wide rating discrepancies in a market are often resolved by noting the variations in coverage between the services.)

The survey generally discusses the basic systems of audience measurement used by the regular rating services—the diary filled in by household members, personal interviews either at home or by telephone and the mechanical systems such as Arbitron and Audimeter attachments.

Taking the report on ARB as indicative, the service's sampling and reporting methods are described, with some 1,650 diaries noted as providing national ratings as well as information on sex, age, occupation, education and identification of viewers. To provide data on alternate-week shows, etc., a second sample of 550 diaries is used the week preceding the regular monthly rating week.

For local ratings, ARB uses a minimum of 300 diaries in large metropolitan areas and 200 in small markets. These diaries do not give the detailed viewer information of the national reports, but break the viewers-per-set into terms of men, women and children. Where the national pocketpiece is issued 10 times yearly and a comprehensive national report appears each March and November, the frequency of local reports depends on the market size.

Further discussion is devoted to the service's multi-market ratings, a planned county-by-county coverage/circulation study, a national Arbitron system to be introduced next year and special tabulations and studies offered.

Similar complete information appears on the other services, with no evaluation of their respective merits being made. Also described briefly are companies in the rapidly expanding fields of qualitative research, commercial testing, monitoring, audience characteristics, etc.

A glossary of numerous terms peculiar to the broadcast-rating field serves to heighten understanding of the entire TvB publication.



Don Menke has been promoted to station manager of WFBM-TV Indianapolis, it has been announced by Eldon Campbell, vice president and general manager. Mr. Menke was first associated with WFBM radio serving the station in a talent capacity when in his teens. Most recently he was general sales manager of WFBM-TV.

major markets primarily in the northeastern section of the country but also including Chicago. Frequencies are 10-15 spots per week. Len Soglio is the timebuyer.

LESTOIL, INC.

(Jackson Associates, Inc., Holyoke, Mass.)

A change in its buying and distribution methods for the coming year is reported in the works for LESTOIL and LESTARE. Where the company generally bought all stations in a market in the past, it's planning to begin placing on a cost-per-thousand basis from here on out. Because of heavy competition from the soap giants, distribution on Lestoil is being set up through brokers and jobbers in order to keep tighter control on each market. The firm is also taking a strong stand against rate increases by canceling stations where the increases are thought exorbitant. The 1960 budget should be equal to this year's or even more, but it will be more carefully spent. Eleanor Miller is the buying contact.

LEVER BROS.

(SSC&B, N. Y.)

An early January start was reported set for SILVER DUST BLUE, with day and late-night minutes running in markets where the product has had good results in the past. Both top and secondary markets are included. Some schedules will run 52 weeks, others for shorter periods. Bill Ferguson Jr. is the timebuyer.

LIGHTOLIER, INC.

(Alfred Auerbach Associates, Inc., N. Y.)

The results of the three-week campaign this lighting-fixture manufacturer ran in September were reported as quite good, and the client is mulling future activity. Dealer interest and cooperation were high and, more importantly, the desk lamps advertised sold. Media buyer Warren Osterwald notes that all details are not yet in, and currently the 1960 budget is being prepared, so the time and place of

further tests are indefinite. There's a possibility of a "national furniture" account at the agency trying a similar test—either in Cleveland, as Lightolier did, or elsewhere.

P. LORILIARD CO.

(Lennen & Newell, Inc., N. Y.)

Activity on several brands—SPRING, NEWPORT, KENT—starts the first of the year for 52 weeks in top markets across the country. Primarily night minutes, 20's and 1D's will run. Even the relatively

Agency Activity

Formerly with Norman, Craig & Kummel, Inc., Merl Bloom joined the tv-radio department at Reach, McClinton & Co., Inc.

In Hartford, Conn., D. Barker Lockett became creative director for tv-radio at



MR. LOCKETT

Graceman Adv., Inc. He was last with Needham, Louis & Brorby, Inc., and Leo Burnett Co. in Chicago in various creative capacities.

Associate media director James R. English Jr. was named a vice president at Kenyon & Eckhardt, Inc. He has been with



MR. ENGLISH

the agency since May of this year, having served previously at Young & Rubicam and A. C. Nielsen Co.

Robert F. Steinhoff was raised to the post of manager of the New York office of Needham, Louis & Brorby, Inc. Mr. Steinhoff, replacing Frederick A. Mitchell, who resigned, has been a member of the agency's account staff since 1951.

Robert A. Barker joined Compton Adv., Inc., as a vice president and account supervisor after holding similar titles at K&E and Ogilvy, Benson & Mather, Inc.

NUMBER ONE BUY

WTPA is Harrisburg's Number One station* and it delivers the Heart of Central Pennsylvania—a rich and stable economy based on commerce, industry and government. WTPA's maximum coverage at sensible rates is your best buy.

*ARB—Share of Audience
Sun. thru Sat., 6-10 P.M.
Nov. '58 — 31.0
Feb. '59 — 32.1
May '59 — 35.6



See Harrington, Righter and Parsons for all the facts today!

You cover ALL this
\$739,000,000

South Georgia and Northwest
Florida market only on

WALB-TV

CH. 10—ALBANY, GA.

The only primary NBC
outlet between Atlanta
and the Gulf!



- New 1,000 foot tower, 316,000 watts power
- Grade "B" area includes Albany, Thomasville, Valdosta, Moultrie, Ga. — Tallahassee, Fla.
- Over \$739,000,000 income . . . 750,000 people, 126,200 TV homes
- The only hometown station serving Albany, South Georgia's only metropolitan market!

WALB-TV

ALBANY, GA.
CHANNEL 10



Raymond E. Carow, General Manager
Represented nationally by:
Vander, Blinoul & McConnell, Inc.
In the South by James S. Ayers Co.
One Rate Card

quiet OLD GOLD STRAIGHTS may get some schedules later in the year. Bob Kelly is the timebuyer.

MARKETING, INC.

(Bruns & Hodgson, New Haven)

For SILLY PUTTY, a children's toy item, look for a drive in Chicago and possibly one or two other top markets starting early next month. According to agency executive Fred Bruns, the advertising plan consists of market saturation for about eight weeks, using film and live minutes as well as ID's in kid shows and some women's programs for the gift angle. Usually one and never more than three markets are scheduled at one time, with the list changing constantly. Results from this form of tv operation are reported as "sensational—700,000 units sold in Los Angeles alone."

MONMOUTH CANNING CO.

(Robert F. O'Brien & Co., Boston)

New to Spot Report, this company is currently using schedules in Boston and Mt. Washington, N. H., for HOME-MAKER'S BOSTON BAKED BEANS.

Agency Changes

Kenyon & Eckhardt, Inc., was officially named to handle Dinner-Redy frozen foods, products of a firm recently acquired by Lever Bros. Harold J. Siesel Co. held the Dinner-Redy account previously. K&E handles Praise. Spry and Handy Andy for Lever. Billings on the account should have a multi-million-dollar potential, as K&E resigned the \$1¼-million Wilson & Co. meat business to take the new product.

The William Underwood Co., another K&E client and a processor of canned meats, also acquired Richardson & Robbins, canner of boned chicken products, and placed the new business at its agency. Grey & Rogers, Philadelphia, previously held the account.

A major campaign is reportedly planned for Oz peanut butter of Swift & Co., which recently appointed Earle Ludgin & Co., Chicago, to the account. Since J. Walter Thompson resigned the Swift account early last year, no Oz advertising has been placed.

McCann-Erickson, Inc., lost Columbia Records to Benton & Bowles, with about \$2 million in billings involved.

Donahue & Coe, Inc., which was nosed out by Grant Adv., Inc., two years ago in a bid for the \$½-million account of Mutual Benefit Life Insurance Co., won the business in a new series of presentations.

Other appointments: New York Metropolitan Acousticon Dealer Association to Wexton Adv. Agency, which handles the national Acousticon account; Halsam Products, toymakers, to Reach, McClinton & Pershall, Inc., Chicago; Orr Industries, magnetic tape division of Ampex Corp., to Marschalk & Pratt, and Micro-Lube, Dallas oil-additive producer, to Bevel Associates.



Roy Passman, who was with NBC for eight years before joining J. M. Mathes, Inc., recently succeeded Richard Jackson as director of the tv-radio department.

Day and night minutes, 20's and ID's run. Plans are in the works for several test markets outside the usual New England area, but nothing definite is set. Media director Esther McQueeney is the contact.

NATIONAL ASSOCIATION OF INSURANCE AGENTS

(Doremus & Co., N. Y.)

With 10 states still running schedules on the campaign set nationally last spring, this insurance firm is now lining up plans for 1960. Next month the agency will be calling for avails on news-weather-sports shows in nearly 185 markets—an increase of about 30 over the '59 list. Placements will start in March and following months to coincide with NAIA's fiscal year, with lengths varying from 13 to 52 weeks. Loraine Keirstead and Hubert Sweet are the buyers.

CHARLES PFIZER & CO.

(Leo Burnett Co., Inc., Chicago)
About the middle of January this drug

Merger

The Los Angeles agency of Stromberger, LaVene, McKenzie, with billings at the \$5-million mark, was acquired by Fuller & Smith & Ross, Inc., in a merger effective Jan. 1. F&S&R previously maintained only broadcast services in Los Angeles, although it has offices in San Francisco and five other U. S. cities, as well as in London.

President T. L. Stromberger of the west-coast agency will become a senior vice president of the national agency.

ARB City-by-City Ratings October, 1959

ATLANTA

3-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. Whirllybirds (CBS) WBS-TV Wed. 1	23.3
2. Mackenzie's Raiders (Ziv) WBS-TV Thu. 7	22.8
3. Sea Hunt (Ziv) WBS-TV Fri. 7	22.7
4. U. S. Marshal (NTA) WBS-TV Sat. 10:30	21.3
5. The Lone Ranger (Lone Ranger Inc.) WBS-TV Thu. 7	21.0
6. Death Valley Days (U. S. Borax) WBS-TV Mon. 7	21.0
7. Huckleberry Hound (Screen Gems) WBS-TV Thu. 6	21.0
8. Highway Patrol (Ziv) WAGA-TV Sat. 9	20.8
9. SA 7 (MCA) WBS-TV Thu. 7:30	19.1
10. Popeye (UAA) WBS-TV M-F 5	18.4
11. Quick Draw McGraw (Screen Gems) WBS-TV Tue. 6	18.3
12. Superman (Flamingo) WBS-TV Mon. 6	18.3
13. Our Gang (Interstate) WBS-TV Wed. 6	16.4
14. Rescue 8 (Screen Gems) WBS-TV Thu. 10:30	14.3
15. Popeye (UAA) WBS-TV Sun. 4	11.8

TOP FEATURE FILMS

1. MGM Playhouse WBS-TV Sun. 3-4	13.3
2. Early Show WAGA-TV Wed. 6-6:30	11.3
3. Early Show WBS-TV Thu. 5-6:30	9.3
4. Impels Theatre WAGA-TV Fri. 11:15-1:15 a.m.	9.3
5. Big Movie WAGA-TV Sat. 11-1:15 a.m.	9.0

TOP NETWORK SHOWS

1. Wagon Train WBS-TV	54.5
2. Gunsmoke WAGA-TV	36.9
3. Father Knows Best WAGA-TV	33.6
4. The Price Is Right WBS-TV	32.9
5. Have Gun, Will Travel WAGA-TV	31.5
6. Lawman WLW-A	29.9
7. Perry Como WBS-TV	29.9
7. Tennessee Ernie Ford WBS-TV	28.7
8. Bat Masterson WBS-TV	28.6
8. The Real McCoys WLW-A	28.6
8. Maverick WLW-A	28.6

COLUMBUS

3-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. Huckleberry Hound (Screen Gems) WTVN-TV Thu. 9:30	24.4
2. Mike Hammer (MCA) WBSN-TV Sat. 10:30	23.0
3. Woody Woodpecker (Burnett) WTVN-TV Thu. 6:30	20.8
4. San Francisco Beat (CBS) WTVN-TV Wed. 7	19.0
5. State Trooper (MCA) WTVN-TV Fri. 7	19.3
6. Casey Jones (Screen Gems) WTVN-TV Tue. 7:10	19.0
7. Sea Hunt (Ziv) WBSN-TV Mon. 7:30	18.5
8. Sheriff of Cochise (Famous Films) WBSN-TV Fri. 6:30	18.2
9. Whirllybirds (CBS) WTVN-TV Thu. 7	18.1
10. Death Valley Days (U.S. Borax) WBSN-TV Sun. 9:30	17.3
11. U.S. Marshal (NTA) WTVN-TV Thu. 10:30	17.1
12. Highway Patrol (Ziv) WBSN-TV Wed. 8:30	15.5
13. SA 7 (MCA) WBSN-TV Tue. 8	13.5
14. Search For Adventure (Banner) WBSN-TV Fri. 9:30	13.2
15. 36 Men (ABC) WLW-Mon. 7	13.0

TOP FEATURE FILMS

1. Best of Hollywood WTVN-TV Sat. 6-7	8.5
2. World's Best Movies WTVN-TV Sat. 10:30-12:15 a.m.	7.0
3. Lex Mayer's Theatre WTVN-TV Sun. 10:30-12 mid.	7.2
4. Sunday Playhouse WLW-O Sun. 3-4	6.9
5. Gold Cup Matinee WLW-O Tue. 5-6:30	6.5

TOP NETWORK SHOWS

1. 11 Sunset Strip WTVN-TV	41.7
2. Gunsmoke WBSN-TV	41.2
3. Wagon Train WLW-C	36.0
3. The Rifleman WTVN-TV	36.0
4. Wyatt Earp WTVN-TV	35.1
5. The Real McCoys WTVN-TV	34.4
6. Maverick WTVN-TV	33.4
7. Lawman WTVN-TV	32.4
8. Have Gun, Will Travel WBSN-TV	31.0
9. Red Skelton WBSN-TV	29.5

*Indicates programming change during four-week period. One-week rating given.

BALTIMORE

3-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. Highway Patrol (Ziv) WMAR-TV Sat. 7	21.0
2. Border Patrol (CBS) WJS-TV Sun. 6:30	14.0
3. Huckleberry Hound (Screen Gems) WJS-TV Thu. 5	13.0
2. Bold Venture (Ziv) WRAL-TV Thu. 7:30	13.0
6. Sea Hunt (Ziv) WRAL-TV Wed. 10:30	12.3
5. Superman (Flamingo) WJS-TV Mon. 5	11.0
6. U.S. Marshal (NTA) WRAL-TV Thu. 10:30	11.0
7. Phil Silvers (CBS) WRAL-TV Wed. 7	10.9
8. Casey Jones (Screen Gems) WJS-TV Wed. 5	9.7
9. Rescue 8 (Screen Gems) WRAL-TV Tue. 7	9.5
10. Quick Draw McGraw (Screen Gems) WJS-TV Tue. 5	8.1
10. Four Just Men (ITC) WRAL-TV Thu. 7	8.1
11. Popeye (UAA) WJS-TV Sat. 4:30	8.0
12. Badge 714 (CNP) WMAR-TV M. To 6:30	7.8
13. Navy Log (CBS) WMAR-TV Sat. 6	7.5

TOP FEATURE FILMS

1. Early Show WJS-TV Tue. 6-7:15	15.0
1. Early Show WJS-TV Thu. 6-7:15	13.0
2. Early Show WJS-TV Wed. 6-7:15	12.2
3. Early Show WJS-TV Sun. 6-7:15	12.7
4. Early Show WJS-TV Mon. 6-7:15	12.0

TOP NETWORK SHOWS

1. Gunsmoke WMAR-TV	61.8
2. 11 Sunset Strip WJS-TV	37.3
3. Wyatt Earp WJS-TV	25.7
4. Wagon Train WRAL-TV	25.2
5. Perry Mason WMAR-TV	24.1
6. Maverick WJS-TV	21.5
7. Red Skelton WMAR-TV	20.6
7. Ford Starline WJS-TV	20.6
8. The Real McCoys WRAL-TV	20.3
9. The Untouchables WJS-TV	20.0

DALLAS-FT. WORTH

4-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. Death Valley Days (U.S. Borax) KRLD-TV Sat. 9:30	19.2
2. Lawless Years (CNP) WRAP-TV Thu. 9:30	11.4
3. Border Patrol (CBS) KPJE-TV Wed. 8:30	11.0
3. Sea Hunt (Ziv) KRLD-TV Thu. 7:30	11.2
4. Whirllybirds (CBS) KPJE-TV Wed. 8	10.9
5. Superman (Flamingo) KPJE-TV Mon. 6	10.4
6. Quick Draw McGraw (Screen Gems) KPJE-TV Tue. 6	9.5
6. Danger Is My Business (CNP) WFAA-TV Sat. 6	9.5
7. Huckleberry Hound (Screen Gems) KPJE-TV Thu. 6	8.5
8. Popeye (UAA) KPJE-TV M-F 5:30	8.3
9. Roy Rogers (Roy Rogers Synd.) KPJE-TV Wed. 6	7.9
10. All Star Theatre (Telescreen Adv.) WRAP-TV Sun. 3	7.7
11. San Francisco Beat (CBS) KPJE-TV Wed. 9	7.3
12. Annie Oakley (CBS) KPJE-TV Fri. 6	7.2
13. U.S. Marshal (NTA) WFAA-TV Sat. 9:30	6.1

TOP FEATURE FILMS

1. Dinner Theatre KPJE-TV Fri. 6:30-7:30	10.1
2. Dinner Theatre KPJE-TV Thu. 6:30-7:30	10.0
2. Saturday Showcase WRAP-TV Sat. 5:30-6:30	8.3
4. Dinner Theatre KPJE-TV Mon. 6:30-7:30	8.2
5. Dinner Theatre KPJE-TV Tue. 6:30-7:30	8.0

TOP NETWORK SHOWS

1. Gunsmoke KRLD-TV	66.1
2. Maverick WFAA-TV	38.2
3. The Rifleman WFAA-TV	36.6
4. Have Gun, Will Travel KRLD-TV	35.9
5. What's My Line KRLD-TV	33.6
6. Lawman WFAA-TV	33.5
7. Wagon Train WRAP-TV	30.5
8. 11 Sunset Strip WFAA-TV	29.5
9. Perry Mason KRLD-TV	29.2
10. Wyatt Earp WFAA-TV	27.9

BUFFALO

3-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. Sea Hunt (Ziv) WBSW-TV Fri. 10:30	29.8
2. Silent Service (CNP) WBSW-TV Sat. 10:30	20.2
3. Three Stooges (Screen Gems) WBS-TV M. To. To 5	18.5
4. Walter Winchell File (NTA) WBSW-TV Sat. 10:30	18.3
5. Popeye (UAA) WBSN-TV Sat. 9 a.m.	18.1
6. Huckleberry Hound (Screen Gems) WBS-TV Thu. 5:30	16.3
7. Border Patrol (CBS) WBSW-TV Thu. 10:30	16.7
8. Superman (Flamingo) WBS-TV Mon. 6:30	16.9
9. Rescue 8 (Screen Gems) WBS-TV Fri. 7	16.3
10. Phil Silvers (CBS) WBS-TV Tue. 7	15.9
11. Mike Hammer (MCA) WBSW-TV Sat. 7	15.8
12. Jeff's Collie (ITC) WBS-TV Thu. 6	15.1
13. Highway Patrol (Ziv) WBS-TV Thu. 7	15.1
13. Tombstone Territory (Ziv) WBS-TV Thu. 10:30	12.5
14. Bold Venture (Ziv) WBS-TV Mon. 7	12.7
14. Quick Draw McGraw (Screen Gems) WBS-TV Tue. 5:30	12.7

TOP FEATURE FILMS

1. First Run Playhouse WBSW-TV Sat. 11:15-1 a.m.	14.4
2. Early Show WBSW-TV Tue. 6-7:15	12.0
3. First Run Playhouse WBSW-TV Fri. 11:30-1:30 a.m.	11.0
4. Early Show WBSW-TV Mon. 6-7:15	11.3
5. Feature Film WBSW-TV Sat. 1-3	11.3

TOP NETWORK SHOWS

1. Gunsmoke WBSW-TV	47.0
2. What's My Line WBSW-TV	36.2
3. Ford Starline WBS-TV	27.8
4. Father Knows Best WBSN-TV	27.1
5. Wagon Train WBS-TV	26.6
6. Perry Mason WBSN-TV	26.5
7. Holiday on Wheels WBSN-TV	26.1
8. Danny Thomas WBSN-TV	25.6
8. Jack Benny WBSN-TV	25.6
9. Frank Sinatra WBSW-TV	25.2

DES MOINES

3-Station Report
(four-week ratings)

TOP SYNDICATED FILMS

1. Sea Hunt (Ziv) KRNT-TV Sat. 9:30	22.8
2. State Trooper (MCA) WHO-TV Thu. 9:30	20.5
3. Border Patrol (CBS) KRNT-TV Fri. 7:30	19.0
4. Lock-up (Ziv) WHO-TV Sun. 9:30	16.0
5. Huckleberry Hound (Screen Gems) WOI-TV Thu. 6	15.0
6. Flight (CNP) WHO-TV Wed. 8:30	15.1
7. Adventures In Sherwood Forest (Official) WHO-TV Sat. 4:15	14.5
8. Star and the Story (Official) WHO-TV Sun. 9	14.4
9. New York Confidential (ITC) WHO-TV Sat. 9:30	14.2
9. Death Valley Days (U.S. Borax) KRNT-TV Sat. 10:30	14.2
10. Mackenzie's Raiders (Ziv) WOI-TV Sun. 6	12.3
11. Whirllybirds (CBS) WOI-TV Tue. 9:30	12.0
12. Rescue 8 (Screen Gems) KRNT-TV Tue. 6:30	12.5
13. Sheriff of Cochise (Famous Films) KRNT-TV Wed. 10:30	13.4
14. Roy Rogers (Roy Rogers Synd.) WOI-TV Fri. 6:30	13.3

TOP FEATURE FILMS

1. Late Show WHO-TV Fri. 10:30-12 mid	11.7
2. Early Show WHO-TV Fri. 5-6:15	10.9
3. Early Show WHO-TV Tue. 5-6:15	10.4
4. Million Dollar Movie WHO-TV Sun. 2:30-4:30	8.8
5. Early Show WHO-TV Thu. 5-6:15	8.7

TOP NETWORK SHOWS

1. Wagon Train WHO-TV	64.8
2. Red Skelton KRNT-TV	46.4
3. Gunsmoke KRNT-TV	39.2
4. What's My Line KRNT-TV	36.5
5. NCAA Football-Iowa vs Purdue WHO-TV	24.0
6. Perry Mason KRNT-TV	24.9
7. Garry Moore KRNT-TV	24.2
8. Tennessee Ernie Ford WHO-TV	22.2
9. Wanted-Dead or Alive KRNT-TV	22.7
10. Maverick WOI-TV	21.7

ARB City-by-City Ratings October, 1959

HOUSTON 3-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. State Trooper (MCA) KROQ-TV Sat. 9:30	30.8
2. Death Valley Days (U.S. Borax) KROQ-TV Thu. 10	18.0
3. Sea Hunt (Ziv) KPRC-TV Tue. 10	18.0
4. Rescue 8 (Screen Gems) KPRC-TV Thu. 9:30	16.0
5. Whirlbirds (CBS) KPRC-TV Sat. 6	15.1
6. Huckleberry Hound (Screen Gems) KTRK-TV Thu. 5:30	14.8
7. Bold Venture (Ziv) KTRK-TV Sun. 6	14.0
8. Quick Draw McGraw (Screen Gems) KTRK-TV Thu. 5:30	14.5
9. Lawless Years (CNP) KPRC-TV Sat. 10	13.8
10. Mike Hammer (MCA) KTRK-TV Tue. 10	13.5
11. Life of Riley (CNP) KROQ-TV M-F 6	11.7
12. Target (Ziv) KPRC-TV Wed. 9:30	11.5
13. Superman (Flamingo) KTRK-TV Mon. 5:30	11.1
14. China Smith (NTA) KTRK-TV Sun. 4:30	11.1
15. Popeye (UAA) KTRK-TV Fri. 5:30	10.8

TOP FEATURE FILMS

1. Academy Theatre KROQ-TV Sun. 3-4:30	14.0
2. Million Dollar Movie KPRC-TV Sun. 1:30-3	12.3
3. Academy Award Theatre KROQ-TV Sat. 10-12:15 a.m.	10.7
4. Early Show KROQ-TV Sat. 5-6:30	7.0
5. MGM Theatre KPRC-TV Sat. 10:30-1 a.m.	7.0
6. Early Bird Theatre KTRK-TV Sun. 9-10:30 a.m.	7.0

TOP NETWORK SHOWS

1. Wagon Train KPRC-TV	37.0
2. The Rifleman KTRK-TV	31.5
3. 77 Sunset Strip KTRK-TV	28.8
4. Lawman KTRK-TV	28.3
5. Gunsmoke KROQ-TV	26.0
6. Maverick KTRK-TV	26.0
7. Wyatt Earp KTRK-TV	25.3
8. The Detectives KTRK-TV	21.9
9. Have Gun, Will Travel KROQ-TV	21.5
10. Bat Masterson KPRC-TV	20.3

MIAMI

3-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Sea Hunt (Ziv) WTVT Fri. 7	33.7
2. Highway Patrol (Ziv) WTVT Mon. 7	32.8
3. Rescue 8 (Screen Gems) WTVT Wed. 7	27.9
4. Huckleberry Hound (Screen Gems) WOKT Thu. 7	26.8
5. Mike Hammer (MCA) WOKT Thu. 7:30	24.0
6. Flight (CNP) WTVT Sat. 7	23.7
7. The Vikings (UA-TV) WOKT Mon. 7:30	23.1
8. Death Valley Days (U.S. Borax) WTVT Sat. 6:30	22.5
9. Tractdown (CBS) WTVT Thu. 7	21.4
10. Border Patrol (CBS) WTVT Sun. 6:30	20.9
11. Four Just Men (ITC) WTVT Thu. 8	19.3
12. Manhunt (Screen Gems) WOKT Wed. 7	19.0
13. Bold Venture (Ziv) WTVT Sat. 10:30	17.4
14. Superman (Flamingo) WOKT Mon. 7	14.6
15. Quick Draw McGraw (Screen Gems) WOKT Thu. 7	12.9

TOP FEATURE FILMS

1. Big Show WTVT Tue. 7-8:30	28.4
2. Movie 7 WOKT Tue. 5-6:45	14.5
3. Movie 7 WOKT Wed. 5-6:45	14.5
4. Dungeon WOKT Sun. 4:30-6:15	14.5
5. Impact WTVT Sun. 4:30-6:15	14.1

TOP NETWORK SHOWS

1. Wagon Train WOKT	39.0
2. Perry Mason WTVT	39.0
3. The Texan WTVT	36.0
4. Jack Benny WTVT	36.2
5. Ed Sullivan WTVT	26.0
6. Rawhide WTVT	24.8
7. Gunsmoke WTVT	24.1
8. Name That Tune WTVT	21.8
9. Lassie WTVT	21.0
10. 77 Sunset Strip WPTV	20.5

INDIANAPOLIS 4-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Highway Patrol (Ziv) WISH-TV Sat. 10:30	34.3
2. Lock-up (Ziv) WISH-TV Mon. 7	34.1
3. Death Valley Days (U.S. Borax) WISH-TV Sat. 7	33.4
4. Huckleberry Hound (Screen Gems) WLW-I Mon. 8:30	21.4
5. Sea Hunt (Ziv) WISH-TV Tue. 7	21.4
6. Man Without a Gun (NTA) WISH-TV Sat. 6:30	18.4
7. Whirlbirds (CBS) WISH-TV Fri. 7	18.0
8. Annie Oakley (CBS) WISH-TV Sat. 6	17.3
9. New York Confidential (ITC) WISH-TV Thu. 7	15.8
10. Trouble With Father (Official) WISH-TV Sat. 9:30 a.m.	15.1
11. Soldiers of Fortune (MCA) WLW-I Sun. 6	15.1
12. Mike Hammer (MCA) WISH-TV Tue. 7:30	14.7
13. Championship Bowling (Schwimmer) WISH-TV Sat. 1	14.5
14. Citizen Soldier (Flamingo) WLW-I Wed. 7	14.0
15. State Trooper (MCA) WLW-I Fri. 10:30	13.7
16. 36 Men (ABC) WLW-I Sun. 6:30	13.7

TOP FEATURE FILMS

1. Frances Farmer Presents WFBM-TV Mon. 5-6:45	19.8
2. Frances Farmer Presents WFBM-TV Tue. 5-6:45	18.4
3. Frances Farmer Presents WFBM-TV Wed. 5-6:45	7.5
4. Late Show WISH-TV Sat. 11:15-1:15 a.m.	7.1
5. Curley's Cowboy Theatre WFBM-TV Sat. 13-1	6.0

TOP NETWORK SHOWS

1. Wagon Train WFBM-TV	44.8
2. Gunsmoke WISH-TV	41.2
3. Perry Mason WISH-TV	38.4
4. Father Knows Best WISH-TV	33.0
5. Danny Thomas WISH-TV	31.4
6. Red Skelton WISH-TV	30.4
7. Rawhide WISH-TV	29.1
8. The Rifleman WLW-I	29.5
9. Wyatt Earp WLW-I	28.8
10. Maverick WLW-I	28.6

PORTLAND, ORE.

