The WGAL-TV audience is greater than the combined audience for all other stations in the Channel 8 coverage area.

See Lancaster-Harrisburg-York ARB survey.
See How WFBM-TV Dominates Mid-Indiana!

First by a good margin, WFBM-TV dominates all other stations in Mid-Indiana both in total coverage and market penetration — map shows county percentages measured by Nielsen Coverage Study No. 3, Spring 1958.

where else . . .
— will you find satellite markets that are 33% richer and 50% bigger than the metropolitan trading zone itself?
— does a central market exert such an economic pull on so many specific areas that are retail trading centers in their own right?
— do you find such a widespread marketing area covered from one central point . . . and by WFBM-TV!
— can you buy just one station with no overlapping penetration by basic affiliates of the same network?

only here — where WFBM-TV is first in Mid-Indiana — can you buy more honest market penetration, more consumer influence, for fewer dollars expended than anywhere else. Now it will pay you to take another longer, better look! We are proud of our current ARB . . . and of course we have 100% in Marion County, too!

The Nation's 13th Television Market
. . . with the only basic NBC coverage of 760,000 TV set owning families.

Indianapolis itself — Major retail area for 18 richer-than-average counties. 1,000,000 population — 350,600 families with 90% television ownership!

11 Satellites — Each a recognized marketing area — and well within WFBM-TV's basic area of influence. Includes Marion • Anderson • Muncie • Bloomington • Vincennes • Terre Haute • Danville, Illinois • Lafayette • Peru • Logansport • Kokomo.

Represented Nationally by the KATZ Agency
They **buy as a family**...

**because they were sold as a family**...

**by their local Meredith station!**
clean sweep!

In 1958, Lestoil's entire advertising budget ($9,000,000) went into spot television... making this fabulously successful house- hold cleaner the medium's largest single- product advertiser! Amazing, for a client which spent just $10,000 for advertising in 1954. Even more so, when you consider the fact that Lestoil has no large-scale distribution west of the Mississippi and south of Washington, D.C.

This distribution pattern is one reason Lestoil uses spot television. There's no waste circulation: Lestoil puts its money where the product is. Spot television's combination of sight, sound and motion creates demand, forces distribution, sells.

Naturally, the tv stations we represent in New York, Chicago, Philadelphia, Mil- waukee, St. Louis and Washington all run Lestoil schedules. (And not hard-to-get announcements in prime time either. Just plenty of low-cost announcements in so-called "fringe" time, 52 weeks a year.)

Ask to see a typical Lestoil schedule. And then let us produce one for you that matches it in economy... and results.

CBS TELEVISION SPOT SALES
Representing WCBS-TV New York, WCAU-TV Philadelphia, WTOP-TV Wash- ington, WBTW Charlotte, WBTW Florence, KMOX-TV St. Louis, WRX Milwaukee, WBBM-TV Chicago, KNXT Los Angeles, KBUL-TV Houston, KOIN-TV Portland, WJXT Jacksonville, KSL-TV Salt Lake City, the CBS Television Pacific Network.
Look who's advertising on TV now!

Local businessmen—most of whom never could afford spot commercials until the advent of Ampex Videotape* Recording. For Videotape cuts production costs to ribbons—brings "live local" spots within the reach of almost everyone.

Scheduling to reach selected audiences is much easier too. Commercials can be pre-recorded at the convenience of both station and advertiser, then run in any availability, anytime.

Opening new retail markets and expanding income potentials for stations are just two of many benefits of Videotape Recording. Write today for the complete story. Learn too how easy it is to acquire a VR-1000 through Ampex purchase or leasing plans.

CONVERTS TO COLOR ANYTIME ■ LİFE QUALITY + IMMEDIATE PLAYBACK + PRACTICAL EDITING + TAPES INTERCHANGEABLE + TAPES ERASABLE, REUSABLE + LOWEST OVERALL COST

850 CHARTER STREET, REDWOOD CITY, CALIFORNIA
Office in Principal Cities

*Circle Trade Mark

AMPEX CORP. 1958

December 29, 1958, Television Age
Television Age

23 **THE THREE FACES OF NEWS**
Reporting, analysis and editorializing ingredients in video's maturing news coverage

25 **TELEVISION NEWS DIRECTORS**
Current list of news-department heads in stations throughout the U. S. and possessions

28 **MORE ON COMMERCIALS**
Announcements with both animation and live action are becoming more and more popular

30 **CAN VIEWERS TELL?**
Pulse finds that audiences are often unsure as to whether programs are live or filmed

55 **COMMERCIALS PRODUCERS**
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DEPARTMENTS

9 **Tele-scope**
What's ahead behind the scenes

10 **Publisher's Letter**
Report to the readers

15 **Business Barometer**
Measuring the trends

18 **Letters to the Editor**
The customers always write

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The way it happened

32 **Film Report**
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39 **Spot Report**
Digest of national activity

46 **Audience Charts**
Who watches what

51 **Washington Memo**
Te and Capitol Hill

54 **Wall Street Report**
The financial picture

109 **In the Picture**
Portraits of people in the news

110 **In Camera**
The lighter side

“We taped a whole series of Rambler spots at one time for local Nash dealers. Accurately timed, error-free, easily scheduled commercials, with a 'live' look at less than live cost, impressed both client and agency.”

Doug Ellesen, Program Manager
KRON-TV, San Francisco

AMPEX CORPORATION
850 CHARTER STREET, REDWOOD CITY, CALIFORNIA

December 29, 1958, Television Age 7
Proud Possessors

As we look forward to 1959 we have set our sights high. Here at WNDU-TV we are not only competing with the other stations in the market but with ourselves. Therefore every person on our staff does more than his job. He does a better job for each day is a challenge to better ourselves.

This means that our advertisers buy more than station facilities when they place time on WNDU-TV. They are buying the best possible framework for their commercial message consistent with the highest principles of broadcasting.

This means, too, that our viewers have confidence in the products advertised on WNDU-TV.

And that is why we say:

Our proudest possession is the complete confidence and reliance our clients and viewers place in us.
TvB Communications Study

Announcement is expected soon of first goals for a long-range communications study which has been undertaken by the Television Bureau of Advertising and Pennsylvania State College. While work at Penn State is still in the preliminary stages, first step will probably be preparation of a detailed bibliographic index of material on communications which is either available or in preparation.

Spree in 19597

A reliable report has it that the Colgate-Palmolive entry into the detergent-beauty-bar field (à la Lever's Praise and P&G's Zest) is to be christened Spree. New Standard Advertising Register shows C-P once took the brand name for a "liquid laundry detergent." Apparently the liquid's name was switched to Genie, the newest C-P product to be introduced. Genie is moving eastward from the west coast on a market-by-market expansion program, while Spree is believed testing in several markets.

Banner Year for Syndicators

If the year 1958 failed to reach the peak hoped for in some financial circles, it was despite business done in syndication. Two major distributors, Ziv and California National Productions, report banner years. Ziv's total sales increased 32 per cent over its previous record—set in 1957. CNP's total sales jumped 80 per cent over 1957 and 125 per cent over 1956 to break all sales records. In 1958 Ziv introduced seven series in syndication and two new network series.

Orkin Back

"Otto the Orkin Man" (see "Spot Removes a Stigma," TV AGE, Dec. 16, 1957) will be back on the home screens after the first of the year in a handful of markets, with the Orkin Exterminating Co. currently setting minutes, 20's and ID's. Spots will run in fringe time and in light frequencies. Primarily southern markets will be used. Media director Harriet Bailey is the contact at Bearden-Thompson-Frankel, Inc., Atlanta.

SG Looks Abroad

Screen Gems is exploring overseas production in at least six areas. William Fineshriber, the Columbia subsidiary's director of foreign operations, recently completed an "immensely profitable" sales tour and at the same time investigated and discussed overseas production in the following markets: England, France, Japan, Italy, the Mediterranean area and Australia. At the same time Mr. Fineshriber also visited several non-television areas such as Israel, India and Singapore with a view to helping in the development of tv. The company has done this in Peru and in the Dominican Republic. Ivanhoe, which is not yet in distribution in the United States, is the only series Screen Gems has produced overseas. It was made in England.

New Liquid Detergent

F. Uddo & Sons, New Orleans, maker of household cleaners, has added a liquid detergent to its line and is reporting used tv in its home city. The product—called Sure-Klean-Zit—expects to expand next month into other Louisiana markets and surrounding areas where it has distribution. Whitlock, Swigart & Evans, New Orleans, is the agency.

General Electric Vtr

The General Electric Corp. will be manufacturing a black-and-white and color videotape recorder, it was learned at press time. Although company spokesmen will not comment, it's understood the recorders will be ready for marketing sometime in March.

Lux in Spot

After having had a rather inflexible policy of network tv only for Lux toilet soap, it's reported that Lever Bros. is planning to use spot tv in some secondary markets for the product. Beginning Jan. 1, a little more than a dozen markets will get 13-week schedules of prime evening 20's and a few daytime minutes. Ann Sollen is the timebuyer on the account at J. Walter Thompson, Inc., New York.

One kind of Research?

One form of research, or one research organization for broadcasting (as had been suggested from time to time), would be the surest way for the industry to commit suicide, Dr. Sydney Roslow, director of The Pulse, Inc., is expected to tell the Washington Advertising Club on Jan. 6. In Dr. Roslow's view, at least one explanation for the decline of newspapers can be attributed to their dependence on one research organization—the Audit Bureau of Circulation. This has led to head-counting, he says, which in turn kills competition because it ignores all other facts about the quality of the audience. The broadcaster, on the other hand, has multiple independent research firms, and he can discover what audience he is delivering that his competitor is not, according to Dr. Roslow.

Subscription Push

As it did last year at this time, Life magazine will get a subscription push running through January and February in about 80 markets (only 50 were used in '58). Filmed ID's will go in traffic hours and in news, sports and women's programs to reach the widest audience. One-week placements will begin in eastern markets about Jan. 19, with flights of equal length moving into the southern and midwestern markets in following weeks. Young & Rubicam, Inc., New York, is the agency; Clara Haber the timebuyer.

December 29, 1958, Television Age
Letter from the Publisher

**Summing Up**

Nineteen Hundred and Fifty-Eight will go down in television annals as the year that

. . . Television weathered its first full-scale recession.
. . . Producers of commercials grossed a record-breaking $50 million.
. . . The marvel of videotape added an important dimension to the business.
. . . Viewing hit an all-time high.
. . . Criticism of the medium reached a new high—or low. (Of this you can be sure, 1959 brickbats will surpass those of 1958.)
. . . *Fortune* joined the growing list of publications with an axe out for tv.
. . . The medium racked up a record gross in October, the biggest month in the history of video.
. . . ARB introduced its Arbitron Instantaneous Rating method.
. . . Saw more syndicated product released than any previous year.
. . . The fight for repeal of Canon 35 made important headway with Oklahoma City decision in favor of cameras in the courtroom.
. . . More stations assumed their responsibilities by editorializing. Some 40 per cent of those replying to the *Television Age* questionnaire—a substantial increase over the previous year—said they were now telecasting station editorials.
. . . More than 15 per cent of television’s total business came from co-op advertising.
. . . Station public-service donations in time and talent will surpass by far the $247 million donated in 1957.
. . . The first rating service, *A. C. Nielsen*, was traded on the Stock Exchange.
. . . The tv sports budget hit a new high of $78 million.
. . . The industry reached a plateau as far as rates are concerned.
. . . The popularity of westerns continued apace.
. . . More department stores used television than ever before.
. . . The medium made great strides in international expansion, with some 489 stations on the air outside of the U. S. and Canada. Total international set count: 118 million.
. . . *ABC* became a strong competitive factor in the three-network sweepstakes. Its “Operation Daybreak” and its nighttime gains have equalized the three-cornered network battle.
. . . Has seen the largest number of mergers of advertising agencies.

The White House has batted .500 on the FCC. It “removed” Robert E. Mack after some nasty revelations by the House Committee on Legislative Oversight, and it appointed commissioner John S. Cross. Mr. Cross immediately went on record as stating, “I may not be smart, but I’m awful clean.”

. . . Saw the problems of a youthful, dynamic, expanding, interesting business with its full complement of crises, tribulations, headaches, heartaches, with the inevitable conclusions that it is the finest business in the world peopled by congenial, respectable, responsible citizens who look forward to an even bigger and better 1959.

Cordially,

*J. Paul*
NEW... from ZIV

A FRESH NEW EYE-FULL!

A THRILLING NEW EAR-FULL!

TV's MOST ACTION-FULL
NEW SERIES!
ZIV'S NEW HIT SHOW STARRING

DAANE CLARK
A HERO you'll always remember!

AND INTRODUCING

JOAN MARSHALL
A HEROINE you'll never forget!

PERIL their partner!
DANGER their cargo!

Every week a half-hour
RACING WITH EXCITEMENT...
SIZZLING WITH SUSPENSE
FROM THE FLORIDA KEYS TO TRINIDAD . . .

They find **EXPLOSIVE ACTION** in every port of call!

Here's a dynamic new star team, destined to become TV's greatest romantic pair! They're together and terrific in a series filled with Mystery and Intrigue amid Tropical Splendor!

Yes, Ziv is first again with the NEW, the BOLD, the EXCITING, truly, new dimensions in TV entertainment!
ZIV'S NEW ONE-OF-A-KIND SERIES...

"BOLD VENTURE"

MORE ACTION PER MINUTE!

MORE OUTDOOR ADVENTURE PER HALF HOUR!

MORE HEROIC DRAMA PER WEEK!

...to give YOU More VIEWERS! More SALES! More PROFITS!

Compelling MERCHANDISING and PROMOTION AIDS help you win immediate audience acceptance, build market-wide interest and enthusiasm, pave the way to greater selling success!

starring DANE CLARK • JOAN MARSHALL
Continuing its rise, the increase of both local and national spot business in October was the greatest of any one month since Business Barometer surveys were begun in 1953.

The exclusive figures indicate that local billings were up 28.2 per cent over those in September, and national spot totals were up 35.5 per cent.

This extraordinary rise in billings reflects the continued surge that started in September, when the national economy began its definite upturn. The charts on this page show this gain.

Comparing October 1958 with previous Octobers, one finds local up 26.5 per cent in 1954, 13.7 per cent in 1955, 20.1 per cent in 1956, 15.3 per cent in 1957 and 28.2 per cent this year.

Comparing national spot for the month with other Octobers shows a 27.8 per-cent gain in 1954, 27.7-per-cent gain in 1955, 22 per cent 1956, 22.2 per cent 1957 and 35.5 per cent this year.

The largest previous gain in local billings for any month on the Business Barometer record was the 26.5 per-cent gain in October 1954.

Comparing national spot for the month with other Octobers shows a 27.8 per-cent gain in 1954, 27.7-per-cent gain in 1955, 22 per cent 1956, 22.2 per cent 1957 and 35.5 per cent this year.

The largest previous gain in national spot billings for any month was the 27.8 for October 1954.

The high percentages for both categories for October become even more impressive when it is noted that the previous highs were back in 1954 when television was in its first stage of growth.

The surge upward toward the end of this year is unprecedented in the short history of the medium.

The exclusive TELEVISION AGE Business Barometer surveys are conducted on a nationwide basis with the help of Dun & Bradstreet.

A report on network business for October will be carried in the January 26th issue.
in NEW YORK!
— FROM FIFTH PLACE TO FIRST PLACE IN FIVE WEEKS!

<table>
<thead>
<tr>
<th>Station</th>
<th>Movies 1</th>
<th>Movies 2</th>
<th>Movies 3</th>
<th>Movies 4</th>
<th>Movies 5</th>
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<td>5.5</td>
<td>8.1</td>
<td>6.7</td>
<td>8.1</td>
</tr>
<tr>
<td>Station A</td>
<td>11.7*</td>
<td>12.3*</td>
<td>7.8</td>
<td>5.3</td>
<td>4.9</td>
</tr>
<tr>
<td>Station C</td>
<td>4.5</td>
<td>4.9</td>
<td>3.8</td>
<td>2.8</td>
<td>3.5</td>
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<td>Station D</td>
<td>4.3</td>
<td>3.7</td>
<td>5.7</td>
<td>5.1</td>
<td>6.6</td>
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<tr>
<td>Station E</td>
<td>2.6</td>
<td>1.0</td>
<td>1.3</td>
<td>1.6</td>
<td>1.8</td>
</tr>
<tr>
<td>Station F</td>
<td>1.4</td>
<td>1.1</td>
<td>1.1</td>
<td>2.4</td>
<td>1.6</td>
</tr>
</tbody>
</table>

*World Series Telecast in these weeks.

in PHILADELPHIA!
...they’re knockin’ ‘em silly—with a rip-roaring rating more than 3 times the size of nearest competitor!

<table>
<thead>
<tr>
<th>Station</th>
<th>News &amp; Weather</th>
<th>Movie</th>
</tr>
</thead>
<tbody>
<tr>
<td>WILF</td>
<td>5.1</td>
<td>8.9</td>
</tr>
<tr>
<td>Station A</td>
<td>6.5</td>
<td>8.4</td>
</tr>
<tr>
<td>Station B</td>
<td>6.8</td>
<td>7.6</td>
</tr>
<tr>
<td>Station C</td>
<td>6.7</td>
<td>8.1</td>
</tr>
</tbody>
</table>

in CHICAGO!
...a steady rise day by day — and the standout leader in its slot!

<table>
<thead>
<tr>
<th>Station</th>
<th>Network Variety Show</th>
</tr>
</thead>
<tbody>
<tr>
<td>WGN</td>
<td>8.5</td>
</tr>
<tr>
<td>Station A</td>
<td>10.5</td>
</tr>
<tr>
<td>Station B</td>
<td>9.7</td>
</tr>
<tr>
<td>Station C</td>
<td>8.0</td>
</tr>
</tbody>
</table>

78 filmed howleroos for you to program — and profit from...
PENDOUS!!

ARE TOP-RATED IN 5 TOP MARKETS!

(stripped across the board or on individual days)

.... and on a ratings rampage everywhere they play!

For the funny-business that means money-business,

CALL

From the laffiest, daffiest 2-reelers ever to set the TV world reeling!
Further on Co-op

... We have a share-cost plan to help dealers advertising our products on television... we pay on a 100-percent basis for fulfilling the required number of advertising features on tv, the same as newspapers. We do not furnish film. ...

Henry H. Crone
Vice President Sales & Merchandising
Griffin Mfg. Co. (Canners)
Muskogee, Okla.

... we do not have a dealer share-cost tv plan. Our advertising budget is devoted entirely to national network tv.

Gordon E. Fagerlund
The Drackett Co.
Cincinnati

... we do not have a share-cost plan in helping dealers to advertise our products on television. ... Nor do we supply film, slides or scripts. ... However, we know of no reason why we would not supply scripts for use on television should they request same.

F. H. McConvitie
Vice President
Fanny Farmer Candy Shops

... we do not have a share-cost advertising program, nor do we have available films or slides. We do, however, offer our dealers television scripts which they can incorporate in their own commercials.

Henry H. Crone
Vice President Sales & Merchandising
Griffin Mfg. Co. (Canners)
Muskogee, Okla.

... we furnish television commercial prints and radio transcriptions for use by our distributors for local advertising.

Charles T. Adams
Advertising Director
Theo. Hamm Brewing Co.
St. Paul

... we furnish film, slides or scripts to dealers for use on television if requested. They pay for time.

R. W. Testemint
Advertising Manager
Grove Laboratories
St. Louis

We do have a share-cost plan... to help dealers who wish to advertise products on television... we furnish films, slides and scripts...

L. F. Czurin
Manager, Advertising Division
California Spray-Chemical Corp.
Richmond, Cal.

Need Sound-Effects Library

One of our clients, a leading radio station, is in need of a perpetual library of sound effects and universal jingles that is kept fresh by monthly additions of new material.

We understand such services are available on a monthly-fee basis. If any of your readers can handle this, we invite them to contact us at once.

Richard H. Nelson
Nelson Advertising Co.
312 Masonic Temple Building
Des Moines
77 stations have 1,000-foot towers . . . . page 19
Dual adult-child appeal difficult . . . . page 19
Mogen David’s new strategy success . . . . page 53

113 Tallest Towers

In the six months since TELEVISION AGE reported that there were 65 television stations telecasting from towers more than 1,000 feet high (“Tall Towers,” June 2, 1958), 12 more stations have built supports for their antennas which put them above the 1,000-foot level.

These 12 newest 1,000-footers are: KENS-TV and WOAI-TV San Antonio (share tower), 1,531; WTVT-Fargo, 1,206; WNTA-TV Newark-New York, 1,200; KGUL-TV Galveston, 1,195; KSLA-TV Shreveport, 1,194; WRE-TV Boston, 1,179; WLC-TV Nashville, 1,175; KARK-TV Little Rock, 1,175; KVOO-TV Tulsa, 1,158; KTHV-Little Rock, 1,156; KTSB-TV Shreveport, 1,152; KOTC-TV Austin, 1,137; KOTV Tulsa, 1,135; KXMC-TV Minot, N. D., 1,133; WBAP-TV Fort Worth, 1,120; WFTL-Philadelphia, 1,109; WBB-Tv Milwaukee, 1,105; WWHO-Tv Ottumwa, 1,101; WJX-Northfield, 1,045; and WLW-TV Atlanta, 1,042. There are half a dozen others in construction which will be as tall or taller than those in this high-flying group.

In addition, the stations with towers in the 900-foot area now total 36, making a grand total of 113 outlets now boasting towers of 900 feet or more.

Here’s how they rank, tallest first, according to reports of number of feet above ground made to TV AGE.