3-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. You Asked For It (Crosby/Brown) KPTV Sun. 6	28.8
2. State Trooper (MCA) KOW-TV Tue. 7	27.4
3. Rescue 8 (Screen Gems) KOW-TV Thu. 7	25.4
4. Sea Hunt (Ziv) KOW-TV Sat. 7	23.8
5. Huckleberry Hound (Screen Gems) KOW-TV Thu. 6	21.4
6. Death Valley Days (U.S. Borax) KOIN-TV Sat. 10:30	21.3
7. Mr. District Attorney (Economee) KOIN-TV Sat. 6	18.9
8. Silent Service (CNP) KPTV Mon. 7	18.8
9. Colonel Plack (CBS) KOIN-TV Mon. 6:30	18.6
10. Phil Silvers (CBS) KOIN-TV Mon. 7	17.9
11. Quick Draw McGraw (Screen Gems) KOW-TV Mon. 6	17.7
12. Science Fiction Theatre (Economee) KOIN-TV Thu. 6:30	17.7
13. Amos 'n' Andy (CBS) KOIN-TV Wed. 6:30	16.3
14. Mr. District Attorney (Economee) KOIN-TV Wed. 7	16.1
15. Dial 999 (Ziv) KOIN-TV Tue. 6:30	15.4

TOP FEATURE FILMS

1. Major Studio Preview KPTV Sat. 6-7:30	10.3
2. Sunday Matinee KPTV Sun. 2-4	9.9
3. Armchair Theatre KOIN-TV Sat. 3-5	3.9
4. Showtime on 8 KOIN-TV Sat. 11:15-12:45 a.m.	3.8
5. Channel 8 Playhouse KOW-TV Sat. 11-1:15 a.m.	3.6

TOP NETWORK SHOWS

1. Perry Mason KOIN-TV	37.8
2. 77 Sunset Strip KPTV	37.3
3. Jack Benny KOIN-TV	37.1
4. Maverick KPTV	36.7
5. Gunsmoke KOIN-TV	36.5
6. Danny Thomas KOIN-TV	34.8
7. Wagon Train KOW-TV	34.8
8. Father Knows Best KOIN-TV	33.1
9. The Rifleman KPTV	32.1
10. Lawman KPTV	31.8

KANSAS CITY 3-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Mike Hammer (MCA) KMBO-TV Sat. 9:30	33.3
2. Sea Hunt (Ziv) WDAF-TV Thu. 6:30	32.4
3. Whirlbirds (CBS) KMBO-TV Sun. 10	32.0
4. Highway Patrol (Ziv) WDAF-TV Wed. 9:30	31.0
5. Huckleberry Hound (Screen Gems) KMBO-TV Thu. 6	28.8
6. Death Valley Days (U.S. Borax) KMBO-TV Fri. 10	28.4
7. Bold Venture (Ziv) WDAF-TV Thu. 9:30	28.3
8. Annie Oakley (CBS) KMBO-TV Fri. 6	24.1
9. U.S. Marshal (NTA) KMBO-TV Thu. 10	24.3
10. Mackenzie's Raiders (Ziv) KMBO-TV Wed. 10	24.0
11. Quick Draw McGraw (Screen Gems) KMBO-TV Wed. 6	23.7
12. Science Fiction Theatre (Economee) KMBO-TV Thu. 6:30	21.8
13. Cisco Kid (Ziv) KMBO-TV Tue. 6	21.4
14. Tugboat Annie (ITC) WDAF-TV Sun. 5:30	21.4

TOP FEATURE FILMS

1. Million Dollar Movie KMCO-TV Sat. 10-12:15 a.m.	14.0
2. Gold Award Theatre KMCO-TV Fri. 10-12:15 a.m.	12.4
3. Million Dollar Movie KMCO-TV Sun. 3-5:15	8.8
4. Shock Theatre KMBO-TV Sat. 9:30-11	8.1
5. Gold Award Theatre KMCO-TV Sat. 1-3:30	7.1

TOP NETWORK SHOWS

1. Gunsmoke KMCO-TV	38.4
2. Wagon Train WDAF-TV	36.0
3. 77 Sunset Strip KMBO-TV	32.1
4. Jack Benny KMCO-TV	32.0
5. What's My Line KMBO-TV	31.3
6. Perry Como WDAF-TV	29.9
7. The Rifleman KMBO-TV	29.7
8. Lawman KMBO-TV	29.2
9. This Is Your Life WDAF-TV	29.1
10. Alfred Hitchcock Presents KMCO-TV	28.9

SAN FRANCISCO

4-Station Report (four-week ratings)

TOP SYNDICATED FILMS

1. Sea Hunt (Ziv) KRON-TV Tue. 7	33.9
2. Divorce Court (Guild) KRON-TV Sat. 6	34.3
3. Manhunt (Screen Gems) KRON-TV Tue. 6:30	15.6
4. Rescue 8 (Screen Gems) KRON-TV Wed. 6:30	14.9
5. Death Valley Days (U.S. Borax) KPX Sat. 10:30	14.4
6. Cannonball (ITC) KTVU Mon. 7	13.2
7. Huckleberry Hound (Screen Gems) KTVU Wed. 6:30	12.3
8. Jeff's Collie (ITC) KRON-TV Fri. 6:30	12.4
9. This Is Alice (NTAI) KTVU Wed. 7	12.2
10. Science in Action (Coronet) KRON-TV Mon. 7	12.0
11. San Francisco Beat (CBS) KPX Sat. 7	12.0
12. Colonel Plack (CBS) KRON-TV Wed. 7	11.8
13. Quick Draw McGraw (Screen Gems) KTVU Thu. 6:30	10.5
14. Lock-up (Ziv) KRON-TV Thu. 7	9.9
15. Superman (Flamingo) KTVU Mon. 4:30	9.9
16. The Honeymooners (CBS) KRON-TV Mon. 6:30	9.9

TOP FEATURE FILMS

1. Fabulous Features KPX Sun. 5:30-7	19.3
2. Movie Time KRON-TV Sun. 5:30-7	7.9
3. Early Show KPX Wed. 5:30-7	8.5
4. Major Movie KRON-TV Fri. 10-11:30	8.1
5. Early Show KPX Sat. 5:30-7	8.1

TOP NETWORK SHOWS

1. Frank Sinatra KGO-TV	34.9
2. Wagon Train KRON-TV	32.7
3. Ford Bartime KRON-TV	22.1
4. Perry Mason KPX	21.4
5. Gunsmoke KPX	21.0
6. Maverick KGO-TV	20.3
7. Perry Como KRON-TV	20.3
8. Alfred Hitchcock Presents KPX	20.0
9. 77 Sunset Strip KGO-TV	20.0
10. Jack Benny KPX	20.0
11. Father Knows Best KPX	20.0

Buyer's Check List—

New Station

WFRV Green Bay owners, who have received a grant for channel 8 at Iron Mountain, have not yet ordered transmitter equipment due to a "snag" with the State Aeronautics Commission, says executive vice president Soren H. Munkhof. Mr. Munkhof will be general manager of the new station, and Harry Hill, WFRV chief engineer, will serve in the same capacity for the outlet. The new station will be an NBC-TV affiliate. Headley-Reed will be its representative.

New Representatives

KFSA-TV Fort Smith, Ark., has appointed Headley-Reed TV as national representative, effective Jan. 1.

KGNS-TV Laredo, Tex., has appointed Headley-Reed TV as national representative, effective Jan. 1.

KLRJ-TV Las Vegas has appointed Headley-Reed TV as national representative, effective Jan. 1.

KOLO-TV Reno has appointed Headley-Reed TV as national representative, effective Jan. 1.

KOTV Tulsa has appointed H-R Television, Inc., as national representative, effective Jan. 1.

WANE-TV Fort Wayne has appointed H-R Television, Inc., as national representative, effective Jan. 1.

WISH-TV Indianapolis has appointed H-R Television, Inc., as national representative, effective Jan. 1.

WNEW-TV New York has appointed Edward Petry & Co. as national representative for areas outside of New York City, effective Jan. 1.



Leigh S. McCaslin Jr. (l.), formerly advertising coordinator of DX Sunray Oil Co., joined the firm's agency, Potts-Woodbury, Inc., Kansas City, as a vice president and supervisor on the account. Replacing him at DX Sunray is Roy B. Middleton (r.), who served as advertising supervisor after joining the company in 1954.

WXEX-TV Richmond, Va., has appointed Ynung Television Corp. as national representative, effective immediately. Select Station Representatives, Inc., handles the station in Philadelphia, Baltimore and Washington, D. C., while Clarke Brown Co., Dallas, represents the station in the southwest.

Station Changes

KALB-TV Alexandria, La., channel 5, on Dec. 9 increased power from 28.2 kw to 100 kw.

KLOR-TV Provo, Utah, channel 11, granted right to identify itself with Salt Lake City as well as Provo. Cities are about 40 air miles apart.

KHQ-TV Spokane, channel 6, has a target date of Sept. 15, 1960 for its new 903-foot tower atop Browne's Mountain, 4,549 feet above sea level. Current tower is 826 feet above ground, 3,143 above sea level.

KPHO-TV Phoenix, channel 5, to relocate transmitter atop South Mountain by approximately April 1, 1960.

KTVT Salt Lake City, channel 4, on Dec. 21 changed those call letters to KCPX-TV.

WAPI-TV Birmingham, channel 13, put its new tower into operation the week of Dec. 14. The tower is 825 feet above ground and 1,802 feet above sea level. Previous tower was 504 feet above ground.

WKST-TV Youngstown, which recently went from channel 45 to channel 33, this month began transmitting with a new power increase—from 200 kw to 209 kw.

WRIK-TV Ponce, Puerto Rico, channel 7, expects to be on the air with its power increased to 63.1 kw visual and 31.6 kw aural in February, according to William Cortada, general manager.

WSPD-TV Toledo, channel 13, this month began operating from its new tower, 1,049 feet above ground, and 1,000 feet above average terrain. Previous tower was 510 feet above average terrain.

Network Rate Increases

ABC-TV:

KTVB Boise, from \$225 to \$275, Jan. 1.

CBS-TV:

KIVA Yuma, from \$125 to \$150, Dec. 15.

KTVO Ottumwa, Iowa, from \$135 to \$150, Dec. 15.

WJBK-TV Detroit, from \$2,800 to \$2,900, Dec. 15.

WRDW-TV Augusta, Ga., from \$350 to \$375, Dec. 15.

NBC-TV

KALB-TV Alexandria, La., from \$200 to \$225, Jan. 1.

KCEN-TV Temple-Waco, from \$350 to \$400, Jan. 1.

Network Change

KTRE-TV Lufkin, Tex., basic NBC-TV affiliate, has joined CBS-TV as an EMP interconnected affiliate. Station also carries ABC-TV shows on a per-program basis.

STATION NETWORK and PERSONAL REPRESENTATIVE

*Elisabeth M.
Beckjorden*

KELO-TV, Sioux Falls, S. D.
KROC-TV, Rochester, Minn.
WIMA-TV, Lima, Ohio
**WPBN-TV, Traverse City,
Mich.**

235 East 46th St., New York 17, N. Y.
PLaza 5-4262

First 
**IMAGE OF
MARYLAND**

**FIRST U. S. Television
Station To Get MORE
Evening Audience Than
RADIO... A Milestone
In Industry History.**

WMAR-TV, CHANNEL 2
SINCPAPERS TELEVISION
BALTIMORE 3, MARYLAND
CONTACT YOUR RATEY REP. TODAY

firm will run about 12 weeks of early-evening and nighttime spots for its terramycin livestock preparation. The market list covers midwest areas of heavy farming. Don Carlson is the timebuyer.

PROCTER & GAMBLE CO.

(Leo Burnett Co., Inc., Chicago)

JIF peanut spread, which has been relatively quiet in spot for some time, is moving back heavily next month in more than 100 markets. About three minutes per week will run, two in kid shows and one in family-time slots. Wally Bregman is the timebuyer.

READER'S DIGEST

(Schwab, Beauty & Porter, Inc., N. Y.)

As noted here Nov. 30, the one-week schedules on this publisher's subscription and book-club drive are being held off until after the holidays. Heavy frequencies of ID's kick off next week in top markets primarily in the midwest. Rae Elbrock and tv-radio director George Perkins are the contacts.



Harold Day has been elected to the newly created post of vice president in charge of daytime tv network sales for ABC-TV, it has been announced by ABC-TV president Oliver Treyz. Named director of daytime sales last March, Mr. Day has been with the American Broadcasting Co. since 1942, serving previously as manager, western division tv network sales.

TO SELL 560,000

MIDWESTERNERS

BUY KHOL-TV Channel 13

Kearney, Mohr.

Satellite KNPL-TV serves North Platte and McCook

WWLP

SPRINGFIELD,
MASSACHUSETTS

22

NH

VT.

MASS.

CONN.

R.I.

WRLP

BRATTLEBORO
GREENFIELD

WWLP

PITTSFIELD

HOLYOKE
CHICPEE
SPRINGFIELD

HARTFORD
NEW BRITAIN

over 300,000 Television homes

PLUS Bonus Coverage

WRLP channel 32

TOP COVERAGE • TOP RATINGS

SEE YOUR HOLLINGSBERRY REPRESENTATIVE

SOUTHWESTERN BELL TELEPHONE CO.

(Gardner Adv. Co., St. Louis)

At press time, the agency was working on renewal plans for the YELLOW PAGES schedules that began in mid-September in some 20 markets throughout Texas, Oklahoma, Arkansas, Kansas and Missouri (see Sept. 21 Spot Report). With the animated 20's expiring at year-end, there will be extensions and possibly changes in the line-up. Account executive John Leach is the contact.

STANDARD BRANDS, INC.

(Ted Bates & Co., Inc., N. Y.)

A lot of activity on various products at this agency was reported, with schedules in top markets kicking off early next year for BURGERBITS dog food, BLUE BONNET margarine, etc. The market lists vary according to product, as do length of placements, frequencies, and similar details. SIESTA instant coffee, which tested in tv some time ago, is now distributed in top markets, but will be using radio after the first for a while—probably adding spot tv later in the year. Bob Dekker and John Catanese are Standard buyers.

STROH BREWERY CO.

(Zimmer, Keller & Calvert, Inc., Detroit)

Not reported here for some time, STROH Bohemian beer has set its 1960 video campaign to be centered around alternate-week sponsorship of *Tombstone Territory* in 14 major markets throughout Michigan, Ohio and Indiana. Media director C. D. Vortman is the contact.

TEA COUNCIL OF THE U.S.A., INC.

(Leo Burnett Co., Inc., Chicago)

Although the Tea Council canceled its schedules of ID's in 18 top markets a few weeks earlier than its usual mid-winter

hiatus, the reason was one of economy rather than dissatisfaction with results. The "third phase" of the campaign (following the iced-tea and "take tea and see" hot-tea drives) will start Feb. 15 in the same markets and continue until mid-March. Additional funds will be needed as longer announcements will be used—hence the budget-saving cut-back this month. Account supervisor George Stanton is the contact.

VENUS PEN & PENCIL CORP.

(Doyle Dane Bernbach, Inc., N. Y.)

Following the program it's used in recent years, this maker of PARADISE color-pencil sets will return for six or seven weeks of minutes in daytime kid shows about the middle of January. The markets are Chicago, Boston, New York, Cleveland, Cincinnati and Minneapolis. Frequencies are light. Nate Rind is the timebuyer.

WHITEHALL PHARMACAL CO.

(SSC&B, N. Y.)

Last spring DUPLEXIN set an extensive "test" campaign in some 30 scattered markets, with some schedules of 13 or 20 weeks and others continuing until year-end. The word is that renewals will be set to carry on after the first and that additions might be made. Day and late-night minutes are used. Don Ross is the timebuyer.

Rep Report

Ralph P. McCasky Jr., formerly at Young Tv Corp. in Chicago, joined the Windy City office of Peters, Griffin, Woodward, Inc., as an account executive.

Feb. 1 is the opening date for the Minneapolis office of the Branham Co., bringing the representative's total number of offices to 12. Robert Brockman will move from Chicago to manage tv-radio operations at the new branch.

On the same date, the Katz Agency, Inc., will also open a sales office in Minneapolis, making a total of nine branches for the company. David Abbey, who has serviced the Minneapolis area as a member of the Chicago office's sales staff, will manage the new office. Katz also announced the appointment of Ken Klein as director of public relations. Mr. Klein has been advertising and promotion manager of the Metropolitan Broadcasting Corp. in New York.

Also at Katz, Robert Huth joined the representative's Los Angeles office as a member of the sales staff, coming to the firm from Neagle Outdoor Co., Oakland.

Edward Petry & Co. became the most recent representative to join the membership list of Television Bureau of Advertising, bringing the organization's total number of representatives to 16.

Louis J. Rossillo, formerly account executive at Regal Associates, joined Inter-American Publications Corp., representative for three stations in Puerto Rico.

DECEMBER 28, 1959

Television Age

Directory of television commercial producers



TERRYTOONS HOISTS SALES

Trust Terrytoons to produce shipshape television commercials. Largest, most efficient animation studio in the East, Terrytoons provides service in depth: intimate, personalized attention that results in high-quality commercials, produced full speed for some of the industry's biggest names. In fact, Terrytoons has just completed filming McCann-Erickson's commercials for Lorna Doone Shortening Bread (National Biscuit Company). Want to improve the seamanship of your television commercials? Follow the course of dozens of agencies and advertisers, large and small. Head for...TERRYTOONS A Division of CBS Films Inc. Offices at 485 Madison Avenue, New York 22. Telephone PLaza 1-2345.

PARDON OUR PRIDE...



but look what our merger has enabled us to offer:

MORE DIVERSIFIED RANGE OF CREATIVE TALENT

NEW AND ENLARGED FACILITIES

COMPLETE AND INTEGRATED SERVICES

PREMIUM STAFF OF TECHNICIANS

PROVEN PERFORMANCE IN OVER 10,000 SPOTS

THE IMAGINATIVE SKILLS OF TRANSFILM-WYLDE ANIMATION

And most vital of all

RESPONSIBLE PERSONALIZED SERVICE AND FOLLOW-THROUGH.

TRANSFILM - CARAVEL
INCORPORATED
35 WEST 45 STREET • NEW YORK 36, N. Y. • JUDSON 2-1400

Directory of tv commercial producers

*Increasing responsibility
for effectiveness of
finished advertising message
is ahead*

Commercial producers—those artisans of agency dreams and client desires—can be expected to play a most important role in the creation of televised advertising messages in the coming year.

The *execution* of commercials, previously considered the forte of the independent producer, increasingly has become but another of his crucial responsibilities in the grand scheme of things. It would seem that in the coming months, and perhaps in the years to follow, the *creation* of the televised message will be shared more often by producers, who were once considered mere mechanics when it came to ideas, or to

brainstorming, as the agencies would say.

In retrospect, this development appears inevitable. After more than a decade in the business of translating ideas into images, most producers have become as knowledgeable in advertising as are their agency confreres. They have handled innumerable products, each with innumerable and complex problems, and in so doing they have gained the respect and confidence of their customers.

Add to this an increasing sponsor awareness of production values, and the growing number of different products on the air, and it would seem essential that the producer, with his special



**PRODUCERS OF THE
FINEST IN FILM
FOR SOME OF THE
FINEST AGENCIES**

HILLMAN AUTOMOBILES



for Erwin Wasey, Ruthrauff & Ryan

KENT CIGARETTES



for Robert Otto & Co.

SUNOCO



for William Esty Co., Inc.

You, too, can be assured of top quality production working with our team

Wondsel, Carlisle & Dunphy, Inc.

1600 Broadway
New York 19, New York
CI 7-1600

talents, be called in still earlier in the game. (Television Bureau of Advertising reports that there were 1,341 different advertisers in national and regional spot tv alone last year, accounting for over 5,000 different brands and services. In 1959 this figure, which excludes network and local spot, is expected to climb to at least 6,000.) It is not hard to imagine the headaches involved in distinguishing with sight and sound one cake of soap from a score of cakes of soap.

Producers are delighted to offer assistance in these matters, and in some instances have managed to make a real contribution to advertising technique. Problems, of course, remain: the producer's costs have gone up, and his margin of profit has dropped; group decisions are never quick decisions, and so overtime must be considered; there are more "experts" per commercial than there are copy points, and the whole system of bidding has often led to undercutting and to rancorous attitudes.

Producers Creative

Agencies have nevertheless recognized that producers are in business because they are creative people, that the most important thing they can offer is creativity—that elusive and abused impalpable that separates the inspired from the routine.

This is not to say that facilities aren't important, it's just that with the great number of competing companies available to an advertiser, it is reputation and proven ability that count. This winter's directory of television commercial producers is certainly an indication that there are numerous concerns across the nation that can be considered for production work by major advertisers. Not quite 500 companies are listed, all of them engaging in varying degrees in producing commercials on film or tape or both.

Although almost every state in the Union is represented, it should be noted that the great volume of commercial work is still concentrated in New York City. Hollywood follows at a great distance, and Chicago is third in terms of business volume.

Inevitably, many changes occurred

in the listing: several small houses folded or were absorbed by larger ones, and many new companies were established. Nothing quite so dramatic, however, as the Buckeye Corp.'s acquisition of Transfilm or Screen Gems' acquisition of Elliot, Unger & Elliot has happened in the past half-year. Transfilm, through Buckeye, finalized a merger with Caravel Films to give it a truly enormous potential in the field. Several new tape companies have been formed. Filmways, which has opened up a new production center, is now in the program business through a subsidiary under the direction of Al Simon.

These developments, or lack of developments, suggest to some observers that the business, never known to be static or slow, is beginning to settle down. The tape-versus-film dispute continues, but it is being conducted in a new key: film partisans are no longer so completely negative and unrealistic in discussing tape; vtr enthusiasts have stopped promising the moon and are quietly developing new production techniques.

If some kind of marriage of the two methods is possible, it will probably be brought about by Reeves Sound Studios, which is scheduled to open up electronic mixing-editing facilities this spring, on a rental basis. It is expected that film producers will be able to use tape more freely than they can now, and tape producers will be able to mix film with tape more often.

The Film Producers Association of New York is attempting to resolve this problem and others. It has given the business (at least on the east coast) a semblance of order and stability and is out to raise standards in general. The year to come will be a crucial one in commercial production, but it looks as if the industry has come of age, and will be able to take new crises in its stride.

WE FLY TO WORK

Anywhere in the U. S. in our company-owned airplane . . . another motion picture service of

WONDERLAND PRODUCTIONS
7934 Santa Monica Blvd.
Hollywood 44, Calif. OL 4-8342

Television Commercial Producers of the United States

Academy Film Productions, Inc.

123 W. Chestnut St., Chicago 10, Ill.; Michigan 2-5877; Bernard Howard, *pres. & exec. producer*; Patti Wilkus, *gen. mgr.* Complete creative planning and production of motion pictures, animation, slides, wide screen presentations, etc., for commercials and shows. Create jingles, motion pictures, etc., for agencies and advertisers.

Academy Films

800 North Seward St., Hollywood 38, Calif.; Hollywood 2-0741; James A. Larsen, *pres.* Complete facilities for production of motion pictures in color or b&w, including script writing, photography, artwork, animation, sound recording and re-recording, editing and both color and b&w lab work.

Academy-McLarty Productions, Inc.

45 Stanley St., Buffalo 6, N. Y.; Taylor 0332; Henry D. McLarty, *exec. vp.* Scientific, educational and industrial films; tv commercials.

Branch Offices:

333 S. Warren, Syracuse, N. Y.; Harrison 2-6212.

151 Majorca, Coral Gables, Fla.; Highland 4-5114.

Advertisers' Broadcasting Co.

117 West 46th St., N. Y. 36; Plaza 7-3560; Sholom Rubinstein, *producer.* Producer of programs, industrial-educational films, and commercials.

Agra Films, Inc.

Jefferson Rd., Athens, Ga. Film spot commercials; industrial and educational films (lease or loan).

Alan Alch Inc.

Goldwyn Studios, 1041 N. Formosa, Hollywood, Calif.; Alan Alch.

Alexander Film Co.

Alexander Film Bldg., Colorado Springs, Colo.; Melrose 3-1771; Don M. Alexander, *bd. chmn.*; Keith Munroe, *pres.*; Jay Berry, *vp nat. div.*; James A. Anderson, *vp prod.*; John B. Lee, *mgr.*; Howard F. "Bob" Olds, *creative dir.*; Jay Piccinati, *vp marketing.* Industrial films, commercials and syndicated spots.

Branch Offices:

500 Fifth Ave., N. Y. 36; Longacre 5-1350; Maxine Cooper, *res. vp.*

472 Wrigley Bldg., Chicago 11, Ill.; Whitehall 4-5980; Bob Woodburn, *res. vp.*

Allend'or, Ltd.

607 N. La Brea Ave., Los Angeles 36, Calif.; Webster 8-2191; Algernon G. Walker, *pres.*; W. A. Blanchard, *vp sls.*; J. R. Rummage, *vp prod.* 16mm and 35mm studio & editorial facilities.

Branch Office:

60 W. 46th St., N. Y. 36; Circle 5-0770; Ben Greenberg, *vp.*

Paul Alley-MKR Films, Inc.

619 W. 54th St., N. Y. 19; Judson 6-2393;

Sidney Katz, *pres.*; Gene Milford, *vp.*; Ralph Rosenblum, *sec-treas.*; Paul Alley, *prod.-writer.*

Producers of industrial, commercial, public relations films; entertainment series for tv; features for theatres and tv. Complete editing services to tv producers.

All-Scope Pictures, Inc. (Commercial Film Div., 20th Century-Fox Tv)

1417 N. Western Ave., Hollywood 27, Calif.; Hollywood 2-6231; Gordon S. Mitchell,

pres.; Commercials and syndicated spots.

Alpha Film Productions

P. O. Box 5325, Baltimore 9, Md.; Valley 3-6617; W. Ernest Wood, *o.*

Producer of educational and promotional motion pictures and tv spots. Processing of 16mm reversal film.

American Film Co.

1329 Vine St., Philadelphia 7, Pa.; Walnut 2-1800-1801; Ben Harris, *mgr.*

Sales, distribution, inspection, shipping.



RENTALS

Lights

Cameras

Accessories

More professionals deal with CECO more often! Why? Because CECO has anything and everything they need for Motion Picture and TV Production ready on a moment's notice. Everything from an Arc to a midget spot.

And remember, you boys who are "headin' South", CECO's Florida office is fully prepared to handle your every equipment rental requirement.

Branch:
CAMERA EQUIPMENT CO., INC. OF FLORIDA
1335 East 10th Avenue • Hialeah, Florida

SALES • SERVICE • RENTALS

FRANK C. ZUCKER

CAMERA EQUIPMENT CO., INC.

Department Y-85 315 West 43rd Street, New York 36,
New York • Judson 6-1420

Gentlemen:

Please rush me your FREE complete catalogue of Rental Equipment.

Name _____

Firm _____

Street _____

City _____ Zone _____ State _____

Lighting: Arcs—Incandescents—Spots—Floods—Dimmers—Reflectors—All Lighting Accessories

Cameras: 16mm & 35mm—Sound (Single or Double System)—Silent—Hi-Speed

Lenses: Wide angle—Zoom—Telephoto—Anamorphic

Sound Equipment: Magnetic—Optical—Mikes—Booms

Grip Equipment: Parallels—Gobos—Other Grip accessories

Dollies: Crab—Western—Portable—Panoram—Cranes

Generators: Portable—Truck Mounted

Editing Equipment: Moviolas—Viewers—Splicers—Rewinders

Projection Equipment: 16mm & 35mm—Sound & Silent—Slide—Continuous

Television: Closed Circuit TV

O'hare Camera Car

CECO—Trademark of Camera Equipment CO.

4-4429; Franklin O. Pease, *opertns. mgr.*
 Tv live programs; tv film shows; live commercials; tv film commercials; animation, black & white; package tv live shows; package tv film shows; tv talent; tv scripts; syndicate tv film; export film; import film; sound or laboratory facilities and services.

Austin Productions, Inc.

P. O. Box 713, Lima, Ohio; Ca 9-7881; B. Otto Austin Jr., *pres.*; Clair E. Butturff, *vp.*
 Film commercials, syndicated spots and industrial films.

Bil Baird's Marionettes

59-61 Barrow St., N. Y. 14; Yukon 9-9840; Bil Baird, Cora Baird, *p's.*
 Create and produce commercials and public-relation films.

Bandelier Films

1837 Lomas Blvd., NE, Albuquerque, New Mexico; Chapel 3-5848; Robert Stevens, *pres.*
 Animated tv film commercials, live-action tv commercials, black & white and color technical training, documentary & industrial films.

Thos. J. Barbre Productions

2130 S. Bellaire St., Denver 22, Colo.; Skyline 6-8383; Thos. J. Barbre, *o-producer*, Anita T. Barbre, *ass't mgr.*, Paul F. Emrich, *ass't dir.*
 Business films, industrial films, tv spots and films; every film service; photography, recording, editing, writing, music library; 40 x 60 ft. sound stage; lighting equipment; sound truck.

Basch Radio & Television Productions

17 E. 45th St., N. Y. 17; Murray Hill 2-8877; Charles J. Basch Jr., *p*; Frances Scott, *p*; Ronald Dawson, *dir.*
 Tv commercials, animation, or live talent; film programs; industrial and training films, in black & white, color; 35mm or 16mm.

Bay State Film Productions, Inc.

35 Springfield St., Agawam, Box 129, Springfield 1, Mass.; RE 4-3164; Morton H. Read, *pres.*; David D. Doyle, *vp-sl.*; Harold O. Stanton, *vp-television*; Eugene P. Bunting, *vp-production*.
 Producer of industrial film and commercials.

Branch Office:

80 Boylston St., Boston 16, Mass.; HA 6-8904; David D. Doyle, *vp-sl.*; Lowell F. Wentworth, *ae.*

Beacon Television Features, Inc.

115 Newbury St., Boston 16, Mass.; Commonwealth 6-6881; J. L. Sanderson, *pres.*; B. G. Keane, *treas.*
 Complete tv film commercial service; storyboards, with copy furnished through completed film production; estimates on storyboards through film production; feature-film production, industrial films, etc.

V. S. Becker Productions

551 Fifth Ave., N. Y. 17; Murray Hill 2-0777; Viola S. Becker, *o*; Thomas W. Bieder, *p.*
 Tv film commercials, film shows, industrial, distribution and casting, & live shows.

Bemiller Productions

P. O. Box 27833, Hollywood 27, Calif.; Webster 1-4663; Robert H. Bemiller, *pres.*; Richard T. Bemiller, *business mgr.*; Ted C. Bemiller, *cinematography dir.*
 Animated commercials; live-action commercials; jingles; color, black & white; syndicated commercials.

Bengal Pictures

3014 Petite Ct., Los Angeles 39, Calif.; Normandy 2-7808; Phil Cantonwine, *producer-dir.*; Robert C. Deaterna, *film editor*; Ralph Gardner, *asst. prod.*; Cheri LeBlanche, *script-story-narration*; Charley Knight, *sound.*
 Tv spots; feature westerns; quarter-hour shorts; commercials; films made to order.

Real Benoit Film Productions

2161 St. Catherine St. W., Montreal, Can.; We 3-7339; Real Benoit, *o.*

Russell R. Benson Productions

136 N. Delaware St., Indianapolis, Ind.; Melrose 7-0306; Russell R. Benson, *pres.*; Duncan P. Schiedt, *dir. photography.*
 Industrial and educational films (lease or loan); film spot commercials.

Guy Biddick

1046 S. Olive St., Los Angeles 15, Calif.; Richmond 9-8800; Guy Biddick, *mgr.*; Sid Sutherland, *production mgr.*; Burt Zoul, *travel representative.*
 Commercials and syndicated spots.

**CERTIFIED
 FILM STORAGE**

for
500,000,000
 feet
NOW AVAILABLE

- Complete Records
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QUANTITY DISCOUNTS

COMPLETE FILM SERVICE CENTER

Services provided:
 DISTRIBUTION • INSPECTION • GRADING
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BEKINS FILM SERVICE CENTER

1025 N. Highland Ave., Hollywood 38, Calif.
 HOLLYWOOD 9-8181

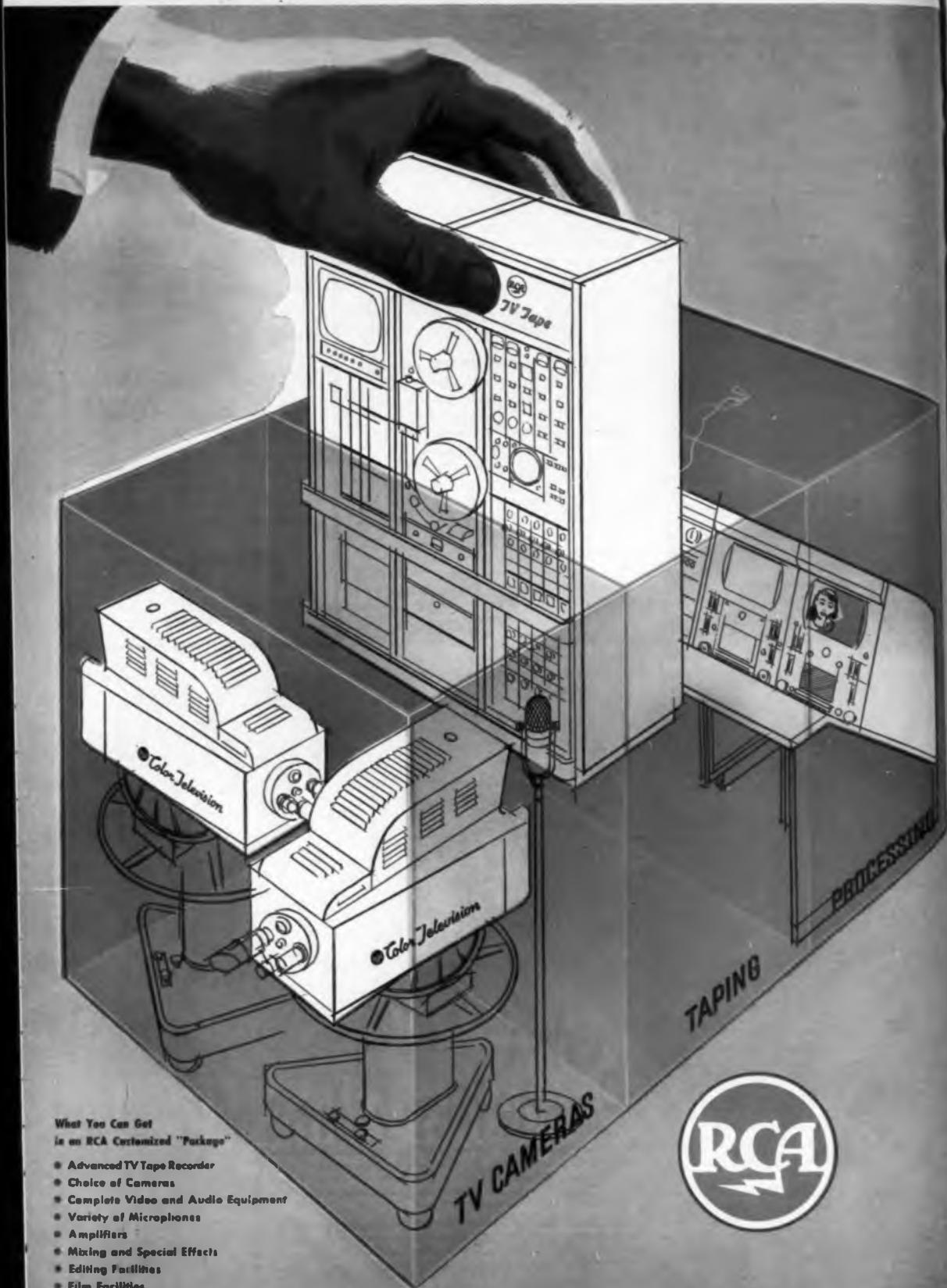
**WHO UNLOCKED THE
 ANIMATION
 DEPARTMENT
 DOOR??!!**

why
Bandelier Films of course

Top quality, animated or live-action TV film spots, custom-produced from your own storyboards, at prices for lower than anywhere in the United States (full animation as low as \$975.00). Ten years' experience in filming for television assures you quality, dependability and economy that cannot be equalled.

AN BANDELIER quote includes round-trip plane fare for one person between your city and Albuquerque for INTERLOCK session (not refundable if not used). Send your next storyboard for a quick quote without obligation!

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 Films**
 Main Offices & Studio
 1837 Lomas Blvd., N.E.
 Albuquerque, New Mexico
 Phone CHapel 3-5848



**What You Can Get
in an RCA Customized "Package"**

- Advanced TV Tape Recorder
- Choice of Cameras
- Complete Video and Audio Equipment
- Variety of Microphones
- Amplifiers
- Mixing and Special Effects
- Editing Facilities
- Film Facilities



Why not let an "old hand" assemble your TV Tape Production Package?

studio or mobile

monochrome or color

From the early days of film recording RCA has extended a helping hand to film producers. Now this same experience is available to help you with the production of TV tapes. The years of know-how in film recording and television have been combined to give you a professional package. You get equipment of RCA manufacture that is designed for integration into one complete system.

A typical "Customized" TV Tape Production Package consists of such equipment as cameras for pickup (monochrome, color, or both) video and audio mixing, special effects, chroma key, TV tape and editing equipment.

You deal with one reliable source of supply to help you plan the entire system. You obtain quality equipment that's been proved in use to provide the very finest pictures—both color and black-and-white. You'll eliminate costly mistakes, save valuable time and money.

Get the complete brochure on RCA Customized TV Tape Packages for Tape Producers. See your RCA Representative. Or write to RCA, Dept. BE-278, Building 15-1, Camden, N. J.

RADIO CORPORATION of AMERICA
BROADCAST AND TELEVISION EQUIPMENT • CAMDEN, N. J.

Boosey & Hawkes, Inc.

30 W. 57th St., New York; Plaza 7-3332.
Musical backgrounds; dubbing.

Bray Studios, Inc.

729 7th Ave., N. Y. 19; Circle 5-4582; J. R. Bray, *pres.*; P. A. Bray, *vp & production mgr.*; P. Bray Jr., *sales*; Max Fleischer, *animation dir.*; Wm. Gilmartin, *animation dir.*; B. D. Hess, *distribution mgr.*

William F. Brody & Co.

5501 Wilshire Blvd., Los Angeles 36, Calif.; W 3-7461; William F. Brody, *o.*; Erwin Yessin, *asst. to o.*
Programs and commercials.

Myron L. Broun

34 Grosvenor St., London W. 1, England.
Production and distribution.

Bill Burrud Productions

c/o KTTV, Sunset & Van Ness, Hollywood 28, Calif.; Hollywood 3-8181; Bill Burrud, *pres.*

Tv live programs; tv film shows; tv film commercials; educational shorts; industrial shorts; animation, color; package tv film shows; tv scripts; syndicate tv film; sound or laboratory facilities and services.

C & G Film Effects Inc.

1600 Broadway, New York 19; Plaza 7-2098-9; Hugo A. Casolaro, *pres.*; Martin Gottlieb, *sec-treas.*
Service to producers; optical effects; stand

photography; art work; titles; consultations.

S. W. Caldwell, Ltd.

447 Jarvis St., Toronto 5, Ont.; Wa 2-2103, CI 9-7641; Spence Caldwell, *pres.*; Gordon Keeble, *vp*; Sydney Banks, *vp (prod.)*.
35/16mm tv and industrial production; studio and equipment rental; animation (full cell and camera); art work, slides, film strips, kine recording, sound recording; 35/16mm processing and printing.

Branch Offices:

Suite 319, 1410 Stanley St., Montreal, Que.; Av II-0528; J. R. DeBow, *branch mgr.*
355 Main St., Ottawa, Ont.; Ce 5-1023; D. Manson, Ottawa, *representative & dir.*
1049-32nd Ave. W., Vancouver; Ce 7280; Miss Florence Ward.

Calhoun Studios, Inc.

266-268 E. 78th St., N. Y. 21; Lehigh 5-2120; Brian Calhoun, *pres.*; Paul A. Goldschmidt, *vp*; Dieline Ruber, *sec-treas.*; Fred Carley, *prod. dir.*; Charles Gennell, *sls. mgr.*

Commercials, syndicated spots and industrial films.

California International Productions

6710 Melrose Ave., Hollywood 38, Calif.; Webster 9-1491; H. F. O'Donnell, *o.*
Tv film shows; tv film commercials; educational shorts; industrial shorts; religious films; animation, black & white; animation, color.

California Studios, Inc.

650 N. Bronson Ave., Los Angeles 4, Calif.; Hollywood 2-7141; Philip N. Krasmé, *pres.*
Tv film shows; tv film commercials; rent studios and facilities.

Lars Calonius Productions, Inc.

45 W. 45th St., N. Y. 36; Plaza 7-0350; Lars Calonius, *pres.*; Duane Crowther, *vp*.
Animation, live action, camera service and opticals.

Camera Craft

6800 Sunset Blvd., Hollywood 28, Calif.; Hollywood 3-6856; Robert Crawford.
Commercials and slides.

Campus Film Productions, Inc.

20 E. 46th St., N. Y. 17, N. Y.; Murray Hill 2-8735; Nat Campus, *pres. & producer*; Jules Krater, *exec. producer*; John Zane, *exec. producer*.

Canadian Film Industries Co., Ltd.

310 Lakeshore Rd., Toronto 14, Can.; Cliford 1-5211; Arthur Gottlieb, *pres.*
Tv film shows; tv film commercials; educational shorts; industrial shorts; animation, black & white; animation, color; music effects; rent studios and facilities; sound or laboratory facilities and services; process film.

Canyon Films of Arizona

834 North Seventh Ave., Phoenix, Ariz.; Alpine 1-2719; Raymond Boley, *producer*; Robert Allen, *dir. of photography*.
Complete production of tv film commercials and public-relation films; live action or animated, 16mm or 35mm.

Capital Film Service

224 Abbott Rd., East Lansing, Mich.; Edgewood 2-3544; James Robert Hunter, *pres.*

Tv live programs; tv film shows; live commercials; tv film commercials; soundies; educational shorts; industrial shorts; religious films; newsreels; animation, black & white; animation, color; music effects; tv scripts; syndicate sound effects library; rent studios and facilities; sound or laboratory facilities and services; process film.

Captain Z-Ro Productions, Inc.

209 E. 56th St., N. Y. 22; Eldorado 5-7943; Henry Brown, *pres.*
Tv film shows; tv film commercials.

Cascade Pictures of Calif., Inc.

1027 N. Seward St., Hollywood 38, Calif.; Hollywood 2-6481; B. J. Carr, *pres.*; Roy Seawright, *vp & dir. of photography*; Vaughn Paul, *vp, production*; George B. Seitz Jr., *producer-director*.

Commercials, syndicated spots and industrial films.

Cate & McGlone

1521 Cross Roads of the World, Hollywood 28, Calif.; Hollywood 5-1118; T. W. Cate, *pres.*; E. D. McGlone, *vp & treas.*

Industrial relations, documentary, public relations, sales promotion, sales training, travelogues and tv commercials; complete production, including script writing, storyboards, photography and editorial services.

READ CAREFULLY

NEW YORK, DEC. 28, 1959

Motion Picture Production Revolution made possible by the Development and Engineering Staff at EASTERN EFFECTS . . .

The first major advance in Optical Effects in many years has been brought about through the development of a new Optical Unit, completely engineered by us, in our own machine shops. It has taken many years of research and experimentation and more than \$100,000.00 to put this new film optical bench into use. The unit is now operational. We can now fulfill your needs better than ever before.

Producer's Benefits . . .

TIME: Opticals will be completed for you in record time!

QUALITY: Your effects will be smoother, clearer, crisper and of better overall quality!

CREATIVITY: Your storyboards will be more flexible . . . You can now incorporate many effects that were once considered impractical and too costly!

MAURICE SAM MAX LEVY

Eastern Effects, Inc.

333 WEST 52nd STREET NEW YORK 19, N. Y.

CI 5-5280

. . . is a complete producers aid service designed to solve your optical problems with highest quality and speed.

Cavalcade Television Programs

7904 Santa Monica Blvd., Hollywood 46, Calif.; Oldfield 4-4144; Harvey Pergament. Tv film shows; tv film commercials; educational shorts; animation, black & white; animation, color; export, import film.

CBS Television Production Sales

CBS Production Center, 524 W. 57th St., N. Y. 19; Judson 6-6000; Tom W. Judge, dir.; Ira DeLumea, eastern sales mgr.; Joseph D. Manetta, executive producer. Studio & mobile facilities; complete services for total production—above and below the line—of television commercials and programs on tape; tape transfers; industrial and training films; closed circuit projects. **Branch Office:** Television City, Hollywood, Calif.; OI 1-2345; George W. Faust, western mgr.

Centron Corp., Inc.

W. 9th at Avalon Rd., Lawrence, Kan.; Viking 3-0400; Arthur H. Wolf, pres. Film spot commercials; industrial and educational films (lease or loan).

Hu Chain Associates

15 E. 48th St., N. Y. 17; Plaza 5-5240; Hubert V. Chain, o. Tv film commercials. live action and animation; industrial films.

Charter Oak Tele-Pictures, Inc.

423 E. 90th St., N. Y.; Tr 6-6800; Louis Cavrell, pres.; Ira Cavrell, film dir.; Otis Cavrell, sec. Producer of commercials, industrials, programs, training and sales films.

Chicago Film Studios

56 E. Superior St., Chicago 11, Ill.; Whitehall 4-6971; A. G. Dunlap, pres.; Robert D. Casterline, sls. mgr.; Russell Ervin, prod. mgr.; Walter Rice, lab. mgr. Tv commercials and industrial films.

Christensen-Kennedy Productions

2824 Harney St., Omaha 31, Neb.; At 2977; Dennis M. Kennedy, p; Ray Christensen, p; Herb Hellwig, gen. sls. mgr.; Ken Dunning, art dir.; Bob Hufstader, motion picture prod. mgr.; Joanne Schneider, traffic mgr.

Television commercials. syndication of television spots. syndication of bank commercials, animation, 35mm sound slide film strips; all types of motion pictures.

Branch Office:

10645 Valley Spring Lane #10, N. Hollywood, Calif.; Poplar 3-4065; Jack L. Silver, westcoast rep.

Frank Christi

521 N. LaCienega Blvd., Los Angeles 48, Calif.; Crestview 1-6452; Frank Christi. Commercials and syndicated spots.

Cine-Audio Alberta Co. Ltd.

10251—106th St., Edmonton, Alberta, Canada; Garden 2-2017; N. J. Zubko, o.

Tv film commercials, educational shorts, industrial shorts, newsreels, medical films and animation; black and white processing and printing, color printing, music and sound effects; recording and laboratory facilities and services.

Cinecraft Productions, Inc.

2515 Franklin Blvd., Cleveland 13, Ohio; Superior 1-2300; Ray Culley, pres. Commercials and syndicated spots.

Cinesound, Ltd.

553 Rogers Rd., Toronto, Can.; Roger 2-7338; B. J. Bach Jr., pres. & gen. mgr. Tv film commercials; educational shorts; industrial shorts; animation, black & white; animation, color; music effects; package tv film shows; tv scripts; syndicate sound-effects library; rent studios and facilities; sound or laboratory facilities and services; process film.

Cine-Tele Productions

6325 Santa Monica Blvd., Hollywood 38, Calif.; Hollywood 5-3376; Harry J. Lehman, producer-o; Gail McKiddy, writer-dir.; Jacques Lehman, sls. mgr.

Animated commercials; industrial motion pictures; 16/35mm editing services; sound services; motion-picture photography; training film productions.

Cinetoon Productions

1847 Fort St., Honolulu 13, Hawaii; 502677; Maurice D. Myers.

Commercials, syndicated spots and industrial films.

Cine-Video Productions, Inc.

Milford, Conn.; Trinity 4-6590; Garo W. Ray, pres.

Industrial and educational films; film spot commercials.

**FOLLOW
THE
LEADER...
ANI-LIVE
FILM
SERVICE... 45 WEST 45 ST. N.Y.C.
CIRCLE 7-1268**

TYTLA PRODUCTIONS
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KETCHUM MacLEOD & GROVE
BDDO

GIFFORD-KIM
BENTON & BOWLES

CHUCK COUCH
ASSOCIATES TELEVISION BUREAU
OF
ADVERTISING



Coastal Film Service, Inc.

321 W. 44th St., New York 36; Judson 2-7780; Manuel Casiano, *pres.*
Opticals; art; titles; animation.

Coffman Films, Inc.

4519 Maple Ave., Dallas 19, Tex.; Lakeside 8-3692; Hammond Coffman, *pres.*;
Howard Greene, *prod. mgr.*

John Colburn Associates, Inc.

1122 Central Ave., Wilmette, Ill.; Alpine 1-8520, Broadway 3-2310; John E. Colburn, *pres.*; Henry Ushijima, *vp.*; Sumner J. Lyon, *vp & creative dir.*; William H. Stewart, *producer-dir.*; Charles M. Reiter, *slide film & art dir.*; John Gibbs, *sup. ed.*
Sound stage and production facilities for 16mm and 35mm industrial and tv films and commercials.

Colmes-Werrenrath Productions, Inc.

1037 Woodland Drive, Glenview, Ill.; Park 9-0011; Walter Colmes, *pres.*

Creative services; production, direction, writing; complete studio facilities; complete editing and projection facilities.

Branch Office:

William Penn Hotel, Pittsburgh, Pa.; Grant 1-3696; George Heid, *Pittsburgh representative.*

Commerce Pictures

525 Poydras St., New Orleans, La.; Magnolia 5026; Robert Wiegand, *pres.*

Short-length commercials, live action, art, special effects, opticals; studio; lab; Kodachrome prints.

Commercial Syndicated Films, Inc.

1431 N. Wells Ave., Chicago 10, Ill.; Wh 4-7477; William R. Johnson, *pres.*; Irving Bell, *vp & treas.*; Betty L. Taylor, *sec.*; Paul Kalachnik, *prod. mgr.*

Syndicated commercials in color animation, completely customized for local use.

Commodore Productions & Artists, Inc.

6636 Hollywood Blvd., Hollywood 28, Calif.; Hollywood 9-7502; Walter White Jr., *pres. exec. prod.*

Tv live programs; tv film shows; tv film commercials; industrial shorts; package tv film shows.

LANGLOIS Filmusic Inc.

1755 Broadway
New York City
Judson 6-3705

Hollywood Paris Toronto London

Concord Co.

9006 Sunset Blvd., Hollywood 46, Calif.; Bradshaw 2-7801; Charles R. Purnell-Lee Atkinson, *p's.*

Tv live programs; tv film shows; live commercials; tv film commercials; industrial shorts; religious films; travelogues; animation, black & white; animation, color; package tv live shows; package tv film shows; tv scripts; syndicated tv film shows.

Condor Films, Inc.

1006 Olive St., St. Louis 1, Mo.; Main 1-8876; Bradford Whitney, *pres.*; E. F. Stevens, *vp.*

Complete photographic and sound-recording facilities for live-action commercials, titling and optical effects.

Continental Film Productions Corp.

2320 Rossville Blvd., Chattanooga, Tenn.; Amherst 7-4302; James E. Webster, *pres.*; H. L. Thatcher, *treas.*; Thomas Crutchfield, *sec.*; Joseph Lawson, *sls. mgr.*

Television commercials, live and animation—in 16 mm and 35 mm; 16 mm industrial films; 35 mm filmstrips.

Corelli-Jacobs Film Music, Inc.

732 Seventh Ave., New York 19; Judson 6-6673; Alfonso Corelli; Fred Jacobs.

Music library for tv commercial films and motion pictures.

Roland D. Crandall Productions

31 Heusted Drive, Old Greenwich, Conn.; Ne 7-0425; Roland D. Crandall, *pres.*

Producer of commercials.

Craven Film Corp.

330 E. 56th St., N. Y. 22; Murray Hill 8-1585; Thomas Craven, *pres.*; Charles Adams, *vp.*; Bill Robinson, *prod. mgr.*

Creation and production of tv spots, industrial and documentary films, and filmed tv series.

Crawley Films, Ltd.

19 Fairmont Ave., Ottawa, Ont.; Parkway 8-3513; F. R. Crawley, *pres.*; Graeme Fraser, *vp.*; Charles Everett, *dir. admin.*; Sally McDonald, *producers' service div.*

Television films, sponsored films; tv commercial dept., production services, sound recording, animation, complete lab facilities.

Branch Offices:

1467 Mansfield St., Montreal, P.Q.; Avenue 8-2264; J. A. Fraser, *mgr.*

181 Eglinton Ave. E., Toronto, Ont.; Hudson 5-0325; William C. Kennedy, *mgr.*

Creativision

1780 Broadway, N. Y. 19; Circle 5-4830; Seymour Posner, *client services.*
Commercials and syndicated spots.

Bing Crosby Productions

9028 Sunset Blvd., Los Angeles 46, Calif.; Crestview 1-1171; John O'Melveny, *pres.*; Basil F. Grillo, *exec. vp.*

Crossroads Tv Productions

1121 S. Glenstone, Springfield, Mo.; Uni-

versity 2-4422; John B. Mahaffey and E. E. Siman Jr., *mng vp's.*

Live shows; videotape; film commercials.

CTN Film Productions (Div. of Commercial Telecast Networks, Inc.)

11 Broadway, N. Y. 4; Bowling Green 9-6296; William F. Hogan, *vp.*; D. C. Dorant, *sec.*

Creative consultation and production supervision of tv film commercials on annual contract basis only with advertising agencies.

D.P.M. Productions, Inc.

62 West 45th St., N. Y. 36; Murray Hill 2-0040; Maurice T. Groen, *pres.*; Ronald T. Groen, *vp chg. production.*

Industrial, educational and sales training films; tv commercials; specialize in color; large color stock-shot library of international footage; camera crews permanently located in six world centers.

Dalton Film Co.

813 Daniel Bldg., Tulsa 3, Okla.; Luther 5-9973; Russell W. Kurtz, *pres.*

Tv live programs; tv film shows; tv film commercials; package tv live shows; package tv film shows.

Lee Davis Productions

299 Madison Ave., N. Y. 17; Yukon 6-7290; Lee Davis, *o.*

Tv live programs; live commercials; package tv live shows.

Phil Davis Musical Enterprises, Inc.

59 E. 54th St., N. Y.; Murray Hill 8-3950; Phil Davis, *pres.*; Earl Paul, *vp, mus. dir.*; L. H. Davis, *sec.-treas.*; Joe Rhodes, *prod. mgr.*; E. C. Redding, *copy dir.*; Gerard D. Gildard, *sales dir, ac.*; Renee Strum, *exec. sec.*

Creators and producers of custom-built musical commercials for tv film soundtracks and radio transcriptions; musical consultants to advertising agencies and film producers; composition of original music and copy approaches for spot campaigns; facilities to handle any service or complete package.

Gordon M. Day Productions

15 W. 44th St., N. Y. 36; Murray Hill 2-5299; Gordon M. Day, *o & creat. d.*; Carol Bulkley, *prod. mgr.*; Leo L. Reich, *treas.*
Writing-production of tv-radio jingles & spots. Consultant to advertising agencies.

De Frenes Co.

1909-1917 Buttonwood St., Philadelphia 30, Pa.; Lo 3-1686; Joseph De Frenes, *pres. & sls. mgr.*; Richard De Frenes, *sec.*; Michael Levanios, *vp for prod.*
Commercials, programs and industrials.

Gene Deitch Assoc., Inc.

43 W. 61st St., N. Y. 23; Circle 7-1970; Gene Deitch, *pres.*; Ken Drake, *vp & prod. mgr.*; Al Kouzel, *hd. creative dept.*; George Dryfoos, *chg. sls.*
Animated tv film commercials.

Demby Productions, Inc.

Hotel Plaza, 1 West 58th St., N. Y. 19;

Plaza 9-2495; Emanuel Demby, *pres.*; Betty Jeffries, *vp.*; Rowena Pearl, *client relations*. Producer of programs, commercials, and features.

Florian de Narde Productions

3 East 57th St., N. Y.; Plaza 3-7030; Florian de Narde, *o.*
Producer of commercials, industrial and documentary films.

Jack Denove Productions, Inc.

6611 Santa Monica Blvd., Hollywood, Calif.; Ho 4-8331; Jack Denove, *pres.*

Dephoure Studios, Inc.

782 Commonwealth Ave., Boston 15, Mass.; Beacon 2-5722; Joseph Dephoure, *pres. & treas.*; Milton L. Levy, *vp.*
Commercials, syndicated spots and industrial films.

Depicto Films Corp.

254 W. 54th St., N. Y.; Columbus 5-7620; John Hans.
Commercials and syndicated spots and industrial films.

Louis De Rochemont Assoc., Inc.

380 Madison Ave., N. Y. 17; Oxford 7-0350.
Tv film shows; tv film commercials; educational shorts; industrial shorts; religious films; animation, b&w; animation, color; package tv film shows; import film.

Desilu Productions, Inc.

780 Gower St., Los Angeles 38, Calif.; Hollywood 9-5911; Lee Savin, *dir.*
Commercials and syndicated spots.

Leo Diner Films

332 Golden Gate Ave., San Francisco 2, Calif.; Prospect 5-3664; Leo Diner, *o.*
Tv spots, complete lab sound recording, tv recording, large stage, animation, editing.

Walt Disney Productions, Inc.

500 South Buena Vista, Burbank, Calif.; Vi 9-3461; Walt Disney, *chm. of the board*; Roy O. Disney, *pres.*; Card Walker, *vp chg. adv. & sls.*; Donn Tatum, *vp chg. tv.*; William Anderson, *vp chg. prod.*; Joseph P. Reddy, *pub. dir.*; Jack Baur, *cast. dir.*; Bill Dover, *story ed.*

Branch Office:

477 Madison Ave., N. Y.; Plaza 9-3880; Irving Ludwig, *g. sls. mgr.*; Charles Levy, *dir. adv.*

Douglas Productions

10 W. Kinzie St., Chicago 10, Ill.; Mohawk 4-7455; Fred C. Raymond, *pres.*; Arthur R. Jones III, *exec. vp.*; Douglas P. Raymond, *vp-production.*

Films for educational, industrial and television use; motion pictures; slide films, titling, animation and conforming; laboratory work and printing services.

Cal Dunn Studios

159 E. Chicago Ave., Chicago 11, Ill.; Whitehall 3-2424; Cal Dunn, *pres.*; Joseph G. Betzer, *vp.*; "YAR" Yarbrough, *exec. art producer*; Helen A. Krupka, *creative services dir.*

Motion pictures and slidefilms for sales promotion, training, product information and employee indoctrination; tv commercials

and productions. Facilities: creative, art, photographic, animation, editing and supervisory staffs; 16mm and 35mm motion and slide-film cameras; 16mm and 35mm editing and sound equipment; distribution facilities.

Dynamic Films, Inc.

405 Park Ave., N. Y. 22; Plaza 1-7447; Nathan Zucker, *pres.*; Lester S. Becker, *vp.*; Gerald Carrus, *dist. dir.*; Mina Brownstone, *dir. prom. & p.r.*; Sol S. Feuerman, *exec. vp.* Medical Dynamics, Inc.
Art and animation.

Branch Offices:

Editing, production and recording studios, 112 W. 89th St., N. Y. 24.

East Coast Productions, Inc.

45 W. 45th St., N. Y. 36; Circle 6-2145-6; Joseph Josephson, *pres.*

Production, editorial and technical services for tv.

Eastern Effects, Inc.

333 W. 52nd St., New York 19; Circle 5-5280; Maurice Levy; Sam Levy; Max Levy.

Complete producers of optical effects.

Editorial Films, Inc.

527 Madison Ave., N. Y. 22; Plaza 5-8690;



MILLION DOLLAR SALESMEN . . .

musical commercials of highest quality

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phil davis musical enterprises, inc.

59 EAST 54 STREET
NEW YORK 22, N. Y.
MURRAY HILL 8-3950

Producer of television spots, industrial, educational and sales training films. Complete self-contained studio.

Enterprise Productions

13750 Saticoy St., Van Nuys, Calif.; Triangle 3-2730; Sherman L. Weiss, *exec. producer*.

All commercial film services offered.

Era Productions, Inc.

5545 Sunset Blvd., Hollywood 28, Calif.; Hollywood 2-2251; Brice Mack, *pres.*; Milton Schaffer, *sec.-treas.*

Sound stage with standing kitchen set; animation camera; sound-recording facilities, ink and paint dept.; cutting and projection rooms, complete animation dept.

farkas films inc.



**STUDIO: 385 3rd AVENUE
NEW YORK 16, NEW YORK
Murray Hill 3-9938**

Ted Eshbaugh Studios, Inc.

109 W. 64th St., N. Y. 23; Trafalgar 3-0720; Ted Eshbaugh, *pres.*

Tv film shows; tv film commercials; educational shorts; industrial shorts; religious films; animation, black & white; animation, color; package tv film shows; syndicated tv film; sound or laboratory facilities and services.

Faillace Productions, Inc.

59 E. 54th St., New York 22, N. Y.; El 5-1752; Tony Faillace, *pres.*; Len Mackenzie, *vp & creative dir.*; Bob Nash, *production & sls. mgr.*; Bob Haggart, *mus. dir.*

Creation, writing and production of musical commercials and television background scoring.

Jerry Fairbanks Productions of California, Inc.

1330 N. Vine St., Hollywood 28, Calif.; Ho 2-1101; Jerry Fairbanks, *pres.*; Charles Salerno Jr., *vp*; William Sterling *administration*; Leo S. Rosencrans, *hd. creative dept.*; Robert Larsen, *film dir.*; John McKennon, *prod. mgr.*; Robert Scrivner, *studio mgr.*

Complete facilities for production of film commercials, studio, equipment.

Branch Offices:

520 N. Michigan Ave., Chicago, Ill.; Whitehall 4-0196; Robert Kemper, *midwestern representative*.
219 Majestic Bldg., San Antonio, Tex.; Capitol 4-8641; Jack Mullen, *southern representative*.
6 E. 65th St., N. Y.; Regent 4-1582; George Bookasta, *eastern representative*.

Fantasy Features, Inc. (Subsidiary to Lance Prod's.)

353 West 57th St., New York 19, N. Y.; Plaza 7-6167; Lorraine Lester, *pres.*; Alford Lessner, *vp*; Samuel H. Evans, *treas.*; George Lessner, *vp-sec.*
Producer of commercial, documentary, industrial and puppet films.

Farkas Films, Inc.

385 Third Ave., N. Y. 16; Murray Hill 3-9938; Nicholas Farkas, *pres.*; F. E. Robinson, *vp*; Mary Finley, *sec.-treas.*; Francois Farkas, *photo. dept.*; Oscar Ray, *scenario dept.*

Producer of non-theatrical and theatrical films; tv commercials.