1,610 KSWB-TV Roswell
1,572 KWTV Oklahoma City
1,531 KENS-TV San Antonio
1,531 WOAI-TV San Antonio
1,526 WIS-TV Columbus
1,521 KRLD-Dallas
1,521 WFBA-Dallas
1,492 WTV-Durham
1,465 WABC-TV New York
1,465 WNEW-TV New York
1,465 WCRS-TV New York
1,465 WOR-NEW York
1,454 WPXI New York
1,358 WMT-TV Cedar Rapids
1,356 KOCO-TV Oklahoma City
1,356 WEN-TV Albany
1,292 WJBF-Augusta
1,282 WWTW-Cadillac
1,249 WHDH-TV Boston
1,240 WOR-TV New York
1,225 WTTV-Bloomington
1,206 WDAY-TV Fargo
1,200 WNTA-TV Newark-New York
1,196 KGUL-TV Galveston
1,195 KSLA-TV Shreveport
1,194 WRE-TV Boston
1,179 WLC-TV Nashville
1,175 KARK-TV Little Rock
1,175 KVOO-TV Tulsa
1,158 KTHV-Little Rock
1,156 WRLATTV Raleigh
1,153 KTSB-TV Shreveport
1,152 KSAT-TV St. Louis
1,137 KTCY-TV Austin
1,135 KOTY-Tulsa
1,130 KCM-TV Alexandria, Minn.
1,113 WBAP-TV Ft. Worth
1,109 WFTL-Philadelphia
1,105 WBB-TV Milwaukee
1,103 WAGA-TV Atlanta
1,101 KTVK-Kirkville-Ottumwa
1,096 WWHO-Dallas
1,084 WMCT-TV Memphis
1,085 KXJZ-Valley City, N. D.
1,085 KCRG-TV Cedar Rapids
1,083 KWWL-Waterloo
1,077 KAKE-Wichita
1,078 KEJZ-Milwaukee
1,076 WBTV-Milwaukee
1,073 WHBQ-Tv Memphis
1,073 WSOC-TV Charlotte
1,071 KXMC-TV Minot, N. D.
1,070 KARD-TV Wichita
1,069 WSAZ-TV Huntington
1,066 WJZ-TV Pittsburgh
1,064 WWJ-Detroit
1,057 WJHK-TV Detroit
1,056 WNEM-TV Bay City-Saginaw
1,055 WFLA-Tampa
1,046 WITI-Milwaukee
1,045 WICS-Springfield, Ill.
1,045 WPTL-Toledo
1,042 KCMA-TV Kansas City
1,042 WLWA-Atlanta
1,035 WTMJ-Milwaukee
1,032 KELO-TV Sioux Falls
1,029 WBAR-TV Norfolk
1,026 WAVY-TV Portsmouth
1,025 KMB-C-TV Kansas City
1,023 WWJ-TV Lansing
1,022 WLW-I-Indianapolis
1,019 WFBM-TV Indianapolis
1,015 WFMJ-TV Youngstown
1,006 KCKT-Great Bend
1,001 WEN-TV Buffalo
999 KOLN-TV Lincoln
999 WCHS-TV Charleston
999 WFRT-TV Green Bay
999 WKJXT-Ft. Lauderdale
998 WHBF-TV Rock Island
997 WALB-TV Albany
997 WECT-Wilmington
997 WISH-TV Indianapolis
996 WFGA-TV Jacksonville
995 WESH-TV Daytona Beach
994 WJXT-Jacksonville
992 WEAR-Pensacola
991 KGB-TV Harlingen
991 WCKT-Miami
990 WTVJ-Miami
987 WHHI-Terre Haute
981 WCIA-Champaign
979 WCAU-TV Philadelphia
979 WXIA-TV Petersburg-Richmond
978 KTRK-Houston
973 KLXY-Lafayette
973 WPST-TV Miami
972 WBSC-TV New Orleans
969 WKY-TV Oklahoma City
958 WEA-TV Eau Claire
954 WBDR-Baton Rouge
952 WKOZO-Kalamazoo
949 WIBW-Topeka
940 WSIX-TV Nashville
925 WOOD-TV Grand Rapids-Kalamazoo
923 KRCG-TV Jefferson City
922 KATV-Pine Bluff-Little Rock
919 WTM-Washington
916 WISC-TV Madison
914 WCN-TV Chicago
905.5 KYW-TV Cleveland

Two-in-One Tough

Double-purpose commercials (those aimed at both adults and children) are apt not to be completely satisfactory, according to Schwerin Research Corp. That is, the sponsor who wants to make

(Continued on page 53)
In Chicago, it's WBBM-TV! While other stations go round in circles, WBBM-TV stays out front—Chicago's number one station, month-in, month-out, according to all three rating services.

The competition, meanwhile, keeps on jockeying for the runner-up spot: during the past year, each station has been in second place at least once and each has been in last place at least once.

Channel 2's never-failing popularity is the direct result of a powerhouse CBS Television Network lineup plus top-rated local programming. For example, Nielsen shows that month after month WBBM-TV presents Chicago's highest-rated feature film show... thirty-minute syndicated film program... daytime adult program... woman's service show... news program... Monday through Friday nighttime strip ... and live variety program.

Keep ahead of the competition yourself. Tell your story on... WBBM-TV

Chicago's Showmanship Station
CBS Owned, Channel 2 · Represented by
CBS Television Spot Sales
...seeking the hidden ingredient

We have never been content to provide buyers with only the obvious facts and figures about our stations and the markets in which they operate. From the day H-R was started by a group of Working Partners, we have sought for the "hidden ingredient" that distinguishes each station and makes it a more logical selection for important schedules.

The value of this persistent research and continuing market study takes on added significance at H-R, because all of the Working Partners and the men on our staff, have the experience and ability to interpret these findings into extra service for time buyers and into extra sales for our stations.

“We always send a man to do a man’s job”
Nothing a broadcaster does is more important than responsible coverage of the news." That brief but broad comment was made by the manager of a southern station in reply to a question in the fourth annual TELEVISION AGE survey of the current state of video news programming.

The question was: "what is your opinion of the importance of news programs in serving the people of your community?" And in his answer John Harkrader of WDBJ-TV Roanoke was concisely voicing the unanimous feeling of station managers across the nation regarding the presentation of news on television.

Not one of the slightly under 200 stations which participated in this magazine's latest countrywide study of local video news considers this facet of its broadcast day as anything less than an essential part of its service; many deem it of primary concern as a basic obligation to the communities in which they operate.

To the greater satisfaction of viewers and station sales departments, these sentiments are given much more than lip service. Electronic journalism on the local level has come a long way from the days of its former reliance on the networks or on an announcer diligently but dully parroting a batch of press-association wires.
KCMO-TV's cameras in line for a remote pick-up

KNXT and The Big News

Ready to roll at WISN-TV

No time is wasted by KTBC-TV in covering an accident

WCCO-TV flies to the scene of news breaks

The KPRC-TV newsroom resembles the proverbial beehive
Although the wire services and network news shows are still used by the average station to bolster its daily news programming, the accent now is placed heavily on live and filmed local happenings. The average station has learned how to strike a balance in its newscasts between national and world events and local and regional news, putting a greater stress on the latter and presenting the personnel and financial resources.

With station realization of the importance of proper local newscasting—not only as an audience-builder but virtually as a public-service "must"—more and more time, effort and manpower are going into the production of highly effectual news programs, even on the part of stations with limited physical, personnel and financial resources.

The 195 stations which told the story of their news operations to TV AGE this year produce a weekly total of 3,344 news shows of varying length, making for an average of slightly better than 17 programs per station over a seven-day period. In terms of time, these shows cover an aggregate 807 hours Monday through Sunday, for an individual station average of four-and-a-quarter hours per week, all of them local originations.

From the standpoint of personnel, the 195 stations reported a total of 885 people working on a full-time basis in their news departments, averaging out to better than four staffers per tv newswroom, not including the news director, news editor or otherwise-titled department head. The employs total also excludes part-time personnel and the numerous stringers—reporters and photographers—utilized by the average station for widespread coverage.

Reporting the news is, however, only one of the three faces that television newscasting now wears. Interpretative analysis of news events—both local and of a broader scope—is the second visage being presented to viewers with increasing frequency as more and more stations lend depth to their news periods by probing and dissecting the background of important local occurrences and issues.

And this growing tendency to analyze and interpret the news in addition to merely reporting it has inevitably led television stations to adopt the third face of any responsible and mature news operation—editorializing.

Editorializing by television stations would seem to have many an obstacle to overcome before it becomes common practice in an industry regulated by a Government agency—or even before its advisability or desirability is completely accepted by every member of that industry—but the portents are undeniably there.

In answer to TV AGE's query as to whether they carry editorials, 117 of the responding stations stated that they do not, while 78 replied in the affirmative, making for a neat, no-percentage-points—and significant—per-cent ratio of 60-40.

Opinion among station executives on the value—even the advisableness—of editorializing for a tv station is sharply divided. Some station men are all for it, without reservations; some are flatly against it, in principle and in practice. The majority, however, is in favor of carrying editorials, either separately or as part of the news-program format—but (and it's an emphasized but) with qualifications.

The majority viewpoint is perhaps best summed up by Carl J. Burkland, executive vice president of WAVY-TV Norfolk: "Good editorials require adequate research and qualified people. When these two ingredients are available, it is desirable to editorialize. Until they are, it is dangerous."

The word "dangerous" is also used by Robert D. Murphy, director of operations at WPTV Palm Beach, but in a commercial sense. "Editorializing is fine in large markets," he states, "but dangerous in small markets where tv stations depend upon local spot revenue for their greatest income."

To Jerome R. Reeves, general manager of KDKA-TV Pittsburgh, "the edi-

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Station
news directors and
schedules

Following is a complete list of the news directors (n.d.) or otherwise-titled heads of the news operations of the commercial television stations in the United States and its possessions. Where available, information is given on the number of full-time employees (e.) in the news departments of stations, the number of news programs (pgms.) scheduled weekly and the total number of hours (hrs.) per week per station covered by these programs.

ALABAMA:

Birmingham:

WALT: Johnny Johnson, prod. mgr.

Decatur:

WMSL-TV: Alice A. Whisenant, pgm. dir.

Dothan:

WTBY: Daryl Griffin, pgm. dir. & prod. mgr.

Florence:


Mobile:

WALA-TV: Dick McMullen, pgm. dir.
WKRG-TV: George Layne, prod. mgr.

Montgomery:

WCQW-TV: Weymon Brooks, news ed.

ALASKA:

Anchorage:

KEMI-TV: Gerry Nincic, pgm. dir.
KTVK: Perry Davis, news ed.
Fairbanks:

KFAR-TV: Maury Smith, n.d.
KTVV: Walt Welch, sta. mgr.
Juneau:

KINY-TV: Richard Peter, prod. & pgm. mgr.

ARIZONA:

Phoenix:

KOOL-TV: Jack Ware, n.d.; 5 e.; 21 pgms.; 3½ hrs.

KPHO-TV: John Green, n.d.

KTVK: Don Tuckwood, pgm. dir.

KVAR: Robert Vache, pgm. dir.

Tucson:

KGUN-TV: James W. Hays, sta. mgr. & prod. dir.

KOLD-TV: Chris Cole, n.d.; 2 e.; 10

December 29, 1958, Television Age 25
Retallon's 26 December 29, 1958, Television Age

Caryl Chessman talks to a KPIX interviewer

WFIL-TV takes to the air

KFMB-TV telecasting of a police photo results in identification of a hotel-room burglar suspect

London's Big Ben backgrounds WKY-TV's news-hunting abroad

pgms.; 1 hr., 40 mins.
KVOA-TV: Henry E. Hubbard, n.d.; 1 c.; 10 pgms.; 1 1/2 hrs.
Yuma:
KIVA: Katy Worth, n.d.; 1 c.; 20 pgms.; 4 hrs., 20 mins.

ARKANSAS:
El Dorado:
KRBB: William Bigley, gen. mgr.
Fort Smith:
Little Rock:
KARK-TV: Fred Schmutz, pgm. dir.
KTHV: Jack Bomar, pgm. mgr.

Pine Bluff:
KATV: John H. Fugate, gen. mgr.

CALIFORNIA:
Bakersfield:
KERO-TV: Burleigh Smith, n.d.; 1 c.; 10 pgms.
Chico:
KHS-L-TV: M. F. Woodling, mgr.
Eureka:
Fresno:
KJEO: Phil McPherson, n.d.; 1 c.; 8 pgms.; 2 1/4 hrs.
KMJ-TV: Dean Mell, news ed.
Los Angeles:
KABC-TV: Pat O'Reilly, n.d.; 12 c.; 15 pgms.; 5 hrs.
KCO-TV: Mary Warren, pgm. dir.
KFI-J-TV: James D. Higson, pgm. mgr.
KNXT: Sam Zelman, n.d.; 20 c.; 23 pgms.; 5 hrs.
KRCA: John Hinsey, pgm. mgr.
KTLA: Robert T. Quinlan, pgm. mgr.
KTTV: Robert Breckner, v.p. programming
Oakland:
KTVU: Ken Craig, pgm. dir.
Redding:
KVIP-TV: Lee Arnold, pgm. dir.
Sacramento:
KBET-TV: George Greaves, sta. mgr.; 3 c.; 30 pgms.; 5 hrs., 20 mins.
KCRA-TV: Charles Fredericks, n.d.
Salinas:
KSBW-TV: Mike Morisoli, n.d.; 2 c.; 27 pgms.; 61/2 hrs.
San Diego:
KFMB-TV: Bill Fox, sta. mgr.
KFSD-TV: Pat Higgins, n.d.; 4 c.; 12 pgms.; 1 hr., 50 mins.
San Francisco:
KGO-TV: George Rice, pgm. mgr.
torial will add a new dimension to television in depth which will increase its vitality as a means of communication. It is a fulfillment of responsibility and a challenge to use the medium’s potential to the fullest.”

The extremely public-service-minded Westinghouse Broadcasting Co. within the past several months has reviewed its feelings on editorializing—and has stepped up its activities in that area.

Considering the editorial as an expression of the views of the station just as a newspaper editorial is an expression of the paper’s views, WBC has its editorials delivered by a management representative—the company’s area vice president in those cities where such an officer is located, or by the station manager in other cities.

The editorials are presented in prime time, and complete separation is maintained between news programs and editorial statements. The Westinghouse stations do not editorialize on any regularly scheduled basis, only when station management feels that a community situation is sufficiently important to demand discussion.

Credit for one of the first giant strides in the direction of giving editorial expression to television stations must be bestowed on WTVJ Miami, a station whose concept of and approach to tv news have been stated thusly by its executive vice president and general manager, Lee Ruwitch:

“News programs are windows through which the public inspects the integrity, efficiency and ethics of a television station. To take pride in your station, you first must be able to take pride in your news operation.”

With this genuinely high-minded attitude toward news programming, it was not surprising that WTVJ took the lead in giving vent to on-the-air editorial comment. Handled by Ralph Renick, the station’s vice president for news, WTVJ’s regularly scheduled editorials have occasioned industry talk for more than a year now.

As noted, opinions on the subject are divergent. Following, in alphabetical order by city, are some of the thoughts and attitudes of station men in representative areas around the country on the value of editorializing, as well as on their news operations in general.

Brown Morris, vice president and station manager of KTEN Ada, Okla., upon which “our viewers depend for news and weather, which is most important to them,” has this to say on the subject of editorializing: “We feel it is one of our most valuable assets and responsibilities. We editorialize from time to time on important issues, and have been successful in our efforts in this direction. We believe the people are entitled to the whole unvarnished truth on every issue.”

“While not as flexible or frequent as radio newscasts,” declares Robert Van Driel, program director at KGCM-TV Albuquerque, “television news plays an important part in the community, especially where local events and personalities can be given visual coverage. For local news and sports and weather reports, television gives an added impact, and is followed faithfully by a growing audience. There is, however, considerable room for improvement in tv news coverage on the average station.”

Mr. Van Driel is among those who have found—“up to now”—no particular need for editorializing, and KGCM-TV does none of it. “I feel,” he says, “that it is still a station’s prime purpose to report the facts and let the viewers form their own opinions. The average station does not have the calibre of men capable of editorializing, and I believe station management on the average is still a bit hesitant at risking editorial comment.”

KGCM-TV Amarillo presents news “as a guest in the homes of people who want to know simply and quietly what has happened since the last time they heard a newscast,” in the words of Bob Izzard, the station’s news director, who feels that news “is as important to your community...

(Continued on page 99)
The outstanding television nuptial event of the past year appears to have escaped the attention of most industry observers. It is the marriage of two diverse techniques in the production of television commercials, an event that would have been difficult to imagine several years ago—as though, on a more exalted level, the style of Leonardo DaVinci had been fused with that of Jackson Pollock.

The two techniques—animation and live-action film—are no longer two separate methods, two opposed ways of selling goods. The fusion has taken several years, and was prompted, apparently, by the many conflicting needs of the advertiser.

If a television sponsor has one perennial need, it is to sell—but how to sell, how to be real as well as imaginative, how to be believable as well as unique are problems he'll always have with him. Animation with live action in the same commercial appears to be one workable formula; a series of animated commercials and a series of live-action commercials for the same spot campaign is still another.

As noted previously in a *Television Age* survey (see “Animation or Live Action,” Oct. 6) of the top spot tv advertisers, this combination has become more popular. Additional responses to the question confirm and elaborate that conclusion. It was also found that tv sponsors tend to shy away from a hard-sell label, and while many deny their sales approach is a soft one, they have become more aware of the dangers of loud, irritating sales pitches.

Thus, Les Mullins, advertising manager for Burgermeister Brewing Corp., which spent $1,421,040 in spot television last year, feels that the emphasis should be on sell. “We want commercials which are as easy to take and as effective as possible—commercials which can be used frequently over a 13-week cycle. This sort of rules out hard-sell, if we mean by that direct demonstration, loud, fast talking, elements of irritation, etc. I guess you'd have to say, therefore, that we go for the soft sell.”

In terms of technique, Burgermeister employs both live action and animation in its commercials. Mr. Mullins points out the advantages of each technique:

“We believe that animation has certain advantages as an attention-getting device, has broader, more universal appeal than live action, and is most helpful in establishing specific individual sales points.

On the other hand, we believe live action to be more believable and more literal, and to be more effective in establishing moods or selling-climate . . . . We currently employ both techniques in our commercials.”
The Standard Oil Co. of Indiana, with a $1,597,460 investment in spot tv in 1957, has combined both techniques. According to Wesley I. Nunn, advertising manager, "it is a happy combination that has been developed by our agency (D'Arcy Advertising, St. Louis) and which we believe is doing an exceptionally fine job for us." Three-quarters of the commercial may be in animation, and the final closing argument generally will be presented by a dealer in live action.

Mr. Nunn feels that "animation is most effectively used when a sales point can be emphasized through exaggeration and fantasy . . . . In motor oil and gasoline there are few opportunities actually to show the product. As a matter of fact, the appearance of the product is not too interesting to most people. We must constantly show benefits and results. The benefits of performance and economy must most often be dramatized. A live-action shot of a powerful car going at a rapid rate down a highway or up a steep hill does not come close to dramatizing the benefit of power that can be shown in animation with a car half flying and half zooming down a highway, or zooming up a mountain as steep as the Washington monument. These things are acceptably demonstrated in animation but unacceptable (for they approach reckless driving) in live action."

Provides Sincerity

However, Mr. Nunn says, "Live action provides a happy degree of sincerity and honesty . . . . has the deepest impact in convincing the viewer to buy." In terms of sales approach, the company and its agency do not even think in terms of hard sell.

"But we do like strong sell in all of our retailer gasoline advertising," Mr. Nunn says, "where demonstration is so important, where demonstration is so important, our story convincingly and forcefully. Therefore, we search for the most dynamic way of presenting our product's superiority to the public," Mr. Farlie says. "If soft sell results in underselling, it is hard to believe a sale will be made. If hard sell becomes offensive because it is too forceful or intrusive in the viewer's home, resentment toward the sponsor as well as his product might easily be generated."

Tidy House Products Co., which spent $291,920 in spot tv last year, uses both animated and live-action commercials. According to Jesse E. Lehman Jr., director of advertising, the reason for utilizing animation is because we feel that animation is better than live action, per se, or vice versa."

Like Standard Oil of Indiana, Esso does not believe in a soft sell. "In today's highly competitive market, we must tell our story convincingly and forcefully. Therefore, we search for the most dynamic way of presenting our product's superiority to the public," Mr. Farlie says. "If soft sell results in underselling, it is hard to believe a sale will be made. If hard sell becomes offensive because it is too forceful or intrusive in the viewer's home, resentment toward the sponsor as well as his product might easily be generated."

Interstate Bakers Corp., like many of its competitors, currently leans toward animation. "When we first began the production of animated film commercials in 1949," says Ernest B. Huetter, advertising manager, "we looked to the future of color, and as a consequence we now have a large inventory of both color and black-and-white commercials which are reusable in the future. A great many of these commercials are residual-free. We believe that animation will afford us better color transmission in the future than filmed live-action commercials in color. Further, we believe that animation bears repetition over a long period of time far better than does live action."

Because of the tremendous competition in the baking industry, he says, "hard sell is almost a necessity. Happily again, we find that hard sell through animated characters is far more acceptable to the public than through the majority of commercial announcers. An animated character affords the advertiser an opportunity to inject humor and the frailties of human nature in his commercial while selling hard without offending the public." Interstate Bakers invested $1,452,080 in spot tv in 1957.

Combination

S. C. Johnson & Son, Inc., is another television advertiser combining live action and animation. Douglas L. Smith, advertising and merchandising director of the company, says that "whichever technique is used is essentially a creative function, and for our products, where demonstration is so important, we have been able to use both techniques. However, since most of our products are used in the home, and because we want to show the effect of beautiful end results, etc., live action is used considerably more often than animation. The objective would be the determining factor."

Mr. Smith avoids the hard- and soft-sell label. "I do believe that a certain amount of good taste is essential and that commercials should not be intrusive or offensive. The product story, told simply and creatively, in truth and good taste, is what we seek at Johnson's Wax . . . . the sell itself is important—that is, the selling idea—telling the product story in the best possible light, and

(Continued on page 108)
Despite the perennial controversy among observers of the television scene in the relative merits of live programming and filmed shows, an overwhelming majority of the video audience doesn’t seem to give a particular hoot about the form of tv presentation in the final viewing analysis, according to the latest special survey conducted for Television Age by The Pulse, Inc.

In a film-versus-live study undertaken among 500 men and 500 women in the metropolitan New York area, Pulse asked (question 3): “Does the fact that a program may be live or on film play any part in determining whether you watch it?” Eight hundred and nineteen respondents, for a big 81.9 per cent, replied in the negative, with only 181 people (18.1 per cent) stating that the mode of presentation does affect their desire (or lack of desire) to view a given show.

Offered a choice, however, better than 50 per cent of the Pulse panel—587 persons—expressed themselves as preferring certain types of programming to be live or on film. The remaining 413 stated that it doesn’t matter to them whether a show is done live or on film.

In replying to question 2a—“what types of program do you prefer live?”—562 respondents gave a total of 799 responses, making for a percentage figure of 142.1, over 100 per cent because of the multiple answers. Question 2b—“what types of program do you prefer on film?”—brought 389 responses from 315 respondents, for 123.5 per cent, again over 100 per cent for the same reason.

(Parenthetically, it should be noted that a number of the same individuals expressed preferences for live presentation of certain types of program and for filmed presentation of other types, thus accounting for a total respondent figure for questions 2a and 2b in excess of the 587 mentioned above.)

Two hundred and eleven of those queried by Pulse want their dramas and plays done live, while 123 prefer this type of show on celluloid. Not at all surprisingly, 146 voted for live spectaculars and variety programs, with a mere 13 desirous of watching this category of show in film form. Comedy programs live or on film evoked a relatively similar reaction: 120 like them live, while only 17 prefer them filmed.

Pulse did not list specific categories of programming on its questionnaire; instead, respondents expressing live or film preferences were asked to state which type of show they preferred in which form of presentation. For that reason, there is some dissimilarity in the categories listed in questions 2a and 2b.

For the evident reason that plot action in westerns can be handled so much better on film than live, none of the respondents mentioned this type of program as a live preference; 98 stated the obvious by naming their predilection for film for the shoot-'em-ups.

Likewise, 62 voted for filmed mystery and adventure stanzas, manifestly because of the greater fluidity and mobility of the movie camera over the television camera in catching the fast action inherent in this type of entertainment. There was, however, no unanimity among the Pulse respondents in this category; 21 of them expressed a liking for live mystery and adventure stories.

Agreement as to how situation comedy should be presented was about equally divided, with live having a slight edge over film. Twenty-one respondents prefer their situation comedies in the electronic flesh; 18 want them out of a film can.