Tony Faillace • Len Mackenzie
Bob Haggart • Bob Nash

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Eskimo Pie
Fairmont Milk
Ford Cars
Ford Trucks
Formfit Bras
Iroquois Beer
Ivory Soap
Johnson's Wax
Kitty Clover Potato Chips
Maxwell House Coffee
Nat'l. Ass'n. of Broadcasters
Parliament Cigarettes
Peter Paul Mounds
Pepto-Bismol
Phillies Cigars
Pond's "Angel Skin"
Pond's "Moisture Base"
Post Cereals
Potato Plus
Roi-Tan Cigars
Sara Lee Products
Schick Electric Shavers
Shulton's Desert Flower
Storz Beer
Stroh's Beer
Sunshine Crackers
Superior Meats
Tide
Westinghouse
Wheatena

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PRODUCTIONS, INC.**

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telephone: ELdorado 5-1752





RAY FAVATA PRODUCTIONS INCORPORATED 165 WEST 46 ST NY 2 5860

Ray Favata Productions Inc.
165 W. 46th St., N. Y. 36; Judson 2-5860;
Raymond Favata, *pres.*; Carlton Reiter, *vp.*
Production of animated and live action
films.

Filmack Studios
1327 S. Wabash Ave., Chicago 5, Ill.; Har-
rison 7-3395; Irving Mack, *pres.*; Bernard
Mack, *vp sls.*; Pat Cascio, *production super-*
visor; Larry Woolf, *creative dir.*
Tv commercials creation & storyboards—
live sound stage or location photography.
Full cell cartoon animation—limited & cycle
animation—music, jingles, sound effects &
voice recordings—35mm & 16mm laboratory
developing, editing, printing, tv slide-
filmstrips.

Branch Office:
630 9th Ave., N. Y. 36; Don Mack *vp sls.*

Film-Aide
509 Harrison St., Amarillo, Tex.; Drake 3-
3777; George W. Tiffany.
Commercials and syndicated spots.

Film-Art Service, Inc.
41 W. 47th St., N. Y. 36; CI 6-2426; Neil
Sessa, *pres.*
Animation for television and industry slide
film presentations.

Film Associates, Inc.
4600 S. Dixie Highway, Dayton 39, Ohio;
Axminster 3-2164; E. Raymond Arn, *pres.*;
Edward R. Lang, *gen. mgr.*
Complete 16mm services, daily reversal pro-
cessing, completely equipped 40' x 60' sound
stage; sound recording and re-recording,
color duplicating, titling and animation.

Filmaster, Inc.
4150 Radford Ave., N. Hollywood, Calif.;
Poplar 9-0550; Robert W. Stabler, *pres.*;
Glenn N. Cook, *vp*; Nat Perrin, *vp*; Clifford
E. Enger, *sec.*; Edmund J. Baumgartner,
treas.
Producer of program, commercial, business
and industrial, government and feature films.

Film Commercials, Inc.
87 Madison Ave., N. Y. 16; Oregon 9-3970;
John C. Ryder, *vp.*
Producer and distributor of commercials.

Filmcraft Productions
8451 Melrose Ave., Los Angeles 46, Calif.;
Olive 3-2430; Regina Lindenbaum, *pres.*;
Jack C. Lacey, *prod. mgr.*; Steven M. Perry,
security officer.
Film production supervision, tv series, tv
spot commercials, documentary, feature, in-
dustrial, training and classified films.

Film Effects of Hollywood, Inc.
1153 N. Highland Ave., Hollywood 38,
Calif.; Hollywood 9-5808; Linwood Dunn,
ASC pres.; Don W. Weed, *gen. mgr.*
Specialized laboratory services; special ef-
fects, quality duping; matte paintings,
equipment design, tv film commercials, op-
tical printing.

Film File (Pix Enterprises)
12148 Hillslope St., Studio City, Calif.;
Popular 2-9173; George Grenville, *produc-*
tion supervisor.
Commercials and syndicated spots.

Filmways, Inc.

18 E. 50th St., N. Y.; Plaza 1-2500; Martin Ransohoff, pres.; Lee Goodman, op prod.; Mickey Dubin, vp sls. Producer of Tv programs, commercials and industrial films.

Fine Arts Productions

7779 Sunset Blvd., Hollywood 46, Calif.; Hollywood 7-7107; John Wilson, pres. Produce film commercials, animation, entertainment tv animated films.

Fiore Films

128 Mallory Ave., Jersey City 4, N. J.; Henderson 2-4474; Al Fiore, sls supervisor. Commercials, educational, industrial and sales-training films.

Alan M. Fishburn Productions

333 N. Michigan Ave., Chicago 1, Ill.; Dearborn 2-0657; Alan M. Fishburn, o. Tv live programs; live commercials; tv film commercials; package tv live shows.

Flagg Films, Inc.

1427 N. LaBrea Ave., Hollywood 28, Calif.; Hollywood 2-0902; Don Flagg, pres.; Toni Flagg, producer-dir.; Larry Raimond, prod. mgr.; Betty Anderson, office mgr. Tv commercials, tv shows, industrials, educational films, medical films.

Branch Office:

335 Hayes St., San Francisco, Calif.; Hemlock 1-3050; George Guenley, office mgr. Studio: 5907 W. Pico Blvd., Hollywood 35; Webster 8-2101.

Fletcher Film Productions Ltd.

RCA Bldg., 225 Mutual St., Toronto 2, Ont.; Empire 3-8372; Howard D. Fletcher, pres.; Hugh J. Moreland, dir. prod.; Svend A. Blangsted, dir. admin.

Tv features for Canadian Broadcasting Corp. networks; tv commercials; theatrical shorts; wide-screen color; business and public relations films, sales training and industrial films; sound slidefilms; film distribution.

Flicka Films

1431 N. Wells, Chicago 10, Ill.; Su 7-2251; William R. Johnson, gen. mgr.; J. C. Branscombe, natl. sls. dir.

Animation, live action, slidefilms, tv commercials.

Branch Offices:

682 Dayton Ave., St. Paul, Minn.; Capitol 6-3586; John D. Christison, sls. representative; 314 Townsend St., Lansing, Mich.; Ivanhoe 9-2200; Wm. A. Pomeroy, sls. representative.

Focal Point Productions

342 Madison Ave., N. Y. 17; Murray Hill 7-8717; George Joseph, John Strang. Producers of industrial films and commercials.

Fordel Films, Inc.

1079 Nelson Ave., N. Y. 52; Wyandotte 2-5000; Clifford F. Potts. Commercials, syndicated spots and industrial films.

HELP US KEEP THE THINGS WORTH KEEPING



It doesn't take much to remind you of why you want peace. You know it in your heart every time you look at your daughter. You know we *must* keep the peace.

But knowing isn't enough. It takes *doing*. Fortunately there is something you can do.

Peace costs money. Money for strength to keep the peace. Money for science and education to help make peace lasting. And money saved by individuals to help keep our economy strong.

Your Savings Bonds, as a direct investment in your country, make you a Partner in strengthening America's Peace Power. But the most important thing they earn is peace.

Think it over. Are you buying as many as you might?

HELP STRENGTHEN
AMERICA'S PEACE POWER
**BUY U. S.
SAVINGS
BONDS**



The U.S. Government does not pay for this advertising. The Treasury Department thanks The Advertising Council and this magazine for their patriotic donations.

December 28, 1959, Television Age 81



IMAGINE . . . A bush on the crown . . . somewhere a band is playing . . . the tiny, immaculate ship waits . . . the Admiral steps to the stand, grasps the tiny main sheet . . . a roll of drums . . . he beaves . . . lo, a full, glorious spread of miniature canvas . . . the tiny guns boom out a salute . . . the crowd cheers . . .

Not many of us get to witness such a stirring event these days, but if you want a TV SPOT of truly magnificent proportions, a sort of 20 second "BEN HUR," feel free to write or Call

FINE ARTS

7779 Sunset Blvd., Hollywood 46, California
Phone: Hollywood 77-107

Format Films

140 N. Hollywood Way, Burbank, Calif.; Thornwall 5-8726; Herb Klynn, *pres.*; Bud Getzler, *exec. vp & treas.*; Jules Engel, *vp & art dir.*

Animated television commercials and programs.

Forrell, Thomas & Polack Assoc., Inc.

157 W. 57th St.; Circle 6-9131.
Producers of musical commercials.

Fotovox, Inc.

1447 Union Ave., Memphis 4, Tenn.; Broad-

way 5-3192; Elston Leonard, *pres.*; Frank Berfield, *prod. mgr.*; Peter Harkins, *creative dir.*

Commercials, syndicated spots and industrial films.

Branch Office:

216 E. Markham, Little Rock, Ark.; Franklin 2-0502; Harry Westlake.

George Fox Corp.

1508 Crossroads of the World, Hollywood 28, Calif.; Hollywood 4-2242; George S. Fox, *pres.*

Commercials, syndicated spots and industrial films.

Frazen Productions, Inc.

1040 N. Las Palmas Ave., Hollywood 38, Calif.; Ho 7-3111; Ho 7-6967; Stanley Frazen, *prod. dir.*; Sherman Rose, *dir.*
Tv commercials; training & industrial films, storyboards; animation.

Freberg, Ltd.

7781 Sunset Blvd., Hollywood, Calif.; Hollywood 2-6973; Stan Freberg, *pres.*; Bob Klein, *gen. mgr.*

Creation and production of humorous advertising campaigns, live action and animated commercials, storyboards.

Allen A. Funt Productions

White Gates, Croton-on-Hudson, N. Y.; Croton 1-8847; Allen A. Funt, *pres.*; Tom Murray, *prod. mgr.*

Commercials, syndicated spots and industrial films.

Galbreath Pictures, Inc.

2905 Fairfield Ave., Ft. Wayne, Ind.; Harrison 4147; Dick Galbreath, *pres.*; Clyde L. Krebs Jr., *vp & Chicago sls.*

Tv & industrial motion pictures.

Gallagher Films, Inc.

137 N. Oakland Ave., Green Bay, Wis.; Hemlock 7-1307; James C. Gallagher, *pres.*
Tv commercials, half-hour show.

William J. Ganz Co. Inc., div. of Institute of Visual Communication Inc.

40 E. 49th St., N. Y. 17; Eldorado 5-1443; William J. Ganz, *pres.*; Herbert R. Dietz, *exec. producer*; Vincent J. Capuzzi, *exec. mgr.*; Joseph Cole, *creative services.*

Producers of tv commercials, tv films and industry films. Distributors of tv and non-theatrical films.

Branch Offices:

Twenty-one booking offices throughout country.

General Film Productions, Inc.

2142 S. State St., Salt Lake City 15, Utah; Amhurst 6-7244; William G. Mors, *sls. & prod. mgr.*

Live commercials; tv film commercials; soundies; educational shorts; industrial shorts; animation, color; sound or laboratory facilities & services.

General Pictures Corp.

4501 Pleasant Valley Rd., Cleveland 34, O.; Victory 2-3636; George Oliva Jr., *pres.*; Miliard M. Horace, *vp.*

16mm and 35mm motion pictures, sound stage, sound slide films, tv commercials, newsreel, kinescope, still photography; animation.

Gerald Productions, Inc.

421 W. 54th St., N. Y. 19; Plaza 7-2125; Gerald Auerbach, *pres.*; William V. Adams, *sls. mgr.*; Alfred Traum, *bus. mgr.*; Ham-



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We Specialize in Hidden Services

S.O.S. TEL-Amatic at Eastern Effects, Inc. cleans all your film including color, black and white, original negatives, fine grains and high contrasts, etc. in both 35 and 16mm, insuring the cleanest of optical negatives.

Maurice Levy (at right) and Sam Levy (at left) examining the S.O.S. TEL-Amatic Film Cleaning Machine, recently installed at Eastern Effects.

This ultra modern TEL-Amatic Film Cleaning Machine can be seen in operation at the showroom of S.O.S. Cinema Supply Corp., 602 West 52nd St., N. Y. C.

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Aerial Image Opticals

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PLAZA 7-2098

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of
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**It's 99 to 1 That We Have
That Scene You Need! Make
Us Prove It!!**



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Hollywood, Calif., HO. 4-7491
245 W. 55th St.
N. Y. 19, N. Y., JU 4-8928

pus Morner, *dir.*, international.
Complete production facilities—editing,
sound recording, mixing, etc.

Gifford-Kim Productions, Inc.
165 W. 46th St., N. Y. 36; Judson 2-1591;
Lewis L. B. Gifford Jr., *pres.*; Paul Kim,
vp.; Julia Whalen, *prod. mgr.*
Animated films, live action films, slide films.

Glenar Studios
6618 Sunset Blvd., Hollywood 28, Calif.;
Hollywood 4-0406; Sid Glenar, *o.*
Live commercials; tv film commercials;
educational shorts; animation, b&w; ani-
mation, color.

Melvin L. Gold Enterprises
200 W. 57th St., N. Y. 19; Columbus
5-0756; Melvin L. Gold, *o.*
Production for tv and industrial.
Branch Office:
325 West End Ave., N. Y. 23; Susque-
hanna 7-7060.

Gommi-Tv, Inc.
305 E. 47th St., N. Y. 17; Eldorado 5-7650;
Albert Gommi, *pres.*; Bernard Gray, *vp.*,
producer.
Food specialties, food inserts, tv commer-
cials and promotional film. No live sound.

Gotham Recording Corp.
2 W. 46th St., N. Y. 36; Judson 6-5577;
Herbert M. Moss, *pres.*; Robert M. Volkell,
vp-gen. mgr.; Jason B. Windwer, *vp engi-
neering*; Fred Hertz, *dir. pgmmng & prod.*;

Leonard Lawson, *ee*; Bern Robertson, *film
dir.*
Creation and production of tv film commer-
cials and programs; live action and anima-
tion.

**Goulding-Elliott-Graham
Productions, Inc.**
420 Lexington Ave., rm. 2545, N. Y. 17;
Lexington 2-9014; Edward R. Graham,
pres.; Robert (Bob) Elliott, *sec.*; Raymond
W. (Ray) Goulding, *treas.*
Produce tv spot commercials.

**Grantray-Lawrence Animation,
Inc.**
716 N. LaBrea, Hollywood, Calif.; Ray Pat-
terson, *pres.*; Robert L. Lawrence, *vp.*;
Grant Simmons, *sec. treas.*
Film spot commercials.

Gray & O'Reilly Studios
480 Lexington Ave., N. Y. 17; John F.
O'Reilly, *vp.*; James E. Gray, *vp.*
Complete studio, sound, sets, etc.

Lewis G. Green Productions
520 N. Michigan Ave., Chicago 11, Ill.;
Whitehall 4-7440; Lewis G. Green, *mgr.*
Tv live programs; tv film shows; live com-
mercials; tv film commercials; industrial
shows.

Ben Greene Film Productions
318 W. 51st St., N. Y. 19; Plaza 7-3858;
Ben Greene, *o.*
Tv commercials, industrial films, theatrical
films.

Abner J. Greshler Productions, Inc.
Sunset Towers West, 8400 Sunset Blvd.,
Hollywood 46, Calif.; Oldfield 4-5960; Ab-
ner J. Greshler, *pres.*; Fred Harris, *mgr.*
Commercials and industrial films.
Branch Office:
RKO Bldg., Radio City, N. Y.; Circle
7-3025.

**Herman Hack Productions &
Scripture Films**
2441 N. Beachwood Dr., Hollywood 28,
Calif.; Hollywood 7-0557; Herman Hack, *o.*
Tv film shows; live commercials; soundies;
package tv live shows; tv scripts; syndicate
tv film.

Handel Film Corp.
6926 Melroe Ave., Hollywood 38, Calif.;
We 6-5924; Leo A. Handel, *pres.*; Monroe
Manning, *sec.*
Producer-distributor of film series; pro-
ducer of commercials.

Jam Handy Organization
2821 E. Grand Blvd., Detroit 11, Mich.;
Trinity 5-2450; Jamison Handy, *pres.*;
Oliver Horn, *exec. vp.*; George Finch, *vp sls.
dulpmnt.*
Commercials and syndicated spots.
Branch Offices:
230 N. Michigan Ave., Chicago 1, Ill.; State
2-6757; Harold Dash.
Pittsburgh 22, Pa.; Zenith 0143; Charles
Renfrew.
Dayton 2, Ohio; Enterprise 6289; Jack
Seelye.
1402 N. Ridgewood Place, Hollywood 28,
Calif.; Hollywood 3-2321; Thomas John-
stone.

THE KITCHEN THAT WANTS TO WORK . . . FOR YOU!



This is the working kitchen that has meant so much to Home Economists preparing food for TV commercials filmed at GRAY-O'REILLY STUDIOS. You'll find this kitchen an asset, too, but . . . more importantly . . . you'll love the GRAY-O'REILLY lighting on your product . . . lighting that makes strawberries look like strawberries . . . even in monochrome . . . gives glamour to spinach . . . and creates character in cakes! Write or call Charles Boland . . . he'll be happy to show you our complete studio facilities.

GRAY-O'REILLY STUDIOS 480 LEXINGTON AVE.
NEW YORK 17 YUKON 6-4070

*Jim Gray
Jack O'Reilly*

The Abram S. Jewell Society For the Appreciation of Cinematography



Credo—We believe that there are many men and women in New York City, engaged in commercial motion picture production, who are sensitive souls. It is for the benefit and enjoyment of these sensitive souls that we propose to organize The Abram S. Jewell Society for the Appreciation of Cinematography (A division of Payola Associates).

Programme—We propose (rightly or wrongly) to hold weekly screenings of films of artistic and historical merit. Our agents are at this very moment combing the film libraries of the Orient and the Western World. We cannot report on the whereabouts of our agents who are behind the Iron Curtain. These cinematographic screenings will be held each Wednesday evening in the 9th floor screening room of Gifford-Kim Productions, Inc. (A like-minded group) 165 West 46th Street. There will be two showings of each programme. The first will be at 5:30 p.m. and the second at 6:30 p.m. Coffee will be served. (Any volunteers for Decoration Committee?)

By-Laws—Membership—Only those sensitive souls actively engaged in the film and advertising professions are eligible for membership in The Abram S. Jewell Society for the Appreciation of Cinematography. Loyalty oath optional.

Dues—The ASJSAC is a non-profit organization. In order to be certain that it retains that honorable estate, there will be no dues.

Reservations—It will be necessary for Society members to make reservations in advance in order to eliminate overcrowding the screening room. Reservations will be accepted on a first-call-first-served basis until the screening room's capacity is reached. Members may bring friends provided that they make reservations for their friends, too.

The Abram S. Jewell Society for the Appreciation of Cinematography will hold its first meeting early in 1960. The date will be announced shortly. However, you may send for your membership card now by filling out and returning this coupon or any reasonable facsimile.

The ASJSAC
c/o Gifford-Kim Productions, Inc.
165 West 46th St., New York 36

Gentlemen:

I am a sensitive soul who is actively engaged in the film or advertising profession. Please, please, accept my application for membership in The Abram S. Jewell Society for the Appreciation of Cinematography.

NAME _____

COMPANY _____

ADDRESS _____

1775 Broadway, N. Y. 19; Judson 2-4060; Charles Bell.

Hankinson Studio, Inc.
15 W. 46th St., N. Y. 36; Judson 6-0133; Frederick L. Hankinson, *pres.*; Walter Klas, *vp.*
Animated and live tv spots: industrials; slide films.

Hardic Productions, Inc.
510 Madison Ave., N. Y. 22; Ac 2-3354; El 5-5633; Ralph F. Craig, *pres.*; Hale Rood, *vp & mus. dir.*; Edith B. Graham, *sec.*
Creation and production of musical commercials for broadcast media.

Harriscope, Inc.
355 N. Beverly Dr., Beverly Hills, Calif.; Crestview 6-4632; Burt I. Harris, *pres.*; Geoffrey Nathanson, *producer*; Connie Coleman, *traff. mgr.*
Production of television filmed commercials.

Harris-Tuchman Productions, Inc.
751 N. Highland, Hollywood 38, Calif.; Webster 6-7189; Ralph Tuchman, *pres. & gen. mgr.*; Fran Harris, *vp & creative dir.*; Fred Golt, *prod. supervisor.*
Animation and live action to film commercials and industrial films.

Hartley Productions, Inc.
339 E. 48th St., N. Y. 17; Eldorado 5-7762; Irving Hartley, *pres.*; Elda Hartley, *vp*; Jean Brook, *chg. tv distribution.*

Commercials; pr films: industrials; travelogues and slides.

Health & Welfare Materials Center, Inc.
10 E. 44th St., N. Y. 17; Murray Hill 2-0283; Victor Weingarten, *pres.*
Tv live programs: tv film shows; tv film commercials; educational shorts; package tv film shows.
Branch Office:
Munson Rd., Pleasantville, N. Y.; Rogers 9-2551; Violet Weingarten, *vp.*

Hearst Metrotone News, Inc.
450 W. 56th St., N. Y. 19; Plaza 7-4120; Caleb B. Stratton, *exec. vp*; John Michon, *prod. chf.*; Marshall B. Davidson, *exec. news ed.*; Max Klein, *theatrical newsreel ed.*; Charles Peden, *tv news ed.*; Harry C. Robert Jr., *sports ed.*; Walter de Hoog and Martin Andrews, *dir.-producers*; Barry Faris, *international editor*; Robert H. Reid, *tv sls. dir.*; John D. LeVien, *dir. special projects*; Cloyd Aarseth, *school newsreel ed.*
Tv film shows; tv film commercials; educational shorts; industrial shorts; newsreels; music effects; package tv film shows; tv scripts; syndicate tv film; export film; import film; sound or laboratory facilities and services; process film.

George Heid Productions
Penn-Sheraton Hotel, Pittsburgh 30. Pa.; Grant 1-3696; George Heid, *pres.*
Tv live programs: live commercials; package tv live shows.

HFH Productions, Inc.
216 E. 49th St., N. Y. C.; Plaza 2-1940; Howard Henkin, *pres. & live action film prod. & dir.*; Dan Hunn, *vp & dir. animation*; Ronald Fritz, *vp & creative dir.*; Larry Puck, *exec. prod.*; Frank Nakielski, *mgr. anim. dept.*; Marie Schetter, *mgr. IP dept.*; Len Appelson, *chief editor*; Tom Page, *casting dir.*
Animation & live action commercials, industrials, and short features.

Holland-Wegman Productions
207 Delaware Ave., Buffalo 2, N. Y.; Madison 7411; Edward J. Wegman, Sheldon C. Holland, *p's.*
Complete creation and production of 16mm and 35mm commercials and programs for tv; complete black & white laboratory, processing and printing facilities.

Hollis Productions, Ltd.
5800 Sunset Blvd., Hollywood 28, Calif.; Hollywood 2-6282; Charles Irving, *pres.*
Tv live programs; tv film shows; videotape productions; live commercials; tv film commercials; industrial shorts; package tv live shows; package tv film shows.

Hollywood Film Commercials
932 N. La Brea, Hollywood 38, Calif.; Ol 4-7100; David Commons, *pres.*; Theodore Goetz, *vp.*
Live action and animated commercials, industrials; storyboards; optical and special effects.

Hollywood Film Enterprises, Inc.
6060 Sunset Blvd., Hollywood 28, Calif.; Ho 4-2181; Mickey Kaplan, *pres.*; Robert Warde, *vp*; T. H. Emmett, *sls. mgr.*
Complete motion-picture film processing, black & white or color.

Howard Radio-Tv Productions
123 W. Chestnut St., Chicago 10, Ill.; Mi 2-5877; Bernard Howard, *o.*
Motion picture production, tv commercials, industrial films.

Hubbard Hunt Productions
1459 N. Seward, Hollywood 28, Calif.; Hollywood 5-8444; Hubbard Hunt, *prod. mgr.*
Tv live programs; tv film shows; live commercials; tv film commercials; industrial shorts; animation, black & white; animation, color; package tv live shows; package tv film shows; sound or laboratory facilities and services.

Milton Hurwitz
1553 Madrona Drive, Seattle 22, Wash.; East 4-1108; Milton Hurwitz, *o.*
Distribution tv films; produce tv programs and commercials; kinescope service.

Imperial World Films, Inc. (IWF)
12 E. Delaware Pl., Chicago, Ill.; Michigan 2-6200; Russ Davis, *vp & gen. sls. mgr.*
Industrial and educational films (lease or loan); film spot commercials.

Impro. Inc.
1564 Sorrento Dr., Pacific Palisades, Calif.; Granite 8-4740; Herbert L. Strock, *pres.*
Tv film shows; tv film commercials; industrial shorts; religious films; animation, b&w; package tv film shows; syndicate



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sound-effects library; sound or laboratory facilities and services.

Independent Television Corp.

488 Madison Ave., N. Y. 22; Plaza 5-2100; Walter Kingsley, *pres.*; Alvin E. Unger, *sp. chg. syndication*; Charles Coit, *nat. sls. dir.*; William Dubois, *dir. sls. planning & operatns.*; Hardie Frieberg, *gen. mgr., syndication div.*; William Andrews, *sls. mgr., syndicated div.*; Russell Clancy, *mgr. NYC sls. dept.*

Production and distribution of television film series.

Interlingual International Inc.

11 Jima Bldg., 5-3, Ginzaishi, Chuo-Ku, Tokyo, Japan; George A. Shirokov, *gen. mgr.*; M. C. Lu, *dir.*; T. Ohno, *sls. mgr.* Films for television and business; animated cartoons for tv and advertising film strips; film dubbing; distribution of tv series; representation in Japan of U. S. tv interests. New York Agent—Trojan Films, 701 Seventh Ave.; Ci 6-7565; L. Jamel, *mgr.*

Riley Jackson Productions

6253 Hollywood Blvd., Hollywood 28, Calif.; Ho 3-2324; Riley Jackson, *pres.* Producer of programs, commercials and industrials.

Jamieson Film Co.

3825 Bryan, Dallas 4, Tex.; Taylor 3-8158; Bruce Jamieson, *pres.*; Hugh V. Jamieson, *exec. vp.*; Jerry Dickinson, *tv prod.* Commercials, syndicated spots and industrial films.

Jan Productions

6611 Santa Monica Blvd., Hollywood 38, Calif.; Hollywood 4-8331; Ann Fairleigh, *pres.* Tv film shows; tv film commercials.

Jewell Radio & Television Productions

612 N. Michigan Ave., Chicago 11, Ill.; Mohawk 4-5757, Graceland 7-7292; James E. Jewell, *pres.*; W. Ralph Jewell, *vp.*; M. P. Casey, *sec.*; James Lawrence, *editor.*

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105 East 106th Street
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Creators and producers of programs, commercial spots and jingles for tv and radio; industrial, educational and television films.

Branch Offices:

3062 Penobscot Bldg., Detroit 26, Mich.; Woodward 3-0617; W. Ralph Jewell, *exec. in chg.*

Landmark Productions: 1040 N. Las Palmas, Hollywood, Calif.; Hollywood 7-3111; Michael Baird, *mgr.*; Lewis Foster, *dir.*

Dallas Jones Productions, Inc.

430 Grant Place, Chicago 14, Ill.; Bu 1-8283; Dallas Jones, *pres.*; Richard Bowen, *bus. mgr.*

Producer of industrial films and commercials.

K & S Films, Inc.

5819 Wooster Pike, Cincinnati 27, Ohio; Bramble 1-3700; Jack R. Rabius, *pres.*; S. Harry Wilmink, *vp.*

Produce industrial motion pictures, slide films, animated and live tv commercials.

K & W Film Service Corp.

1657 Broadway, New York 19; Circle 5-8081.

Opticals; art; animation.

Al Kane Productions, Inc.

1526 Sanson St., Phila. 2, Pa.; Lo 3-0222; Albert M. Kane, *pres.*

Producer of programs and commercials; kinescope; production consultants; technical writing and production.

The Kappa Co.

Box 7431, Sta. C, Atlanta 9.

Victor Kayletz Productions Inc.

1780 Broadway, N. Y. 19; Circle 5-4830; Victor Kayletz, *pres., exec. prod.*; Seymour Posner, *asst. to pres.* Tv commercials.

Branch Offices:

1200 Westfall Rd., Rochester, N. Y.; Greenfield 3-3000, ext. 534; Don Lyon, upper N. Y. rep.

Bear Films Div., 3426 Bay Front Place, Baldwin, L. I., N. Y.; Baldwin 3-1830; Frank Bear, *mgr.*, Long Island div.

Keitz & Herndon

3601 Oak Grove, Dallas 4, Tex.; Lakeside 6-5268; L. F. Herndon Jr., R. K. Keitz, *p's.*; Tom Young, *art dir.* General 35mm and 16mm film production, animation, etc.

Herbert Kerkow, Inc.

480 Lexington Ave., N. Y. 17; Yukon 6-4266; Herbert Kerkow, *pres. & treas.*; Rosemond Kerkow, *sec.* Producer of "stand-up" type tv commercials on specially equipped Visualization Sound Stage (patent applied for).

Key Productions, Inc.

527 Madison Ave., New York 22, N. Y.; Eldorado 5-2180; James D. Kantor, *pres.*; William M. Kahn, *vp.* Producer of commercials and industrial films.

Klaeger Film Productions, Inc.

1600 Broadway, N. Y. 19; Judson 2-5730; Robert H. Klaeger, *pres.*; John J. Fenton, *vp.* Television and industrial films, live action and animation.

Kleiman Productions

7815 Milan Ave., St. Louis 14, Mo.; Volunteer 3-6777; J. J. Kleiman, *prod. mgr.* Commercials, syndicated spots and industrial films.

William L. Klein Productions

301 E. Erie St., Chicago 11, Ill.; Superior 7-9114; William L. Klein, *pres., exec. prod.*; Marilyn L. Friedel, *asst. to pres.*

Creators and producers of package shows and spot announcements for television and motion pictures for business, industry and government.

Branch Office:

154 E. Erie St., Chicago 11, Ill.; Su 7-7868.

Kluge Film Productions

3200 N. Richards St., Milwaukee 12, Wis.; Franklin 2-0191; Donald R. Kluge, *sls. mgr.*; Douglas W. Kluge, *prod. mgr.* Black & white and color 16mm commercials, synchronous or narrative sound.

C. Bruce Knox Tv Productions

1228A Sutter St., San Francisco 9; Graystone 4-4838; Charles Bruce Knox, *sole o.* Spot, film and local live programming.

L & L Animation Service

480 Lexington Ave., New York 17; Yukon 6-9088; Larry Lippman, *p.*; Irv Levine, *p.* Complete art and camera service—slides, slidefilms, filmographs, animated tv spots, industrials, medicals. Two oxberry 35-16mm cameras, fully motorized, for producer servicing.

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7417 Sunset Blvd., Hollywood 46, Calif.; Hollywood 4-7171; O. Gail Papineau, *pres.*; James E. Baumeister, *exec. vp.*; Henry J. (Hank) Ludwin, *vp & dir.* Animated tv commercials, live action tv commercials, animated and live action industrial films.

Lakeside Television Co., Inc.

1465 Broadway, N. Y. 36; Longacre 5-4582; Richard Stevers, *pres.*; Bernard Schulman, *exec. vp.* Film spot commercials.

Lakewood Productions

2015 Kalamazoo, S. E., Grand Rapids, Mich. Producer of industrial-educational films and commercials.

Lance Productions, Inc.