Just as there was no preference expressed for live westerns, conversely none of the respondents mentioned musical programs in connection with film; 109 balloted for live airing of this kind of show.

Fifty-four people prefer to watch sports events televised live, and the same number voted for that kind of presentation of quiz and audience-participation shows. Interview sessions,

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**QUESTION 1:** Here are some tv programs. Which of these have you watched during the past month? Do you know which of these you’ve watched on “Film” and which are “Live?”

<table>
<thead>
<tr>
<th>Program</th>
<th>Viewed</th>
<th>Film</th>
<th>Live</th>
<th>Don’t Know</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total TV Homes Interviewed</td>
<td>1000</td>
<td>562</td>
<td>315</td>
<td>13.5</td>
</tr>
<tr>
<td>U.S. Steel Hour</td>
<td>380</td>
<td>121</td>
<td>218</td>
<td>10.8</td>
</tr>
<tr>
<td>Red Skelton Show</td>
<td>315</td>
<td>139</td>
<td>176</td>
<td>19</td>
</tr>
<tr>
<td>Ozzie and Harriet</td>
<td>275</td>
<td>236</td>
<td>33</td>
<td>2.2</td>
</tr>
<tr>
<td>Person To Person</td>
<td>420</td>
<td>25</td>
<td>60</td>
<td>1.2</td>
</tr>
<tr>
<td>Groucho Marx</td>
<td>336</td>
<td>217</td>
<td>119</td>
<td>3.6</td>
</tr>
<tr>
<td>Garry Moore Show</td>
<td>497</td>
<td>38</td>
<td>55</td>
<td>9.1</td>
</tr>
<tr>
<td>Perry Mason</td>
<td>450</td>
<td>385</td>
<td>65</td>
<td>2.0</td>
</tr>
<tr>
<td>Traffic Court</td>
<td>67</td>
<td>30</td>
<td>44</td>
<td>6.0</td>
</tr>
<tr>
<td>Father Knows Best</td>
<td>518</td>
<td>431</td>
<td>83</td>
<td>16.3</td>
</tr>
<tr>
<td>Danny Thomas Show</td>
<td>547</td>
<td>386</td>
<td>70.6</td>
<td>17.3</td>
</tr>
</tbody>
</table>

**QUESTION 2:** Are there particular types of tv program that you prefer to be televised live, other types that you prefer on film, doesn’t it matter whether programs are live or on film?

<table>
<thead>
<tr>
<th>Program</th>
<th>#</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Live</td>
<td>562</td>
<td>56.2</td>
</tr>
<tr>
<td>Film</td>
<td>315</td>
<td>31.5</td>
</tr>
<tr>
<td>No preference</td>
<td>413</td>
<td>41.3</td>
</tr>
<tr>
<td>Total responses</td>
<td>1290</td>
<td>129.0</td>
</tr>
<tr>
<td>Total Respondents</td>
<td>1000</td>
<td></td>
</tr>
</tbody>
</table>

*Total over 100% because of multiple responses.

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30 December 29, 1958, Television Age
panel programs and current-events stanzas drew 41 preferences for live telecasting. None of the persons queried mentioned any of these categories in connection with film.

Proponents of educational programs on film, however, numbered 19, while

**QUESTION 2b: What types of program do you prefer on film?**

<table>
<thead>
<tr>
<th>Type of Program</th>
<th>#</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dramas &amp; Plays</td>
<td>123</td>
<td>39.1</td>
</tr>
<tr>
<td>Comedy</td>
<td>17</td>
<td>5.4</td>
</tr>
<tr>
<td>Situation Comedy</td>
<td>18</td>
<td>5.7</td>
</tr>
<tr>
<td>Variety, Spectaclears</td>
<td>13</td>
<td>4.1</td>
</tr>
<tr>
<td>Mystery &amp; Adventure</td>
<td>62</td>
<td>19.7</td>
</tr>
<tr>
<td>Educational</td>
<td>19</td>
<td>6.0</td>
</tr>
<tr>
<td>Westerns</td>
<td>98</td>
<td>31.1</td>
</tr>
<tr>
<td>Travelogues</td>
<td>17</td>
<td>5.4</td>
</tr>
<tr>
<td>Misc.</td>
<td>22</td>
<td>7.0</td>
</tr>
<tr>
<td>Total Responses</td>
<td>389</td>
<td>123.5*</td>
</tr>
<tr>
<td>Total Respondents</td>
<td>315</td>
<td></td>
</tr>
</tbody>
</table>

the televised form for travelogues should also be canned, according to 17 of the Pulse sample—in this case practically belaboring the obvious, inasmuch as a live travelogue might be construed as something of a paradox.

For all the specific views on and preferences for live or film, however, the Pulse survey reveals further that not every television viewer is always too sure if he knows whether what he's watching is live or film. Pulse listed 10 nighttime programs of varying nature and asked (question 1) which of them its respondents had watched during the past month and which of them the sample believed to be live or on film.

In several instances the wrong opinions (or guesses) were numerous enough to indicate that maybe all the industry polemics regarding live and film is pretty much a waste of time and (Continued on page 107)
Film Report

TAPE FOR SYNDICATION

Elliot, Unger & Elliot, leading film commercial producer, is currently tapping several programs for the syndication market. At least two of the shows, all of which will be half-hour series, will be of an interview nature, with well-known television personalities doing the quizzes. The firm recently acquired Vidicam Pictures, much electronic equipment and an Ampex videotape recorder.

SALES

Glencannon, Gross - Krasne - Sillerman's comedy series, has been sold in over 90 markets. Latest regional sales were to Blue Plate Foods of New Orleans for 23 southern and southeastern markets and to G. Heileman Brewing Co. of Chicago for that city and several other midwestern markets. Another regional deal following an initial sale to Olympia Brewing of Olympia, Wash., for 47 west-coast markets is North Dakota Milling for several areas in that state. Glencannon has also been sold to Holsum Bakeries in Baton Rouge and to Fisher Food Co. in Cleveland and Youngstown. Station sales include KOA-TV Denver, WDH-TV Boston and WTVN Columbus.

Independent Television Corp., which has big plans for the overseas market, has just concluded some $200,000 in new business in foreign countries. According to Walter Kingsley, ITC president, 24 programs were sold in 14 foreign markets. At present, says Mr. Kingsley, foreign sales account for approximately 20 per cent of ITC's gross sales, and he says this will probably rise to 40 per cent in five years.

ABC Films has concluded six multimarket and four station sales in Canada in recent weeks. Multi-market deals are: The Adventures of Tim Bowie to Sussex Ginger Ale, Ltd., for Nova Scotia, New Brunswick and Prince Edward Island markets; Douglas Fairbanks Jr. Presents to the Canadian Broadcasting Co.; two-year contracts for Herald Playhouse and Kieran's Kaleidoscope, also to CBC; The Playhouse to the French network of CBC, and 26 Men to Molson's Brewery through MacLaren Advertising, Toronto, for WGR-TV Buffalo and WCNW Watertown.

Marlboro cigarettes and American Home Products' Aero Wax have renewed MCA TV's Mickey Spillane's Mike Hammer for another 52 weeks over WCA-TV New York. Renewals cover the second series, which will begin on the station upon completion of the first series early in 1959. MCA TV's library of Paramount features has been sold to 26 stations in 25 markets, and all of them, with the exception of Guam, are in the top 30. (In Indianapolis two stations agreed to split the package.) Latest sale is to WBBM Chicago.

WGN-TV Chicago has purchased California National Productions' Danger Is My Business and will program the adventure series in color. The program was produced in both color and black-and-white, and the Chicago sale marks the fifth major market where it will be telecast in color. Other stations offering the series in color are: KSD-TV St. Louis, WAPI-TV Birmingham, WCKT-TV Miami and WLDW-TV Cincinnati.

Six more stations have purchased

FILM SUCCESS

The Pick 'n Pay Supermarket chain in Cleveland, which operates 27 retail stores in that area, found a way of increasing retail sales. It was by sponsoring National Telefilm Associates' The Walter Winchell File over WJW-TV in that city.

In the Cleveland area the show proved to be a big success, partly as a result of the combined efforts of the client, station and agency in promoting and merchandising the 39-episode series.

The Paul C. Warren Advertising Agency of Cleveland, which bought the show for Pick 'n Pay, has this to say about the series: "We are pleased with our new tv show, The Walter Winchell File. It has provided us with a good vehicle for delivering our commercial messages, and a current merchandising scheme being tried on the program is meeting with considerable consumer response. All the shows have been top-notch, and we feel confident we are building an audience for our company."

One 60-second live commercial used on the show illustrates how the sponsor can judge the power of the program. The audience is asked to estimate the total price of all but one of the items shown, and the weight of the remaining item. The viewer then mails in a post card with his answers. There is one big prize (a television set) and 25 $10 food certificates redeemable in any Pick 'n Pay store. On Monday of each week (the program is aired on Tuesday nights at 7:30 p.m.) the stores distribute a Walter Winchell File flyer which promotes the show and includes a list of grocery items. Added support is given by six-by-three-foot posters at the entrances of each of the stores, as well as posters at the check-out counters.

The supermarket also buys space in the consumer press and places insertions in its own food ads to advertise the program. Walter Winchell File is based on the stories the famous syndicated columnist covers as a reporter.
Jayark Films' Bozo the Clown, animated cartoon package. They are: KDKA-TV Pittsburgh, WSBT-TV South Bend, WBN-TV Buffalo, WCHS-TV Charleston and KCV-TV Boise.

The American National Bank in Amarillo has purchased MGM-TV's "Passing Parade" for airing over KGNC-TV in that city.

United Artists Associated (AAP), which is now distributing UA-TV feature films, has completed the sale of several of those packages in different markets. WKSB-TV Buffalo purchased the "UA 65," "The Lucky 7" and "The Top 39." WTVR Richmond purchased the "UA 65" package. Other UAA sales in recent weeks include the following: KVI-TV Amarillo purchased the entire Warner Bros. feature library, plus the Sherlock Holmes features and part of the Gold mine library. WLX-TV Jackson, Mich., purchased Popeye cartoons, and additional Popeye cartoons were bought by KCW-TV Portland, Ore., and KCGO-TV Mason City, la. WNEW-TV New York purchased the post-1948 Movieland features. In other sales activity, all five Triangle stations (WFIL-TV Philadelphia, WNBC New Haven, WBF Binghamton, WFBG Altoona and WHLY Lebanon, Pa.) purchased UAA's Yankee Doodle Dandy feature. Other recent sales of the film include WTVJ-TV Miami, WLOS-TV Asheville, N. C., and WSB-TV Atlanta.

Four Star Films has sold two of its properties for airing beginning in January and February. Liggett & Myers, through McCann-Erickson, has purchased a new Western, Black Saddle, starring Peter Breck and Russell Johnson, for placement on NBC-TV in January in an as yet unspecified time period. The P. Lorillard Co. has bought a reprise of Richard Diamond, Private Detective, starring David Janssen, for placement in the 10 p.m. Sunday CBS-TV slot.

**LICENSED VITAMINS**

Associated Artists Enterprises has come up with what may be a first in television licensing. The company, which licenses and merchandises United Artists Associated's Popeye, will introduce in February a vitamin lollipop which will contain all the minimum daily requirements for a child.
Each lollipop will contain vitamins A, B1, C, B6 and B12, and each will have special Popeye wrappers. Retailing in boxes of 14 for 49 cents, the licensed item is called Popeye Vitamin Lollipops and is manufactured by National Vitamin Pops Laboratories, Inc. The lollipops represent the 53rd licensed item AAE has put on the market for the cartoon character.

PERSONNEL . . .

Leonard S. Gruenberg has been elected a vice president of Gross-Krasne-Sillerman, Inc. Mr. Gruenberg, who has an extensive background in motion-picture distribution, was formerly with RKO Radio Pictures. On leaving that film, he co-produced the Broadway play, Compulsion. In his new post with GKS he will concentrate on the sale of programs to regional and national advertisers and networks . . . Donald Hyde has been named executive producer in charge of foreign production for GKS. He is currently executive producer of Glencannon, which will be in distribution in several weeks.

Sidney Kramer has joined National Telefilm Associates as director of foreign distribution and as film coordinator. Mr. Kramer, until recently foreign sales manager of RKO Radio Pictures, will be responsible for NTA’s expanding foreign operations . . . Jeff Davis has been named an account executive in the Atlanta office of Telestar Films, Inc. Mr. Davis was formerly southern division manager for Official Films, and executive sales manager of that company’s re-run division . . . ABC Films has appointed J. Edward Owens central division account executive covering Texas, Oklahoma and western Louisiana. Mr. Owens has served over the years on the sales staffs of several film companies . . . Denis C. Hyland has been appointed supervisor of audience promotion for feature films at MCA TV.

COMMERCIAL CUES . . .

Commercial business at Terrytoons has really boomed this year. According to Bill Weiss, vice president and general manager, billings on commercials this year jumped more than 300 per cent over 1957. Mr. Weiss, who feels that animation is yet to come into its own, attributes the rise in part to growing advertiser recognition of the technique.

Animation, Inc., has moved to its $100,000 facility at 736 N. Seward St., Hollywood. Approximately 4,500 square feet of studio space are available in the new plant, which provides a studio for photography, two studios for animation artists, an editing department and administrative offices . . . Filmsounds, Inc., has moved to new studios at 128 E. 41st St., New York City . . . Adolf “Hark” Aldrich has been appointed a motion-picture scenic designer with Transfilm, Inc.

PROGRAMS . . .

Independent Television Corp. will place Cannonball into syndication within the next month . . . MGM-TV, in association with Harry Joe Brown, will produce a Navy comedy series tentatively titled Mickey McGenigie. The series is based on the Saturday Evening Post stories of Adm. Dan Gallery . . . Screen Gems has released a new group of feature films to television. Titled “Powerhouse,” the group consists of 78 pictures from the Columbia and Universal libraries. Titles include The Killers, Seven Sinners, Scarlet Street and Naked City. Flamingo Telefilm Sales will produce a second series of Citizen Soldier. The second group of 39 episodes will be filmed on actual battle sites in the Pacific. The first series was produced on location in Europe . . . Sterling Television has released Wonders of the Sea, a half-hour series produced in color in Florida.

California National Productions is giving the green light for filming of two series: the Jack Chertok-created Barney Ruditsky, starring James Gregory, and Goodson-Todman’s Phillip Marlowe, starring Phil Carey. Both are detective melodramas . . . Pilot preparation for next season is receiving heavy emphasis at most production companies. MGM-TV, in addition to Mickey McGenigie, will probably make pilots based on three adventure films: Scaramouche, Boom Town and Johnny Eager . . . Ziv has two new shows upcoming: one stars MacDonald Carey in the role of a Philadelphia lawyer; the other features Gerald Mohr in an adventure stanza, Bravo, created by Douglas Heyes . . . Screen Gems, in connection with CBS-TV, has Johnny Dollar on the boards. The writer is Marion Hargrove; the producer, Paul Harrison. Another property is The Tapper, international-intrigue series being written by Alfred Brenner . . . NBC-TV’s Jess Oppenheimer is prepping a situation comedy, The Jacksons, for Joan Blondell.

United Artists TV has gotten three of its programs under way: the Dennis O’Keefe Show, being produced at the Hal Roach Studios; Trouble Shooters, starring Keenan Wynn and Bob Mathias, being filmed at Desilu and Hudson’s Bay, with Barry Nelson in the top role . . . First projects to get under way at Warner Bros. are a western, Doc Holliday, and the crime...
series, Public Enemy, for which a new pilot will be shot . . . Desilu has two new mystery series in the works. They are The Man Nobody Knows, being produced in conjunction with CBS Films, and Grand Jury, a Mort Briskin production . . . Charles Bickford is starring in Jules Goldstone's pilot, The Thirty-Third, dealing with the adventures of a Manhattan detective . . . Department of Dead Ends, based on Scotland Yard, is being planned by Robert Blees and Jules Buck for English production.

GALAXY ATTRACTIONS
Milton A. Gordon, founder of Television Programs of America (acquired by Independent Television Corp.), has founded another company, Galaxy Attractions, Inc. The new firm is described as a vertical television and feature-film operation.

Mr. Gordon, who is president, announced that Manny Reiner, vice president in charge of foreign operations of ITC, has been appointed executive vice president of Galaxy. Mr. Reiner assumes his new post on the first of the year. He will also be a director and substantial stockholder in the company.

Galaxy will have a broad base of operations: it will produce new tv films for network sponsorship; it will produce live network programs; it will produce feature films; it will finance independent producers for both network tv film series and features, and it will finance independent productions owned by stars or writers for both television and theatrical exhibition.

Producers and writers will share not only in the profits of their individual productions but also in some of the profits of other programs, Mr. Gordon indicated. A number of production deals will be made with producers both here and abroad who will head up their own production companies. Leon Fromkess, former TPA executive producer, will form a production unit within the Galaxy organization.

MERITS OF SYNDICATION
Why did American Oil Co., a veteran advertiser on network television, switch to syndication in 1959?
Charles W. Shugert, executive vice
president of the Joseph Katz Co., the client’s agency, answered that question this month at CBS Films’ sales managers and account executives meeting:

“Syndication, as compared to network tv, is like having a wife and a mistress. With network tv, like with a wife, you do as they say, where they say, and there is no argument. Syndication, like a mistress, is available when you are, where you are, and you make the decisions.

“Our reason for syndication then becomes crystal clear—we wanted to be boss—we wanted to show the motorizing public an entertaining production at a time when the most people could see it and also at a time when we were not opposite the top show in the nation.”

Mr. Shugert listed four basic reasons for using syndication: it is local (Amoco is a regional marketer); it is flexible (“with syndication you can pick your competitor”); it is identifiable (“the sponsor in syndication can be the strong personality, can attain sponsor identification, if properly promoted”), and it is promotable (“I know from experience that local tv stations will cooperate to the fullest degree to help build an audience for a good syndicated property. I also know that if they don’t—their station won’t carry our show”).

Amoco recently purchased CBS Films’ U.S. Border Patrol for 59 east and east-central markets.

COLUMBIA DIVIDEND

The board of directors of Columbia Pictures Corp. has declared a stock dividend of 2 2/3 per cent on its outstanding common stock and voting trust certificates for common stock payable on Jan. 30, 1959, to stockholders of record at the close of business Dec. 26, 1958.

Film Commercials

ALL-SCOPE PICTURES, INC.

Completed: Lucky Lager Brewing Co. (beer), McCann; Gold Bond Stamp Co. (trade mark), Zulthen, Thomas & Halbert; W. A. Sheaffer Pen Co. (pens), BBDO; Vandi Corp. (lip bar cosmetic), Dreyfus; California Packing Corp. (Del Monte foods), McCann.

AMERICAN FILM PRODUCERS

In Production: Stella D’Oro Biscuit Co., Inc. (egg biscuits), Carlo Vinti.

PULSE TOP 10 WESTERN SHOWS FOR OCTOBER

<table>
<thead>
<tr>
<th>Rank</th>
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<th>Distributor</th>
<th>National Weighted Average</th>
<th>Viewers Per 100 Homes Tuned In</th>
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<tr>
<td>1</td>
<td>26 Men</td>
<td>ABC</td>
<td>13.0</td>
<td>76</td>
<td>87 46</td>
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<td>2</td>
<td>Frontier</td>
<td>CNO</td>
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<td>3</td>
<td>Death Valley Days</td>
<td>U.S. Borax</td>
<td>11.8</td>
<td>76</td>
<td>82 53</td>
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<tr>
<td>4</td>
<td>Mackenzie’s Raiders</td>
<td>Ziv</td>
<td>10.9</td>
<td>79</td>
<td>84 26</td>
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<tr>
<td>5</td>
<td>Annie Oakley</td>
<td>CBS</td>
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<td>54</td>
<td>59 85</td>
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<td>Kit Carson</td>
<td>MCA</td>
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<tr>
<td>7</td>
<td>Cisco Kid</td>
<td>Ziv</td>
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<td>63</td>
<td>71 83</td>
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<td>8</td>
<td>Wild Bill Hickok</td>
<td>Screen Gems</td>
<td>9.2</td>
<td>59</td>
<td>61 89</td>
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<td>9</td>
<td>Man Without A Gun</td>
<td>NTA</td>
<td>8.9</td>
<td>83</td>
<td>89 35</td>
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<tr>
<td>10</td>
<td>Boots and Saddles</td>
<td>CNO</td>
<td>8.2</td>
<td>71</td>
<td>78 56</td>
</tr>
</tbody>
</table>

FILMACK STUDIOS

Completed: Tobin Packing Co. (Arpake & Tobin meats), Storm; National Board of Fire Underwriters (holiday safety film), direct; Bayuk Cigars, Inc. (Phillips Christmas films), Feigenbaum & Wernem; Robert Hall Clothes, Inc., Frank R. Sawdon; Sterwin Chemical Co. (Cocci Vac), direct; Kings Wine Co. (with Feigenbaum & Wernem; Glamorene, Inc. (Glamorene), Jules Power; Atlas Canning Co., Inc. (Laddey Boy dog food), direct; Superior Sales, Inc. (B.V.D.), direct.

In Production: Robert Hall Clothes, Inc., Frank B. Sawdon; Bayuk Cigars, Inc. (Phillies), Feigenbaum & Wernem; Dejar Camera Corp. (electric camera), direct; Lanvin Parfums, Inc. (My Sin), Dowd, Redfield & Johnstone; Toni Co., Inc. (Toni), North Adv.; Gillette Laboratories Div., Gillette Co. (Theorex cough medicine), North Adv.

GRAY & O’REILLY

In Production: Seabrook Farms Co. (frozen foods), Smith-Greenland; Bristol-Myers Co. (Sal Hepatica), Y&R; General Foods Corp. (Tang), Y&R; Block Drug Co. (Nytal), SSC&B; American Oil Co. (gasoline), Joseph Katz.

HANKINS STUDIO, INC.

Completed: Thomas J. Lipton, Inc. (soup), Y&R; Beech-Nut Life Savers, Inc. (cough drops), Y&R; Wheatena Corp. (Wheatena), C&W; Norwich Pharmacal Co. (Pepto-Bismol), B&B; National Biscuit Co. (Nabisco Jrs.), K&E.

In Production: National Biscuit Co. (Nabisco Jrs.), K&E; General Foods Corp. (Maxwell House coffee), B&B; Bristol-Mc Myers Co. (Ipana), DC&S; Texas Co. (Texaco), C&W.

JAMIESON FILM CO.

Completed: Mrs. Baird’s Bakersies, Inc. (frozen rolls), Tracy Locke; McDonnell Aircraft Corp. (Voodoo Mission), direct; Blue Plate Foods, Inc. (Whi-F-Nut peanut butter), Fingercurl.

In Production: Texas Title Assn. (title insurance), direct; Chance Vought Aircraft, Inc. (Reg II activities), direct; Polormatic (ice cream machinery), direct; Hermetic Seal Co. (tubes), direct; Frito Co. (corn chips), Tracy Locke; Smithfield Packing Co. (meats), Cargill, Wilson & Acree.

KLEAGER FILM PRODUCTIONS, INC.

Completed: National Carbon Co. (Presote), Esty; Clairol, Inc., FC&B; Stokely-Van Camp, Inc., L &N; United States Rubber Co. (snow tires), F. D. Richards; Greyhound Corp., Grey;estinghouse Electric Corp., McCann; Chesbrough-Pond’s, Inc. (vaseline), McCann; Pontiac Div., General Motors Corp. (cars), MJ&A; Ideal Toy Corp. (toys), Grey; R. J. Reynolds Tobacco Co. (Camel cigarettes), Esty; Edward Sharpe Sales, Inc. (candy), Wesley.

In Production: Lever Bros. Co. (Pepsoadent), FC&B; Stokely-Van-Camp, Inc. (Park & Beans, Fruit Cocktail), L &N; Bencus Watch Co., Inc., Grey; Chesbrough-Pond’s, In (vaseline), Esty; B. F. Goodrich Co. (various products), McCann; Greyhound Corp., Grey; Whitehall Pharmacal Co. (Dondril), Houston; General Electric Co. (GE Radius), Maxon; Pontiac Div., General Motors Corp. (cars), MJ&A; United States Rubber Co. (Keds), F. D. Richards; H. J. Heinz Co. (various products), Maxon; P. Ballantine & Sons (beer), Esty; E. L. DuPont de Nemours & Co., Inc. (various products), BBDO.

JAMES LOVE PRODUCTION

Completed: New York Telephone Co. (telephone spots), Gray & Rogers; Aluminum Co. of America (Alcoa automotive), F&S&R; American Home Products (Easy-Off), Geyer; Pittsburgh Paint Co. (Water Spary enamel), Ketchum, MacLeod & Grove.

In Production: Aluminum Co. of America (Alcoa products), Ketchum, MacLeod & Grove.

NATIONAL SCREEN SERVICE

Completed: Pontiac Motor Div., General Motors Corp. (cars), MJ&A; White Rock Corp., MJ&A; Goren Packing Co. (Pepper Steak), direct; Lewyt Corp. (vacuum cleaner), Hicks & Grest; Texas Co. (Texaco), Commercial Telecasting; Park Village (homes), Cole, Fischer & Bogus; British Petroleum Co., Collyer Adv., Ltd.

In Production: B. C. Remedy Co. (Headache Powders & Tablets), C. K. Rex; Olin Mathieson Chemical Corp. (High Energy fuel), direct; Minnesota Mining & Mfg. Co., MJ&A; LePage’s, Inc. (Plasti Pak), Y&R; Radio Corporation of America (RCA tube), Lefton; Carlay Co. (Auds), EWR&R.

FRED NILES PRODUCTIONS

Completed: National Life Ins. Co. (insur-
### Advertising Directory of COMMERCIALS

#### Scotch Tape • MacManus, John & Adams

#### Script Pen & Pencil Set • Donahue & Coe

#### U.S. MAIL

#### Tek-Hughes • Young & Rubicam

#### TRANSFILM INCORPORATED, New York

#### Ward Baking Co. • J. Walter Thompson

#### GIFFORD ANIMATION/GOULDING-ELLIOTT-GRAHAM

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#### Pulse Top 10 Misc. Shows for October

<table>
<thead>
<tr>
<th>Rank</th>
<th>Program</th>
<th>Distributor</th>
<th>National Weighted Average</th>
<th>Viewers Per 100 Homes Tuned In (Men, Women, Children)</th>
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<td>1</td>
<td>Popeye</td>
<td>UAA</td>
<td>11.7</td>
<td>21, 37, 102</td>
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<td>2</td>
<td>Patti Page—½ Hour</td>
<td>Screen Gems</td>
<td>10.7</td>
<td>78, 83, 14</td>
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<td>Superman</td>
<td>Universal</td>
<td>9.3</td>
<td>65, 72, 83</td>
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<td>Woody Woodpecker</td>
<td>Flamingo</td>
<td>8.5</td>
<td>52, 58, 93</td>
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<td>5</td>
<td>Kingdom of The Sea</td>
<td>Guild</td>
<td>7.4</td>
<td>72, 83, 47</td>
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<td>Theatre</td>
<td>Ziv</td>
<td>7.4</td>
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<td>Little Rascals</td>
<td>Interstate</td>
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<td>19, 28, 92</td>
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<td>Bugs Bunny</td>
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<td>Terrytunes</td>
<td>CBS</td>
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<td>Farmer Al Falfa</td>
<td>CBS</td>
<td>5.8</td>
<td>61, 67, 83</td>
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</tbody>
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#### Wilbur Streech PRODUCTIONS, INC.

Completed: Muscular Dystrophy, Film

House: Martini-Rossi (vermouth), Spitzer & Mills Ltd.; TVB (institutional), Wexton; Sinclair Refining Co. (gasoline & oil), Morey, Humm & Warwick; Harold P. Ritchie & Co., Ltd. (MacLeans toothpaste), Rakbo TV Prod.; General Foods Corp. (Post Cereals), Rakbo TV Prod.; ABC (promotional trailer), direct.

In Production: ABC (promotional trailer), direct; Bell Telephone Co. (yellow pages), Spitzer & Mills Ltd.; Sinclair Refining Co. (gasoline & oil), Morey, Humm & Warwick; Christie, Brown & Co. (crackers), Rakbo TV Prod.

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#### PINTOFF PRODUCTIONS

Completed: Robert Hall Clothing Co. (stores), F. B. Sawdon; Lever Bros. Co. (Handy Andy), K&E; Norwich Pharmacal Co. (Neb), FC&B; National Carbon Co. (Prestone), Esty; R. J. Reynolds Tobacco Co. (Winston, Camels), Esty; Schick, Inc. (razors), B&B; Continental Baking Co. (Wonder bread), Bates; Singer Sewing Machine Co. (sewing machines), Y&R.

In Production: General Mills Co. (Gold Medal flour), D-F; Sigett & Myers Tobacco Co. (L&M cigarettes), D-F; American Telephone & Telegraph Co. (yellow pages), C&L; Pharmacefact, Inc. (Coldene), JWT; Maytag Co. (dryers), Burnett; P. Ballantine & Sons (beer), Esty; Drackett Co. (Vanish), Y&R; Bristol-Myers Co. (Bufferin), Y&R; Quaker City Candy Co. (Good 'n Plenty candy), Bauer & Tripp; American Tobacco Co. (Lucky Strike), BBDO; Lever Bros. Co. (Handy Andy), K&E.

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#### TRANSFILM, INC.

Compiled: Shwayder Bros., Inc. (Samsonite luggage), Grey; Exquisite Form Brassiere, Inc. (brasierete), Grey; Warner-Lambert Pharmaceutical Co. (Vivarin), Bates; Food Manufacturers, Inc. (M&M candy, Uncle Ben's rice), Bates; Tek Hughes Div., Johnson & Johnson (Tek products), Y&R; Ford Motor Co. (cars), JWT; Pharmaceuticals, Inc. (Geritol), Parkinson; General Foods Corp. (Instant Sanka coffee), Y&R; R. H. Macy & Co., Inc. (re-shoptorial), Grey; Ideal Toy Corp. (toys), Grey; Radio Corporation of America (RCA Victor records), Grey; Minnesota Mining & Mfg. Co. (Scotch tape), NIJA; Boyle-Midway Co. (Aero Shave), JWT.

In Production: Prudential Insurance Co. of America (insurance), Reach, McClinton; Block Drug Co. (Corega Dental Powder), Grey; Reynolds Aluminum Supply Co. (Reynolds Wrap), L&N; American Chicle Co. (Beeman's gum), Bates; Warner-Lambert Pharmaceutical Co. (Bromo Seltzer), War- nix & Legler; U. S. Steel Corporation (handicapped workers, suggestion box), BBDO; Menken Co. (Gold Crest), Warwick & Legler.

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#### UPA PICTURES, INC.

Completed: Oklahoma Oil Co. (gasoline), NI&B.

In Production: 42 Products (shampoo), Cole; Fisher & Regow; Mrs. Baird's Bakers, Inc. (bread), Tracy-Locke; Christie Brown & Co. (Christie's Dippers), McCann-Erick-son; Prince Matchabelli, Inc. (toiletries), Morse International; Richfield Oil Corp. (Borox), Hixson & Jorgensen; Gellette Co. (Thorax cough medicine), North Englander Co., Inc. (mattress), North.

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December 29, 1958, Television Age 37
Television Age
Advertising Directory of
TV SERVICES

TV FILM TRAFFIC SERVICES

1 GETS YOU 10
One call gets ten years experience in solving tv after-production needs.
CALL COLLECT

MODERNELEESERVICE, INC.
New York Chicago Los Angeles
OX 7-3753 DE 7-3761 WE 3-5674

TALENT AGENCIES

FOSTER-FERGUSON
(Jean & Babs)
141 East 44th Street, New York 17, N. Y.
YUkon 6-4330
A complete service, specializing in creative
talent for tv. May we screen, from our vast resources of actors, models, etc.,
the types to fit your specific need.

CAMERA EQUIPMENT

CAMERA EQUIPMENT CO.
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.

SCREENING ROOMS

PREVIEW THEATRES, INC.
1600 Broadway, New York 19, N. Y.
Circle 6-9865
President ...............Norman Witten
16mm; magnetic or optical; all
interlock combinations. Editing equipment
and facilities. Film storage vaults.
All facilities available 24 hours a day.

OPTICAL EFFECTS

K & W FILM SERVICE CORP.
1657 Broadway, New York 19, N. Y.
Circle S-8000-1-2
President ..................Norman Witten
Vice President ..............Ralph Koch
OPTICALS ... TITLES ... SPECIAL
EFFECTS ... SLIDE FILMS
... ANIMATION
... PHOTOGRAPHY

COLLECTION AGENCIES

STANDARD ACTUARIAL
WARRANTY CO.
220 West 42nd Street, New York, N. Y.
For the Industry
All over the world
Serving radio, tv and film accounts
No Collections — No Commissions!!

Pulse Top 10 Mystery Shows for October

<table>
<thead>
<tr>
<th>Rank</th>
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<th>National Weighted Average</th>
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<td>Mike Hammer</td>
<td>MCA</td>
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<td>U. S. Marshall</td>
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<td>3</td>
<td>San Francisco Beat</td>
<td>CBS</td>
<td>12.5</td>
<td>84</td>
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<td>Badge 714</td>
<td>CNP</td>
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VAN PRAAG PRODUCTIONS
Completed: Delco-Remy Div., General Mo-
tors Corp. (batteries), Campbell-Ewald;
Fels & Co. (detergent), Atkinson-Kynett;
Standard Oil Co. of Indiana (gasoline),
D’Arcy; Chevrolet Motor Div., General Mo-
tors Corp. (cars), Campbell-Ewald; Mutual
of Omaha (insurance), Bozell & Jacobs;
Liggett & Myers Tobacco Co. (Oasis cigarettes),
McCann: Mercury Div., Ford Motor Co.
cars, K&E; Dodge Div., Chrysler Corp.
cars, Grant: American Committee for
Lourdes (Lady of Lourdes Centennial),
Bozell & Jacobs; Genesee Brewing Co., Inc.
(beer), Marschalk & Pratt: Continental
Baking Co. (Wonder rolls), Bates; Renault,
Inc. (Renault-Dauphine), NL&B; Socony
Mobil Oil Co., Compton, Rayce Mfg. Co.
covers, Emil Mogul.
In Production: Fels & Co. (detergent), Atik-
kin-Kynett, Chevrolet Motor Div., General
Motors Corp. (cars), Campbell-Ewald; Lig-
gett & Myers Tobacco Co. (Oasis cigarettes),
McCann: Mercury Div., Ford Motor Co.
cars, K&E; Dodge Div., Chrysler Corp.
cars, Grant; Mutual of Omaha (insurance),
Bozell & Jacobs; American Committee for
Lourdes (Lady of Lourdes-Christmas),
Bozell & Jacobs; Genesee Brewing Co., Inc.
(beer), Marschalk & Pratt: Continental
Baking Co. (Wonder rolls), Bates; Renault,
Inc. (Renault-Dauphine), NL&B; Socony
Mobil Oil Co., Compton, Rayce Mfg. Co.
covers, Emil Mogul.

BIG BOYS for breakfast Tuesday,
and they kept at it till closing time
Thursday. This meant capacity
anticipated, it so overwhelmed a
couple of the drive-ins that they
were forced to close early on Tues-
day. A special announcement was
written at 9 p.m. Tuesday and
so good!
“Looking at the totals, we find
the sale brought Frisch’s five to six
times normal volume.”

Te Burgers

Testing the selling power of
television, the Frisch drive-ins of
Indianapolis bought a schedule of
10 announcements on WLW-1 In-
dianapolis advertising a one-cent
sale on their specialty, Big Boy
hamburgers. Results are best de-
scribed by George R. Ackors, of
Ackors Advertising, agency for
the account. “Believe me,” says
Mr. Ackors, “the double-deck
hamburger business never had it
so good!
“The four Indianapolis Frisch
drive-ins were swapped. The sale
ran Tuesday to Thursday, with the
first announcement aired on Mon-
day. Well, the bargain hunters ate
(car), Grant; Mutual of Omaha (insurance),
Bozell & Jacobs; American Committee for
Lourdes (Lady of Lourdes-Christmass),
Bozell & Jacobs; Genesee Brewing Co. (beer),
Marschalk & Pratt: Delco-Remy Div., Gen-
eral Motors Corp. (batteries), Campbell-
Ewald.

ROGER WADE PRODUCTIONS
Completed: Hills Bros. Coffee, Inc. (coffee),
Ayer; Tasty Baking Co. (Tastykakes & pies),
Ayer; R. T. French Co. (birdseed), Richard
A. Foley.
In Production: Minute Maid Corp. (orange
juice), Bates; Chesapeake & Potomac Tele-
phone Co., Ayer; Cannon Mills, Inc. (hu-
siery), Ayer.

WILDING PICTURE
PRODUCTIONS, INC.
Completed: Standard Oil Co., D’Arcy; Philip
Morris & Co. (Marlboro cigarettes), Burnett;
Swift & Co., McCann; Aluminum Co. of
America (Alcoa), F&S&R; Ford Motor Co.,
JWT; Goodyear Tire & Rubber Co., Y&R.
One of the most interesting facets of the spot situation for 1959 is that—from a general viewpoint—there seem to be more long-term contracts than were set a year ago at this time for 1958 runs.

While a chief selling point of spot tv is its ability to provide brief, concentrated campaigns for a strong advertising push, it’s believed that growing confidence in the medium is resulting in more 26-, 39- and 52-week buys than customary in recent years.

At Edward Petry & Co., Inc., vice president Martin L. Nierman concurred. “It’s surprising,” he said. “A check of our records shows quite a bit more long-term orders than a year ago. A number of advertisers are back with considerably longer schedules than they’ve been using.”

“Spot definitely seems to be in a very firm up-trend,” said Jack Denninger, vice president at Blair-Tv, “and my personal feeling is that more long-term business is evident right now.”

While noting that orders at the Katz Agency, Inc., seemed to bear out the over-all hypothesis, promotion manager Dan Dennenholz stated January-placed orders tend to be for longer schedules than those set later in the year. “The early orders reflect an optimistic outlook in many instances,” he said.

At H-R Ty, Inc., vice president Frank Pellegrin took a cautious view of the situation. “There’s no doubt the first quarter of ’59 is shaping up very well,” he said, “but a schedule placed for 52 weeks doesn’t have to run that long.”

Amplifying his statement, Mr. Pellegrin noted that the year-long schedules placed by Procter & Gamble and the other soap giants are often set merely to conceal concerted drives from competition. “If one company learns its competition has set eight weeks here and thirteen weeks there,” he said, “it can move with its own product to meet the special efforts. So it’s become standard policy to place a campaign for ’52 weeks’ and cancel on the usual two weeks’ notice after a shorter promotion.”

The H-R executive noted, however, that the lengthy schedules set by the cigarette companies and other advertisers were generally more bona fide. “They don’t have the all-out drives to change brand usage that the soap companies do,” he said.

Mr. Pellegrin also reported a conversation with an executive of American Home Products Corp. in which the question of long-term network program commitments was raised. Although it is possible to get out of further network time costs when a program is not doing well, by canceling after the initial cycle, the official expressed concern over the problem of talent commitments. “Name talent doesn’t sign for 13 weeks,” he said. “Stars want 39-week and 52-week contracts. If a show folds after a brief run, you still have to pay for the duration of the contracts or make some kind of settlement.” His conclusion: in the future, advertisers who have been faced with such a situation may head spot-ward to avoid program risks.

ARMOUR & CO. (N. W. Ayer & Son, Inc., Phila.)
A spot drive for this company’s canned meats begins early next month in 33-36 major markets for 15 weeks. Night minutes in fringe times will be used. Isabel Ziegler is the timebuyer.

BORDEN CO. (Dancer-Fitzgerald-Sample, Inc., N. Y.)
The dry-milk product, STARLAC, began running early this month in several
New England markets and should continue through early spring. Daytime minutes are used in the initial placement of what could become an expanded campaign. Bill Santoni is the timebuyer.

BORDEN CO.
(Lennen & Newell, Inc., N. Y.)
This firm's INSTANT WHIP potatoes is opening up additional markets with placements of day and night minutes and 20's, the schedules going for eight to 10 weeks toward an April cut-off date, when the product should have national distribution. Delivery moves could affect that date one way or another, making for longer or shorter schedules. Chips Barrabee is the timebuyer.

CANNON MILLS, INC.
(N. W. Aver & Son, Inc., Phila.)
This maker of sheets, pillow-cases, etc., has tested TV during the past year at various times, and is taking a big plunge next month. Spot schedules in the top 39 markets begin Jan. 6 for a two-week run promoting White Sales. Daytime minutes and 20's will run on frequencies of 20-30 spots weekly. About $1 million is being spent in the all-time campaign. The spots will carry local department-store credits, but Cannon is reported picking up the entire bill. (Films are currently being made for the company's hosiery line, which probably means activity in spot this spring as well.) Isabel Ziegler is the timebuyer.

CHESEBROUGH-POND'S, INC.
(McCann-Erickson, Inc., N. Y.)
About 20 markets, primarily secondary ones, are currently running schedules of day minutes in a good-sized test for several new PERTUSSIN products. In addition to the basic cough syrup, films are promoting an aerosol spray similar to a vaporizer, a nasal spray and a throat spray. Placements are of various lengths depending on the market, with some as brief as four weeks, others to continue through March-April. Jane Podesta is the timebuyer.

**K-7 and the 'Big Switch'**

In its new approach to competitive operation as the ABC-TV affiliate in Amarillo, KVI-TV is in the midst of an all-out promotional pitch to residents and advertisers in its coverage area to "make the Big Switch" to the station and its expanded and revitalized program service.

Among the promotional ideas the station has been using to inform the Amarillo public of its new operational format and increased program schedules are: a four-page tabloid titled *K-7 Television News*, distributed door-to-door to 25,000 Amarillo homes and then released as a Sunday newspaper supplement; 100 radio spots per week on each of four Amarillo radio stations; display ads in morning and evening newspapers; direct mail to retailers and distributors in the area, and widespread use of bus signs and 24-sheet billboards.

The station, which has been on the air since last December, underwent a change of ownership and management during the past summer, and since Nov. 1 it has been telecasting with maximum power of 316,000 watts. On Oct. 12, some 60 days after FCC approval of the ownership change, K-7, as it is popularly called, inaugurated a new schedule which nearly doubled its operating hours. The station now begins its telecast day at 8 a.m., whereas it formerly had signed on at 3 p.m.

**Buyer Profile . . . . . . . . TOM HOLLINGSHEAD**

**T**he future of television will see a growth of exploration in the creation of a mood through props and gimmicks to sustain what Aristotle called 'the willful suspension of disbelief.' More artful types of experimentation will come into more common usage in programming and more particularly so in commercials as an outgrowth of the advertising agency's responsibility to create commercials which are different and will be remembered by consumer, setting the product apart from other products.”

Tom Hollingshead, broadcast buyer on Colgate-Palmolive, Ajax, Coca-Cola, Westinghouse portable appliances and McGregor-Doner at McCann-Erickson, New York, thus optimistically views the medium. He maintains that "despite the numerous brickbats hurled at TV recently by critics, quality television today is just as good as it has been during the past several years."

But, Mr. Hollingshead adds, "I would personally like to see new programming formats developed with greater emphasis placed on new and untried ideas. In many cases it is economically unfeasible for packaged goods or many durable goods advertisers to underwrite the cost of new and untried concepts (the smaller audiences which are reached by experimental programs make cost prohibitive for the advertiser whose budget is predicated on per item sales). But I feel that larger concerns such as insurance companies, large chemical companies, etc., could include expenditure for this type of programming in their public relations and general advertising budgets which are aimed basically at creating a favorable image of themselves in the mind of the public."

An amiable and articulate speaker on a wide range of subjects, Mr. Hollingshead is a graduate of the University of Missouri with an AB in English and creative writing. He, his wife Laura and their two small daughters, Linda and Donna, live in Wyckoff, N. J. During spare moments he enjoys freshwater fishing, tennis, and do-it-yourself projects.

**CHUNKY CHOCOLATE CORP.**
(Grey Adv., Inc., N. Y.)
Next month will see the new schedules start for this candy maker in the same 35 markets it's been using throughout fall. While a few top western markets are included, the majority is predominantly east of the Mississippi. Afternoon minutes in kid shows are used, with the frequencies varying greatly depending on the market. Mary Lou Benjamin has taken over the buying from Ken Allen and Dan Borg.

**COLGATE-PALMOLIVE CO.**
(Ted Bates & Co., Inc., N. Y.)
As might be expected, FAB is setting schedules to run through 1959 in about the same markets and frequencies used currently. Daytime is the primary buying area, although some night minutes are used at times. Gordon Dewart is the timebuyer.

**COLORFORMS**
(Milton Wynn, Inc., West Islip, Long Island)
While not definitely set at press time, the plans for this toy company's '59 campaign look as if they'll be similar to this year's. Various products were promoted via
IS RATING WEEK!

- NEWS
- SPORTS
- PUBLIC SERVICE
- WESTERNS
- COMEDY
- CHILDREN'S SHOWS
- MYSTERY
- ADVENTURE
- VARIETY
- TOP MOVIES

If it has audience appeal... Channel 13 has it!

- Broad programming, covering every audience base, makes WSPD-TV television Toledo television. This wide variety of appeal to every member of the family—day and evening—is the big reason WSPD-TV can meet and whip the rating challenge every week! Ask your Katz man.

Famous on the local scene

WSPD-TV
CHANNEL 13 • TOLEDO

Storer Television

WSPD-TV Toledo • WJW-TV Cleveland • WJBK-TV Detroit • WAGA-TV Atlanta • WITI-TV Milwaukee
minutes in Romper Room segments across the country, and in cartoon and other kids' programs. Milton Wynne is the contact.

COLUMBIA RIVER PACKER'S ASSN.
(Richard K. Manoff, Inc., N. Y.)