353 W. 57th St., N. Y. 19; Plaza 7-6167; Lorren Lester, *pres.*; Samuel H. Evans, *treas.*; Alford H. Lessner, *vp.* All type of film production, commercials, documentary, features, sound recordings, etc.

Kent Lane Films, Inc.

1253 S. Third St., Louisville 3, Ky.; Melrose 6-3911. Commercials and syndicated spots.

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JU 2-4633

Langlois Filmusic Inc.

1755 Broadway, New York 19; Judson 6-5705; C. O. Langlois, *pres.*

Suppliers of music on tape and film for television, theatrical, industrial and slide films; complete music scoring and editing service live and film.

Branch Offices:

Hollywood, Paris, Toronto, London.

Herbert S. Laufman & Co.

221 N. LaSalle St., Chicago 1, Ill.; Randolph 6-4086; Herbert S. Laufman, *pres.* Tv live programs, tv film shows; live commercials; educational shorts; industrial shorts; package tv live shows; package tv film shows; syndicate tv film.

Robert Lawrence Productions, Inc.

418 W. 54th St., N. Y. 19; Judson 2-5242; Robert L. Lawrence, *pres.*; Henry Traiman, *vp*, *editorial opts.*; Louis Mucciolo, *vp*, *studio opts.*; Martin Low, *vp. sls.*; Philip Kornblum, *treas.*

Producer of commercials, industrial films, film series; complete studio facilities.

Branch Offices:

Robert Lawrence Animation, Inc., 418 W. 54th St., N. Y. 19; Judson 2-5242; Peter Cooper, *vp*; Mal Wittman, *prod. sup.*

Robert Lawrence Productions (Canada) Ltd., 32 Front St., W., Toronto 1, Ont.; Empire 4-1448; John T. Ross, *vp.*

Grantray-Lawrence, Animation, Inc., 716 N. La Brea, Hollywood 38, Calif.; Webster 6-8158; Ray Patterson, *pres.*; Robert L. Lawrence, *vp*; Grant Simmons, *sec.-treas.* Lawrence-Schnitzer Productions, Inc., 1040 N. Las Palmas, Hollywood 38, Calif.; Hollywood 2-6358; Gerald Schnitzer, *vp.*

Robert Lawrence Productions (Canada) Ltd.

38 Yorkville Ave., Toronto 5, Ont.; Walnut 5-5561; John T. Ross, *pres.*

Lawrence-Schnitzer Productions, Inc.

716 N. La Brea, Hollywood 38, Calif.; We 5-3500; Robert L. Lawrence, *pres.*; Gerald Schnitzer, *vp.* Live action; original storyboards; industrial; documentaries.

Lee & Mogle Studios, Inc.

43 W. 61st St., N. Y. 23; Judson 2-7379. Slides and halops (telops); slide film commercials.

Gene Lester Productions

1487 N. Vine St., Hollywood 28, Calif.; Ho 4-7287; G. Lester. Commercials and syndicated spots and promotional films; tv series.

Carol Levene Productions

2011 Broadway, San Francisco 15, Calif.; Walnut 1-4772; Carol Levene, *o.-prod.* Producer of commercials, industrial and educational films.

Jack Lewis Studios

5612 Wythe Ave., Richmond, Va.; Atlantic 2-4157.

Commercials and syndicated spots.

Lewis & Martin Films, Inc.

1431 N. Wells St., Chicago 10, Ill.; Whitehall 4-7477; William R. Johnson, *pres.*; Irving Bell, *vp & treas.*; Betty Lou Taylor,

sec.; Paul Kalachnik, *prod. mgr.*

Live motion pictures: animated films; commercials, industrials; slide films; government films; training films and still photography.

Lou Lilly Productions, Inc.

5746 Sunset Blvd., Hollywood 28, Calif.; Ho 5-6325; Lou Lilly, *pres.*; Manny Gould, *vp*; Jeanine Veje, *sec.*

Television commercial spots, industrial films.

Jack Lloyd

1445 Miller Way, Hollywood 46, Calif.; Oldfield 6-1607; Jack Lloyd, *exec. dir.* Complete production of jingles from idea to finished spot, live, film, animation.

Lott Video Productions

Broadway & 5th Sts., Santa Monica, Calif.; Exbrook 6-4018; D. N. Lott. Commercial and syndicated spots.

L. L. Louft Productions

1475 Broadway, N. Y. 36; Pennsylvania 6-1889; Louis L. Louft, *pres.*; Darby Nelson, *prod. mgr.*

Specialists in pre-production commercials and talking storyboards.

James Love Productions, Inc.

115 W. 45th St., N. Y.; Judson 2-4633; James A. Love, *pres.*; William D. Henry, *supervising editor*; James W. Wille, *prod. supervisor.*

Tv spot commercials, industrial films, package programs.

John W. Loveton Productions, Inc.

1606 N. Highland, Hollywood 28, Calif.; John W. Loveton, *pres.*

Producer of programs, commercials, theatrical features and radio shows.

Lux-Brill Productions, Inc.

319-21 E. 44th St., N. Y. 17; Oregon 9-6320; Richard S. Dubelman, *client liaison.*

Complete production of live and/or animated motion pictures, fully equipped sound stages, recording and mixing rooms with interlock.

Marathon TV Newsreel, Inc.

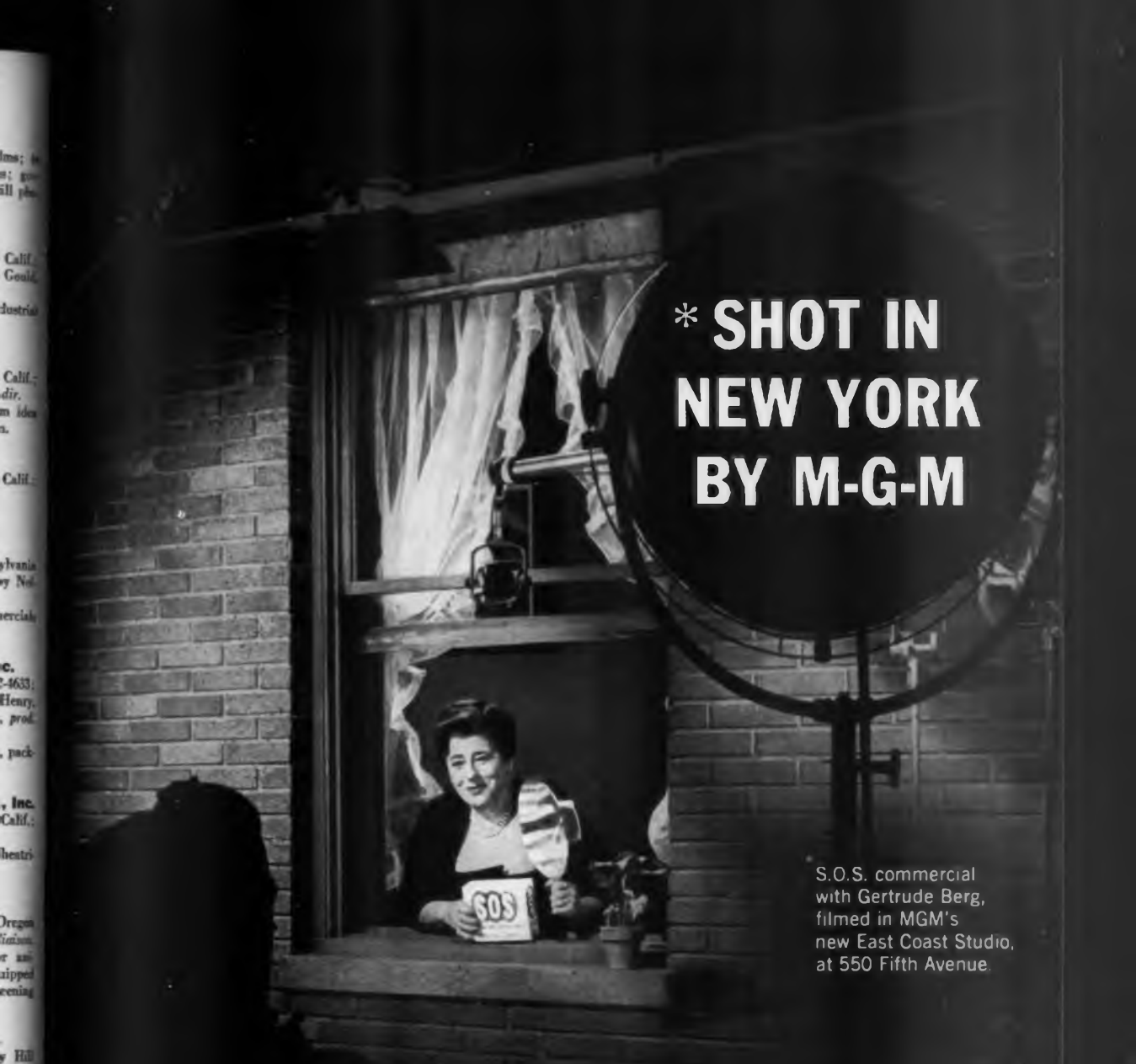
10 E. 49th St., N. Y. 17; Murray Hill 8-6043; Konstantin Kalser, *pres. & exec. producer*; Kenneth Baldwin, *vp & prod. supervisor*; Charles Van Bergen, *dir. of newsfilm operations*; Jean Hauck, *adm. dir.*; Cindy Karp, *distribution & traffic mgr.*

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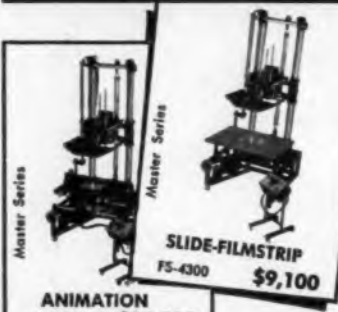
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Tv live programs; tv film shows; live commercials; tv film commercials: educational shorts; industrial shorts: package tv live shows; package tv film shows.

Master Motion Picture Co.

50 Piedmont St., Boston 16, Mass.; Hancock 6-3592; Avner Rakov, *pres. & treas.*; Irving Rose, *prod. mgr.*

Producers of commercial films, industrial, tv commercials, documentaries, slidefilms, theatre trailers; sound recording and filming studios; 16mm and 35mm processing laboratory.

McCadden Productions

1040 N. Las Palmas, Hollywood 38, Calif.; Ho 4-2141; George Burns, *pres.*

Producer, programs and commercials.

Morton McConnachie Productions, Inc.

675 Fifth Ave., N. Y. 22; Plaza 2-0033; Murton McConnachie, *pres.*; Jack Hively, *vp.*

Producer of commercials, industrials and documentaries.

Branch Offices: (distribution)

630 Ninth Ave., N. Y. 36; Plaza 2-0033.

McGowan Productions, Inc.

915 N. LaBrea, Hollywood 28, Calif.; Oldfield 4-0711; Dorrell McGowan, *pres.*

Tv film shows; tv film commercials; educational shorts; industrial shorts; animation, b&w; animation, color; package tv film shows; export film; rent studios and facilities.

McNamara Productions, Inc.

8230 Beverly Blvd., Los Angeles 48, Calif.; Olive 1-2510; Don C. McNamara.

Commercials, syndicated spots and industrial films.

Medallion Tv Enterprises, Inc.

6000 Sunset Blvd., Hollywood 28, Calif.; Hollywood 2-6635; John A. Etlinger, *pres.*
Tv live programs, tv film shows: tv film commercials; soundies; animation, b&w; animation, color; package tv live shows; package tv film shows; syndicate tv film; export film.

Branch Offices:

444 Madison Ave., N. Y. 22; Eldorado 5-4335.

203 Wabash Ave., Chicago, Ill.; Central 6-1805; Beny Barry, Howard Grafman.
8901 N. Bayshore Dr., Miami 38, Fla.; PL 4-3686; Frank Stone.

Melody Ranch Enterprises, Inc.

10000 Riverside Dr., N. Hollywood, Calif.; Hollywood 2-7373; Gene Autry, *pres.*
Film spot commercials.

**The Meridian Studios
The Video Tape Center
Meridian Films, Ltd.**

1202 Woodbine Ave., Toronto, Ont.; Oxford 8-1628; Ralph Foster, *pres.*; Julian Roffman, *sec.-treas.*; Herbert S. Alpert, *dir. film div.*; J. T. Stacey, *operins mgr.*; James Leitch, *chf. prod. engineer, video tape div.*; Robert Hinze, *chf. recording engineer, video tape div.*

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Metrotape, Div. Metropolitan Broadcasting Corp.

205 E. 67th St., N. Y. 21; Lehigh 5-1000; Lewia W. Hicks, *operations mgr.*

Complete videotape facilities for tv commercials; also complete 16mm kinescope facilities.

MGM-TV Commercial Div.

MGM Studios, Culver City, Calif.; Upton 0-3311; Bill Gibbs, *dir. commercial & industrial film dept.*

Branch Offices:

New York; Judson 2-2000; Len Weiner and Sheldon Nemeyer.

Chicago; Wabash 2-6500; Bob McNear.
Los Angeles; Texas 0-3311; Bob Fierman.

Milner-Fenwick Inc.

3800 Liberty Heights Ave., Baltimore 15, Md.; Mohawk 4-4221; Liberty 2-7147; Ervin M. Milner, *pres.*; Robert Fenwick, *vp prod.*; Hoby Wolf, *vp sls.*; Gary Hughes, *art dir.*

Commercials, syndicated spots and industrial films.

Branch Office:

314 Victor Bldg., 714 9th St., N.W., Washington, D. C.; Ed Hopper, *dist. mgr.*

Minot Tv, Inc.

120 E. 56th St., N. Y. 22; Plaza 1-5090 Charles M. Amory, *pres.*; Richard B. Morros, Dave Schooler, Al Garvin, Louis Caferio.

MVT Television, Inc.

40 E. 49th St., New York 17; Plaza 3-2343; Theodore R. LeVan, *pres.*; Robert D. Craver, *exec. vp.*

Leasing of television equipment; complete mobile video tape facilities; color and/or monochrome; cameras.

Mode-Art Pictures, Inc.

1022 Forbes Ave., Pittsburgh 19, Pa.; Express 1-1846; James L. Baker, *pres.*; Rob-

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SOUND SERVICES INC.**

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**120 West 42nd Street
Wisconsin 7-9907**

Disc Division

**105 East 106th Street
Ensign 9-7000**



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For detailed information regarding MPO's Creative staff and studio facilities write or call Judd L. Pollock, 15 East 53rd St., New York 22, New York, Murray Hill 8-7830

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NEW YORK CITY

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Complete facilities for production of film commercials, 16/35mm color and black and white; 35mm magnetic and optical sound recording.

Branch Office:

1904 Preuss Rd., Los Angeles 34, Calif.; F. M. Joyce, *west coast representative.*

Modern Broadcast Sound Co., Inc.

750 Barnum Ave., Stratford, Conn.; Drexel 8-8518; Kenneth Cooper, *pres.*; Gerald J. Golden, *vp & gen. mgr.*; John Metts, *prod.* Complete producers of animation, motion picture films and slide films in color and black and white; tv commercials; original music jingles and productions.

musifex co

45 w. 45 st. n.y.c.

background music
musical commercials
sound effects

ci-6-4061-2

Monarch Productions Corp.

729 Seventh Ave., New York 19; Circle 5-3775; Norman Berman, *exec. prod. & dir.* Producer of filmed tv series; industrials and commercials; tv film syndication.

Moran Film Co.

Box 627, Phoenix, Ariz.; Alpine 8-1427; George A. Moran, *pres.*

Tv commercials in color and black & white.

Branch Office:

General Service Studios, 1040 Las Palmas, Hollywood, Calif.; Hollywood 7-0380; George A. Moran, *pres.*

Morgan-Swain, Inc. Florida Film Studios

1938 Laurel St., Sarasota, Fla.; Ri 7-2141; Duncan J. Morgan, *pres.*; Hack Swain, *vp & prod. sup.*

Producer of documentary, educational, editorial and commercial films, tv spots.

Dwight Morris Productions

1611 S. Boston, Tulsa 19, Okla.; Di 3-6424; Dwight Morris, *exec. prod.*; Wesley Morris, *lab. mgr.*

Commercial, syndicated spots and industrial films.

Motion Picture Advertising Service Co.

1032 Carondelet St., New Orleans, La.; Jackson 5-2253; C. J. Mabry, *pres.*; R. P. Karrigan, *vp s/s*; Jack Sledge, *vp prod.*

Film commercial production for tv and theatres.

Motion Pictures for Industry

2543 Kelton Ave., Los Angeles 64, Calif.; Br 0-4757; Harry O. Hoyt, *pres.*; Kenneth Hodges, *exec. prod.*; Frank Rathbun, *sls. mgr.*; Merrill Cantrell, *treas.*

Create & produce film tv, industrial and dramatic shows.

Moulin Studios

181 Second St., San Francisco 5, Calif.; Yukon 6-4224; Raymond M. Moulin, *pres.*

Tv film shows; tv film commercials; industrial shorts; religious films; animation, b&w; animation, color; music effects.

Movietone News, Inc.

460 West 54th St., New York, N. Y.; Columbus 5-7200; W. C. Michel, *pres.*; Edmund Reek, *vp and prod.*; Frank Barry, *asst. to prod.*

Producer of newsreels, film commercials; stock footage library.

MPO Television Films, Inc.

15 E. 53rd St., N. Y. 22; Murray Hill 8-7830; Judd L. Pollock, *pres.*; Marvin Rothenberg, *vp, prod.-dir.*; Arnold Kaiser, *sec.-treas.*; Gerald Hirschfeld, *vp, dir. of photography*; Gerald Kleppel, *vp, supervisor of editing services.*

Branch Office:

4024 Radford Ave., c/o Republic Studios, N. Hollywood, Calif.; Poplar 9-0326; Mel Dellar, *west-coast producer-director.*

Owen Murphy Productions, Inc.

723 Seventh Ave., N. Y. 19; Plaza 7-8144; Owen Murphy, *pres.*; Paul Cohen, *vp & prod. mgr.*; Eric Lawrence, *editorial supervisor.*

Commercials, syndicated spots and industrial films.

Music Makers

45 W. 45th St., New York; Circle 5-3737; Mitch Leigh, *pres.*; Herman Edel, *exec. vp.* Production of musical commercials.

Musifex Co.

45 W. 45th St., N. Y. 36; Circle 6-4061; E. Robert Velasco, *pres.*

Writing and production of musical commercials and television background music scoring.

Nassour Studios, Inc.

8460 W. Third St., Los Angeles 48, Calif.; Oliver 3-0400; William & Edward Nassour.

Tv film shows; tv film commercials; industrial shorts; package tv film shows; syndicate tv film; import film.

National Film Studios, Inc.

105 Eleventh St., S.E., Washington 3, D. C.; Lincoln 6-8822; Harold A. Keats, *pres.*; Edward W. Alfriend IV, *vp*; F. William Hart, *sec.-treas.*

Any type of motion picture production—from a 20 second tv spot to a full length theatrical feature.

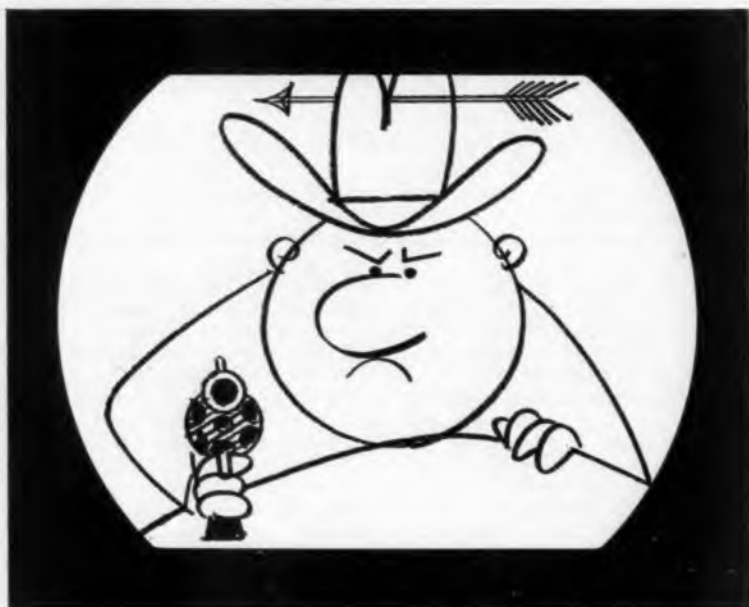
National Programming Service

4614 Norton Lane, Columbus 13, Ohio; Exeter 3775; Jerri Fredritz.

Commercials, syndicated spots and industrial films.

National Screen Service Corp., Television & Industrial Films Div.

1600 Broadway, N. Y. 19; Circle 6-5700;



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- Musical Jingles
- TV and Industrial Films
- Channel Image Identification

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HOLIDAY CHEER



NATIONAL SCREEN SERVICE CORP.
TELEVISION DIVISION



For Animation

Joe Dunford

Jack Zander

Eli Feldman

Chris Ishii

Earl Murphy

Eleanor Connolly

Armin Shaffer

Bob Perry

Emery Hawkins

Tony Creazzo

John Svocak

Al Rezek

John Ployast

Irwin LaPointe

Charlotte Hogendyk

Suzie Cooper

Arlene Katz

Aliz Roy

Muriel Trachtenberg

Ann Steindecker

Bernice Schoenberg

Al Martino

Ed Cerullo

Ed Brown

Pelican Films, Inc.

Since 1954

Herman Robbins, *pres.*; Wolf Oppenheimer, *chf. exec.*; Robert L. Gruen, *vp.*; William S. Kent, (*staff dir.*); M. C. Brachhausen, *sales*; Harry Semels, Jack Scherts, *prod.*; Tom Golden, Tee Collins, *animation*; Irving Weiner, *editor.*

Producers of commercials (live and animated), industrials, appeals.
Studios: New York, Hollywood, London.

National Studios

42 W. 48th St., N. Y. 36; Judson 2-1926; H. A. Rosenberg, *pres.*; A. J. Rosenberg, *vp chg. prod.*; Lee J. Dresner, *vp chg. sls.*; Robert Stern, *plant prod. mgr.*; Pete Van Buren, *art dir.*
Slides and balops (telops); slide film commercials.

National Telefilm Assoc., Inc.

10 Columbus Circle, N. Y. 19; Judson 2-7300; 9570 Wilshire Blvd., Beverly Hills, Calif.; Ely A. Landau, *chmn. bd.*; Oliver A. Unger, *pres.*; Harold Goldman, *exec. vp.*; David J. Melamed, *vp admin.*; Ted Cott, *vp station ops.*; Samuel P. Norton, *vp legal & bus. affairs.*; E. Jonny Graff, *vp & gen sls. mgr., NTA International.*; Arnold Kaufman, *vp, N. Y. office.*; Berne Tabakin, *vp nat'l pgms.*; George K. Gould, *vp tv facilities.*; Leonard Gruenberg, *vp NTA International.*; Alan May, *vp & treas.*; H. I. Bucher, *sec.*; Burton Lippman, *controller.*; Lawrence Peters, *asst. sec.*
Television programs and features for national, regional and local sponsorship.

Branch Offices:

612 N. Michigan Ave., Chicago 11; Marvin Lowe, *exec. in chg.* Statler Office Bldg., Boston; Nicholas Russo, *exec. in chg.* 2605 Sterick Bldg., Memphis, Tenn.; Charles Britt, *exec. in chg.* 1035 Rand Tower, 527 Marquette Ave., Minneapolis; Gerald Corwin, *exec. in chg.*
1408 Fidelity Union Life Bldg., Dallas; Roy George, *exec. in chg.* 5525 Upper Lachine Rd., Montreal, Quebec; N. Vailancourt, *exec. in chg.*

175 Bloor St., E. Toronto, Ontario; David Griesdorf, *exec. in chg.*
109 Jermyn St., London, England; Vernon Burns, *vp in chg.*

43-51 Brisbane St., Sydney, Australia, 20th Century-Fox-Television Service.
Tsukiji Kaikan 4-4, Tsukiji, Chuo-ku, Tokyo, Japan; Akira Shimizu, *exec. in chg.*

Rue Mexico 51, Rio de Janeiro, Brazil; Peter Schwabe, *exec. in chg.*
222 Espana Extension, Quezon City, Philippine Islands; Felipe Ysmael Jr., *exec. in chg.*

National Video Tape Productions, Inc.

(Div. of Sports Network, Inc.)
36 W. 44th St., N. Y. 36; Murray Hill 2-0117; Richard E. Bailey, *pres.*; Roylance H. Sharp, *vp.*; Jack D. Bozarth, *vp sls.*; Anthony M. Hennig, *vp video tape and closed circuits.*; Charles A. Voso, *chf. engineer.*; Thomas J. Schilling, *sec.-treas.*
Television video tape commercials, entire programs. Services supplied nationally.

NBC Telesales

30 Rockefeller Plaza, N. Y.; Circle 7-8300, ex. 4008; James G. Hergen, *dir.*
Production facilities and service for Tele-Taping commercials.

Stanley Neal Productions, Inc.

475 Fifth Ave., N. Y. 17; Murray Hill 3-6396; Donald J. Lane, *pres.*
Commercials, syndicated spots and industrial films.

Branch Offices:

869 N. Dearborn, Chicago, Ill.; Whitehall 3-3470; John Newell.

1277 N. Clark St., Hollywood, Calif.; Crestview 6-8865; Soby Martin.

Ted Nemeth Studios

729 Seventh Ave., N. Y. 19; Circle 5-5147; Ted Nemeth.

Commercials and syndicated spots.

Newman-Schmidt Studios

713 Penn Ave., Pittsburgh 22, Pa.; Gr 1-5414; H. W. Schmidt, *o.*
Producer of industrials and commercials.

Fred A. Niles Productions, Inc.

1058 W. Washington Blvd., Chicago 7, Ill.; Seeley 8-4181; Fred A. Niles, *pres.*; Edward W. Rinker, *vp sls.*; Ruth L. Ratny, *vp, creative dir.*; William E. Harder, *studio mgr.*; Harry Holt, *art dir., anima.*; Norman Lasko, *art. dir., mechan.*; Edward E. Katz, *cont.*

Tv commercials, live and animated; industry film programs including sales and product training, consumer education, public relations, corporate image; closed-circuit tv; convention shows, live and film; public relations films for tv and non-theatrical distribution; slidefilms; syndicated tv commercials.

Branch Office:

3539 Sunset Blvd., Hollywood 28, Calif.;
Hollywood 3-8154; Lionel Grever, *prod.*
mgr.

MTA Telestudios, Inc.

1481 Broadway, N. Y. 36; Lo 3-1122;
George K. Gould, *pres.*; Al Markim, *vp dir.*
ops.; King Horton, *sls. mgr.*
Living tape commercials and shows.

On Film, Inc.

33 Witherspoon St., Princeton, N. J.; Wal-
nut 1-7800; F. E. Johnston Jr., *treas.*;
Robert Bell, *pres.*; William Riley, *exec. vp.*
Commercials, industrial films and syndi-
cated spots.

Branch Offices:

315 E. 55th St., N. Y.; Plaza 9-2330; Gus
Eisenmann, *exec. prod.*; John Thompson,
Mortimer Flohr, Morton Schaps.
Superior Bldg., E. 9th and Superior, Cleve-
land, O.; Cherry 1-6393; Allan Riley.

Sam Orleans Inc.

211 W. Cumberland Ave., Knoxville, Tenn.;
3-8098; Sam Orleans, *pres.*
Film spot commercials; industrial & educa-
tional films.

Branch Office:

550 Fifth Ave., N. Y.; Enright 9-2002.

John Ott Pictures, Inc.

15 Hibbard Road, Winnetka, Ill.; Wi 6-
5126; John Ott, *pres.*
Producer of commercials and industrial
films; time-lapse photography.

Del Owen Productions

333 N. Michigan Ave., Chicago 1, Ill.;
Franklin 2-4811; Del Owen, *pres.*
Filmed commercials — complete service
origination—production—jingles.

**Harry Owens Television
Productions**

6710 Melrose Ave., Hollywood 38, Calif.;
Webster 9-1491; Homer O'Donnell, *vp.*
Tv film shows; tv film commercials; indus-
trial shorts.

Packaged Programs, Inc.

634 Penn Ave., Pittsburgh 22, Pa.; Grant
1-4756; M. E. Fierst, *gen. mgr.*
Tv commercials, industrial films and news
in 16mm & 35mm.

Pantomime Pictures

8961 Sunset Blvd., Hollywood 46, Calif.;
Crestview 4-1008; Fred Crippen, *pres.*;
John Marshall, *vp.*; Dick Reed, *mgr.*
Animated tv commercials; animated tv en-
tertainment films; live action tv commer-
cials; film titles.

Paragon Pictures, Inc.

2540 Eastwood Ave., Evanston, Ill.; Un
9-1500 & Broadway 3-3711; Robert Laugh-
lin, *pres.*
Commercials, syndicated spots and indus-
trial films.

**Paramount Television Produc-
tions, Inc.**

1501 Broadway, N. Y. 36; Bryant 9-8700;
Paul Raibourn, *pres.*
Tv live programs; tv film shows; live com-

mercials; tv film commercials; industrial
shorts; animation, b&w; animation, color;
export film; rent studios & facilities.

Branch Office:

5800 Sunset Blvd., Hollywood, Calif.;
Hollywood 9-6363; James Schulke, *vp.*

Lindsley Parsons Productions, Inc.

3459 Cahuenga Blvd., Hollywood 28, Calif.;
Hollywood 9-3641; Lindsley Parsons, *pres.*

Ray Patin Productions

6650 Sunset Blvd., Los Angeles 28, Calif.;
Ho 2-1147; Ray Patin, *pres.*; Gus Jekel,
vp.; Kay Himes, *sec.-treas.*
Complete studio for animated or live action
productions.

Pelican Films, Inc.

46 W. 46th St., N. Y. 36; Circle 6-1751;
Thomas J. Dunford, *pres.*; Arthur J.
Zander, *vp.*; Eli Feldman, *vp (sls.)*; Chris
K. Ishii, *vp.*
Production of animated and live action tv
commercials, public relations and sales pro-
motion films.

Tony Petri Studios

144 Westminster St., Providence 3, Rhode
Island; Gaspee 1-9242; Tony Petri, *pres.*;
Ernest K. Strauss, *production mgr.*
B&w, color, live & narration sound, sound
stage.

Photo-Art Commercial Studios

420 S. W. Washington St., Portland 4, Ore.;
Ca 7-5411; Claude F. Palmer, *pres.*; S. W.
Vernon, *vp.*; Lewis Cook, *techncl. dir.*;
David Baird, *chf. cameraman.*
Complete facilities for commercial produc-
tion: sound stage, single and double sys-
tem, animation, 16 x 35mm cameras, tv
slides, all still services.

Photo Arts Productions, Inc.

2330 Market St., Philadelphia 3, Pa.; Lo
3-3696.
Commercials, syndicated spots and indus-
trial films.

Pictafilm, Inc.