Approximately 30-week schedules for this organization's HUMBLE BEE brand of sea foods (see Tele-Scope, Dec. 15) start the first of February in about 25 markets. In the past, tv has supported print, but the '59 plans call for more video money and virtually none in newspapers. Day and fringe-night minutes and 20's will be used in Albany, Baltimore, Bangor, Beaumont-Fort Arthur, Boston, Cleveland, Hartford, Houston, Jacksonville, Miami, Orlando, New York, Philadelphia, Phoenix, Portland (Ore.), Portland (Me.), Providence, Rochester, St. Louis, Scranton, Seattle, Spokane, Tampa-St. Petersburg, Tucson and Washington, D. C. Timebuyer Stan Newman and media director Bob Kilrick handle the buying.

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

Following a pattern similar to that used by Lestoil, 6-MONTH FLOOR WAX is setting year-round, 52-week schedules in all of its present markets to start about mid-January. Day and night minutes, 20's and ID's will continue to be used. The product is now in the eastern and midwestern parts of the country and is aiming for national coverage by early 1960, placing on a market-by-market basis as in the past. Senator buyer Doris Gould handles the schedules.

CORN PRODUCTS REFINING CO.
(McCann-Erickson, Inc., N. Y.)

A campaign similar to that set last year at this time, only with the markets increased from about 20 to over 30, will get under way for NU SOFT at the end of January. Day and night minutes are used in both major and minor markets. Judy Bender is the timebuyer.

McCann-Erickson buyer Phil Stumbo handles schedules for Columbia Records, Bulova Watch Co. and Westinghouse.

H. DAROFF & SONS
(Albert Silverstein-Bert Goldsmith, Inc., N. Y.)

This manufacturer of BOTANY 500 brand dog food is placing six-week schedules of prime-time ID's and 20's in a campaign starting next month and running through June. About eight to 10 spots weekly run, with the market list composed of mainly the top 30. Bob Liddel and Howie Potter handle the buying.

DUFFY-MOTT, INC.
(SS&C&B, N. Y.)

Schedules for this company's line of MOTT'S canned foods and CLAPP'S baby foods will begin running in about 12-15 major markets around the middle of January. Day and late-night minutes, 20's and ID's are set for 10-week runs. Steve Suren is the timebuyer.

EVERSHARP SCHICK, INC.
(Compton Adv., Inc., N. Y.)

For SCHICK INJECTOR razors, the agency is changing its policy of sports-show buys to use of prime-time ID's and 20's in a campaign starting next month and running through June. About eight to 10 spots weekly run, with the market list composed of mainly the top 30. Bob Liddel and Howie Potter handle the buying.

GENERAL FOODS CORP.
(Benton & Bowles, Inc., N. Y.)

As customary at this time of year, GAINES dog food is placing six-week schedules of nighttime ID's for a January start. The markets are throughout the midwest and northeastern areas of the country. Roger Clapp is the timebuyer.

GENERAL FOODS CORP.
(Young & Rubicam, Inc., N. Y.)

This company's new breakfast drink, TANG, continues to expand almost weekly into additional markets. Nightmare minutes are set for brief heavy-frequency runs for the introduction, then followed by lighter schedules. Jim Scala is the timebuyer.

GENERAL MILLS, INC.
(Dancer-Fitzgerald-Sample, Inc., N. Y.)

It's reported that COCOA PUFFS will be placing new schedules after the first of this year, probably on the west coast. Kid shows get filmed minutes. Dick Boege is the timebuyer.

GOLD MEDAL CANDY CORP.
(Mogul, Lewis, Williams & Saylor, Inc., N. Y.)

BONOMO's taffy is setting its schedules in about 40 markets for a January start, with the placements to run longer than 13 weeks in most instances. Afternoon minutes in kid shows are used. Most of the markets are the same the company's been using, but a few will be new ones. Joyce Peters is the timebuyer.

LEVER BROS. CO.
(BBDO, N. Y.)

A fair number of top markets are lined up for schedules of daytime minutes for SURF, with the placements starting the middle of January and running for 13 weeks. Hal Davis is the timebuyer.

LEVER BROS. CO.
(SS&C&B, N. Y.)

SILVER DUST BLUE, which ran tv schedules in only a handful of markets last year while concentrating on radio, is switching completely to tv for '59. Approximately 80 markets of all sizes are getting placements of daytime minutes to start next month and in early February. Length of schedules vary, with some for 52 weeks, others for 10, 11 or 28 weeks. Frequencies are 10-12 spots per week. Ira Gonsier is the timebuyer.
Every television salesman has a few prospects 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 exclusive series of product group success stories includes literally dozens of actual experiences 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.
Famous on the local scene...

yet known throughout the nation

Washington at Valley Forge; an heroic monument to a great leader with the courage to remain true to his trust.

So with the Storer stations...leaders in their communities, steadfast enough to continue to broadcast in the finest traditions of the industry, and strong enough to motivate their audiences towards the sales rooms of their advertisers.
### ATLANTA

#### 3-Station Market

#### TOP SYNDICATED FILMS

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#### TOP FEATURE FILMS

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#### TOP NETWORK SHOWS

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### BOSTON

#### 3-Station Market

#### TOP SYNDICATED FILMS

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### CHICAGO

#### 4-Station Market

#### TOP SYNDICATED FILMS

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ARCB City-By-City Ratings November 1958

DETROIT
4-Station Market

TOP SYNDICATED FILMS
1. Sun Hunt (Elr) WXYZ-TV Sat. 14-5 2.3
2. Highway Patrol (Elr) WXYZ-TV Sat. 7-1 2.3
3. Death Valley Days (U.S. Books) WWJ-TV Mon. 8-30 1.6
4. Secret Journal (MGA) WXYZ-TV Mon. 10-30 1.6
5. Perry (AAP) WXYZ-TV M-F Sat. 6-30 2.2
6. Death Valley Days (U.S. Books) WWJ-TV Mon. 7-45 1.7
7. Highway Patrol (MCA) WXYZ-TV Mon. 7-45 1.6
8. Ty Ritter's Digest (Teles Film) WXYZ-TV Sun. 6-15 2.8
9. Jeff's Colours (TFA) WXYZ-TV Sat. 7-15 2.8
10. Racket Squad (MCA) WXYZ-TV Sun. 6-30 2.2

TOP NETWORK SHOWS
1. Gunsmoke WJBK-TV 8.1
2. Maverick WXYZ-TV 4.7
3. Wagon Train WWJ-TV 8.2
4. Whirlbirds (CBS) WHAS-TV Sun. 8-30 1.2
5. Racket Squad (MCA) WXYZ-TV Sun. 6-30 2.2
6. Dark Valley Days (U.S. Books) WWJ-TV Mon. 7-45 1.7
7. Ty Ritter's Digest (Teles Film) WXYZ-TV Sun. 6-15 2.8
8. Jeff's Colours (TFA) WXYZ-TV Sat. 7-15 2.8
9. Racket Squad (MCA) WXYZ-TV Sun. 6-30 2.2
10. Highway Patrol (MCA) WXYZ-TV Mon. 7-45 1.6

PHILADELPHIA
3-Station Market

TOP SYNDICATED FILMS
1. San Francisco Real (CBS) WCAU-TV Sat. 14-30 2.3
2. Perry (AAP) WCAU-TV M-F Sat. 6-30 2.8
3. Death Valley Days (U.S. Books) WWJ-TV Mon. 7-45 1.7
4. Secret Journal (MGA) WXYZ-TV Mon. 10-30 1.6
5. Perry (AAP) WXYZ-TV M-F Sat. 6-30 2.2
6. Death Valley Days (U.S. Books) WWJ-TV Mon. 7-45 1.7
7. Highway Patrol (MCA) WXYZ-TV Mon. 7-45 1.6
8. Ty Ritter's Digest (Teles Film) WXYZ-TV Sun. 6-15 2.8
9. Jeff's Colours (TFA) WXYZ-TV Sat. 7-15 2.8
10. Racket Squad (MCA) WXYZ-TV Sun. 6-30 2.2

TOP NETWORK SHOWS
1. Gunsmoke WCAU-TV 8.1
2. Maverick WCAU-TV 4.7
3. Wagon Train WWJ-TV 8.2
4. Whirlbirds (CBS) WHAS-TV Sun. 8-30 1.2
5. Racket Squad (MCA) WXYZ-TV Sun. 6-30 2.2
6. Dark Valley Days (U.S. Books) WWJ-TV Mon. 7-45 1.7
7. Ty Ritter's Digest (Teles Film) WXYZ-TV Sun. 6-15 2.8
8. Jeff's Colours (TFA) WXYZ-TV Sat. 7-15 2.8
9. Racket Squad (MCA) WXYZ-TV Sun. 6-30 2.2
10. Highway Patrol (MCA) WXYZ-TV Mon. 7-45 1.6

WASHINGTON, D. C.
4-Station Market

TOP SYNDICATED FILMS
1. Highway Patrol (Elr) WTOP-TV Sat. 7-9 2.6
2. Death Valley Days (U.S. Books) WWJ-TV Mon. 7-45 1.7
3. Secret Journal (MGA) WXYZ-TV Mon. 10-30 1.6
4. Perry (AAP) WXYZ-TV M-F Sat. 6-30 2.2
5. Death Valley Days (U.S. Books) WWJ-TV Mon. 7-45 1.7
6. Ty Ritter's Digest (Teles Film) WXYZ-TV Sun. 6-15 2.8
7. Jeff's Colours (TFA) WXYZ-TV Sat. 7-15 2.8
8. Racket Squad (MCA) WXYZ-TV Sun. 6-30 2.2
9. Highway Patrol (MCA) WXYZ-TV Mon. 7-45 1.6
10. First Show WTOV-TV Mon. 10-11 2.6

TOP NETWORK SHOWS
1. Gunsmoke WCAU-TV 8.1
2. Maverick WCAU-TV 4.7
3. Wagon Train WWJ-TV 8.2
4. Whirlbirds (CBS) WHAS-TV Sun. 8-30 1.2
5. Racket Squad (MCA) WXYZ-TV Sun. 6-30 2.2
6. Dark Valley Days (U.S. Books) WWJ-TV Mon. 7-45 1.7
7. Ty Ritter's Digest (Teles Film) WXYZ-TV Sun. 6-15 2.8
8. Jeff's Colours (TFA) WXYZ-TV Sat. 7-15 2.8
9. Racket Squad (MCA) WXYZ-TV Sun. 6-30 2.2
10. Highway Patrol (MCA) WXYZ-TV Mon. 7-45 1.6

LOUISVILLE
2-Station Market

TOP SYNDICATED FILMS
1. Highway Patrol (Elr) WYES-TV Fri. 5-20 4.8
2. Maverick's Raiders (Elr) WYES-TV Thu. 14-30 4.2
3. Sea Hunt (Serenity) WYES-TV Sat. 5-20 3.3
4. Flight (CNP) WAVY-TV Sun. 5-20 3.8
5. Highway Patrol (MCA) WYES-TV Thu. 14-30 4.2
6. Death Valley Days (U.S. Books) WWJ-TV Mon. 7-45 1.7
7. Sky King (NTA) WAVY-TV Sat. 12-30 3.8
8. Gunsmoke (MCA) WAVY-TV Fri. 14-30 4.2
9. Highway Patrol (MCA) WYES-TV Sat. 5-20 3.3
10. Union Pacific (CNP) WAVY-TV Wed. 5-20 3.5

TOP NETWORK SHOWS
1. Gunsmoke WCAU-TV 8.1
2. Maverick WCAU-TV 4.7
3. Wagon Train WWJ-TV 8.2
4. Whirlbirds (CBS) WHAS-TV Sun. 8-30 1.2
5. Racket Squad (MCA) WXYZ-TV Sun. 6-30 2.2
6. Dark Valley Days (U.S. Books) WWJ-TV Mon. 7-45 1.7
7. Ty Ritter's Digest (Teles Film) WXYZ-TV Sun. 6-15 2.8
8. Jeff's Colours (TFA) WXYZ-TV Sat. 7-15 2.8
9. Racket Squad (MCA) WXYZ-TV Sun. 6-30 2.2
10. Highway Patrol (MCA) WXYZ-TV Mon. 7-45 1.6

KSHO-TV Offers A Money-Back Guarantee!
18% Increase To All FOOD ADVERTISERS
Station Reserves the right to refuse any product.
Contact:
FOR JOE & CO.
New York—Chicago
San Francisco—Los Angeles
on the grounds of EL RANCHO VEGAS
LAS VEGAS, NEVADA

December 29, 1958, Television Age
LEVER BROS. CO.  
(I. Walter Thompson Co., Inc., N.Y.)
The customary 52-week schedules for RINSO BLUE begin Jan. 1 in most of the major markets used throughout 1958. Daytime minutes and 20's run. John Gray is the timebuyer.

P. LORILLARD CO.  
(Leenan & Newell, Inc., N.Y.)
Following customary procedure, KENT will set its 52-week schedules in major markets. Nighttime ID's constitute the main buying pattern. Frank Howlett, assisted by Tom McCabe, handles the buying.

McCORMICK & CO.  
(DCG&S, N.Y.)
With the schedules noted here Sept. 22 having ended, FLUFFY instant potatoes is returning next month into most of the same eight top markets used, plus a few new ones. Day and night minutes and ID's will run for 13 or 26 weeks, depending on the market. Robert Withholm is the timebuyer.

PHILIP MORRIS, INC.  
(Benton & Bowles, Inc., N.Y.)
As are most of the top cigarette brands, PARLIAMENT is lining up schedules of nighttime ID's in major markets throughout the country. The spots will continue through 1959. John Nuccio is the contact.

NESTLE CO.  
(McCann-Erickson, Inc., N.Y.)
This company's cold milk-chocolate drink, QUIK, has picked up an alternate-week sponsorship for 26 weeks of the syndicated Roy Rogers Show in more than 30 markets. Broadcast supervisor William Pellenz is the contact.

NOXZEMA COSMETICAL CO.  
(SSC&B, N.Y.)
Although the great bulk of this company's video budget goes into the Perry Como Show, there should be some spot activity after the first of the year in Florida markets for the sunburn lotion, HIGH NOON. Night minutes would be used. Vera Brennan handles the buying.

PETER PAUL, INC.  
(Dancer-Fitzgerald-Sample, Inc., N.Y.)
The situation for ALMOND JOYS and MOUNDS through 1959 looks about the same as this year's, with schedules of day and night minutes and 20's beginning in January in the same more-than-100 markets customarily used. Jim Kearns is the timebuyer.

PHARMACEUTICALS, INC.  
(Parkson Ade., Inc., N.Y.)
It was reported that GERITOL was considering some spot schedules to supplement its network programs after the first of the year, but the only definite action at press time was a participation buy in Million Dollar Movie in Kansas City. Other plans are in the works. The test placements for SEDAGEL in Providence and Cleveland have expired, and word is the company will improve the product before promoting it further. Edward Kletter is the contact.

PHARMACO, INC.  
(DCG&S, N.Y.)
Although most of the budget for CHOOZ is going into radio, the Dallas-Ft. Worth market, including Lubbock and Wichita Falls, is getting some tv schedules beginning early next month and running for about four weeks. Evening and late-night minutes and 20's will run. Jeff Fine is the timebuyer.

PROCESS 1-2-3  
(Pulse Adv., Inc., N.Y.)
Although final plans had not been formed at press time, it was noted this new stain-removing product will be testing via tv beginning next month. Daytime minutes and ID's will be used. Executive v.p. Howard Pascoe promises additional information for next issue.

RALSTON PURINA CO.  
(Gardner Adv. Co., St. Louis)
This company is still using sporadic spot schedules in several areas for its DOG CHOW. The reason is that its network shows don't cover the markets—El Paso, Eau Claire (Wis.), Hastings and Lincoln (Neb.). Afternoon minutes are set for brief runs. Pat Schimiz is the timebuyer.

Agency Mergers

With offices in New York, Detroit and Dayton, and combined staffs of 300 people, the new agency is headed by Sam Ballard as president and Sylvester M. Morey as chairman of the board. Mr. Ballard was formerly president of Gardener, while Mr. Morey served as president of Morey, Humm & Warwick. Former Geyer board chairman B. B. Geyer becomes chairman of the new agency's executive committee.

Edward D. Madden, president of Keyes, Madden & Jones, Inc., resigned to join the new organization as vice chairman of the board. Mr. Madden said his decision was not influenced by the recent working agreement between KM&J and Donahue & Coe, Inc., but was partially caused by a desire to get back into the petroleum and automotive marketing fields. (The new agency will service both American Motors and Sinclair Refining Corp.)

The rumored merger of Kastor, Hilton, Chesley & Clifford, Inc., with Atherton & Currier, Inc., was also confirmed, with the new agency having combined billings of $18 million. KHCCAA (for Atherton) will headquarter in new offices at 575 Lexington, New York.
Attending the Peters, Griffin, Woodward “Thank You” party for agency people during the holiday season were (l. to r.) Lloyd Griffin, PWG vice president and director of television, timebuyers Dick Trea of Kenyon & Eckhardt and Jack Sinnott of Ted Bates, and PGW account executive Tom Tilson.

and is reportedly coming back into some of them next month. Schedules of night minutes should run for about eight weeks. Bernice Gutman is the timebuyer.

W. F. SCHAFFT & SONS CORP. (Richard K. Manoff, Inc., N. Y.)


Agency Personnel

At Houck & Co., Inc., advertising agency in Roanoke, Va., Arthur C. Williams has been appointed creative and production director of the tv-radio department. Mr. Williams formerly operated his own agency in Spartanburg, S. C.

O. R. “Jim” Bellamy has joined Perry-Brown, Inc., Cincinnati advertising agency, as director of tv-radio. He previously was Cincinnati manager for Television Programs of America and has been an account executive and sales manager for Ziv Tv Programs, Inc.

Rep Report

James A. Brown, Jr., who has been assistant media director of Grant Advertising, Inc., Detroit, has been ap-pointed manager of the Venard, Rintoul & McConnell, Inc., office in the automotive capital.

In the Chicago office of John E. Pearson Co., Patricia Burke has been promoted to sales executive.

Jane Podesta, McCann-Erickson time-buyer currently with Pertussin placements under way, also buys for Lehn & Fink and American Rayon.

SPATINI CO. (Phil Elkman Co., Phila.)

This maker of a spaghetti-sauce mix has been expanding in the past year from its original Philadelphia market, with a recently-placed schedule in New York now running along with placements in Boston, Baltimore, Pittsburgh, Philadelphia and Miami. Daytime minutes and ID’s are set for an initial 13 weeks, then usually renewed. About 15 spots run weekly. Results have been good and SPATINI will probably go into additional markets next year. Phil Elkman is the contact.

VENUS PEN & PENCIL CORP. (Doyle Dane Bernbach, Inc., N. Y.)

As it has done in the past, this maker of PARADISE color-pencil sets will be using spot this spring in “six-eight-10” markets. Minutes in daytime kid programs are used, naturally. Look for an end of January start, with fairly light frequencies to run for six-to-eight weeks. Jeanne Jaffe is the timebuyer.

Agency Changes

Old Milwaukee beer, previously produced on a limited basis by the Jos. Schlitz Brewing Co., will be extensively promoted next year as a popular-priced brand, with Grant Advertising, Inc., Chicago, handling the campaign. J. Walter Thompson has done some work in the past on the brand, along with the familiar Schlitz product.

C. J. LaRoche & Co., Inc., is believed to be the senior Revlon agency (in number of products handled) after adding the cosmetic concern’s Sun Bath, Baby Silicare and High Gloss hair-spray products. LaRoche has held Intimate perfume, Aquamarine lotion and the Moon Drop and Love Pat lines. Billing on the new products will be under $1 million. It was widely thought the brands would follow Edmund Johnstone from Dowd, Redfield & Johnstone to his new location, but a LaRoche spokesman stated at press time Mr. Johnstone was not joining the agency.


Volkswagen of America, which appointed J. M. Mathes as its agency early this year, is withdrawing its account. The auto maker formerly operated without an agency in this country, and reportedly is far enough behind on orders that its dealers feel an advertising agency is an unnecessary expense.
Program Profile

Film; ABC-TV; 9:30 p.m. EST Tue. Opposite Arthur Godfrey CBS-TV; George Burns NBC-TV. On television since Sept. 30, 1958. Appears in 142 markets. Stars: Chuck Connors as rancher Lucas McCain, and Johnny Crawford as Mark McCain, his son.

Sponsors: Procter & Gamble Co., Miles Laboratories, Inc., and Ralston Purina Co.


Miles Laboratories spot expenditure for first ¾ 1958: $5,945,700. Perry Shupert, vice president in charge of sales and advertising, Geoffrey Wade, agency; Dave Williams, head of media; Robert E. Dwyer, senior account executive. (Miles also participates in—on NBC-TV: It Could Be You, Concentration, The Price is Right, Queen for a Day; on CBS-TV: As the World Turns, Edge of Night, Jimmy Dean; on ABC-TV: Wednesday Night Fights.)

Ralston Purina spot expenditure for first ¾ 1958: $316,290. Geoffrey Baker, vice president and director of advertising, Gardner Advertising, agency; Oscar Norling, account supervisor; Ed Langan, account executive; Pat Schinzing, timebuyer. (Ralston Purina also participates in—on ABC-TV: Leave It to Beaver; Bold Journey.)

Production: Four Star-Sussex, producer; Jules Levy and Arthur Gardner, co-producers; Frank T. Smith, art director.

Format: Series dramatizing family life in the old west and problems of a widower in bringing up his young son.

Ratings: Nielsen November II report: NTA rating, 32.4: NTA homes, 13,311,000: NAA rating, 30.7; NAA homes, 12,615,000; share audience, 44.9.
OPTION TIME. An internal controversy has raged for several weeks within the Federal Communications Commission over the wording of an FCC network staff study report on option time. The result is that when the report does emerge, probably in January, the final outcome is likely to please very few people.

The commissioners reportedly ordered the staff to draft a report saying that option time was necessary for efficient operation of a network. This was at some variance with an earlier conclusion on the staff that network operations were essential to tv, but that option time was not required for operations of the network.

The controversy appeared to center around something more than semantics. The commissioners' order reflected the fact that five of the seven commissioners—a clear majority—believe that option time is necessary to efficient operation of a network.

The commissioners also reportedly told the staff to reduce option hours from three hours each in each four segments of the broadcast day to not more than two-and-a-half hours in each segment. Warren Baum, chief of the Office of Network Study, would not comment on the reports.

PUBLICITY URGED. Another sub-controversy raged about whether the document should be made public, and here the commissioners seemed split. One group argued that the networks, Justice Department and other interested parties should be given an opportunity to answer any charges made, and that the report should therefore be made public.

Another faction, equally militant, contends that the report should go first to Congress, which then would decide whether or not to make it public. This group says that Congress is the rightful "parent" of the FCC and should get first crack at the report.

Still another ramification is the requirement that the Justice Department be consulted in advance. Under normal circumstances, such an FCC report would be considered as an FCC order on rule-making and accepted by the FCC as a fait accompli, with full endorsement. In the view of some, however, this would short-circuit the Justice Department.

Thus the document shapes up as something extraordinary, and if the legalities are confusing, chalk it up to the fact that FCC actions aren't as simple as they were before the House Committee on Legislative Oversight began looking into such things as influence-peddling.