14 W. 45th St., N. Y. 36; Murray Hill 2-
0773; Sherman Gregory, *pres.*; Colin Y.
Smith, *prod.*
Tv commercials; film, slides in color and
black & white.

Pilot Productions, Inc.

1819-23 Ridge Ave., Evanston, Ill.; Broad-
way 3-4141; C. Robert Isely, *pres.*; Robert
L. Dedrick, *vp-prod.*; C. Don Sheldon,
treas.; Arthur Boroughf, *sec. & gen. coun-
sel.*; Connie A. Andersen, *asst. sec.*
Commercials, slides, sound slidefilms and
industrials.

Pintoff Productions, Inc.

64 E. 55th St., N. Y. 22; Eldorado 5-1431;
Ernest Pintoff, *pres.*; Jose di Donato, *vp
client serv.*; Arnold Stone, *vp prod.*; Henry
Knaup, *client contact.*; Robert Heath, *spe-
cial effects.*
Animated and live-action tv commercials,
industrials and theatrical films.

Pix Enterprises

12148 Hillalope St., Studio City, Calif.;
Poplar 2-9173; George Grenville, *produc-
tion supervisor.*

Tv film commercials, industrial and docu-
mentary films, black and white & color 16
and 35mm sound or silent.

Playhouse Pictures

1401 N. LaBrea Ave., Hollywood 28, Calif.;
Hollywood 5-2193; Adrian Woolery, *pres.*;
Bill Melendez, *sup. dir.*; Al Halderson, *bus.
mgr.*; George Woolery, *pub. rel. dir.*

Animation specialists in tv commercials,
business and entertainment films. Complete
studio personnel and facilities for the pro-
duction of animated films from creative
story through camera.

Jules Power Productions, Inc.

228 N. LaSalle St., Chicago 1, Ill.; Andover
3-1422; H. Rothbart, *office mgr.*
Tv live programs; live commercials; pack-
age tv live shows; film commercials.

Branch Office:

35 W. 53rd St., N. Y. 19; Circle 5-3260;
Jules Power, *pres.*

Premier Film and Recording Corp.

3033 Locust St., St. Louis 3, Mo.; Jefferson
1-3555; Theodore P. Desloge, *pres. & exec.
producer.*; Wilson Dalzell, *vp & gen. mgr.*
Complete production facilities for motion
pictures, tv commercials, sound recordings
—sound stages, recording studios, produc-
tion, scripting, editing, etc.

Princeton Television Center, Inc.

252 Nassau St., Princeton, N. J.; Princeton
1-3550, Ann Hogarty.
Commercials and syndicated spots.



PLAYHOUSE PICTURES
Hollywood

**THE FINEST
IN ANIMATED
FILM.**

1401 North La Brea Avenue
Hollywood 28, California
Telephone: HOLLYWOOD 5-2193

Branch Office:

1456 N. Bronson Ave., Hollywood 28, Calif.;
Hollywood 2-6282; Gordon Knox.

Productions for Television, Inc.

625 Madison Ave., N. Y. 22; Templeton 8-7100; Jeanne Harrison, *exec. prod. tv & radio*; Sanford Semel, *producer-dir.*; Arnold Walton, *prod. asst.*; Morris Cohen, *commercial supervisor*.
Producer of commercials.

Project-O-Fex, Inc.

535 Fifth Ave., N. Y. 17; Murray Hill 7-1881; Paul F. Adler, *pres.*
Animation for tv spots and industrial equipment; 16 & 35mm. Rear screen projection (job can be seen complete before filming).
Specialize in videotape animations and live tv.

J.F. FILM SERVICE

A FILM EDITING
SERVICE FOR PRODUCERS
AND ADVERTISING AGENCIES
45 WEST 45th ST., N. Y.
Circle 6-4030

COASTAL FILM SERVICE, INC.

- OPTICALS
- ANIMATION
- TITLES—
ART



MANNY CASIANO
LOU LEMONT
321 WEST 44th ST.
NEW YORK
JUdson 2-7780

Q.E.D. Productions, Inc.

45 W. 45th St., N. Y. 36; Judson 2-4291;
Robert Baron; John McManus.
Commercials; industrials; sales and tourist promotion films.

Quartet Films, Inc.

5631 Hollywood Blvd., Los Angeles 28;
Hollywood 4-9225; Art Babbitt, *pres.*; Arnold Gillespie, *vp. treas.*; Stan Walsh, *vp. sec.*; Leslie A. Goldman, *vp. chg. production*.

Complete production services, story, design, direction, animation, recording, live action, editing, etc., for motion picture cartoons and live action for tv commercials and films for public information and industry.

Quintet Productions, Inc.

15 W. 44th St., N. Y. 36; Murray Hill 7-5011. Tv film shows; tv film commercials; package tv live shows.

Branch Offices:

6052 Sunset Blvd., Hollywood, Calif.;
Hollywood 7-8832; Russell Hayden, *vp. exec. prod.* 203 N. Wabash Ave., Chicago, Ill.; State 2-2818; Jack Russell, *vp.*

Radio Features of America

37 W. 46th St., N. Y. 36; Judson 2-5130;
Oliver W. Nicoll, *exec. dir.*
Film spot commercials; live shows.

Radio Television Arts

3819 Wilshire Blvd., Los Angeles 5, Calif.;
Dunkirk 8-1323; Doria Balli, *o.*

Tv live programs; tv film shows; live commercials; tv film commercials; industrial shorts; animation, b&w; package tv live shows; package tv film shows.

Rainbow Pictures, Inc.

1540 Levante Ave., Coral Gables 46, Fla.;
Mohawk 5-3524; Walter Resce, *pres.*; Ruth B. Resce, *sec. treas.*; Oscar Barber, *prod. mgr.* Studio facilities; industrials; features; commercials.

Rarig Film Productions (A division of Rarig Motion Picture Co.)

5510 University Way, Seattle 5, Wash.;
Lakeview 2-0707; Max H. Rarig, *pres.*; Edith A. Rarig, *vp. treas.*; Mrs. Carolyn Dickson, *sec.*; James H. Lawless, *prod. dir.*; Joe F. Nelson, *photography dir.*; Grace Umberger, *art dir.*

Complete 16 and 35mm b&w and color photography; Westrex sound recording and sound stage; editing facilities; television commercials; complete filmed productions and programs.

Reid H. Ray Film Industries, Inc.

2269 Ford Parkway, St. Paul 16, Minn.;
Midway 9-1393; Reid H. Ray, *pres.*; R. V. Jeffrey, *gen. sls. mgr.*; Alice M. Griswold, *sec.*

Tv film shows; tv film commercials; educational shorts; industrial shorts; animation, black and white; animation, color.

Branch Offices:

208 S. LaSalle St., Chicago 4, Ill.; Fi 6-0897; Frank Balkin, *vp.*

438 Washington Bldg., Washington 5, D. C.;
District 7-8729; Frank Haulicek, *eastern sls. mgr.*

1627 Main St., Kansas City, Mo.; Harrison 1-6122; T. R. Cauger, *mgr.*

Redlin Productions, Inc.

10416 Canoga Ave., Chatsworth, Calif.;
Diamond 8-7932.

Tv film shows; tv film commercials; educational shorts; industrial shorts; animation, b&w.

Roland Reed Productions, Inc.

650 N. Bronson, Hollywood 4, Calif.; Ho 9-1628; Roland D. Reed; Arthur Pierson, *vp. chg. prod.*

Creation of ideas, storyboards photographic production, animation, full post-production and delivery service, also prints.

Carlton Reiter Assoc. Inc.

165 W. 46th Street, N. Y. 36; Circle 7-3750.
Slide motion; slide films; animated theatricals; technical animation, animated art service.

Rembrandt Films, Inc.

15 E. 48th St., N. Y. 19; Plaza 8-1024; William L. Snyder, *pres.-o.*; Joseph C. Bowman Jr., *special representative*.

Stop-motion puppets commercials and features.

Republic Television Features

64 E. Lake St., Chicago 1, Ill.; State 2-0460; Capico Kapps, *pres.*; Joseph Kapps, *vp. chg. sls.*; Albert Kapps, *prod.*; D. Daily, *au.*

CAMART DUAL SOUND READER Model SB-III

U.S. Pat. #2,819,648



Complete with optical sound reproduction head (choice of magnetic sound) base plate, amplifier-speaker. For single or double system sound. Easy to handle, no twisting film. An unbeatable combination with the Zeiss Moviscop 16mm precision viewer, sharp brilliant 2 1/4 x 3 1/4 picture.

Dual Reader, less viewer **\$195.00**
Zeiss Moviscop viewer **99.50**

Write for Catalog of Film Editing & Handling Equipment

THE CAMERA MART INC.

1845 Broadway (at 60th St.), New York 23, N. Y.

Plaza 7-4977

Commercials and syndicated spots.

Robert Yarnall Richie Productions, Inc.

666 Fifth Ave., N. Y. 19; Circle 6-0191; Robert Richie, *pres.*

Industrials, tv commercials.

Walter A. Rivers & Associates

125 Hyde St., San Francisco, Calif.; Or 39162; Walter A. Rivers, *o.*

Industrial motion-picture productions, tv commercials.

Riviera Productions

6610 Selma Ave., Hollywood 28, Calif.; Hollywood 2-8585; F. W. Zens, *exec. prod.*; A. W. Stephenson, *associate prod.*; Al Rudy, *associate prod.*

Complete facilities for production of commercials for television, as well as industrial, business and commercial color motion pictures.

Branch Offices:

566 Birch, Cleveland 32, Ohio; Redwood 1-6076; Pat Rancati, *eastern representative*. 230 Westmoor Blvd., Brookfield, Wis.; Sunset 2-8815; Robert Zens, *midwest representative*.

Rocket Pictures, Inc.

6108 Santa Monica Blvd., Hollywood 38, Calif.; Ho 7-7131; Dick Westen, *pres.*; Don Bartelli, *vp*; Kay Shaffer, *sec.-treas.* Producer of commercials and audio-visual aids for business and industry.

Frederick K. Rockett Co.

6063 Sunset Blvd., Hollywood 28, Calif.; Ho 4-3183.

Tv commercials, syndicated spots and industrial films.

Richard H. Roffman Associates

675 West End Ave., N. Y. 25; Riverside 9-3647; Sophie Speiser, *chmn.*; Richard H. Roffman, *pres.*; Maurice Roffman, *vp*; Malvina Cohn, *vp*.

Tv film commercials.

Rogers & White

1674 Broadway; Circle 5-8175; Joseph Mer- man; Roger White; Earl Rogers. Producers of musical commercials.

Roy Rogers Enterprises

357 N. Canon Dr., Beverly Hills, Calif.; Crestview 4-6841; Roy Rogers, *pres.*; Larry Kent, *vp*.

Tv film shows; tv film commercials; educational shorts; industrial shorts; syndicate sound-effects library.

Rolab Studios

Sandy Hook, Conn.; Garden 6-2466; Henry Roger.

Commercials and syndicated spots. Services to producers.

Roquemore Films

44 Mt. Vernon Blvd., Hamburg, N. Y.; Frontier 3876; Everett E. Roquemore, *dir.* Live commercials; tv film commercials;

educational shorts; industrial shorts; news-reels; music and sound-effects library; tape recorders.

Cy Roth Productions

1148 S. Shenandoah St., Los Angeles 35, Calif.; Bradshaw 2-6884; Cy Roth, *pres.*

Tv film shows; tv film commercials; sound- dies; educational shorts; industrial shorts; religious films; animation, black & white; animation, color.

Danny Rouzer Studio

7022 Melrose Ave., Hollywood, Calif.; Web-

ster 6-2494; Danny Rouzer, *o.*

Filmed audition-tests for commercials; kinescopes; publicity newareels, studio rental.

Jack Russell & Assoc.

203 N. Wabash Ave., Chicago 1; State 2-2818; Jack Russell, *pres.*

Talent reps; tv film reps; jingle writing and production.

Hal Rumel

49 W. Broadway, Salt Lake City, Utah.

Industrials and commercials.

TITRA SOUND
CORP.

Complete Sound Service And English And Foreign Language Dubbing For The Motion Picture And Television Industries.

1600 BROADWAY, NEW YORK 19, N. Y.—PLAZA 7-6681

Television Age
reaches more
agency executives
than any publication
in the field

Sarra, Inc.
200 E. 56th St., N. Y. 22; Murray Hill 8-0085; 16 E. Ontario St., Chicago 11, Ill.; Whitehall 4-5151; Valentino Sarra, *pres.*; Morris D. Behrend, *exec. vp & gen. mgr.*; Rex Cox, *creative dir.*; John Henderson 3rd, *tv sts. mgr. (N. Y.)*; Robert Foster, *mgr. (Chicago)*; Marvin Bailey, *tv prod. mgr. (Chicago)*.

Sande & Greene, Inc.
Musical Creative & Production Consultants 8400 Sunset Blvd., Hollywood 46, Calif.; Oldfield 6-0300; 25 W. 54th St., N. Y.; Judson 6-2388; Robert Sande, *pres.*; Larry Greene, *exec. vp*; Pat Carson, *asst. sec.* Radio and tv shows and commercials; musical ID's.

Saturn Films, Inc.
1148 S. Shendoah St., Los Angeles 35, Calif.; Bradshaw 2-6884; Cy Roth, *pres. & prod.* All film commercials, but no animation services.

Screen-Televideo Productions
333 S. Beverly Dr., Beverly Hills, Calif.; Crestview 1-6131; Robert Lord. Commercials and syndicated spots.

Jack Shafton's Puppet Masters
2368 Stanley Hills Drive., Hollywood 46, Calif.; Oldfield 4-2350; Jack Shafton, *o.* Tv live programs; tv film shows; live commercials; tv film commercials; educational shorts; industrial shorts; special effects; sound design; animation via puppets.

STATION SALESMANAGERS

Spark Your Sales
With Ready Made

ANIMATED COMMERCIALS

Clients Name
Included

- ☆ HOME PRODUCTS
- ☆ FOOD AND BEVERAGE
- ☆ AUTOMOBILE
- ☆ BANKING
- ☆ GENERAL LOCAL ADVERTISING

For Your Sample Reel
Write or Wire . . .

FREDRIC STOESSEL INC.

In Association with Ed Milton Productions
119 WEST 57th STREET
NEW YORK, N. Y. — Judson 2-6978-9

Shamrock Studios
707 Nicolet Ave., Winter Park, Fla.; Robert St. Vincent Pollock, *vp.*

Sharpe-Lewis Productions
9336 W. Washington Blvd., Culver City, Calif.; Upton 0-2931; Don W. Sharpe, *pres.*

Tv film shows; tv commercials; package tv film shows.

Branch Office:
220 Madison Ave., N. Y.; Murray Hill 5-5683; Don Sharpe, *pres.*; Warren Lewis, *exec. vp.*

Al Simon Productions
General Service Studios, 1040 N. Las Palmas, Hollywood 38, Calif.; Ho 9-9011; Al Simon, *pres.*; John Nicolaides, *compt.* Producer of programs and commercials.

Sixteen Screen Service Co.
6710 Melrose Ave., Hollywood 38, Calif.; Webster 9-1491; Homer O'Donnell, *o.* Tv film shows; tv film commercials; educational shorts; industrial shorts; animation, b&w; animation, color; sound or laboratory facilities and services.

Sleeping Giant Films, Inc.
3019 Dixwell Ave., Hamden, Conn.; David K. Harris, *pres.*; Anthony Guorino Jr., *vp & treas.*

16mm and 35mm complete production service; animated spots.

Fletcher Smith Studios, Inc.
319 E. 44th St., N. Y. 17; Murray Hill 5-9010; Fletcher Smith, *pres.*; Arthur J. Davis, *vp.*; Peter Caldera, *sec.-treas.* Industrial films; opticals; projection; tv commercials; sound recording; sound shooting stage; animation; editing.

Walter Harrison Smith Productions, Inc.
40 E. 40th St., N. Y. 16; Mu 3-5820; Walter Harrison Smith, *pres.*; Elena Smith, *vp.*

Producer-distributor of industrial and public-relations films; commercials.

Snader-Cassyd Studio
1710 N. LaBrea, Hollywood 46, Calif.; Webster 9-2345; Syd Cassyd, *p.* Tv film shows; tv film commercials; educational shorts; rent studios and facilities.

Sound Masters, Inc.
165 W. 46th St., N. Y. 36; Plaza 7-6600; Francis Carter Wood Jr., *pres.*; W. French Githens, *chmn. of bd.*; John H. Tobin, *vp.*; Stella K. Beenders, *treas.*; Marian L. Price, *sec.*

Production of motion pictures for theatrical and industrial use; sales, public-relations and training films; tv subjects and spots; slidefilms, dubbing, recording and re-recording services.

Soundac Productions, Inc.
2133 N. W. 11th Ave., Miami 37, Fla.; Franklin 4-2655; Robert D. Buchanan, *pres. & gen. mgr.*; Jack Schleh, *prod. mgr.*; Bob Biddlecom, *tech dir.*; Fran Noack, *art dir.* Animated and live-action 16mm photography; complete sound recording facilities; produce film commercials, business films,

and animated syndicated services and cartoon packages.

Southwest Film Laboratory, Inc.
Southwest Film Center, Dallas 11, Tex.; Whitehall 6-2184; Jack A. Hopper, *vp.*; Norman Naill, *prod. serv. mgr.* Commercials, syndicated spots and industrial films.

Spotlite News, Inc.
607 N. La Brea Ave., Los Angeles 38, Calif.; Webster 8-2191; Marcia J. Walker, *pres.*; Joseph J. La Barbera, *vp.*; John C. Courtland, *prod. sup.*

Film and editorial facilities; tv commercials and tv newsreel productions.

Branch Office:
60 W. 46th St., N. Y. 36; Circle 5-0770; Ben Greenberg, *vp.*

Stammco, Inc.
291 S. LaCienega Blvd., Beverly Hills, Calif.; J. Harry Ebbert, *pres.* Producers of sales, training, advertising, marketing, merchandising, counseling and organizational film and transcription programs; tv film commercials; filmed industrial, commercial and theatrical short subjects; sound-slide films and records.

Stanley-Marshall Tv Productions
1454 Peerless Place, Los Angeles 35, Calif.; Cr 4-5279; John Jay Franklin, *producer.* Produce tv commercials.

Branch Office:
Foreign Rep. Cavalcade Pictures, Santa Monica Blvd., Los Angeles, Calif.; Ol 4-4144.

Stars, Inc.
123 N. Poplar St., Charlotte, N. C.; Ed 3-6151; T. D. Kemp Jr., *pres.* Tv live programs; tv film shows; live commercials; tv film commercials; package tv live shows.

Stock Shots to Order, Inc.
550 Fifth Ave., N. Y. 36; Circle 6-0690; R. A. Pheelan, *pres.*; Helen C. Miller, *vp.*; A. Lipsitz, *treas.*; Morton Greene, *sec.*; Anthony Brook, *gen. mgr.*; K. Blake, *chf. librarian.* Stock film library, 16 & 35 mm, l-&w/color; produce special film material to order for tv programs and commercials; i.e. rear projection plates, inserts, backgrounds.

Stockdale & Co.
200 E. First St., Salt Lake City 11, Utah; Elgin 5-5511; C. L. Stockdale, *pres. & o.* Tv commercial films, industrials, 16mm and 35mm.

Fredric Stoessel, Inc.
119 W. 57th St., N. Y.; Judson 2-6979; Fredric Stoessel, *pres.* Ready-made animated commercials.

Storyboard, Inc.
160 Riverside Dr., N. Y. 24; Tr 3-7207; John Hubley, *pres.* Animation and live-film production.

John G. Stratford Film Corp.
7 Central Park W., Rm. 233, N. Y. 23; Judson 6-7390; John G. Stratford, *pres.* Tv film commercials: educational shorts; industrial shorts; animation, b&w; package

(Advertisement)

T.V. spot editor

A column sponsored by one of the leading film producers in television



Gay family scenes stress the goodness and healthfulness of Karo Syrup. This series emphasizes the "Bright Flavor" . . . "Bright Feeling" of the product.

CLIENT: Corn Products Co.

AGENCY: Lennen & Newell, Inc.

PRODUCER: SARRA, INC.

New York: 200 East 56th Street

Chicago: 16 East Ontario Street



Emily Banks (third from left) has been elected Miss Rheingold 1960 in the Nation's second largest election. A Five Minute Spectacular with a Cinderella theme, presented all six contestants and helped millions of voters in their decision.

CLIENT: Liebmann Breweries

AGENCY: Foote, Cone & Belding, Inc.

PRODUCER: SARRA, INC.

New York: 200 East 56th Street

Chicago: 16 East Ontario Street



The multi-uses of Ritz Crackers are shown in this second 60 second commercial, one of a continuing series for National Biscuit Company. Fine food photography, animated mattes and stop motion, turn eye appeal into food appeal.

CLIENT: National Biscuit Co.

AGENCY: McCann-Erickson, Incorporated

PRODUCER: SARRA, INC.

New York: 200 East 56th Street

Chicago: 16 East Ontario Street

**TELEPIX becomes a
TEENAGER this year
... And YOU know what
THAT can mean!**

We've never had it so good, and prospects for the coming year look better than ever before . . . Twelve years experience in television commercial production, radio recording, industrial motion picture and strip film development gives TELEPIX Corporation many advantages over other independent film producers. And this year, our fourteenth,* we'll offer complete videotape facilities for on-stage and location taping of commercials and television shows. No matter in which direction your requirements are aimed, film or tape, TELEPIX will be able to serve you best.

* Business has been so good we really don't want to have a "thirteenth" year.



1515 North Western Avenue
Hollywood 27, California
HOLLYWOOD 4-7391

tv film shows; import film; film library.

Jack Strausberg Productions
919 N. Michigan Ave., Chicago 11, Ill.;
Whitehall 4-3941; Jack Strausberg, *pres.*
Commercials and syndicated spots.

Wilbur Streech Productions, Inc.
135 W. 52nd St., N. Y. 19; Judson 2-3816;
Wilbur J. Streech, *pres.*; Michael Kraft,
vp-sls.; S. J. Hazard, *assoc. producer.*
Live-action, stop-motion, animation for tv
commercials and industrial films; story-
board creation and musical jingle produc-
tion.

**Studio City Television Produc-
tions, Inc.**
4020 Carpenter St., N. Hollywood, Calif.;
Poplar 3-8807; Morton W. Scott.
Commercials and syndicated spots.

Sturgis-Grant Productions, Inc.
322 E. 44th St., N. Y. 17; Murray Hill
9-4994; Warren Sturgis, *pres.*; Benedict
Magnes, *vp & gen. mgr.*; Sidney Milstein,
vp chg. prod.; A. E. Snowden, *sec-treas.*;
Richard A. Kent, *spec. asst. to pres.*; An-
thony Delmar, *art dir.*
Sound stage, 35mm and 16mm cameras,
full art dept., animation camera, special-
effects cameras, recording facilities, script-
writing staff, storyboards.

Bill Sturm Studios, Inc.
49 W. 45th St., N. Y. 36; Judson 6-1650;
William A. Sturm, *pres. & stop motion
dir.*; Orestes Calpini, *sec. & creat. dir.*;
Albert D. Hecht, *treas., exec. prod. & sls.*;
Don McCormick, *vp, dir. studio operations*;
Nicholas D. Newton, *vp sls.*; Don Hershey,
prod-dir. live action; Kenneth Walker,
anima. dir.; Jacques DuFour, *head de-
signer.*
Producers of live action, animation and
stop motion films for tv and industry.

Sun Dial Films, Inc.
341 E. 43rd St., N. Y. 17; Murray Hill
6-2046-7; Samuel A. Datlowe, *pres.*
Commercials, syndicated spots and indus-
trial films.

John Sutherland Productions, Inc.
201 N. Occidental Blvd., Los Angeles 26,
Calif.; Dunkirk 8-5121; John Sutherland,
pres.; Charles Bordwell, *vp.*
Animation and live action.
Branch Office:
136 E. 55th St., N. Y. 22; Plaza 5-1875.

Suzari Marionettes
119 E. 17th St., N. Y. 3; Gramercy 3-6699;
Dorothy Zaconick, *dir.*
Tv live programs; tv film shows; live com-
mercials: tv film commercials; educational
shorts; industrial shorts; religious films;
package tv live shows; package tv film
shows.
Branch Office:
830 Regent Dr., Westbury, L. I.; Edge-
wood 4-1481; Ruth Waxman, *p.*

Robert Swanson Productions
689 Fifth Ave., N. Y.; Murray Hill 8-4355;
Robert Swanson, *pres.*; Rolf Johnson, *sls.*
Creation of musical commercials for tv
and radio in all phases.

Swanstrom Productions
7657 Melrose Ave., Hollywood 46, Calif.;
We 5-8680; Carl Swanstrom, *o.*
Producer of industrials and commercials.

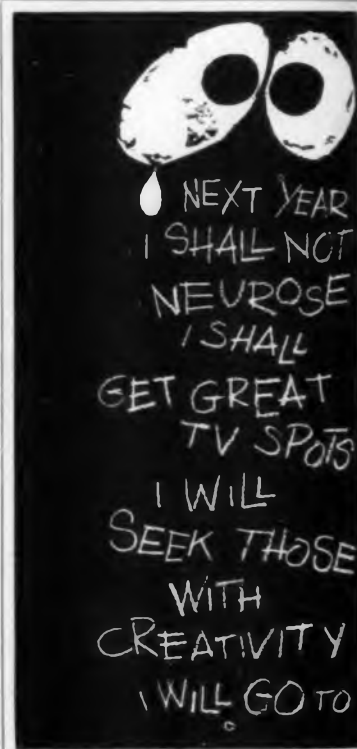
Swift-Chaplin Productions, Inc.
1136 N. Highland Ave., Hollywood 38,
Calif.; Charles Chaplin, *pres.*; Howard
Swift, *exec. vp.*; Harry Hinkle, *sec-treas.*;
Miles E. Pike, *vp.*
Commercials and syndicated spots.

Teaching Aids Service, Inc.
Lowell Ave. & Cherry Lane, Floral Pl.,
L. I., N. Y.; Miss Gertrude Jacobs, *pres.*
Tv film commercials, soundies; educational
shorts; industrial shorts; animation, b&w;
animation, color; tv scripts; export film;
import film; rent studios & facilities, sound
or laboratory facilities & services.

Technical Animations, Inc.
19 South St., Port Washington, N. Y.; Po
7-3153; Stanley L. Schwartz, *pres.*
Custom prepared Technimations for film
animations.

Technisonic Studios, Inc.
1201 Brentwood Blvd., St. Louis 17, Mo.;
Parkview 7-1055; Charles E. Harrison,
pres.; Edward H. Canter, *vp.*; Lila H. Frit-
schle, *sec.*; Annette M. Harrison, *treas.*
16/35mm commercial film-sound studio.

Telamerica
527 Madison Ave., New York 22, N. Y.;
Eldorado 5-1422; John Whitaker, *pres.*;
Edmund Tate, *producer*; Jack Birch, *ae.*





MORE OF YOUR



PRODUCTION DOLLAR



REACHES THE



SCREEN



TELEVISION COMMERCIALS INC.

PARAMOUNT-SUNSET STUDIOS
HOLLYWOOD 28, CALIFORNIA
CHICAGO SALES OFFICE: DICK LEWIS
360 N. MICHIGAN AVE.

Producer of industrial and commercials;
distributor of prints to stations.

Telecine Film Studios, Inc.
100 S. Northwest Highway, Park Ridge,
Ill.; Ta 3-1418; Byron L. Friend, *pres.*
Tv commercials, tv programs, color and
b&w, studio or location.

Telefilm, Inc.
6039 Hollywood Blvd., Hollywood 28,
Calif.; Hollywood 9-7205; J. A. Thomas,
pres.
Tv film commercials; industrial motion
pictures: animation, b&w; animation, spe-
cial effects, titles, slides, color; music li-
brary; sound effects library; rental stage;
process film; complete 16mm motion pic-
ture technical services.

Telemat
433 S. Fairfax Ave., Los Angeles 36, Calif.;
Webster 3-5731; Alan Wise and Sidney V.
Freeman, *partners.*
Library service of animated cartoon
commercials which may be adapted by stations
for local accounts. Also, custom film com-
mercials both live and animated.

Telemated Motion Pictures
70 E. 45th St., N. Y. 17; Murray Hill 6-
8933; S. S. Taffet, *prod.-dir.*
Production of tv commercials, industrial &
training films, filmographs. Animation and
live action.

Telepix Corp.
1515 N. Western Ave., Hollywood 27, Calif.;
Hollywood 4-7391; Robert P. Newman,
pres.; Pat Shields, *prod. mgr.*
Tv film shows; live commercials; tv film
commercials; educational shorts; industrial
shorts; animation, b&w; animation, color;
music effects; tv talent; syndicate sound-
effects library; rent studios & facilities;
sound or laboratory facilities & services.

Branch Offices:
925 Harrison St., San Francisco, Calif.
6620 Diversey, Chicago 35, Ill.; Tu 9-6636;
Stanley F. Anderson; Jack A. Boston.
Foreign Office:
London, England.

Telecens Film Productions Co.
287 Tenth Ave., N. Y. 1; Chickering 4-
0122; Robert D. Tobias, *o.*
Tv producer and distributor of syndicated
programs.

**Television Broadcasting Service
Inc.**
91 Central Park W., N. Y. 23; Trafalgar
7-2372; William R. Riddle, *pres.*; Capt.
W. K. Riddle, *treas.*; Mrs. Edith R. Riddle,
vp.-sec.
Production for television "live" and sound
film needs and services.

Television Commercials Inc.
Paramount-Sunset Studios, 1456 N. Bron-
son Ave., Hollywood 28, Calif.; Hollywood
2-6282; Harry W. Loud, *pres.*; Buzz Ells-
worth, *exec. prod.*
Tv commercials; industrial films; anima-
tion; videotape commercials and produc-
tion; 5 sound stages; casting; technical
dept.; optical and special effects; art dept.;
editorial dept.; mattes; inserts; animation;



So what else is
NEW?

Have you seen the
**NEW
TECHNIQUE**
for
COMMERCIALS
called...



**STREET
TECHNIQUE
FOR
COMMERCIALS**

to see a TEST REEL call:

JUdson 2-3816

ask for:
**MIKE
KRAFT**



**WILBUR STREECH
PRODUCTIONS, Inc.**
135 West 52nd St. New York 19.



YOU SEE THEM EVERYWHERE !!

TV CARTOON PRODUCTIONS

BY TV CARTOON PRODUCTIONS.

SEE

TV Cartoon Productions



Animation

222 KEARNY STREET, SAN FRANCISCO 9

sound; music; location.

Branch Office:

360 N. Michigan Ave., Chicago 1, Ill.; Randolph 6-4511; Dick Lewis, *midwest sls. mgr.*

Television Graphics, Inc.

369 Lexington Ave., N. Y. 17; Murray Hill 6-5255; Bernard Rubin; Lee Blair. Commercials, animated and live.

Television Screen Productions, Inc.