STAFF MAKEUP. The network study staff was organized in September 1955 by Dean Roscoe Barrow of the University of Cincinnati Law School as its first director. The Barrow 13-man staff completed a study of the entire industry and in October 1957 came up with recommendations that option time, must-buys and the practice of network spot sales divisions acting as representatives for stations other than network outlets should be forbidden.

Besides Mr. Baum, other key members of the Office of Network Study are attorneys Ashbrook P. Bryant and James F. Tierney. Both were members of the original Barrow staff.

It seems highly likely that, despite the commissioners' protest, the report will contain some provisions to modify the option-time clauses of contracts in order to show faith with the Justice Department. It also seems unlikely that the report will call for outright elimination of option time and must-buy. It promises to be a juggling act to command the renewed attention of Congress, which may very well turn on more hot water during the coming session.
How many puffs in a station break—
or when does sales resistance become resentment?

Here's another place where film comes into the picture—because pre-testing is easy with commercials on film—let's you test to your heart's content before you show them. Important, too—film gives you full control of time and station... keeps you in the driver's seat all the way.

Use black-and-white—or color... there's an Eastman Film for every purpose.

For complete information write to:
Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N.Y.

Be sure to shoot in COLOR...
You'll be glad you did.
News (Continued from page 19)

the best of both possible worlds, in the sense that he must convince grown-ups and youngsters with his commercial messages, has a real problem on his hands.

The research organization made a study of these commercials, and while they admit the need for them, went on to point out some of the difficulties. The same commercial, Schwerin found, generally has a varying effect on each group. Thus, children have a higher copy-point recall than do adults, and also have a higher brand-name recall. But the commercials are usually less successful with the younger group, at least in terms of preference change. They will want candy after watching a commercial for a particular brand, but they won’t necessarily want that brand.

Paradoxically, children who may not be easily moved to an advertised brand are in general capricious in their preferences, with little brand loyalty as compared to their elders. As a result, says Schwerin, the majority of these double-purpose commercials—even those definitely oriented toward children—have been much more effective with adults.

The research firm offers several suggestions to advertisers to help overcome the problem:

1. A storyless jingle is not enough, because children like action.
2. Children don’t like long expositions, and indirection is one sure way of losing the audience.
3. Portrayals of adult-child relationships are risky, and there is always the danger of alienating child viewers. They don’t like to be preached to.
4. Illusions should not be broken—they can be moved by fantasy commercials, but care should be taken in the transition from real to fantasy and back.
5. The subject matter should appeal to both boys and girls. Example: boys generally resent seeing girls or women in too important roles.
6. Care should be taken with all details, because children are reasonably acute. They may be uncritical about broad general effects, but they are quick to spot a false detail or an inconsistency in script or action.

Winery Switch

An entirely new advertising strategy—with video playing an important part—and a new package resulted in “an unprecedented demand” for Mogen David Wine, according to Marvin Mann, vice president of the winery’s agency, Edward H. Weiss & Co., Chicago.

(Continued on page 108)
Wall Street Report

NIELSEN STOCK. The bête noir of the tv industry—the rating index—is now in the process of becoming a publicly owned utensil. For A. C. Nielsen Co., the daddy of the companies devoted to measuring radio and television audiences, is having its own popularity put to the test and in fairly conclusive terms. A syndicate of bankers headed by Smith, Barney & Co. has offered 126,780 shares of the company's common stock to the public at $26 per share to raise $3,296,280, of which $1,573,800 will go directly to the company and $1,519,632 to the selling shareholders.

The company has no specific plans for the proceeds from the sale but will add it to the general working capital. Generally the Nielsen business has expanded steadily, and the management indicates it needs the cash to improve and mechanize the Nielsen operations, extending the service to new countries and adding new services in countries in which it or its subsidiaries already operate.

The company is presently contemplating starting a service to measure local broadcasting impact in Canada, and some of the other divisions have similar plans afoot. In 1957 Nielsen inaugurated the Coupon Clearing House as a service to manufacturers and retailers in the handling of those eternal merchandising coupons that soap, soup and cereal makers use to promote the use of old and new products. These planned and newly organized activities may require larger capital outlays, and Nielsen wants to be prepared.

SIMPLE FUNCTIONS. The Nielsen functions are essentially simple: to measure the consumers' purchase of a wide range of products from groceries to drugs, toiletries, tobacco, candy and scores of other items, and to measure for advertisers, ad agencies, radio and tv networks the size of their audiences. While the first function is the base on which the company's business was built, the latter is the one which has created the most furor and made the company's name a national byword.

Nielsen's food-drug division developed its index early in the '30s to help guide the manufacturer as to his production, merchandising, inventory and advertising position from information derived at the point of sale in the retail store. This division provided approximately 75 per cent of the company's income for the fiscal year ended Aug. 31, 1958, and 70 per cent of that amount comes from its operations in the U. S. Nielsen obtains cross-section samples of stores handling the items to be measured. Stores are inventoried by field men on a monthly or bi-monthly basis, and those reports provide the basis on which the company builds a statistical picture of the movement of products across the entire country. Often the company is called on to provide a specialized type of information from its sampling of these retail outlets to help guide the development of a new product or the right type of distribution for the product.

Oddly enough, Nielsen serves competitors, with each client evidently satisfied that the information it supplies and receives will be held strictly confidential. As of last August the company had 126 regular clients subscribing to this service, including Bristol-Myers, Campbell Soup, Coca-Cola, Procter & Gamble and General Foods. There were an additional 174 clients served by the corresponding divisions of its subsidiaries, bringing the total number of clients to 300.

BROADCAST OPERATION. The broadcast division accounts for a little over one-fifth of the company's revenue, of which all but a tiny portion comes from U. S. operations. This division supplies a tv index, a radio index, station index and coverage service. Practically all these services are based on the use of the audimeter, a patented mechanical recording instrument that when connected to a set registers every detail of tv or radio usage, night and day. On the basis of the information compiled by these reports, Nielsen supplies clients with various analyses of programs. Usually the audimeter reports are mailed to Nielsen by the owner of the set being monitored. However, Nielsen has had for some time audimeters that can transmit information virtually on a continuous basis over a leased wire so that an advertiser or network can obtain an instantaneous reaction to their programs.

Until recently the cost of this instantaneous type of reporting was too high. Now, however, the company feels capable of going ahead and promoting wider use of this method. It does not expect, however, that the revenues will cover the costs completely in the early stages of using this faster reporting system. As of Aug. 31, 1958, there were 400 clients for this broadcast division, including all the major networks of both tv and radio and a number of advertisers and agencies, including Benton & Bowles, Leo Burnett & Co., Campbell-Ewald, Dancer-Fitzgerald-Sample, Foote, Cone & Belding, Maxon, Inc., McCann-Erickson, Needham, Louis & Brorby, J. Walter Thompson and Young & Rubicam.

It's worth noting that the broadcast division showed no profits until 1957, though it operated profitably in 1958. The Coupon Clearing House operation showed a small profit in 1958, but its future is so dependent on what retailers and manufacturers do in the use of coupons that it is hard to give any performance rating to the division as yet.

(Continued on page 108)
WHY 1959 WILL SEE MORE AND MORE TOP TV PRODUCERS CALLING ON TAPE AND THE "CUSTOM SERVICE" APPROACH OF NTA'S TELESTUDIOS

TELESTUDIOS IS THE INDUSTRY'S LARGEST CUSTOM VIDEOTAPE PRODUCER. It's all yours at NTA'S TELESTUDIOS: 4 broadcast camera chains per studio—3 Ampex Videotape recorders, with more on the way—high quality 16mm Kinescope recorder—complete remote facilities—35mm and 16mm film chain—1959 RCA wipe and special effects amplifier—70-circuit dimmer boards—Zoomar lenses—matting amplifiers—and most important, top level camera crews.

CUSTOM SERVICE KEYNOTES NTA'S TELESTUDIOS OPERATION. Every member of the NTA'S TELESTUDIOS staff, every inch of space, every iota of equipment focuses on one objective: your production! It's the kind of red carpet treatment—the "take your time and do it right" treatment—the "custom service" treatment you always get from top to bottom—at NTA'S TELESTUDIOS.

NTA'S TELESTUDIOS IS THE MOST EXPERIENCED PRODUCER IN THE FIELD OF TAPE COMMERCIALS. Leo Burnett for Kellogg's, D.C.S. & S. for Noxzema, N. W. Ayer for Sealtest, Norman, Craig & Kummel for Speidel are just part of the great and growing list of distinguished advertisers who call for and get more with tape at NTA'S TELESTUDIOS. More's the reason why you should join them.

*NTA'S TELESTUDIOS 1481 B'way, N.Y.—LO 3-6333

NTA'S TELESTUDIOS: LEADING THE WAY WITH VIDEOTAPE FOR TELEVISION
VISIONARY TO
FERAL FILM LABORATORIES
ACHIEVES A DEGREE OF PERFECTION DESIGNED TO SATISFY THE
FAR-SIGHTED YOUNG FILM PRODUCER WITH AN
UNERRING EYE. ONLY GENERAL CAN CONSISTENTLY
PASS THE TEST OF HIS PROFESSIONAL SCRUTINY. THEREFORE,
A WORD TO THE DISCERNING: FOR COMPLETE 16mm AND 35mm SERVICES,
INCLUDING THE FINEST 16mm COLOR PRINTING, CONTACT GENERAL FILM LABORATORIES

General Film Laboratories Corp. • 1546 No. Argyle, Hollywood 28, Calif. • HO 2-6171
In the volatile and competitive world of television film production there appears to be room for almost every imaginative young entrepreneur, judging from this year's directory of companies. Over 440 firms are engaged in varying degrees in the production of filmed commercials, refuting, at least in part, the mournful prophecies made about the business. The prophecies this year are to the effect that tape will destroy film production, and anyhow, the nature of the business is such as to force out all but the largest companies.

Each prediction has some basis in fact, but each tells about as much of the story as the average tabloid's headline. Thinking in terms of scare headlines is a peculiar characteristic of film people as well as their detractors, and has led to many false alarms. For the record, it should be pointed out that on the first score the industry is a flourishing one and appears to be ready to take vtr in its stride, and the second prediction is not borne out by the facts.

The facts of tv film commercial life are these: it will account nationally for an estimated $50 million this year, a slight increase over 1957; it can look forward to a better year in 1959, sharing as it must in increased advertising expenditures, and paradoxically, its billings will probably increase with tape. The reasoning goes to this effect:
This is the symbol of
VIDEOTAPE CENTER
The new Videotape Center is open.
It is sponsored by those who have
made the Videotape system possible
and practical. Its
only business is
superlative Videotape
production.

VIDEOTAPE CENTER
offers the creators
and craftsmen
of TV commercials
and programs the
largest independent
studio facilities
and staff, and the
finest electronic
equipment—to give
reality to ideas—
imaginatively,
precisely, instantly...
and before
your very eyes!

VIDEOTAPE CENTER
welcomes the
opportunity to show
you why it should be
the new center
of your activity,
whenever you want
to take advantage
of the unique
combination of
speed, lower cost and
highest quality,
provided exclusively
by Videotape.

Videotape Productions
of New York, Inc.
HOWARD S. MEIGHAN, President
205 West 56th Street
Phone: JUdson 2-3300
videotape's main effect will be felt in the live area immediately, but as the technique comes into its own, it will be used by film producers, who will in a sense share for the first time in expenditures meant for live commercials.

The directory this year lists numerous companies in almost every state in the Union, and may be slightly misleading if it can be interpreted to mean that commercial production is equally decentralized. Actually, New York remains by far the leading commercial film-production center, accounting for almost $35 million of the $50 million spent for filmed commercial messages in the past year. Hollywood follows New York in terms of billings and facilities, accounting for an estimated $10 million. Chicago is the next largest area, with over $1 million in billings, and various areas throughout the nation probably account for another $4 million.

In New York there are approximately 50 truly active firms with average annual billings amounting to $500,000. Income of course varies, say from $150,000 a year to $4 million a year. The bulk of the New York business is done by about one dozen firms, and 10 of these normally bill at least over $1 million annually.

Of the 440 companies listed in the directory, approximately 90 are engaged in animation as well as live action. There are few completely all-animation houses (about half-a-dozen across the nation), but of the 90 with animation facilities approximately 20 are concerned primarily with the pen-and-ink process. In New York alone some 10 studios can be considered primarily in animation.

The figures seem to indicate two things: the business is a growing one, despite much gnashing of teeth; it is centralized in a few areas, and in those areas it is dominated by a relatively small number of firms. And it is this situation which has led to the prediction that film commercial production is shaking down, and that eventually only the top companies with proper facilities and top personnel will survive.

This supposition has been challenged in many quarters. Strangely enough, the argument for a decline in number of commercial production houses and the argument against it revolve around the same base: the bid system. Those who reason that small firms must decline in number point out that small companies often are forced to underbid and consequently lose money on a given job. And then it's just a matter of time before such a losing operation caves in. On the other hand, it has been argued that the bid system is an impetus to small companies in that it gives them a chance to get a foot in the door and, with their low overhead, compete with their larger competitors. Thus, the system will either kill off the little people or will encourage their growth, depending upon where you're sitting.

More Videotape

This year has seen the growth of a number of companies ready to engage in videotape production. Several newly formed organizations, as well as established film producers, have committed themselves to tape. These include Telestudios, Inc. (acquired by National Telefilm Associates), Elliot, Unger & Elliot, Filmways, Howard Meighan's Videotape Productions of New York, Termini Video Tape Services, Cascade Pictures, Don Lee Videotape Service, and Television Commercials, Inc. MPO Television Films is currently exploring means of financing an expensive videotape operation.

Significantly, many of these companies are not restricting their tape production plans to commercials alone. Telestudios plans to develop several tape programs, Elliot, Unger & Elliot is now working on a tape interview show, and Mr. Meighan of Videotape Productions has indicated that commercial business would be only one aspect of that company's operations.

But producers in general have not rushed into the tape field, and at present point to some of the obvious difficulties, such as labor jurisdiction and limited distribution. Most of them confidently expect to utilize both techniques when tape becomes more in demand.

In general, it can be said that television film commercials today are more imaginative and more efficient than they ever were. Their producers are now experienced and knowledgeable in their trade, and despite occasional undercutting, rising costs, client pressures and agency irritations, appear headed for a more prosperous year.
Academy Films
800 North Seward St., Hollywood 38, Calif.
Hollywood 20741; James A. Larsen, pres.
Complete facilities for production of motion pictures in color or b&w, including script writing, photograph, artwork, animation, sound recording and re-recording, editing and both color and b&w lab work.

Academy Film Productions, Inc.
123 W. Chestnut St., Chicago 10, Ill.; Michigan 2-8877; Bernard Howard, pres. & exec. producer; Ted Liss, als. mgr.
Complete creative planning and production of motion pictures, animation, slides, etc., for commercials and shows. Create jingles, slide-motion pictures, etc., for companies and advertisers.

Advertisers' Broadcasting Co.
117 West 46th St., New York 36; Plazza 7-3560; Sholom Rubinstein, producer.
Producer of programs, industrial-educational films, and commercials.

Agra Films, Inc.
Shol and 2-5877; Bernard Howard, pres. & exec. producer; Bob Wootan, mgr. & assoc. producer; Joe Reusch, dir.; Jim Martin, exp. mgr.; Jerry Dyer, edit.; Roy Myers, asst. mgr.
Tv film shows; tv films commercials; educa
tional shorts; religious spots. 16mm and 35mm production; package tv live shows; tv talent; tv scripts; syndicate tv film; export film; import film; rent studios and facilities; sound or laboratory facilities and services; process film.

Agra Films, Inc.
1600 Broadway, New York, N. Y.
Chamber of Commerce of the United States

Innovations in Film Distribution

FOR YEARS BEKINS HAS STORED MILLIONS OF FEET OF VALUABLE MOTION PICTURE AND TV FILMS. NOW, BECAUSE OF THE EVER-INCREASING NEED FOR TRULY DEPENDABLE FILM SERVICE AND DISTRIBUTION, BEKINS HAS EXPANDED ITS SERVICE TO A COMPLETE FILM SERVICE CENTER

 ofreced:

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A complete record is maintained for each film print. Follow-up service on overdue prints eliminates distributor's problems, guarantees efficient distribution. Telephone reference service places any film print as near as your phone. For complete details, phone or write:

BEKINS FILM SERVICE CENTER
1025 N. Highland Ave., Hollywood, Calif.
Hollywood 5-8181

NO MORE FILM HANDLING

Frustration now BEKINS does it all!

For years BEKINS has stored millions of feet of valuable motion picture and TV films. Now, because of the ever-increasing need for truly dependable film service and distribution, BEKINS has expanded its service to a COMPLETE FILM SERVICE CENTER

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December 29, 1958, Television Age 61
Audio Productions, Inc.
630 Ninth Ave., New York 36, N. Y.; Plaza 7-0760
Frank K. Speidell, pres.; Harold R. Lipman, tv mgr.; Pete Mooney.
Producers of tv commercials and industrial films.

Aurvid Productions (Div. Radio's Reliable Resources)
P. O. Box 413, Philadelphia 5, Pa.; Locust 4-4429; Franklin O. Pease, operns. mgr.
Tv live programs; tv film shows; tv 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.

Bill Baird's Marionettes
334 W. 70th St., N. Y. 23; Trafalgar 3-6064; Bill Baird, Cora Baird, p's; Management; Ashley Steiner, 579 5th Ave., Murray Hill 8-8380.
Create and produce commercials and public relation films.

Bandelier Films
1837 Lomas Blvd., NE, Albuquerque, New Mexico; Chapel 3-3018; Robert Stevens, pres.
Animated tv film commercials, live-action tv commercials, black & white and color technical training films.

Thos. J. Barbre Productions
2130 S. Bellaire St., Denver 22, Colo.; Skyline 6-8383; Thos. J. Barbre, o-producer, Anita T. Barbre, asst mgr., Paul F. Emrich, asst 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; Francis 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. Bead, pres.; David D. Doyle, vp-sls.; Harold O. Stanton, vp-television; Eugene P. Bunting, vp-production.

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; Vinla S. Becker, p; Thomas W. Bieder, p.
Tv film commercials, film shows, industrials, distribution and casting.

Beeland-Wood Films, Inc.
Producer of programs, commercials, business and industrial films.

Bemiller Productions
Animated commercials; live-action commercials; jingles; color, black & white; syndicated commercials.

Bengal Pictures
1028 N. Western Ave., Los Angeles, Calif.; Hollywood 3-3657; Phil Cantonwine, producer-dire.; R. C. Derteno, film editor; Gene Brent, asst to producer.
Tv spots: quarter-hour shorts.

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 7-0396; 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.

Big D Pictures, Inc.  
4211 Gaston Ave., Dallas, Tex.; Charles H. Edwards, pres.  
Tv live programs; tv film shows; live commercials; tv film commercials; soundies; education shorts; industrial shorts; religious films; newsreels; animation, black & white; animation; color; music effects; package tv live shows; package tv film shows; tv talent; tv scripts; syndicate tv film; syndicate sound-effects library; export film; import film; rent studios and facilities; sound or laboratory facilities and services; process film.

George Blake Enterprises, Inc.  
1600 Broadway, N. Y. 19; Circle 7-2264; Mrs. Jean Blake, pres.; Robert King, production dir.; Robert Jacques, supervising editor.  
Commercials, syndicated spots and industrial films.

Bray Studios, Inc.  
729 7th Ave., N. Y. 19; Circle 5-6582; J. R. Bray, pres.; P. A. Bray, vp & production mgr.; Max Fleischer, animation dir.; Wm. Gilmartin, animation dir.; B. D. Hess, distrib mgr.

William F. Brody & Co.  
550 W. 42nd St., Los Angeles 36, Calif.; We 3-4761; 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.

Bruce-Hall Co.  
333 N. Michigan Ave., Chicago 1, III.; Franklin 2-7100; Robert B. Hicks, pres.

Tv live programs; tv film shows; live commercials; tv film commercials; educational shorts; industrial shorts; package tv live shows; package tv film shows; tv scripts; syndicate tv film; rent studios and facilities.

Bill Burrell Productions  

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

S. W. Caldwell, Ltd.  
447 Jarvis St., Toronto 5, Ont.; Wa 2-2103, Cl 9-7411; Spence Caldwell, pres.; Gordon Keeble, vp; Sydney Banks, vp (prod.); 36/16mm tv 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.; Ar 8-0528; J. R. DeBow, branch mgr.

355 Main St., Ottawa, Ont.; Ce 5-1023; D. Manson, Ottawa representative & dir.

Calhoun Studios, Inc.  
266-268 E. 78th St., N. Y. 21; Lehigh 5-2120; Brian Calhoun, pres.; Paul A. Goldschmidt, vp; Dietlme Ruber, acc-treas.; Fred Carey, prod. dir.; Charles Gennell, asst. 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 St., Los Angeles 4, Calif.; Hollywood 2-7141; Philip N. Krasne, pres.

Tv film shows; tv film commercials; soundies; religious films; animation, black & white; animation, color; music effects; package tv film shows; tv scripts; syndicate tv film; rent studios and facilities.

Lars Calonius Productions, Inc.  
45 W. 45th St., N. Y. 36; Plaza 7-0380; Lars Calonius, pres.; Duane Crowther, vp.

Animation, live action, camera service and opticals.

Camera Craft  
6800 Sunset Blvd., Hollywood 28, Calif.; Hollywood 3-4056; Robert Crawford.

Commercials and slides.

Campus Film Productions, Inc.  
14 E. 53rd St., N. Y. 22; Plaza 3-3280; Nat Campus, pres. & producer; Jules Krater, exec. producer.

Canadian Film Industries Co., Ltd.  
310 Lakeshore Rd., Toronto 14, Can.; Clifford 1-5211; Arthur D. Cottlebe, pres.

Tv film shows; tv film commercials; educational shorts; industrial shorts; animation, color; music effects; package tv film shows; tv scripts; syndicate tv film; rent studios and facilities; sound or laboratory facilities and services; process film.

Canyon Films of Arizona  
834 North Seventh Ave., Phoenix, Ariz.; Alpine 2-1719; Raymond Boley, producer; Robert Allen, dir. of photography.

Complete production of tv film commercials and public-relations films; live action or animated, 16mm or 35mm.

Capital Film Service  

Tv live programs; tv film shows; tv film commercials; 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.  
225 E. 46th St., N. Y. 17; Eldorado 5-7943; Henry Brown, pres.

Tv film shows; tv film commercials.

Caravel Films, Inc.  
20 West End Ave., N. Y. 23; Circle 7-6110.

David L. Pincus, pres.; Calhoun McKeen, vp; Mauri Goldberg, dir. & exec. producer.

Commercials, syndicated spots, industrial films, slides, films.
Carey-Swain, Inc.
Carey-Swain Bldg., 1938 Laurel St., Sarasota, Fla.; RI 4-8111; W. M. Caver, asst. mgr., p; H. E. Swain, prod. super., p; Ad Schnieder, prod.; LeRoy Crooks, dir. photography; Fred Curry, film edit.
Producer of documentary, educational, editorial and commercial films.

Cascade Pictures of Calif., Inc.
1207 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
Industrial relations, documentary, public relations, sales promotion, sales training, travelogues and tv commercials; complete production, including script writing, storyboards, photography and editorial services.

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; expert, loose film.

Centron Corp., Inc.
W. 9th at Avalon Rd., Lawrence, Kan.; Viking 3-4900; Arthur H. Woll, pres.
Film spot commercials; industrial and educational films (lease or loan).

Hu Chain Associates
15 E. 46th 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. 3; Tr 6-8800; Louis Cavell, pres.; Iris Cavell, film dir.; Otis Cavell, sec.
Producer of commercials, industrials, programs, training and sales films.

Jack Chertok Productions, Inc.
1040 N. Las Palmas Ave., Los Angeles 38, Calif.; Hollywood 3-5106; Paul MacNamara.

Chicago Film Studios
56 E. Superior St., Chicago 11, Ill.; Whitehall 4-6971; A. G. Dunlap, pres.; Robert D. Casterline, asst. mgr.; Russell Ervin, prod. mgr.; Walter Rice, lab. mgr.
Commercials, syndicated spots and industrial films.

Christensen-Kennedy Productions
2824 Harney St., Omaha 31, Neb.; At 2977; Dennis M. Kennedy, p; Ray Christensen, p; Herb Hellwig, gen. asst. 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 3-4066; Jack L. Silver, west-coast rep.

Frank Christi
321 N. LaCienega Blvd., Los Angeles 48, Calif.; Crestview 1-4526; Frank Christi.
Commercials and syndicated spots.

Churchill-Wexler Film Productions
610 Seward Ave., Los Angeles 38, Calif.; Ho 9-1576, 5-5832; Sy Wexler, Robert B. Churchill, p's.
Producer of theatrical shorts, commercials, industrial-educational films.

Cinematic Productions, Inc.
515 Franklin Blvd., Cleveland 13, Ohio; Superior 1-2300; Ray Culles, pres.
Commercials and syndicated spots.

Cinesound, Ltd.
555 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 McKiddie, writer-dir.; Jacques Lehman, asst. 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; 625-485, 502-677; 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.

Clampt-Toon Commercials, Inc.  
Commercials and syndicated spots.

CNC Productions, Inc.  
21 W. Ontario St., Chicago 10, Ill.; Michigan 2-1893; William Newton, exec. prod. vp.  
Tv live programs; tv commercials; package tv live shows; tv scripts.

Coffman Films, Inc.  
4019 Maple Ave., Dallas 19, Tex.; Lakeside 8-3692; Hammond Coffman, pres.; Howard Greene, prod. mgr.

John Colburn Associates, Inc.  
112 Central Ave., Wilmette, Ill.; Trinity 4-6590; Garo W. Ray, 21 W. Ontario St., Chicago 10, Ill.; Michigan 2-1893; William Newton, exec. prod. vp.  
Tv live programs; tv commercials; package tv live shows; tv scripts.

Coles-Werrenrath Productions, Inc.  
1037 Woodland Drive, Glenview, Ill.; Independence 3-7990; Walter Colmes, pres.; Reinald Werrenrath, exec. vp.; Laurence L. Goldberg, acct. mgr.  
Creative and conceptual services; production, direction, writing; complete studio facilities; complete editing and projection facilities.

Branch Office:  
2100 Broadway, N. Y. 16; Murray Hill 2-6812; Lloyd Williams, mgr.  
William Penn Hotel, Pittsburgh, Pa.; Grant 1-3966; George Heid, Pittsburgh representative.

Commeric Pictures  
325 Poydras St., New Orleans, La.; Magnolia 3628; Robert Wiegand, pres.  
Short-length commercials, live action, art, special effects, opticals.

Commercial Syndicated Films, Inc.  
1431 N. Wells Ave., Chicago 10, Ill.; Superior 7-0077; H. G. Lewis, pres.; A. LaPietra, vp.; Betty L. Taylor, prod. mgr.  
Syndicated commercials in color animation, completely customized for local use.

Branch Office:  
1600 Broadway, N. Y. 19; Circle 5-4830; Seymour Posner, client services.  
Commercials and syndicated spots.

Bing Crosby Enterprises, Inc.  
9628 Sunset Blvd., Los Angeles 46, Calif.; Crestview 1-1717; Everett N. Crosby, pres.; Basil F. Grillo, exec. vp.  
Commercials and syndicated spots.

Crossroads TV Productions  
1212 S. Glenstone, Springfield, Mo.; 2-4422; John B. Mahaffey and E. E. Siman Jr., mag. vp's.  
Live shows; film spot commercials.

CTN Film Productions (Div. of Commercial Telecast Networks, Inc.)  
608 Fifth Ave., N. Y. 20; Circle 5-8820; Lloyd W. Durant, pres.; William F. Hogan, vp.; H. Don Reynolds, vp.  
Creative consultation and production supervision of tv film commercials on annual contract basis only with advertising agencies.

Shamus Culhane Productions, Inc.  
257 E. 37th St., N. Y. 16; Murray Hill 2-6812; Shamus Culhane, pres.; Mrs. Peggy Kenas, asst. prom. mgr.; Leonard Key, asst. mgr.  
Industrials, comic strips, tv spots and spectaculars; color and black & white; animation, live, stop-motion; music and lyrics for jingles; tv spot campaign consultation; complete studio facilities.
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; special effects in color; large color stock-shot library of international footage; camera crews permanently located in six world centers.

Dalton Film Co.
813 Daniel Blvd., Tulsa 3, Okla.; Luther 5-9973; Russell W. Kurtz, pres.
Tv live programs; tv film commercials; package tv live shows; package tv film shows.

Lee Davis Productions
290 Madison Ave., N. Y. 17; Rubin Hill 3-3950; Lee Davis, o.
Tv live programs; live commercials; package tv live shows.

Phil Davis Musical Enterprises
39 E. 54th St., N. Y.; Murray Hill 3-3950; Phil Davis, pres.
Tv film commercials; music effects.

Robert Davis Productions, Inc.
1755 Broadway, N. Y. 19; Circle 5-0250; Robert F. Davis, pres.; Jay Bonafield, vp.
Originators of Mobilux animation. Produce animated tv commercials and documentaries for industrial use.

Gordon M. Day Productions
15 W. 44th St., N. Y. 36; Oregon 9-3955; Gordon M. Day, & create. d; Carol Bulkley, prod. mgr.; Leo L. Reich, treas.
Writing-production of tv film spots, singing commercials, sound tracks and storyboards. Consultant to advertising agencies.

De Frenes Co.
1909-1917 Buttonwood St., Philadelphia 30, Pa.; Ri 6-1606; Joseph De Frenes, pres. & sls. mgr.; Richard De Frenes, sec.; Michael Levanius, vp for prod.
Commercial films, programs and industrials.

Gene Deitch Assoc., Inc.
43 W. 61st St., N. Y. 23; Circle 7-1970; Gene Deitch, pres.; Ken Drake, prod. mgr.; Al Kouzel, hd. creative dept.; George Dryfoos, chg. sls.
Produced tv film commercials.

Demby Productions, Inc.
Hotel Plaza, 1 West 58th St., N. Y. 19; Plaza 9-2495; Emanuel Demby, pres.; Betty Jeffries, vp.
Producer of programs, commercials, and features.

Florian de Narde
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 48331; Jack Denove, pres.
Production, promotion and distribution of public-relations, sales-training and commer-

Commercially and syndicated spots and industrial films.

Desilu Productions, Inc.
780 Gower St., Los Angeles 28, Calif.; Hollywood 9-5911; Lee Savin, dir.
Commercially and syndicated spots.

Leo Diner Films
332 Golden Gate Ave., San Francisco 2, Calif.; Prospect 5-5664; 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; Carol Walker, dir. of adv.; Joseph Reddy, pub. rels. dir.; William Anderson, prod. dir.; Jack Lavin, casting dir.; Bob Sunderland, story edit.
Producer of programs and commercials.

Branch Office:
477 Madison Ave., N. Y.; Plaza 3-3880; Leo F. Samuels, motion-picture sls.; Charles Levy, adv. & pub. dir.

Douglas Productions
1425 S. Racine Ave., Chicago 8, Ill.; Haymarket 1-0409; 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.

Branch Offices:
925 N. Jackson St., Milwaukee, Wis.; Broadway 5-5680.

Dudley Television Corp.
9068 Santa Monica Blvd., Beverly Hills, Calif.; Crestview 1-7258; Carl Dudley, pres.
Commercial and syndicated spots.

Cal Dunn Studios
159 E. Chicago Ave., Chicago 11, Ill.; Whitehall 3-2424; Cal Dunn, pres.; Joseph G. Beter, vp; "YAR" Yarbrough, exec. pro-
ducer; Helen A. Krupka, creative services dir.
Motion pictures and slide films 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.; Lee R. Bohrer, vp; Lester S. Becker, vp; Sol S. Feuerman, exec. vp, Medical Dynamics, Inc.; Irvin L. Oshman, editorial supervisor.
Art and animation.

Branch Office:
Editing, production and recording studio, 112 W. 80th St., N. Y. 24.

Ebbert, Inc.
291 S. La Cienega Blvd., Beverly Hills, Calif.; Ralph A. Rogers.
Tv live programs, tv film shows; live commercials; tv film commercials; educational shorts; sales promotion slide films, records.

Editorial Films, Inc.
10 E. 40th St., N. Y. 16; Murray Hill 6-3773; Babette J. Doniger, pres.; Dwight Godwin, prod. mgr.
Production, promotion and distribution of public-relations, sales-training and commer-

Lucky Strike
Produced by

Jack Denove

FOR

Lucky Strike

66 December 29, 1958, Television Age
Get a bid first from WONDERLAND PRODUCTIONS

"Better Films at Better Prices"

6-8877; Charles D. Elms, pres.; Charles D. Elms Jr., exec. producer.
Complete service from planning through production; both photographic and animated.
Branch Offices:
163 Highland Ave., N. Tarrytown, N. Y.; Medford 1-3363; Charles D. Elms, pres.

Emerson Film Corp.
1037 Woodland Dr., Glenview, Ill.; In 3-7990.
Commercials and syndicated spots.

Empire Production Corp.
480 Lexington Ave., N. Y. 17; Plaza 9-4505; Arthur Labs, pres.; Fred deJager, vp.
Commercials and syndicated spots.

Robert J. Enders, Inc.
Commercials and syndicated spots.

Enterprise Productions
13750 Satyroi St., Van Nuys, Calif.; Stanley 3-2738; Sherman L. Weiss, exec. producer.
All commercial film services offered.

Era Productions, Inc.
Sound stage with standing kitchen set; animation camera; sound-recording facilities, ink and paint dept.; cutting and projection rooms, complete animation dept.

Ted Eshbaugh Studios, Inc.
101 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.

Jerry Fairbanks Productions of California, Inc.
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.

Family Films, Inc.
5823 Santa Monica Blvd., Hollywood 38, Calif.; Hollywood 2-2243; Sam Hersh, pres.
Tv film commercials; industrial shorts; animation, black & white; animation, color; music effects; package tv film shows; import film; rent studios & facilities; sound or laboratory facilities & services.

Fantasy Features, Inc. (Subsidiary of Lance Prod's.)
353 West 57th St., New York 19, N. Y.; Plaza 7-4617; Lorraine Lester, pres.; Alfred Lessner, exec. vp; Samuel H. Evans, treas.; George Lessner, vp-secretary.
Producer of commercial, documentary, industrial and puppet films.

Well informed sources on Madison Avenue disclosed to TELEVISION AGE a highly significant move by ELEKTRA FILM PRODUCTIONS, INC. to 33 West 46th Street.

When approached by this correspondent for confirmation of the rumor, Abe Liss, president of ELEKTRA, made the following statement:

"The long and short of it is that we are now equipped to handle any length production in our spacious, modern quarters."

our telephone is

2-3606

December 29, 1958, Television Age 67
Butter-Nut  sold
3,611,428* cups of instant coffee in 1958, due, in part, we feel sure, to the very funny, but compelling, animated TV commercials produced by
FINE ARTS productions FREBERG LTD.
7779 Sunset Boulevard, Hollywood 46

Paul J. Fennell Co.
404 N. La Cienega Blvd., Los Angeles 48, Calif.; Olympic 3-9202; Paul J. Fennell, o-producer; John E. Burks, technical advisor; Claudia M. Rinaldi, bus. mgr.
Complete animation studio for television commercials, industrial films, public-relations films and training films.
Branch Office: 119 W. 57th St., N. Y. 19; Circle 5-1070; Al Bruno.

Filmack Corp.
1327 S. Wabash Ave., Chicago 5, Ill.; Harrison 7-3295; Irving Mack, pres.; Bernard Mack, vp sfs.; Pat Caeio, production supervisor; Larry Woolf, creative dir.
Tv commercials creation & story boards—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 slides—filmstrips.

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 Arts Productions, Inc.
1700 S. 19th St., Milwaukee 4, Wis.; Mi 5-0523; Gaylord Clark, gen. mgr.; Walter E. Immeus, prod. mgr.
Recording, editing, printing, commercial and industrial film production, slides and slidefilm production.

Film Associates, Inc.
4600 S. Dixie Highway, Dayton 39, Ohio; Axminster 3-2164; E. Raymond Arno, pres.; Edward R. Lang, gen. mgr.
Complete 16mm services, daily reversal processing, completely equipped 40’ x 60’ sound stage; sound recording and re-recording, color duplicating, titling and animation.

Filmaster Productions, Inc.
650 N. Bronson Ave., Hollywood 4, Calif.; Ho 2-7141; Robert W. Stahlber, pres.; Glenn N. Cook, vp; Clifford Enger, sec.; Patricia Tracey, trace.
Producer of program, commercial and feature films.

Film Commercials, Inc.
87 Madison Ave., N. Y. 16; Oregon 9-3970; John C. Ryder, sp.
Producer and distributor of commercials.

Film Creations, Inc.
16 E. 40th St., N. Y. 18; Murray Hill 9-4065; Edward R. Carroli; Joseph M. Barrett, pres.
Commercials, syndicated spots and industrial films.

Film Effects of Hollywood
1150 N. Highland Ave., Hollywood 38, Calif.; Hollywood 9-0581; Linwood Dunn, gen. mgr.; Specialized laboratory services; special effects, quality duplication; matte paintings, equipment design, tv film commercials.

Filmerical Productions, Inc.
Complete sound film facilities; editing; dubbing; recording; opticals; titles; inserts; animation; miniatures.

Film File (Pix Enterprises)
12149 Hillhouse St., Studio City, Calif.; Popular 2-9173; George Grenville, production supervisor.
Commercials and syndicated spots.

Film光学s, Inc.
421 W. 54th St., N. Y. 19; Plaza 7-7120; Leon Levy, pres.
Slides and halos (telops); slide film commercials.

Film Originals
6536 Robertson Drive, Boise, Idaho; 4-3602; George Oliver Smith, owner.
Production of 16mm sound-on-film television commercials; production and distribution of sponsored film subjects, 16mm and 35mm.

Filmways, Inc.
18 E. 50th St., N. Y.; Plaza 1-2500; Martin Ransohoff, pres.; Lee Goodman, vp prod.; Mickey Dubin, adj. sfs.
Producer of commercials and industrial films.

Filmwright Productions, Inc.
3 E. 57th St., N. Y. 22; El Dorado 5-6038; Max Glandlard.
Commercials and syndicated spots.

Fine Arts Productions
Produce film commercials, animation.

Fiore Films
128 Mallory Ave., Jersey City 4, N. J.; Henderson 2-4474; Al Fiore, s/s. supervisor.
Commercials, educational, industrial and sales-training films.

Alan M. Fishburn Productions
333 N. Michigan Ave., Chicago 1, Ill.; Dearborn 2-6657; Alan M. Fishburn, pres.
Tv live programs; live commercials; tv film commercials; package tv live shows.

Five Star Productions, Inc.
Tv film commercials; industrial shorts; animation, b&w; animation, color; tv scripts; rent studios & facilities.

Flagg Films, Inc.
4584 Santa Monica Blvd., Hollywood, 29, Calif.; Normandy 3-6254; Don Flagg, pres.; Toni Flagg, producer-dir.; Jay Rosenberg, writer; Larry Raimond, prod. mgr.
Tv commercials, tv shows, industrials, educational films, medical films.

Branch Office:
335 Hayes St., San Francisco, Calif.; Hemlock 1-3050; George Gunney, office mgr.

Studio:
5907 W. Pico Blvd., Hwy. 35; Webster 8-2101.

Fletcher Film Productions Ltd.
RCA Bldg., 225 Mutual St., Toronto 2, Ont.; Empire 2-3972; Howard D. Fletcher, pres.; Hugh J. Moreland, dir. prod.; Svend A. Blangsted, dir. admin.
Tv features for Canadian Broadcasting Corp.; theatrical shorts; wide-screen color; business and public relations films, sales training and industrial films; sound slide films.
For TV Commercial
Talent in
HOLLYWOOD

the
Chun Gross

agency
816 north boulevard
hollywood 2-5590

Flicka Films

Branch Offices:
602 Dayton Ave., St. Paul, Minn.: Capitol 6-2806; John K. Christiansen, sls. representative. 314 Townsend St., Lansing, Mich.; Ivanhoe 9-2200; Wm. A. Pomeroy, sls. representative.

Focus Point Productions
342 Madison Ave., N. Y. 17; Murray Hill 7-6177; George Joseph, John Strang. Producers of industrial films and commercials.

Ford Films, Inc.
1187 University Ave., N. Y. 52; Wyandotte 2-5000; Richard A. Kent. Commercials, syndicated spots and industrial films.

Fotovox, Inc.
1417 Union Ave., Memphis 4, Tenn.; Broad- way 3-1792; 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 2-9922; Harry Westlake.

Four Star Films, Inc.

Gallagher Films, Inc.
137 N. Oakland Ave., Green Bay, Wis.; Hemlock 7-3307; James C. Gallagher, pres. Tv commercials, half-hour show.

Get a bid first from
WONDERLAND PRODUCTIONS
"Better Films at Better Prices"

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.
2307 Chester Ave., Cleveland 14, O.; Main 1-4263; George Oliva Jr., pres.; Milliard H. Horace, vp. 16mm and 35mm motion pictures, sound stage, sound slide films, tv commercials, newsreel, kinescope, still photography.

Gerald Productions, Inc.
421 W. 54th St., N. Y. 19; Plaza 7-3125; Gerald Auerbach, pres.; William V. Adams, sls. mgr.; Alfred Traum, bus. mgr.; Hampus Morner, dir. international.

Get a bid first from
WONDERLAND PRODUCTIONS
"Better Films at Better Prices"

George Fox Corp.

Gifford Animation, Inc.

Hollywood Paris Toronto London

Branch Offices:
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.

Branch Offices:
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.

Branch Offices:
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.

Branch Offices:
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.

December 29, 1958, Television Age 69
Sherman Glas Productions Inc.

Glenar Studio
6618 Sunset Blvd., Hollywood 28, Calif.; Hollywood 40406; Sid Glenar, o. Live commercials; tv film commercials; educational shorts; animation, b&w; animation, 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: 253 West End Ave., N. Y. 23; Susquehanna 7-7060.

Golden Key Productions, Inc.
1921 Hillhurst Ave., Hollywood 27, Calif.; Normandy 3-9421; Gene Spiller, pres. Film spot commercials.

Gommi-Tv, Inc.
305 E. 47th St., N. Y. 17; Eldorado 5-7850; Albert Gommi, pres.; Bernard Gray, vp, producer. Food specialties, food inserts, tv commercials and promotional film. No live sound.

Harry S. Goodman Productions

Gotham Film Productions, Inc.
11 E. 44th St., N. Y. 17; Murray Hill 2-4450; Susan Wayne, vp. Tv film shows; tv film commercials; educational shorts; industrial shorts; religious films; newreels; animation, black & white; animation, color; complete editorial services.

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. Windley, cp, engineering; Fred Hertz, dir. of programming & production; Leonard Lawson, ae; Bern Robertson, film dir. Creation and production of tv film commercials and programs; live action and animation.

Goulding-Elliott-Graham Productions, Inc.

Grantray-Lawrence Animation, Inc.
716 N. La Brea, Hollywood, Calif.; Ray Patterson, pres.; Robert L. Lawrence, vp; Grant Simmons, sec. Film spot commercials.

Graphia Productions
3630 Jackson St., San Francisco 18, Calif.; Bayview 1-2202; Kathleen K. Rawlings, producer. Film spot commercials.

Gray & O'Reilly Studios
480 Lexington Ave., N. Y. 17; John F.
Lewis G. Green Productions
320 N. Michigan Ave., Chicago 11, Ill.; Whitehall 4-7440; Lewis G. Green, mgr.
Tv live programs; tv film shows; live commercials; tv film commercials; industrial shorts; music effects; package tv live shows; package tv film shows; rent studios & facilities.

Ben Greene Film Productions
318 W. 51st St., N. Y. 19; Plaza 7-3838; Ben Greene, o.
Tv commercials, industrial films, theatrical films.

Aber J. Grashler
Sunset Towers West, 8400 Sunset Blvd., Hollywood 46, Calif.; Oldfield 4-5960; Aber J. Grashler, pres.
Commercials and industrial films.

Brunch O'Fer
RKO Bldg., Radio City, N. Y.; Circle 7-3025.

Guided Tour Productions
P. O. Box 107, Ocala, Fla.; Marion 9-2618; Michael Bennett, Chester Redfern.
Commercials and syndicated spots.

Laurence Hammond Productions, Inc.
455 E. 51st St., N. Y. 22; Plaza 9-2210; Laurence Hammond, pres.
Film spot commercials; industrial and educational films (lease or loan).

Herman Hack Productions & Scripture Films
2441 N. Beachwood Dr., Hollywood 28, Calif.; Hollywood 7-4557; Herman Hack, o.
Tv film shows; live commercials; soundies; tv package tv live shows; tv scripts; syndicate tv film.

Hansel Film Corp.
6926 Melrose Ave., Hollywood 38, Calif.; We 6-9294; Leo A. Hansel, pres.; Maurice Manning, sec.
Producer-distributor of film series; producer of commercials.

Jam Handy Organization
2821 E. Grand Blvd., Detroit 11, Mich.; Trinity 5-2450; Jamison Handy, pres.; Oliver Horne, exc. vp; George Finch, exc. asl. duplman.
Commercials and syndicated spots.

Brunch Offices:
250 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 3-2231; Thomas Johnstone.
1775 Broadway, N. Y. 19; Judson 2-4060; W. Riley.

Hankinson Studio, Inc.
15 W. 46th St., N. Y. 36; Judson 6-0133; Frederick L. Hankinson, pres.
Animated and live tv spots; industrials; slide films.

Hardric Productions, Inc.
510 Madison Ave., N. Y. 22; Ac 2-3354; El 5-5633; Ralph F. Craig, pres.; Hale Roed, vp & mas. dir.; Edith B. Graham, sec.
Creation and production of musical commercials for broadcast media.

Harris-Tuchman Productions, Inc.
751 N. Highland, Hollywood 38, Calif.; Frederick L. Hankinson, pres.; Stanley 6-7189; Ralph Tuchman, pres. & gen. mgr.; Yvon Harris, vp & creative dir.; Fred Gold, prod. supervisor.
Animation and live action to film commercials and industrial films.