17 E. 45th St., N. Y. 17; Murray Hill 2-8877; Charles J. Basch Jr., *pres.*; Frances Scott, *vp & sec.*; Clarence Schmidt, *treas.* Tv commercials, film programs, industrial & training films—black & white, or color; 35mm or 16mm; animation or live talent.

Termini Video Tape Services, Inc.

1440 Broadway, N. Y. 18; Pennsylvania 6-6323; Anthony Termini, *pres.* Full videotape facilities and mobile videotape unit for location programming anywhere in the United States.

Terrytoons, a division of CBS Films, Inc.

38 Centre Ave., New Rochelle, New York; New Rochelle 2-3466; William M. Weiss, *vp & gen. mgr.*; Frank Schudde, *prod. mgr.*

Production of animated theatrical shorts; television programs and commercials.

Sales Office:

485 Madison Ave., N. Y.; Plaza 1-2345; John J. Heffernan, *sls. mgr.*

Theodore Productions, Inc.

730 Fifth Ave., N. Y. 19; Judson 6-4312; Rex Marshall, *pres.*; George F. Foley, *vp.*; Patricia L. Perkins, *sec.* Commercials, syndicated spots and industrial films.

Toddy Pictures Co.

148 Walton St., N. W., Atlanta 1, Ga.; Murray 8-3117; Ted Toddy, *pres.*; James L. Roberts, *sls. mgr.* Tv film shows; live commercials; industrial shorts; package tv film shows; sound or laboratory facilities & services.

Tomlin Film Productions, Inc.

480 Lexington Ave., New York 17, N. Y.; Yukon 6-5090; Frederick A. Tomlin, *pres.*; Carl A. Tomlin, *vp & bus. mgr.* Producer of industrials and commercials.

Town & Country Network, Inc.

4000 Albemarle St., N.W., Washington, D. C.; Emerson 3-8110; Connie B. Gay, *chmn. b & pres.* Country & western talent and production of film commercials.

Transfilm-Caravol Inc.

35 W. 45th St., N. Y. 36; Judson 2-1400; William Miesegae, *pres.*; Michael A. Palma, *exec. vp.*; David I. Pincus, *sr. vp.*; LeRoy Wardwell, *sec.-treas.*; Calhoun C. McKean, *vp, motion picture prod.*; Joseph F. Kilmartin, *vp, bus. pgms.*; William Burnham, *vp, industrial accts.*; Pud Lane, *vp, industrial accts.*; Jack Berch, *vp, tv commercial accts.*; Andrew L. Gold, *dir. gov. serv., prod.-dir.*; Gordon Crowe, *dir. bus. pgms.*; Chris Herfel, *exec. prod.*; Mel London, *exec. prod.*; Robert Melahn, *exec. prod.*; Mauri H. Goldberg, *prod.-dir.*; James Rose, *prod.-dir.*; John Ercole, *dir. photography*; Lawrence J. Kreeger, *sup. editor*; George Armondo, *acct. sup. tv.*; Peter A. Griffith, *act. sup. tv.*; Albert Boyars, *publ. rels. dir.*

Tv commercials, industrial films, sound slidefilms, sales and business meetings, sales training programs, conventions, industrial shows, closed circuit tv and entertainment packages.

Affiliate:

Transfilm-Wylde Animation, 20 West End Ave., N. Y. 23; Circle 7-6107; Robert B. Bean, *exec. prod.*; Fred Levinson, *exec. prod.*; Joseph C. Bernstein, *prod.-dir.*; Beverly O'Reilly, *assoc. prod.*; Jack S. Sample, *prod. mgr.*; William Hudson, *dir.*

Triangle Productions

5746 Sunset Blvd., Hollywood 28, Calif.;

MAY WE TAKE YOU TO OUR LEADER



TV SPOTS inc.
HOLLYWOOD

Create the RIGHT mood every time with the

MAJOR MOOD MUSIC LIBRARY

MAJOR offers you a full twenty hours of mood music for titles, bridges, backgrounds.

WRITE FOR FREE CATALOGUE

THOMAS J. VALENTINO, INC.

Established 1932

150 WEST 46th STREET

New York 36, New York—CI-6-4675

Hollywood 4-7119; LeRoy M. Smith, *pres.*;
Robert G. Walker, *sec.-treas.*

Tv Art, Inc.

7 N. 7th St., St. Louis 1, Mo.; Central 1-
4575; Daniel Bishop, *pres.*; William Hunn,
prod. mgr.

Tv film shows; tv film commercials; anima-
tion, b&w; package tv film shows; tv
talent; tv scripts.

Tv Cartoon Productions

222 Kearny St., San Francisco 8, Calif.;
Yukon 6-6075; Robert L. Hovorka, *pres.*;
Robert J. Mills, *exec. prod.*; Philip Roman,
prod. mgr.; Don Albrecht, *sls. mgr.*

Animation specialists; industrial, public
relations, entertainment, and educational
films; television commercials; complete
studio facilities for the production of ani-
mated films from story through camera.

Tv Dept. of National Transit Advertising

120 East 56th St., N. Y. 22; Plaza 1-5090;
Charles M. Amory, *pres.*; Mary M. Dillon,
sec.

Producer of commercials.

Tv & Motion Picture Productions

117 E. Main St., Richmond 19, Va.; Milton
3-4444; John C. Wood, *pres.*

Animation; laboratory (16mm) facilities
and services; film spot commercials, indus-
trial and educational films; newsreels and
special events, slides and slide film com-

mercials; recording facilities, studio facili-
ties for rent, complete editing services.

Tv Spots, Inc.

1037 N. Cole Ave., Los Angeles 38, Calif.;
Hollywood 5-5171; Shull Bonsall, *pres.*;
Bob R. Ganon, *vp & gen. mgr.*; Samuel
Nicholson, *vp & creat. dir.*; David Hoff-
man, *prod. mgr.*

Animated and live action television film
commercials and industrial films; animated
entertainment films for television.

Branch Offices:

520 N. Michigan Ave., Chicago 11, Ill.;
Whitehall 4-0196; Robert F. Kemper, *mid-
western sls. mgr.*

8 E. 52nd St., N. Y. 22; Plaza 5-4807.

T-V Visuals Inc.

20 N. Wacker Dr., Chicago 6; Central 6-
8955; Alfred D. LeVine, *pres.*; Robert B.
Eirinberg, *sec.*

Syndicated television spots.

William Tytla Productions Inc.

40 W. 57th St., N. Y.; Circle 6-8561;
William Tytla, *pres.*

Richard H. Ullman, Inc.

295 Delaware Ave., Buffalo 2, N. Y.; Cleve-
land 2066; Richard H. Ullman, *pres.*;
Richard B. Ullman, *vp*; Marvin A. Kemp-
ner, *exec. vp.*

Animation and live sequences.

Branch Office:

2133 N. W. 11th Ave., Miami 37, Fla.;



FOR A CHECKUP

A year ago, he was only reading about cancer, just as you are now. But cancer was something that happened to the other fellow. No need for him to go to a doctor.

Now that he knows better, it is unfortunately too late. He is one of the 75,000 cancer patients who will die needlessly this year because they did not see their doctors in time.

... AND A CHECK

Nor could he see any reason, last year, for backing the fight against cancer with his dollars.

But cancer always strikes close to home—in two of every three families, to be exact. This toll can be reduced by supporting the medical counterattack with a contribution.

The other fellow? He's always one of us. Some find it out the hard way. What will it take to convince you?

*Guard your family—
fight cancer with a
checkup and a check.*

Send your check to "Cancer,"
c/o your local post office.

AMERICAN CANCER SOCIETY 

Television Age

*reaches more
agency executives
than any publication
in the field*

Sales

Go

UP

UP

UP

with

TV

spots

from

UPA Pictures, Inc.

4440 Lakeside Drive
Burbank, Cal.

60 East 56th St.
New York City

Franklin 4-2655; Robert D. Buchanan, *prod. mgr.*

Unifilms, Inc.

6 E. 46th St., N. Y. 17; Yukon 6-5720; Charles E. Gallagher, *pres.*

Tv commercials; tv program inserts: tv public service material; tv news and feature coverage; tv programs, industrial films.

United Film & Recording Studios

301 E. Erie St., Chicago 11, Ill.; Superior 7-9114; William L. Klein, *pres. & exec. producer*; Jack Major, *dir. film commercial div.*; Larry Wellington, *creative musical dir.*; Marilyn L. Friedel, *nat. dir., pub. rels.*

Creators and producers of motion pictures for business & industry, spot announcements & musical jingles for radio and television, package shows for television.

Branch Offices:

17 E. 45th St., N. Y. 17; Oxford 7-0725; Herbert Rosen, *eastern representative*.
425—13th St., N. W., Washington 4, D. C.; Sterling 3-2951; Ken Buchanan, *Washington representative*.

United States Productions, Inc.

5 East 57th St., N. Y. 22; Plaza 1-1710; Francis C. Thayer, *pres.*; Thomas H. Wolf, *exec. vp and treas.*; Rene Bras, *sec.*; John L. Thayer, *ass't sec.*

Producers of industrials, commercials, medical and theatrical films and programs.

Branch Offices:

116 Washington Ave., Albany, N. Y.; Al 3-4827; Thomas G. Carroll.
1714 Hundy, Houston 19, Texas; Ja 2-6544; Barbara Attwell.

UPA Pictures

4440 Lakeside Dr., Burbank, Calif.; Thornwall 2-7171; Stephen Bosustow, *pres. & exec. prod.*; Hal Elias, *studio mgr.*; Maxine Davis, *sec.*

Animated and live action tv commercials; all types animated films for industry, sales promotion, tv entertainment and education.

Branch Offices:

60 E. 56th St., N. Y. 22; Jack Silverman, *sls. exec. & vp.*
360 N. Michigan Ave., Chicago, Ill.; Jerry Abbott, *sls. exec & vp.*

Thomas J. Valentino, Inc.

150 W. 46th St., New York; Circle 6-4675; Thomas Valentino.
Background mood music library.

Van Praag Productions, Inc.

1600 Broadway, N. Y. 19; Plaza 7-2687; William Van Praag, *pres.*; Marc S. Asch, *exec. vp*; Ralph Porter, *dir. of production*; Hal Persons, *a. supervisor*; Daniel Karoff, *prod. mgr.*; Oscar Canstein, *chf. editor*; Robert Van Praag, *distribution*; Anita M. Palumbo, *bus. mgr.*; Lois Gray, *acctg.*
16mm and 35mm, b&w and color motion pictures for commercial, industrial, educational, promotional, documentary and theatrical presentation; slidefilms and distribution.

Branch Offices:

2301 Dime Bldg., Detroit 26, Mich., Woodward 2-4896; Frank R. Stephan, *vp.*

3143 Ponce de Leon Blvd., Coral Gables, Miami, Fla.; Highland 4-3191; Maurice Van Praag, *gen. mgr.*

2675 Temple, Hollywood, Calif.; Dunkirk 1-3819; J. Vallair, *gen. mgr.*

Vavin, Inc.

236 E. 46th St., N. Y. 17; Murray Hill 2-4624; Richard de Rochemont, *pres., chm. of bd.*; Gerald E. Weiler, *exec. vp*; Joseph Stultz, *vp*; Ruth Tekamo, *sec., ass't. treas.*
Production filmed tv commercials, industrial and public relations films domestically and abroad.

Branch Offices:

72 Blvd. Raspail, Paris, VI, France; Litro 99-61; Mme. Yvonne Oberlin, *mgr.*

Versatile Television Productions, Inc.

324 Broadway, Cape Girardeau, Mo.; Edgewater 5-8816 TWX; Cape Girardeau 968; Robert O. Hirsch, *pres.*; Blaine Baker, *mgr.*

Live action and animated commercials, syndicated spots and industrial films.

Video Crafts, Inc., (for tv) & Arthur Rankin Jr. Associates (for industry)

116 E. 30th St., N. Y. 16; Oregon 9-6030; Arthur Rankin Jr., *pres.*; Rene Mechin, *sls. mgr.*; Peter Turnquist, *contact*; Curt Iverson, *art dir.*

Animation, stop motion puppets, slidefilms; motion pictures; tv art.

Branch Offices:

1240 27th St., N. W., Washington, D. C.; Barbara Freygang.

13, 2-Choine Higashi Ginza, Chu-Ku, Tokyo, Japan, Kizo Nagashima. (Production of animated & stop motion puppet films in exclusive association with Japan Animation Producers Assn.)

Videotape Productions of New York, Inc.

205 W. 58th St., New York; Judson 2-3300; Howard S. Meighan, *pres.*; John B. Lanigan, *vp & gen. mgr.*; Charles Holden, *prod. mgr.*; Herbert W. Hobler, *sls. mgr.*; Donald R. Collins, *chief eng.*

Television Videotape commercials and productions.

Vogue Film Productions, Inc.

Bowman Field, Louisville 5, Ky.; Glendale 4-3689; Hal Vinson, *pres.*

**THE ONLY
GUARANTEED
FILM SCRATCH
REMOVAL SERVICE!**

Guaranteed RAPIDWELD process restores used, worn film, removes scratches — RAPIDTREAT protects new film.

Add hundreds of showings to any film! Cut costs drastically!

See how Rapid's unusual low cost saves thousands of film dollars for top-name clients—and precious hundreds for smaller accounts. Send for VALUABLE informative booklet ON FILM CARE.

Rapid "The Film Doctors"
FILM TECHNIQUE, INC.

37-02 27th St., Long Island City 1, N. Y.
"New Life For Old Film"
"New Life For New Film"

ables,
urics
nkirk
Hill
hms,
oseph
treas.
ndusa-
ically

Production of 16mm motion pictures; alide-
films and slides; tv commercials; air-
checks.

Videart, Inc.

480 Lexington Ave., N. Y. 17; Murray Hill
2-2363-4.

Video-View, Inc.

5746 Sunset Blvd., Hollywood 28, Calif.;
Ho 3-4179; Bradley Kemp, *pres.*; Irving
Kahn, *vp.*
Recording and commercials.

Vision Films, Inc.

520 Royal St., New Orleans 16, La.; Ex-
press 1191; Donald B. Driscoll, *pres.*; Regi-
nald W. Smith, *vp.*
Industrials; commercials; news films.

Volcano Productions, Inc.

1040 N. Las Palmas, Los Angeles 38, Calif.;
Hollywood 7-3111; James Bank, *pres.*
Tv film shows; tv film commercials; edu-
cational shorts; industrial shorts; package
tv film shows.

VPI Productions

321 W. 44th St., N. Y. 36; Judson 2-8082;
Edwin T. Kasper, *pres.*; Lew Pollack, *vp*
prod.; George Tompkins, *vp sls.*; Dominic
Juskevich, *art dir.*; Sheldon Satin, *prod.*
mgr.; Matt McBride and Hal Weaver, *sls.*
execs.

Tv film commercials; industrial films.

Branch Office:

360 N. Michigan Ave., Chicago 1, Ill.

Roger Wade Productions, Inc.

15 W. 46th St., New York 36; Circle 5-
3040; Roger Wade, *pres.*; Bill Buckley,
dir.; Donald Lothrop, *still and creative*
photography mgr.

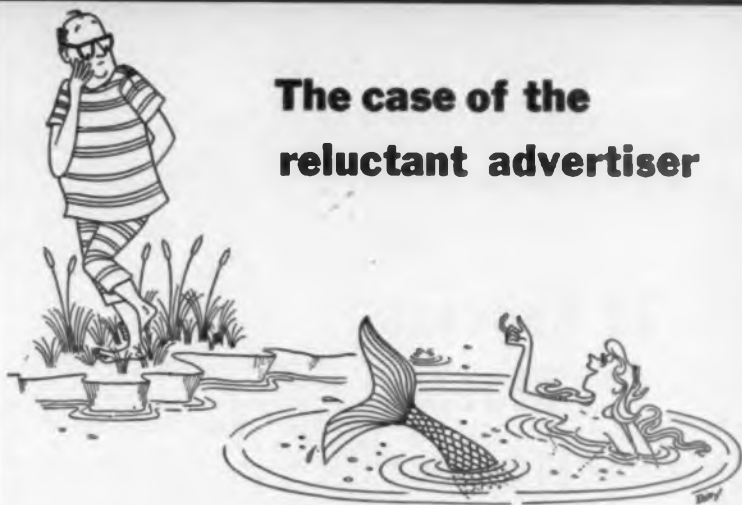
Television commercials, animation and live
action; complete art. animation, writing,
editing services; oxberry stand.

Gene K. Walker Productions

465 California St., San Francisco 4, Calif.;
Yu 6-2891; Gene K. Walker, *pres.*; Claire
McNamara, *sec-treas.*; R. F. Scott, *production*
supervisor; Roy Grandey, *sls. mgr.*
Producer of industrial and educational films
and public relations films for television.

Warner Bros. Television

666 Fifth Ave., N. Y.; Circle 6-1000; Rod-
ney Erickson, *vp in chg. world wide tv sls.*;
Filmways, Inc., N. Y. rep. Plaza 1-2500.
Tv commercials; industrial films; anima-



The case of the reluctant advertiser

Every television salesman has a few pros-
pects who should be customers but who, for
one reason or another, won't try the medium.
Some of these merchants and distributors
have never used tv. Others were victims of
poorly planned or badly executed campaigns.

For prospects like this you couldn't ask
for a better convincer than the one
TELEVISION AGE is offering. Our exclu-
sive series of product group success stories

includes literally dozens of actual experi-
ences in television by firms in every business
group.

One of these product group stories will fit
your reluctant prospect—it may well be the
convincer you need to make that sale.

Product group stories available in reprint
form are listed on the order blank on this
page. Fill it out and return it today.

Reader's Service

Television Age 444 Madison Avenue, New York 22, N. Y.

Please send me reprints (25c each, 20c in lots totalling 10
or more) of the Product Group Success Stories checked:

<i>Number of copies</i>	<i>Number of copies</i>
Auto Dealers (66 case histories) _____	Home Building & Real Estate (14) _____
Bakeries & Bakery Products (12) _____	Insurance Companies (14) _____
Banks & Savings Institutions (19) _____	Jewelry Stores & Manufacturers (22) _____
Beer & Ale (42) _____	Men's Clothing Stores (18) _____
Candy & Confectionery Stores (16) _____	Moving & Storage (26) _____
Coffee Distributors (16) _____	Newspapers & Magazines (20) _____
Cosmetics & Beauty Preparation (29) _____	Nurseries, Seed & Feed (12) _____
Cough & Cold Remedies (12) _____	Pet Food & Pet Shops (12) _____
Dairies & Dairy Products (26) _____	Pre-fab Housing (10) _____
Department Stores (37) _____	Restaurant & Cafeterias (22) _____
Drugs & Remedies (36) _____	Shoe Stores & Manufacturers (18) _____
Dry Cleaners & Laundries (10) _____	Soft Drink Distributors (16) _____
Electric Power Companies (16) _____	Sporting Goods & Toys (24) _____
Electrical Appliances (24) _____	Telephone Companies (10) _____
Farm Implements & Machinery (12) _____	Television & Radio Receivers (14) _____
Furniture & Home Furnishings (15) _____	Theatres (24) _____
Gas Companies (11) _____	Tires & Auto Accessories (12) _____
Gasoline & Oil (28) _____	Travel, Hotels & Resorts (15) _____
Groceries & Supermarkets (23) _____	Weight Control (12) _____
Hardware & Building Supplies (17) _____	Women's Specialty Shops (14) _____

Name _____ Position _____

Company _____

Address _____

City _____ Zone _____ State _____

I enclose payment Bill me

Please enter my subscription for TELEVISION AGE for one year at \$7. As a
premium I will receive a copy of the Source Book of Success Stories which
includes the second 15 of the above Product Groups.

Your Films Need

MUSIC

WE PREPARE
COMPLETE BACKGROUND SCORES FROM
OUR EXTENSIVE LIBRARY - NEW DISC
LIBRARY ALSO AVAILABLE
WRITE FOR FREE CATALOG

corelli-jacobs

FILM MUSIC, Inc.
723 SEVENTH AVE., NEW YORK 19
JUdson 6-6673

Source Book of TV Success Stories Volume Two

Over 400 case histories from every size market, demonstrating tv's ability to sell!

Product Groups Include:

Shoe stores and
Manufacturers

Farm Implements and
Machinery

Electric Power Companies

Gas Companies

Telephone Companies

Insurance Companies

Coffee Distributors

Men's Clothing Stores

Cough and Cold Remedies

Electrical Appliances

Beer and Ale

Department Stores

Restaurants and
Cafeterias

Moving and Storage

Television and
Radio Receivers

ONLY \$3.00 PER COPY

Television Age

444 Madison Ave.,
New York 22, N. Y.

tion; 21 sound stages; 10 miles of streets and otdr. sets; color and b&w film laboratory; casting; arts and crafts bldg.; technical dept.; optical and special effects; art property dept.; editorial dept.; mattes; inserts; animation; sound; music; location publicity stock library.

Studio:

4000 Warner Blvd. Burbank Calif.; Hollywood 9-1251; David H. DePatie, vp.

Washington Video Productions, Inc.

1637 Wisconsin Ave., N. W., Washington 6. D. C.; Adams 4-5737; George F. Johnston, pres.

Tv film shows: tv film commercials; educational shorts; industrial shorts; religious films; animation, b&w; animation, color; package tv film shows; import film: rent studios & facilities.

Louis Weiss & Co.

655 N. Fairfax Ave., Los Angeles 36, Calif.; Olive 3-5350; Adrian Weiss.

Tv film shows; tv film commercials; soundies; educational shorts; industrial shorts; religious films; package tv film shows; syndicate tv film; export film; import film.

Western Cine Productions (Div. Western Cine Service, Inc.)

114 E. 8th Ave., Denver 3, Colo.; Amherst 6-3061; Herman Urschel, pres.; John Newell, vp-production; Mike Cook, vp, sls.; Malcolm Jesse, exec. vp & treas.

Production of 16mm, 35mm animated or live action tv commercials. Live action and animated motion picture production. Complete 16mm laboratory. Sound recording for tape, disc and film.

Ross Wetzel Studios, Inc.

615 N. Wabash Ave., Chicago, Ill.; Superior 7-2755; Ross Wetzel, pres.

Tv film commercials; animations, b&w and color; slide film.

The Wightman Corp.

480 Lexington Ave., N. Y.; Rukon 6-9563; Paul deFur, pres.; William Reilly, vp, prod.; Diane Munhall, vp, sec-treas.

Filming:

Commercials, industrials, programs. Consultation and creative services. Live action, animation, strip film.

Wilding, Inc.

1345 Argyle St., Chicago 40, Ill.; Longbeach 1-8410; C. H. Bradfield Jr., chmn. bd.; H. Williams Hanmer, pres.; J. A. Kellock, vp operatns.; J. A. Rheinstrom, vp sls.; Jack Lemmon, mgr. eastern tv sls.; Joe Morton, gen. mgr. Wilding Tv; Cliff Weake, vp midwest sls.

Branch Offices:

405 Park Ave., N. Y.; Plaza 9-0854; Hugh Gage, vp eastern sls.
4925 Cadieux Rd., Detroit, Mich.; Tuxedo 2-3940; Gordon Miller, creative dir. sls.

1010 Euclid Ave., Cleveland, O.; Tower 1-6440; Larry Young, vp.
617 Vine St., Cincinnati, O.; Garfield 1-0477; R. L. McMillan, dist. mgr.
3 Gateway Center, Pittsburgh, Pa.; Grant 1-6240; Karl Kuchenmeister, in chg.
1821 University Ave., St. Paul, Minn.; Midway 6-1055; Arnold G. Brassett, in chg.
5961 Venice Blvd., Hollywood, Calif.; Webster 8-0183; Robert Rosencrans, in chg.

Willard Pictures, Inc.

45 W. 45th St., N. Y. 36; Judson 2-0430; John M. Squiers Jr., exec. producer; Samuel A. Scribner, production mgr.; Lester M. Strong, sls. mgr.; John Gibson, Washington rep.

Commercials, syndicated spots and industrial films.

Frank Willard Productions

3223-b Cain's Hill Pl., N. W., Atlanta 5, Ga.; Cedar 7-2282; Frank H. Willard Jr., o. Producers of television spot films and industrial films in 16mm and 35mm. Facilities include sound stage, editing rooms, 11-channel sound mixing, selsyn interlocked dubbers and projector; music library.

Aubrey Williams Advertising, Inc.

923 Barracks St., New Orleans 16, La.; Jackson 5-2188; Aubrey Williams, pres. Tv live programs; tv film shows; live commercials; tv film commercials; package tv live shows; package tv film shows; tv scripts.

Williams & Hill Ltd.

4 Albert St., Toronto, Canada; Empire 2-



DESIGNED TO MEET
THE NEEDS OF MOTION
PICTURES . . . TELEVISION
AND VIDEO TAPING

45 W 45 ST.
NEW YORK 36
CI 6-2145-6

ACE MOTION PICTURE
FILM SERVICES

music!

to score your films by
COMPOSED AND RECORDED
WITH YOUR NEEDS IN MIND

WRITE TO
BOOSEY & HAWKES, INC.
30 WEST 57TH STREET
NEW YORK 19, N. Y.
FOR CATALOG AND INFORMATION



Wilding TV enters the new year with confidence in the continued progress of all business and in particular the business of producing television commercials. Greetings to our clients, present and future, and to our competitors in the expanding field of television. May 1960 be a year of rich rewards for men of good will everywhere.

Wilding tv

1345 argyle street • chicago illinois
405 park avenue • new york, new york

"IT'S A PLEASURE TO ANNOUNCE
 WE ARE EXPANDING OUR
 TELEVISION COMMERCIAL AND
 INDUSTRIAL FILM DIVISIONS
 TO BETTER SERVE MORE
 ADVERTISERS WHO WANT THE
 SPECIAL PERSONAL SERVICE,
 CREATIVITY AND QUALITY
 THAT THE NAME FILMASTER
 REPRESENTS..."



ROBERT W. STABLER
President, Filmaster



4150 RADFORD AVENUE, NORTH HOLLYWOOD, CALIFORNIA • POplar 9-0550
(Soon in New York)



WILLIAM H. FITZSIMMONS
*Vice President, General Manager
 TV Commercial Division*

"GUNSMOKE" "HAVE GUN — WILL TRAVEL" "PLAYHOUSE 90"

Now Producing

"TROUBLESHOOTERS" "DEATH VALLEY DAYS"

1931; Richard H. Hill, *vp*; Heinz A. K. Drege, *vp*.

Tv film commercials; import film; slides.

Williams & Meyer Co.

Prudential Plaza, Chicago 1, Ill.; Walsh 2-3800; William S. Meyer.

Slides and balops (telops); slide film commercials.

Winik Films Corp.

250 W. 57th St., N. Y. 19; Circle 6-7360. Leslie Winik, *pres.*; Richard Winik, *vp*; E. Rosen, *sec.*

Produce and distribute filmed tv series; produce industrial and documentary films.

Branch Offices:

611 N. Tillamook St., Portland, Oregon; Atlantic 4-4255; Merriman Holtz, *sls. rep. west coast*.

20 N. Wacker Drive, Chicago, Ill.; Central 6-8955; Al Levine, *sls. rep., midwest*.

Raphael G. Wolff Studios, Inc.

1714 N. Wilton Pl., Hollywood 28, Calif.; Hollywood 7-6126.

Commercials, syndicated spots and industrials.

Wonderland Productions

7934 Santa Monica Blvd., Hollywood 46, Calif.; Oldfield 4-8342; M. L. Bryan, *exec. producer*.

Animated and live-action tv film commercials, color industrial and public-relations motion pictures, government films, short subjects, feature films, 35mm and 16mm. Soundproof studio, complete equipment, permanent staff for all phases from script to screen. Staff pilots fly crews for location shooting anywhere in U. S.

Wondsel, Carlisle and Dunphy, Inc.

1600 Broadway, N. Y. 19; Circle 7-1600; Harold E. Wondsel, *pres.*; Robert Carlisle, *vp chg. production*; Thomas Dunphy, *vp & dir. tv*; Walter Kullberg, *sec.-treas.*; John Affriol, *prod. mgr.*

Motion picture production in all phases; documentary, training, sls. promotion, public relations and tv commercials.

Carter Wright Enterprises

6533 Hollywood Blvd., Hollywood 28, Calif.; Hollywood 9-0944; Carter Wright, *o.* Tv live programs; tv film shows; live commercials; tv film commercials; music effects.

Wurtele Film Productions

P. O. Box 504, Orlando, Fla.; Ga. 2-9755; Harold S. Wurtele, *o.*

Tv film commercials; industrial shorts; sound facilities & services.

Ziv Television Programs, Inc.

7324 Santa Monica Blvd., Hollywood, Calif.; Oldfield 4-2800; Maurice Unger, *vp westcoast operations*.

Commercials and syndicated spots; network & syndicated film programs.

Seymour Zweibel Productions, Inc.

11 E. 44th St., N. Y. 17; Murray Hill 2-4450; Seymour Zweibel, *pres.*

Industrial & educational films (lease or loan); slides and balops (telops); slide film commercials.

FOR THE FIRST TIME

A COMPLETE SERVICE FOR ALL PHASES OF TALENT PAYMENTS THROUGH AUTOMATION. A unique new program for advertising agencies and film syndicators from an established service organization. From first use through reruns, by an organization specifically designed to do only this. The result—a significant savings in time and money, and covering: **FILM...TAPE...TRANSCRIPTION...LIVE...**

Advertising people and film syndicators are very much aware that talent payments are becoming increasingly complicated and time consuming, particularly in connection with residual payments. The maintenance of adequate records for each commercial or syndicated show, correct use information that is instantly available, filing of union reports, computing and preparing payroll checks and tax information and reports to clients can all be handled outside your office. The service includes knowledgeable interpretation of union agreements and the meeting of payment deadlines in order to avoid penalties and obtain maximum

commercial exposure at no more than required minimum cost.

Automation through the use of the latest high-speed electronic computing equipment results in the virtual elimination of human error. The entire operation is performed with speed and accuracy. One person within your organization can coordinate this new service, giving us basic information on simple forms we supply. In many instances only a check mark is required.

For our part, we handle all details of an agency's or syndicator's talent payments.



**BONDED
SERVICE
BUREAU**

Talent Payment by Automation

630 NINTH AVENUE, NEW YORK 36, N. Y. • JUDSON 6-1030

AN ADDED SERVICE OF BONDED TV FILM SERVICE



... let Pantomime Pictures handle all your animation needs, from idea to answer print.
PANTOMIME PICTURES, INC. 8961 Sunset Blvd. Hollywood, Calif. Crestview 4-1008

Twenties (Continued from page 35)

prime-time 20's and to give an advertiser even more for his money than the benefits outlined above, WRCA-TV New York devised its "Orbit Plan" last July and recently cited the plan as one factor in the station's sold-out status on prime 20's.

"We believe," said Jay Heiten, national sales manager for the NBC-TV flagship outlet, "that the attention created by 'Orbit' caused a focus on night 20's that has helped the entire industry sell them to advertisers."

The basic idea of the plan—which rotates users of spots at 8 p.m. throughout six days of the week to a different day each succeeding week—is to provide the largest possible cumulative audience for all advertisers.

By way of illustration WRCA-TV took as a sample case that of Chevron gasoline, which had been using a commercial at 8 p.m. each Tuesday. The average rating for the spot was 21.9, with a six-week aggregate rating of 131.4; the cumulative-audience figure over the six-week period was 51.0, and the spot was seen 2.6 times by each household during the period.

Cume Up 25%

By rotating the spot at 8 p.m. Monday through Sunday (excepting Wednesday), the station showed the six-week cumulative-audience figure would increase 25 per cent to 64.0. The average rating would be slightly lower (21.2), as would the aggregate rating (127.8) and the number of times the commercial is seen by each household (2.0).

A similar example worked out for a Colgate spot which had been running each week at 8 p.m. Saturday showed the six-week cumulative figure would increase 14 per cent in the rotation plan. In instance after instance, and with actual cases from current advertisers, the station showed that cumulative audiences could be increased by rotating announcements through all six positions, or through only four or five.

"There are no minimum or maximum requirements," said Mr. Heiten. "An advertiser may participate

in the 'Orbit Plan' for two weeks or as long as he wants. The plan rates are identical with our other prime-time rates, despite the fact that we handle much more involved scheduling and bookkeeping chores."

With the station juggling the constantly changing schedule, guarding against product conflicts with other "Orbit" advertisers and the sponsors of network shows before and after each "Orbit" break, the NBC-TV line-up of specials this season has created another dimension that must be taken into consideration.

Super Orbit

"An important point about the plan," noted Mr. Heiten. "is that every advertiser knows he will get virtually identical ratings with all others. With a special falling at the 'Orbit' break almost weekly, we evolved a 'Super Orbit' that rotates each advertiser in turn so that he's next to a special."

A second rotation plan on WRCA-TV is a vertical shifting of spots placed on Thursday nights at the 8-10:30 half-hour breaks. As with the horizontal plan, the six-week cumulative figures—whether the advertiser shifts through three, four, five or six positions—are considerably higher than the figure attained by advertisers using the same time period each week.

With a sold-out status existing currently on its prime 20's, the station has no intention of eliminating the plan in order to save on bookkeeping. "The plan is a service to the advertiser," Mr. Heiten said. "And it's been so successful—it was the most instantly accepted sales plan the station has ever offered—that we're considering expanding it into an additional prime-time break."

The next logical period, he noted, in which the rotating plan may be offered would be at 11 p.m. "The fully adult audience at that time would provide a different dimension than the 8 p.m. 'family' break."

The sales executive put the story in a nutshell: "Prime-time breaks give the advertiser adjacencies to top network programs and specials, with the rotation giving a cumulative au-

dience as much as 25 per cent greater. There's no cost increase—and advertisers such as General Foods, Lever, Shell, Ford and numerous others who have used the plan testify to its popularity."

Still another advantage possessed by prime-time breaks is that their ratings invariably tend to increase as larger station line-ups are used. Nighttime network shows get larger audiences as market lists expand into less competitive two- and even large one-station markets. In smaller markets which have not programmed extensively in early and late-evening time, non-prime time is not so attractive.

Avg. ratings (top two stations)	Markets	Prime evening	Non-prime
1-25		20.0	8.0
26-50		21.5	8.5
51-75		23.5	9.0
76-100		24.5	9.0

The above table prepared by a major agency illustrates how prime-evening ratings build as market lists are expanded, while non-prime evening time shows little change.

GROWING GROWING GROWING

● KMSO-TV now reaches 51,000 Montana TV homes and is gaining new viewers all over Western Montana.

KMSO-TV

Serves MISSOULA and
All of WESTERN MONTANA
With The Best of CBS, NBC, ABC

PERFECT TEST MARKET

- 51,000 TV Homes
- Drug Sales Index 167
- Retail Sales Index 143
- Auto Sales Index 176

PERFECT TEST STATION

- Captive Audience in 90% of the area
- Dominates the 10% Remainder Completely
- Now the Only TV Station on the Air in Western Montana
- Low Cost/1,000 HOMES

Represented Nationally by
FORJOE TV INCORPORATED

are expanded, while non-prime evening time shows little change.

In addition to inflated ratings showing a greater number of sets tuned to given stations, prime-time breaks benefit from the fact that 2.5 viewers are tuned to each set in peak evening hours, while daytime periods attract only 1.7 viewers per set and non-prime evening gets 2.1 viewers (figure 4).

Cost Per Thousand

A final, but very vital, consideration is that of cost efficiency. Here again the prime-evening 20-second announcement shows a marked advantage over fringe-evening and network cost-per-thousand figures.

Spot	Length of cml.	Avg. cpm
a. Prime evening	20"	2.10
b. Non-prime	60"	2.50*
c. Daytime	60"	1.50
Network		
a. Evening	60"	3.50
b. Daytime	60"	1.75

*Utilizing plan discounts

Those, then, are the plus values of the 20-second spot in prime-evening periods. While undoubtedly creative departments can argue about the intangible assets of longer announcements, it must be taken into consideration that minute commercials often possess a number of negative qualities. For instance, their ratings may automatically be one-third or one-quarter those of prime-time spots, due to lower audiences in day and non-prime periods. Minutes are not as likely to reach entire family

Rates (Continued from page 27)

units generally were increased between 1958 and 1959, while discounts for announcements went in the other direction and were generally reduced, according to the Katz Agency, Inc., spot tv advertising cost summaries based on rates as of Sept. 10, 1958, and Sept. 10, 1959.

In working up its formulas for estimating budgets for time units, classifications and frequencies, the station representative firm uses a sample of 50 network-affiliated stations in 63 basic markets.

Average frequency discounts for program units, based on half-hour rates, are listed by Katz as 2.0 per cent for 13 times, nighttime and daytime, the same percentage that obtained in 1958. For 26 times nighttime the average discount this year is 6.0 per cent, 7.5 per cent for daytime—a rise of 0.5 per cent in each case over '58. For 52 times the nighttime discount is 11.5 per cent, as against 11 per cent a year ago, and 14.5 per cent for daytime half-hours, again an increase of 0.5 per cent.

For 104 times night and day half-hour units bring discounts of 13.5 and 16.5 per cent, respectively, a jump of 1.0 per cent in each instance. The percentages for 156 times are 15.5 for nighttime and 18.5 for daytime, a 0.5-per-cent increase for the former and a 1.0-per-cent boost for the latter. On the basis of 260 times there is an average 17.5 per cent discount for a night time half-hour, 1.0 per cent greater than last year, and a 20.5-per-cent saving for daytime units, also repre-

groups as are the shorter prime-time spots, and neither will they provide as rapid market penetration. And, of course, the possibility of their being triple spotted, particularly in late-evening time, is high.

As noted earlier, many markets are sold out of 20's—often because an advertiser who wanted minute availabilities took the shorter spots as second choice. The indications now are that 20's will prove their right to be first choice in future campaigns.

sending a 1.0-per-cent rise.

Discounts for a 13-time frequency for announcements in both night and day periods have been reduced from 1958's 1.0 per cent to 0.5 per cent this year. The 3.0-per-cent applicable to 26 times for nighttime 20's a year ago is the same in effect currently, but daytime minutes for this number of frequencies have been lowered from 5.5 per cent to 4.5 per cent.

Fifty-two nighttime announcements carry a 6.0-per-cent discount presently, as against 6.5 per cent in 1958, while daytime spots in the same frequency bracket have a discount rate of 11.0 per cent, compared with 12.0 per cent a year back. One hundred and four times bring a nighttime discount of 8.0 per cent, identical with '58, while daytime minutes went from 14 per cent off to 13 per cent.

For 156 times an advertiser gets a 9.5-per-cent reduction from the one-time base rate for night 20's, 0.5 per cent less than he did last year. On minutes during daytime he can save 15.5 per cent, whereas his discount in '58 for the same schedule was 16.5 per cent.

Top Discount

Lastly, for 260 times the discount currently is 11 per cent for 20-second announcements in evening periods, down 0.5 per cent, while 1.5 per cent has been lopped off the 18.5-per-cent for daytime minutes, bringing the 260-time discount to 17.0 per cent.

The average discount from the one-time rate for daytime minutes on the basis of six announcements per week for one week is, according to the Katz Agency tabulations, 24.5 per cent this year, compared to 22.0 per cent in '58. For 13, 26 and 52 weeks the progression is, respectively, 26.0 per cent, 28.5 per cent and 32.0 per cent—as against the previous percentages of 24.5, 28 and 32.0.

On a 12-announcements-per-week basis the average daytime-minute discount is 42.0 per cent for one week, the same as a year ago; 43.0 per cent for 13 weeks, down 1.0 per cent; 44.5 per cent for 26 weeks, also lowered by 1.0 per cent, and 47.0 per cent over a 52-week period, 0.5 per cent less than last year.

It's time to roll up your sleeve...



**GIVE
BLOOD
NOW**

CALL YOUR RED CROSS TODAY!

NATIONAL BLOOD PROGRAM

Merchandising (Cont'd from 33) begin to scratch the surface," and there's more truth than poetry in that sentence. But, after all, they want us to be creative, so we write the letter and design the card. Since our drug and grocery mailing lists total about 2,000 names, postage alone costs us about \$80 for both mailings. Printing the jumbo cards costs \$40, exclusive of the work of our art department in preparing it. So far, an expense of \$120.)

"News Stories: Dog Show is news! Storm the papers with items about this great show—and whenever possible get in a credit for Blob!"

(Dog Show is about as much a news item as the fact that your wife's Aunt Minnie is coming across the street to visit you next Tuesday. I have some friends on the local papers, and to "storm" them with items about this great show would take the guts of a burglar and a complete disregard for their friendship and their willingness to help me place items which deserve placing. Luckily—or unluckily, depending on where you stand—I don't have any items about this great show. The network doesn't send me anything, and the agency has yet to drop me a little behind-the-scenes incident or a newsy anecdote worth planting in one of our major dailies. And frankly when was the last time you saw a credit for a commercial product in the editorial columns of the tv page of your newspaper?)

Calls on Trade

"Trade Calls: Call in person and tell the drug and grocery trade about your big part in this new Blob effort. At the very least, be sure to see the key chain food and drug outlets as well as the wholesalers."

(In order to accomplish even "the very least," I'd have to be out of the office for at least a week. And while I'm making 50 or 60 calls on buyers and brokers with the exciting news that good old Blob is still sponsoring good old Dog Show, where are the Blob salesmen? Minding the store for me?)

"Lobby and Window Display: Get material on Blob and the show displayed in all available downtown loca-

tions. Start with your own lobby and windows."

(We do have lobby displays and one downtown window. As soon as we can find the anxious Blob man we'll put up his material in the lobby, but he'll have to stand in line for the downtown window, since several of our own good advertisers are scheduled for it.)

"Shopping-Cart Sign: Make up shopping-cart signs reading: 'Watch Ralph Emcee's Dog Show, Station WXYZ on Monday, and For the Suds You Like, Blob Bubbles Best.'"

It's Easy Task

(Luckily, the sparkling copy is already written for us. All we have to do is design, lay out and produce several thousand cart signs, make arrangements with stores to use them and distribute them. That's all. It happens that we merchandise to more than 1,000 high-volume supermarkets in our metropolitan area. Each one has from 50 to 300 shopping carts. Taking the minimum count, that means at least 50,000 signs; an attractive two-color job would cost at least \$500. It's just an academic problem, however, because shopping-cart space isn't available in this area on a local basis, and I doubt that it's available to any great extent in any major market. If it can be had, it's for sale, and we are not about to dicker for it with several chains and independents and national outfits and buy it for Blob Soap.)

"Chain-Store Displays: Using the same copy, get displays up in all the food and drug chains and other major outlets in your area."

(More of the same nonsense. We have display arrangements with 200 grocery outlets and 60 drug outlets in our metropolitan area, but I have yet to hear of a station in a major market covering all outlets. And for that matter, what are the "other major outlets" for soap?)

"Work closely with the Blob people in your area. They're most anxious to cooperate—and have all the material you'll need."

(If they have all the material we need, why should we make up shopping-cart signs and the other displays?

It is comforting, though, to be reassured again of the anxiety of the Blob people to work with us.)

That's the request, and they have as much chance of getting it as you have of enjoying a midnight hike through the LaBrea Tarpits.

But let's be realistic about the whole thing. The agency knows it's not going to get all this merchandising. I know they're not going to get it. They know I know it, and I know they know it. So why waste everyone's time with this ridiculous (and amateurish) request?

The theory, of course, is to request a lot and settle for any portion of it. For an agency full of professional, creative people whose object is to get us to do an effective job of adding impact to their sales messages in our area, this is hardly the way to go about it. Specific, reasonable requests and suggestions would guide merchandising managers in doing the type and quality of work which is wanted.

The general, "shotgun" request is immediately recognized for what it is, and so the station merchandiser gives it a quick once-over, delivers his minimum effort and forgets it. This often turns out to be the amateurish, ineffective merchandising the agency wishes to avoid. As a result of this kit they will, unfortunately, receive less of a merchandising effort than they deserve—a reflection of the effort that went into their own production. (And in a couple of weeks one of their boys will write a stinging condemnation of media merchandising.)

Not Always True

Before getting to some possible solutions to this problem, let me emphasize that this type of thing is not true of all agencies. Many of them come up with excellent, workable, effective merchandising ideas, and, naturally, we latch on to them and repeat them when the situation warrants. These, plus the activities we work out ourselves through knowledge of our particular market, give us a pretty good file of material to work with when a new request comes through.

For what they are worth, here are a few do's, don'ts, suggestions and ideas (not necessarily original) from the media point of view, directed to agencies:

1. Find out from the media you are buying what they offer in the way of merchandising. All it takes is a questionnaire, and even that is usually unnecessary. The agency whose request was outlined above has received literally dozens of merchandising reports, presentations and outlines from us in the past few years and should know what we will and won't do.

2. Eliminate the little implied threats in your form letters requesting merchandising support, such as "your fullest cooperation in carrying out these requests will have a great deal to do with our next year's schedule," or "we are sending a scrapbook containing a complete report on your activities to our client, who is extremely interested in knowing which stations are most cooperative . . ."

Occasionally we can be bullied into doing a little more merchandising than we feel is deserved, but not often.



Successful oil and gasoline promotion carried on WLAC-TV Nashville featured a contest with boat, trailer, motor and ski outfit as first prize. Mid-Ten Oil Co., of Nashville, sponsored the 13-week half-hour on WLAC-TV with a program featuring water sports. More than 45,000 entry blanks were distributed for the contest, and of these over 20,000 were formally returned. Sales for the oil company showed an increase according to Shade Murrey, principal executive. "A very good promotion," Mr. Murrey called the campaign. Television budget was about \$8,000.

And as for reporting our activities on behalf of your client, that's something we don't need threats about. If we weren't going to send out a big report on our merchandising support, we wouldn't give you any in the first place. If we spend time, money and effort on you and your client, we will let you know about it. In fact, we'll never let you forget it.

3. If you do want jumbo cards—and you probably do—why not have your own excellent art department work up a layout with copy and illustration you like? Then have stats or even mimeo copies made and sent to stations asking them to follow your specifications. (You can also limit the space in which the station imprints its own call letters, thereby eliminating what seems to be a major source of irritation.) Please don't bother sending those beautiful four-color illustrations for use on a jumbo card, either. We can't use them. Just send mats, mat proofs or glossies—and if you can take the time to use a little imagination in showing off your product, so much the better.

4. Merchandising letters, like the jumbo cards, could also be improved with just a minimum of effort. Why

not print up an attractive letterhead showing off your product to best advantage—identifying it and presenting it as you wish we would? Then send each station a supply so that they may imprint the local message and mail it out.

Information Needed

5. Please send us the information we need in order to write some sensible copy about your product. Or, if you tell us the local man in our area will supply us with the material we need, please make some effort to see that he does so. We have suffered and sweated over "rush" merchandising requests which involve long-distance calls to the agency for promised pictures and/or copy, calls to the local rep or broker who never heard of this new campaign and doesn't know what we're talking about, and special mailing lists that never arrive. It isn't unheard of for us to go out and buy the product, photograph it, audition the commercials we have in the shop (if any) to find out what the current pitch is, and then work up a mailing piece—all of which shouldn't be necessary.

6. Don't assume that all we can or want to do are mailing pieces. We

know as well as you that the super-market manager or drugstore manager or wholesaler or buyer has eight tons of these things in his mail each morning. Their effect can be quite limited—to put it delicately. It stands to reason that we would prefer to turn out display material rather than mailing pieces. If we produce shelf talkers, banners, channel strips, posters or window streamers for your product, our call letters (however small) will be included, and we have therefore not only done a merchandising job for you but have a little audience promotion going for ourselves. We are not at all shy about allowing our call letters to be seen in various business places. But be reasonable about it. Don't ask us to buy up all the shopping carts in town or flood every outlet in the area with 12-foot banners. We can't match your four-color litho—motorized—six-dollars-per-unit display pieces, but we can and do produce quality pieces within our means.

7. There are a few more items among the things we can do nicely without: so-called news releases which are nothing but long commercials (we're selling time, not giving it away); requests for our salesmen to get dealers to use tie-in mats in local papers; form letters which demand immediate, air-mail-special replies to earlier form letters.

I should have mentioned earlier that this is not an attempt to whitewash all media merchandising at the expense of animation. Some of it is awful, and we've been known to blow a few around here, too.

The fact remains that those who level the most criticism at media merchandising are knocking down the house they themselves built. Any agency which claims that all media merchandising is poor is simply shifting the blame for its own shortcomings. Professional, effective, top-quality merchandising is available to those who make the effort to get it. Those who don't are cheating their clients.

Writing this has taken so long that the form letters are beginning to pile up on my desk. It's time to scrawl off a few jumbo cards, print them on old butcher paper and mis-send them somewhere.

Sales (Continued from page 36)

appraisal of their present cars, we received as many as 60 calls which resulted in direct sales." General sales manager Russ Grether places the annual budget for the show and intermittent schedules of saturation spots at \$50,000. "Commercials," he says, "are live and hard-sell, delivered intimately by a local personality with much success."

"Seeing is believing," says J. H. Hastings, manager of Cape Fear Motor Sales, Inc., "and I've seen—and believe—the selling ability of WECT Wilmington." In 24 days, he remarks, the company sold 72 new Fords. The fine record was achieved through strong frequencies of minutes and ID's, both film and live. The dealer's annual budget is about \$7,000.

Filmed Minutes

Another Wilmington dealer, Key Motor Co., is reported as spending \$3,000 per year for filmed minute announcements on WECT. "We've found tv spot schedules cover our area completely and are good traffic builders," says sales manager C. D. Martin Jr.

WLW-T Cincinnati helped local dealers chalk up success stories, with Hamco Ford a regular sponsor of a five-minute Saturday weathercast, Lou Bauer Ford using a once-weekly prime-time ID, Schott-Newport Ford taking twice-weekly minute participations on *The Paul Dixon Show*, Glaser-Wilson Ford and Bob Williams Chevrolet-Oldsmobile each buying early-evening ID's once a week and Gatchett Chevrolet using two afternoon ID's weekly.

Fords continue to roll, particularly in Charleston, W. Va., where Bert Wolfe Ford uses 52 weeks of animated film and slide minutes, 20's and ID's on WCHS-TV. "Our soft-sell approach with animation has created a lot of comment and goodwill," says general sales manager C. E. Wheeler. "More importantly, our sales are up 116 per cent over this time a year ago."

Also using WCHS-TV, Roger Dean of Charleston says, "With the aid of tv, June of this year was the best month for us in new-car sales since August

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1957." Mr. Dean's firm sells Chevrolet cars with 52-week schedules of voice-over-slide minutes, 20's and ID's bought on package plans.

In Steubenville, Ohio, a Chevrolet dealer—T. M. Baron—bought a local "spectacular" by way of something different in tv promotion. The show was a two-hour telecast of *Yankee Doodle Dandy* over WSTV Steubenville. Washington's Birthday was chosen as the date of the filmcast; a week of on-the-air announcements preceded the showing.

Personal Appearances

With Mr. Baron and his salesmen personally appearing on the air to deliver sincere and factual commercials, results were reported as "great." Within the next seven days, 14 new cars and nine used cars were sold. "We also feel," said the owner, "that additional sales made in the month following the telecast can be attributed to the carry-over effect of the show. The coverage was far greater than any other form of advertising we have ever used—we had a new-car prospect from as far as 65 miles away."

Baron Chevrolet followed up its spectacular with a regular purchase of quarter-hour pre-baseball shows. This first steady use of tv is a direct result of Baron's previous success in the medium, says the station.

Beating the two-hour film showing by some nine hours, Womble Oldsmobile of Lubbock, Tex., staged an all-night selling-sprees simulcast on KDUB-TV and KDUB radio Lubbock.

Tagged as an "Olds-A-Thon," the promotion went on the air at 7:30 p.m. Friday night and wound up at 6:30 the next morning. Scene of the telecast was an outdoor stage erected on a parking lot covered with 84 new Oldsmobiles and Ramblers. As an eye-catcher, an Army rocket was on display to symbolize the fact that sales were "blasting off."

With local tv and radio stars providing continuous entertainment, sales were brisk throughout the night. The tv kick-off provided such stimulation that 135 cars were sold in a seven-day period.

New cars or used cars—case histories show television sells them all.



Discussing the WTVJ Miami presentation recently in New York are (l. to r.) Ted Van Erk, tv account executive, Peters Griffin Woodward; Ken Bagwell, station national sales manager, and William Smith, account representative, Northeast Airlines, J. Walter Thompson. The southern Florida promotion is being shown at leading markets across the country.

The Sanbornville Garage uses WMTW-TV Poland Springs, Me., for regular saturation schedules of minutes. Owner Bob Duchano states, "Tv is largely responsible for making this used-car lot the huge success it is." An annual budget of \$10,000 indicates both the lot and the station are selling successfully.

Another WMTW-TV automobile advertiser is Portland Motor Sales, using 15-20 minute participations weekly. The company spends about \$7,000 yearly for its schedules.

"Since I do my own announcing," says Art Garretson, sales manager of Jack Clark's, Oklahoma City, "we're aware that a high percentage of floor traffic consists of people who have seen me on WKY-TV."

The dealer uses the Oklahoma City station to the tune of \$12,000 a year, which buys a 15-minute Sunday-night newscast and spot promotions for special events. "Business is very good," adds Mr. Garretson.

WKY-TV chalked up another success for Fretwell Motor Co. in a special campaign. For its "Silver Oklahoman," a small two-door Plymouth with the word "Oklahoman" on the side of the car, the dealer used a strong schedule of day and night minutes. The budget was \$1,100 monthly. "Tv created excellent floor traffic, and the sponsor was very happy with the rapid acceptance of the car," reports the station.

In Johnson City, Tenn., Arney Motors, Inc., sponsors a Wednesday-night half-hour of live gospel music on WCYB-TV Bristol, Va. The annual tv budget of \$14,000 results in two-fold satisfaction for J. Norton Arney, president, who says, "In addition to the personal enjoyment I find in bringing fine gospel music to the people of our area, tv has enabled me to reach and maintain my position as the Tri-City area's largest automobile dealer."

Finally, a second auto dealer using WCYB-TV shows that even a small annual budget can bring excellent results. City Motor Sales, Inc., of Saltville, Va., expends about \$1,500 per year, but president R. C. Singleton states, "Television has extended our perimeter of effective advertising. By devoting each promotion exclusively to either new or used cars, we have maintained a well-balanced inventory and increased our profits."

City Motor uses irregular three-week schedules of voice-over-slide minutes, with signature slides and Polaroid photos of "featured specials." A minimum of 10 spots weekly is bought in all time periods.

Forecaster

An Omaha manufacturer, the Misner Corp., is so impressed with public acceptance of the KMTV Weather Tower that it has incorporated the tower's system of lights into one of its products.

KMTV has installed a series of red, green and white lights on its transmitter which indicate a basic weather forecast to residents of the area. A picture of the tower and its color code have been imprinted by the Misner Corp. on its Weather Chek, a combination rain gauge, thermometer and wind indicator.

A spokesman for the company said, "We have found that those who are enough interested in the weather to want to keep a personal record of weather data with one of our Weather Cheks rely on KMTV and its weather tower for forecast information."

In the picture



The board of directors of Hazel Bishop, Inc., has elected **Daniel Van Dyk** president and chief executive officer of the corporation, it has been announced by Raymond Spector, chairman. An amount of \$1.4 million in cash was paid into the treasury of the company by Mr. Van Dyk and his associates for the purchase of 350,000 shares of Hazel Bishop common stock. It was further disclosed that Mr. Van Dyk and his associates have obtained an option from Mr. Spector to purchase 300,000 shares of the latter's personal stock at \$6 per share. Well-known in marketing circles and a leading industrialist and financier, Mr. Van Dyk is a former president of Eversharp, Inc., and a former merchandise counsellor for R. H. Macy & Co. He is also a director of Clinton Engines Corp., the Stuyvesant Insurance Co. and Eversharp, in which companies he will retain his directorates.

Leo Burnett Co., Inc., has announced the appointment of three vice presidents: **James R. Hill** (l.), who came to the agency as an account executive in 1955, after 11 years with Earle Ludgin & Co.; **Gordon G. Rotnrock** (c.), who went with Burnett in 1956, following six years at Needham, Louis & Brorby, Inc., and **Robert S. Spaeth** (r.), who joined Burnett as an account executive in 1958, after a three-year association as account group head at McCann-Erickson.



Frank J. Gromer Jr. has been elected a vice president of Foote, Cone & Belding and named director of media for the New York office of the Chicago agency, it has been announced by Rolland W. Taylor, president. Mr. Gromer has been with Foote, Cone and Belding for an even dozen years and most recently has been manager of media in the agency's New York office. Prior to assuming full-time responsibilities in media three years ago he served in a number of marketing research executive capacities, including the posts of account research supervisor, director of account research and director of research. Mr. Gromer attended New York University, and early in his career he worked with several independent research organizations in New York. He served with the Air Force in the Pacific during World War II. He and his family live in New Canaan, Conn.

Three newly elected vice presidents of Ted Bates & Co., Inc., are: **William J. Jost** (l.), who joined the agency after associations with Owen & Chappell, Inc., as a vice president and account executive, and with McCann-Erickson; **Alan B. Miller Jr.** (c.), who has been with Bates since 1956, following account-executive service with Doherty, Clifford, Steers & Shenfield, and **Thomas S. Quinlan** (r.), with Bates since last April. All three are account executives at the agency.



Successor to Louis G. Cowan, who resigned earlier this month as president of CBS-TV, is **James T. Aubrey Jr.**, executive vice president of the network since June 1, 1959. Mr. Aubrey, who was also elected to the board of directors of CBS, Inc., rejoined CBS as vice president, creative services, in April 1958. He had been with ABC-TV as vice president in charge of programming and talent since December 1956. Previously he was associated with CBS-TV as manager of network programs, Hollywood, from June to December '56. Mr. Aubrey was general manager of KNXT, the CBS owned-and-operated station in Los Angeles, and of the Columbia Pacific Network from October 1952 to June 1956, before which he was the station's sales manager and account executive for KNXT and KXN Radio. A graduate of Princeton, Mr. Aubrey is married to actress Phyllis Thaxter.

WOW, WHAT A MARKET!



The news is getting around fast among those happy advertisers who recognize that Rochester, Minnesota is the fastest growing metropolitan area in the State.

Good news always travels fast and the best news of all is you can saturate this market with KROC-TV which delivers 70% share of audience sign-on to sign-off.

You get plenty for your money because Rochester, Minnesota has a consumer spendable income of \$886 million!

Get the hep figures on how KROC-TV moves merchandise by calling any one of the Meeker offices.



KROC-TV

CHANNEL 10

Rochester, Minnesota

National Representative:

The Meeker Co., Inc.

Minneapolis: Harry S. Hyett Co.

Network Representative: Elisabeth Beckjorden

120 December 28, 1959, *Television Age*

THE LIGHTER SIDE

In camera

No snow isn't the only hazard facing Santa Claus when he tries to cover California. For instance:

Bob Finkel, who produces and co-directs *The Dinah Shore Chevy Show*, made an emergency call to his swimming-pool company yesterday. (As everybody knows, everybody, but especially a tv producer, has to have a swimming pool in California.)

"My filter is clogged," he said, trying not to sound like a cigarette commercial. When the company representative doubted the accuracy of Mr. Finkel's statement, he went on to tell what had happened.

He wanted to nap, so he gave his 11-year-old daughter the keys to his wife's Volkswagen and told her that a service man would come and pick it up for servicing. The tv producer went on to his rest. Soon his daughter came running to awaken him, saying, "There's a man in our pool."

"How did he get there?" the producer asked.

"You'd better come and see, you'll never believe it," said the wise child who knew her own father.

Mr. Finkel got to the pool just in time to see the service man climbing out of the German-made car—dripping wet.

He had made a wrong turn on the driveway.

Among things we didn't know until now is the inside poop as to why Rudy Vallee, ye olde vagabond lover, never appeared on tv in swimming attire.

Rudy told tv interviewer Mike Wallace in New York the story of an unhappy love affair which he never quite got over.

"I knew she wasn't attracted to me physically," the crooner confessed for the first time in any public media, "because she always made fun of my white knobby knees."

Now that it is year's end, we nominate as our favorite advertisement

television-wise the following from the British organization, Associated-Rediffusion.

There is a sketch of a music-hall-type chap doing a balancing act and, thus, the theme of the ad is "a balance of programmes." And indicated as a lexicon for viewers are these:

- A casting of drama
- An expression of features
- A gag of comedians
- A tempo of orchestras
- A puddle of weather
- A posse of westerns
- A double of quiz shows
- A guide of parsons
- A spot of commercials
- A spice of variety
- A satchel of schools
- A jive of dancers
- A chill of thrillers
- A challenge of authors
- A clue of detection
- A brief of lawcourts
- A hobby of children
- A bit of racing
- A festival of ballet.

Life in this television age: From our backlog of clippings, we have unearthed a UPI bit of intelligence from Nevada, Iowa, concerning a college student who confessed that he got an urge to kill a mother and her adopted daughter with his bare hands while watching Nikita S. Khrushchev on television. . . . In Pasadena there was happier news relating to tv. This was the discovery in the closet of a tv repairman of \$10 million worth of paintings by old masters. . . . And famed author James Thurber was told by a friend that he came across a quotation from a newspaper in Burma referring to some Oriental as a "Mr. Mitty." The friend thought that this indeed was fame and told Mr. Thurber so, remarking that the author should be proud of having written the story. "Oh, I don't think the Burmese editor got his reference from my story," Mr. Thurber said. "He probably saw the movie on television."

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