Harriscope, Inc.
335 N. Beverly Dr., Beverly Hills, Calif.; Crestview 6-4632; Burt I. Harris, pres.; Geoffrey Nathanson, producer; Connie Coleman, traf. mgr.
Production of television filmed commercials.

Hartley Productions, Inc.
339 E. 48th St., N. Y. 17; Eldorado 5-7762; Irving Hartley, exc. vp.; Eida Hartley, vp.
Commercials; pr films; industrials; tv spots, travelogues and slides.

Health & Welfare Materials Center, Inc.
10 E. 44th St., N. Y. 17; Murray Hill 4-0283; Victor Weingarten, pres.
Tv live programs; tv film shows; tv film commercials; educational shorts; package tv film shows.

Branch Office:
Monson Rd., Pleasantville, N. Y.; Rogers 9-2551; Violet Weingarten, vp.

Heast Matrote News, Inc.
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
William Penn Hotel, Pittsburgh 30, Pa.; Grant 1-3696; George Heid, pres.
Tv live programs; live commercials; package tv live shows.

HFH Productions, Inc.
38 W. 48th St., N. Y. 36; Judson 3-0555; Howard Henkin, pres. & live action film prod. & dir.; Dan Himm, vp & dir. animation; Ron Fritts, vp & creative dir.
Animation & live action commercials.

Holland-Wegman Productions
197 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.
Tv live programs; tv film shows; live commercials; tv film commercials; industrial shorts; package tv live shows; package tv film shows.

...
Hollywood Film Commercials
932 N. La Brea, Hollywood 30, Calif.; Ol 4-7100; David Commons, pres.; Theodore Goetz, vp; Warren Ambrose, 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.
Complete motion-picture film processing, black & white or color.

Howard Radio-TV Productions
123 W. Chestnut St., Chicago 10, Ill.; Mi 2-5077; Bernard Howard, o.
Producer of programs and commercials.

Hubbard Hunt Productions
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 Madison Drive, Seattle 22, Wash.; East 4-1106; 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 2-6250; Russ Davis, vp & gen. sls. mgr. 
Industrial and educational films (lease or loan); film spot commercials.

Impro, Inc.
7324 Santa Monica Blvd., Hollywood 46, Calif.; Oldfield 4-2800; Herbert L. Strock, pres.
Tv film shows; tv film commercials; industrial shorts; religious films; animation, bw; package tv film shows; syndicate sound-effects library; sound or laboratory facilities and services.

Independent Television Corp.
Production and distribution of television film series.

Riley Jackson Productions
6253 Hollywood Blvd., Hollywood 28, Calif.; Ho 3-2324; Riley Jackson, pres.
Producer of programs, commercials and industrials.

Jamieson Film Co.
3625 Bryan, Dallas 4, Tex.; Taylor 3-8138; Bruce Jamieson, bus. mgr.; Jerry Dickinson, asst. prod. mgr.
Commercial, syndicated spots and industrial films.

Brunch Office:
906 W. Peachtree St., N. W., Atlanta 9, Ga.; Trinity 4-6625; Chester Gleason, brunch mgr.

Jan Productions
6611 Santa Monica Blvd., Hollywood 28, Calif.; Hollywood 4-8331; Ann Fairleigh, pres.
Tv film shows; tv film commercials.

Jewell Radio & Television Productions
Creators and producers of programs, commercial spots and jingles for tv and radio; industrial, educational and television films.

Branch Offices:

Dallas Jones Productions, Inc.
1275 North Wells St., Chicago 14, Ill.; Mo 4-5352; 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. Rahius, pres.; S. Harry Wilmink, vp.
Produce industrial motion pictures, slide films, animated and live tv commercials.

Al Kane Productions, Inc.
1411 Walnut St., Phila, 2, Pa.; Ri 6-0222; Albert M. Kane, pres.
Producer of programs and commercials; kinescope; production consultants; technical writing and production.

Victor Kayfetz Productions, Inc.
1740 Broadway, N. Y. 19; Circle 9-4630; Victor Kayfetz, pres.; exec. prod.; Seymour Posner, asst. to pres.
Tv commercials.
Brunch Offices:
1200 Westfall Rd., Rochester, N. Y.; Greenfield 3-3000, ext. 534; Don Lyon, upper N. Y. rep.
Bear Films Division, 2 Bay Front Place, Baldwin, L. I., N. Y.; Baldwin 3-1830; Frank Bear, mgr. Long Island div.

Keitz & Herndon
4409 Belmont, Dallas 4, Tex.; Taylor 4-2568; L. F. Herndon Jr., R. K. Keitz, p's; Tom Young, art dir.
General 35mm and 16mm film production, animation, etc.

Key Productions, Inc.
Producer of commercials and industrial films.

Klaeger Film Productions, Inc.
1600 Broadway, N. Y. 19; Judson 2-5370; Robert H. Klaeger, pres.; John J. Fenton, vp.
Television and industrial films, live action and animation.

Kleinman Productions
7815 Milan Ave., St. Louis 14, Mo.; Volunteer 3-6777; J. J. Kleinman, prod. mgr.
Commercial, 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 7-7688.

Kling Studios Inc.
601 N. Fairbanks Ct., Chicago 11, Ill.; Delaware 7-6400; Robert B. Eironberg, pres.; Alfred D. LeVine, dir. syndication.
Syndicated commercial spots.
Brunch Office:

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 A M A R T D U A L S O U N D R E A D E R
Model SB-III
5.5 lbs. 57, 419, 446
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 1/2 x 3 1/2 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 7-6977

K & S Films, Inc.
5819 Wooster Pike, Cincinnati 27, Ohio; Bramble 1-3700; Jack R. Rahius, pres.; S. Harry Wilmink, vp.
Produce industrial motion pictures, slide films, animated and live tv commercials.

Al Kane Productions, Inc.
1411 Walnut St., Phila, 2, Pa.; Ri 6-0222; Albert M. Kane, pres.
Producer of programs and commercials; kinescope; production consultants; technical writing and production.

Victor Kayfetz Productions, Inc.
1740 Broadway, N. Y. 19; Circle 9-4630; Victor Kayfetz, 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 Division, 2 Bay Front Place, Baldwin, L. I., N. Y.; Baldwin 3-1830; Frank Bear, mgr. Long Island div.

Keitz & Herndon
4409 Belmont, Dallas 4, Tex.; Taylor 4-2568; L. F. Herndon Jr., R. K. Keitz, p’s; Tom Young, art dir.

General 35mm and 16mm film production, animation, etc.

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 2-5370; Robert H. Klaeger, pres.; John J. Fenton, vp.

Television and industrial films, live action and animation.

Kleinman Productions
7815 Milan Ave., St. Louis 14, Mo.; Volunteer 3-6777; J. J. Kleinman, prod. mgr.

Commercial, 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 7-7688.

Kling Studios Inc.
601 N. Fairbanks Ct., Chicago 11, Ill.; Delaware 7-6400; Robert B. Eironberg, pres.; Alfred D. LeVine, dir. syndication.

Syndicated commercial spots.

Branch Office:

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.
ROBERT LAWRENCE PRODUCTIONS
Established in Toronto since 1955

PLAN YOUR WORK...

THE MESSAGE IS CLEAR!
Produced for Salada-Shirriff-Horsey Ltd. and McKim Advertising Ltd.
In Canada...for Canadians...

L & L Animation Service
480 Lexington Ave., New York 17; Yukon 6-9088; Larry Lipman, p.; Irv Levine, p.
Complete art and camera service—tv spots, slide films, industrials, commercials.

La Brea Productions, Inc.
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
2035 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; Loren 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.

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; Fulton 2-5242; Robert L. Lawrence, pres.; Henry Traiman, vp, editorial opts.; Louis Mucciolo, vp, studio opts.; Martin Low, vp, etc.; Philip Kornblum, treas.; Peter Cooper, mgr. animation dept.
Producer of commercials, industrial films, film series; complete studio facilities; animation dept. completely equipped.
Branch Offices:
Loucks & Norling Studios, 418 W. 54th St., N. Y.; Circle 7-2366; Howard M. Lawrence, vp.

L & L Animation
The producer's complete animation service
480 Lexington Ave., New York City
Yukon 6-9088

Another Creative Commercial By
LAWRENCE-SCHNITZER PROD.

Winner of 1958 Special Merit Award
Art Directors Club of Chicago
"Going to the Dance"

Advertiser: General Motors—Chevrolet Division
Agency: Campbell-Ewald, Detroit

LAWRENCE-SCHNITZER PRODUCTIONS, INC.
1040 N. Las Palmas
Hollywood 38, Calif.
you can sell if it has
that MGM-TV touch!

This spot's got it! Mood...atmosphere...a coffee commercial with that MGM-TV touch!

Client: S&W Coffee
Agency: Honing-Cooper-Harrington & Miner
Producer: MGM-TV

This spot's got it! Charm...conviction...a hair-coloring commercial with that MGM-TV touch!

Client: Clairol
Agency: Foote, Cone & Belding
Producer: MGM-TV

Morton McConnell, pres.; Jack Hively, vp.
Producer of commercials, industrials and documentaries.
Branch Offices:
630 Ninth Ave., N. Y. 36; Plaza 7-0345.

McGowan Productions, Inc.
915 N. LaBrea, Hollywood 28, Calif.; Oldfield 4-0711; Durrel 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.

McLarty Picture Productions
45 Stanley St., Buffalo 6, N. Y.; Taylor 0332; Henry D. McLarty, o-exec. producer.
Scientific, educational and industrial films; tv commercials.

McNamara Productions, Inc.
8260 Beverly Blvd., Los Angeles 48, Calif.; Webster 5-1295; Don C. McNamara.
Commercials, syndicated spots and industrial films.

Medallion Tv Enterprises, Inc.
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; Jay Williams.
203 Wabash Ave., Chicago, Ill.; Central 6-1805; Beny Barry, Howard Grafman.
10919 Alladin Dr., Dallas, Tex.; Fleetwood 1-6380; Ken Roswell.

Melody Ranch Enterprises, Inc.
Film spot commercials.

Meridian Films, Ltd.
1202 Woodbine Ave., Toronto, Ont.; Oxford 8-1628; Ralph Foster, pres.; Julian Roifman, sec-treas. & dir. of production; Herbert S. Alpert, C.S.C., dir. of photography.
Production of theatrical features, industrial, business and documentary films and television commercials.

Metroutine, Div. Metropolitan Broadcasting Corp.
205 E. 67th St., N. Y. 21; Lehigh 5-1000; Alan E. Erickson, asst. mgr.; Louis Hiss, operations mgr.
Complete videotape facilities for tv commercials; also complete 16mm kinescope facilities.

MGM-TV Commercial Div.
MGM Studios, Culver City, Calif.; Bill Gibbs, dir. commercial & industrial film dept.
Branch Offices:
Chicago; Financial 6-8477; Pete DelNegro.
Los Angeles; Texas 0-3311; Bob Fieman.
San Francisco; Pr 5-1615; Bob McNear.

Milner Productions, Inc.
3800 Liberty Heights Ave., Baltimore 15, Md.; Mohawk 4-4221; Liberty 2-7147; Ervin
M. Milner, pres.; Robert Fenwick, vp prod.;
Holy Wolf, sls. mgr.
Commercials, syndicated spots and industrial
films.
Branch Office:
537 Victor Bldg., 714 - 9th St., N. W., Wash-
ington, D. C.
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 Callero.
Mode-Art Pictures, Inc.
1022 Forbes Ave., Pittsburgh 19, Pa.; Express
1-1846; James L. Baker, pres.; Robert L.
Stone, exec. sp.; Florence E. Baker, secre-
treas.; H. John Kemper, sp; August A.
Borgen, sp.
Complete facilities for production of film
commercials, 16/35mm color and black and
white; 35mm magnetic and optical sound
recording.
Branch Offices:
Western Reserve Bldg., W. 9th & Superior,
Cleveland 13, Ohio; Superior 3-3333; Donald
C. Jones, sp.
6003 Sunset Blvd., Hollywood 28, Calif.;
Hollywood 3-4183; Frederick K. Rockett,
west-coast representative.
Modell Television Productions
310 E. 44th St., N. Y. 17; Murray Hill 3-4758;
Charles H. Rosen, sp; Morton Zimmerman,
assoc. prod.-dir.
Commercials and syndicated spots.
Branch Office:
321 E. 44th St., N. Y. 17; Murray Hill 5-9010;
Morton Zimmerman.
Moran Film Co.
P. O. Box 808, Phoenix, Ariz.; Alpine 4-1335;
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.
Dwight Morris Productions
1611 S. Boston, Tulsa 19, Okla.; Di 3-6424;
Dwight Morris, exec. prod.; Ivah Morris, sec-
treas.
Commercial, syndicated spots and industrial
films.
Motion Pictures for Industry
2543 Kelton Ave., Los Angeles 64, Calif.; Br
0-4757; Harry O. Hoyt, pres.; Kenneth
Hodges, exec. prod.; Frank Rathburn, sls.
mgr.; Merrill Cantrell, treas.
Producer of industrials and commercials.
Moulin Studios
181 Second St., San Francisco 5, Calif.;
Yukon 6-4224; Raymond M. Moulin, pres.
Tv film shows; tv film commercials; soundies;
educational shorts; industrial shorts; religious
films; animation, b&w; animation, color;
shorts; animation, color; music effects; syndicate sound-effects library;
rent studios facilities; sound or laboratory
facilities and services.
Movietone News, Inc.
460 West 54th St., New York, N. Y.; Colum-
bus 5-7200; W. C. Michel, pres.; Edmund
Reek, vp and prod.; Frank Barry, asst. to
prod.
Producer of newsreels, film commercials;
stock footage library.

you can tell if it has
that MGM-TV-touch!

This spot's got it! Beauty...brilliance...a car commercial
with that MGM-TV-touch!

Client: Plymouth
Agency: Grant Advertising
Producer: MGM-TV

This spot's got it! Scope...sincerity...a cigarette commer-
cial with that MGM-TV-touch!

Client: Viceroy
Agency: Ted Bates Advertising
Producer: MGM-TV

Bill Gibbs, Director of Commercial
and Industrial Films, MGM-TV
Culver City, Calif.

December 29, 1958, Television Age
National Programming Service
4614 Norton Lane, Columbus 13, Ohio; Exeter 3775; Jerri Fredritz.
Commercially, syndicated spots and industrial films.

National Screen Service Corp., Television & Industrial Films Div.
Producer of advertising, promotion and commercial films.

MPO Television Films, Inc.

15 E. 53rd St., N. Y. 22; Murray Hill 8-7830; Judd L. Pollack, pres.; Marvin Rothenberg, vp, prod. dir.; Arnold Kaiser, sec.-treas.; Gerald Hirschfeld, vp, dir. of photography; Gerald Kleppel, vp, supervisor of editing services.

Owen Murphy Productions, Inc.

723 Seventh Ave., N. Y. 19; Plaza 7-8144; Owen Murphy, pres.; Sauvington Crampton, vp; Paul Cohen, prod. mgr.; Eric Lawrence, editorial supervisor.

National Studios

42 W. 48th St., N. Y. 36; Judson 2-1926; H. A. Rosenberg, pres.

MPO Television Films

National Telefilm Associates, Inc.
10 Columbus Circle, New York 19; Judson 2-7300; Ely A. Landau, chmn. bd.; Oliver A. Unger, exec. vp; Edythe Rein, sr. vp; J. E. Goldenbock, sec.; E. H. Haight, treas.; Ted Cott, vp cg; odo stations; Burton L. Lippman, compt.; Lester Kragman, exec. dir., etc.; prom. merch.; Martin Roberts, dir. prom. & asst. ser.; George Crandall, dir. pub. rel.; Harry Alga, dir. prom.; Phil Cowan, dir. exp.; Irvin Lichtenstein, dir. merch., odo exploitation; Ernest Fludell, dir. als. presentations.

Advisory Board

National Telesales


MPO-Television Film Producers. "How Agencies Rate Television Commercials," concludes Sponsor, "one, MPO-TV Films, ran well ahead of the entire field." In 1957, Billboard's similar survey of 1200 advertising agencies specifically concerned with television commercial production ranked MPO number one for quality and speed.

One of the reasons for MPO's superior ranking for film commercial production can be found in the firm's permanent staff of top directors, cameramen, editors and scenic designers. "We recognized years ago," says MPO president Judd L. Pollock, "that the only way to guarantee top quality on a continuous basis was to recruit the kind of creative talent that makes successful commercials. We have received unprecedented support from the agencies because we are able to offer this talent on an exclusive year-round basis."

Last year MPO Television Films, Inc. completed over 1100 commercials for advertisers through leading United States and Canadian advertising agencies. Many of these commercials were filmed to location as well as in MPO's studios in New York and Hollywood.

The client list of MPO Television Films, Inc. includes:


Advisory Board

'58 Survey results repeat last year's

MPO Television Films, Inc., the two-coast television film commercial producer, leads the field for the second consecutive year in advertising agency surveys conducted by trade magazines.

MPO received far more first place votes than any other producer in Sponsor Magazine's recent survey, "How Agencies Rate Television Commercial Film Producers." The twenty-six major agencies polled rated producers for quality, reliability, economy, flexibility, facilities, creativity, animation and location work. "Out of 50 commercial film producers nominated as best in certain categories," concludes Sponsor, "one, MPO-TV Films, ran well ahead of the entire field."

In 1957, Billboard's similar survey of 1200 advertising agencies specifically concerned with television commercial
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.

Neuro Film Corp.
806 Seventh Ave., N. Y. 19; Plaza 7-5322; Meyer Weise, pres.; Leland M. Haas, vp; Joseph L. Greene, sec.; Joe Gratz, asst. mgr. Packaged film programs for television; tv commercials; training, industrial and documentary films for industry.

New World Productions
13273 Ventura Blvd., N. Hollywood, Calif.; Triangle 3-3500; Ted Robinson, pres. Tv film shows; tv film commercials; educational shorts; industrial shorts; religious films; animation, bw; animation, color; music effects; package tv film shows.

Branch Offices:

Newman-Schmidt Studios

Fred A. Niles Productions, Inc.
1058 W. Washington Blvd., Chicago 7, Ill.; Seelye 8-4818; Fred A. Niles, pres.; Edward W. Rinker, vp; William H. Harder, studio mgr.; Ruth L. Ratay, creative dir.; Manny Paull, art dir.; Edward E. Katz, cont. Tv commercials, live action and animation; industrials; public-relations films for tv and non-theatrical release; slide films; sales; and product-training programs.

Branch Office:

John Norman Productions
P. O. Box 1304, Palm Springs, Calif.; 7124; John Norman, gen. mgr. Commercials, syndicated spots and industrial films.

Branch Office:
6414 Brookside, Houston, Tex.; Walnut 6-1452; Charles Schmidt, gen. mgr.

Olympia Film Productions, Inc.
112 W. 48th St., N. Y. 36; Judson 6-1143; Daniel H. Kahn, vp. Tv film shows; tv film commercials.

On Film, Inc.
33 Witherspoon St., Princeton, N. J.; Walnut 1-7800; F. E. Johnston Jr., treas.; Robert Bell, pres. Commercials, industrial films and syndicated spots.

Branch Offices:
10 E. 49th St., N. Y. 10; Plaza 9-2330; Robert Bell, Malcolm Scott; 101 Investment Bldg., Pittsburgh 22, Pa.; Court 1-0121; John Thompson.

Sam Orleans & Assoc., Inc.
211 W. Cumberland Ave., Knoxville, Tenn.; 3-8088; Sam Orleans, pres. Film spot commercials; industrial & educational films.

Branch Office:
550 Fifth Ave., N. Y.; Plaza 7-3638.

John Ott Pictures, Inc.
85 Hibbard Road, Winnetka, Ill.; W 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 2-4631; 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; industrial 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.

Pantomine Pictures
222 W. Olive, Burbank, Calif.; Thornwall 2-1147; Fred Crippen, pres.; John Marshall, vp; Jack Heiter, prod. mgr.; Dick Reed, asst. mgr. Animated tv commercials; animated tv entertainment films; live action tv commercials; film titles.

ABC Film Syndication • Angel Bread • Ballantine Beer
Bon Ami • Crown Gold Gasoline • Dutch Masters Cigars
Minnesota Mining and Manufacturing Corp. • “Scotch Tape”
Auto-Lite • ABC Network • “BC” Headache Powders
British Petroleum • Le Page’s Plastic-Pak • Ferris Ham
Morton Pies • Thermo Mug • Hillman Motor Car Corp.
Lewyt Electronic Cleaner • Sylvan Seal Milk • White Rock
Narragansett Beer • Michigan Consolidated Gas Co.
New Jersey Bureau of Traffic Safety • Webb & Knapp
Sandran • Olin Mathieson Chemical Corporation • Pontiac
Williams Shaving Cream • RCA Electronic Tube Division

TV Commercials By: NATIONAL SCREEN SERVICE TELEVISION & INDUSTRIAL FILMS DIVISION

IN NEW YORK - 509 MADISON AVENUE - Circle 6-5700
IN HOLLYWOOD - 7026 SANTA MONICA BLVD. - Phone 53136

December 29, 1958, Television Age 79
Paragon Pictures, Inc.
2540 Eastwood Ave., Evanston, Ill.; Davis 8-5900 & Briarcliff 4-3711; Robert Laughlin, pres.; Sam Needham, prod. mgr.
Commercials, syndicated spots and industrial films.

Paramount Television Productions, Inc.
1301 Broadway, N. Y. 36; Bryant 9-8700; Paul Rainbou, pres.
Tv live programs; tv film shows; live commercials; tv film commercials; industrial shorts; animation, b&w; animation, color; export film; rent studios & facilities.
Branch Office:

Lindley Parsons Productions, Inc.

Pathoscope Co. of America, Inc.
10 Columbus Circle, N. Y. 19; Plaza 7-5200; Edward J. Lamm, pres.; David H. Lion, exec. producer; James Pierce, prod. mgr.
Complete planning & production of tv commercials. Produce industrial and educational motion pictures and filmstrips.
Branch Office:
Studio: 21-29 45th Rd., L. I. C., N. Y.; Plaza 7-5200; John K. Ball, studio mgr.

Ray Patin Productions
6650 Sunset Blvd., Los Angeles 28, Calif.; Ho 2-1147; Ray Patin, pres.; Gus Jekel, ep; Kay Ilmes, 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, up (sls.).
Production of animated and live action tv commercials, public relations and sales promotion 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.

R. A. Pheelan Productions
113 West 57th St., N. Y. 19; Circle 6-1626; R. A. Pheelan, producer.
Producer of public-relations and educational films and commercials.

Photo-Art Commercial Studios
420 S. W. Washington St., Portland 4, Ore.; Ca 7-4111; Claude F. Palmer, pres.; S. W. Vernon, vp; Lewis Cook, techncl. dir.; David Baird, chf. cameraman.
Complete facilities for commercial production: sound stage, single and double system, animation, 16 x 35mm cameras, tv slides, all still services.

Photo Arts Productions, Inc.
2330 Market St., Philadelphia 3, Pa.; Ri 6-3606; Walter E. Dombrow.
Commercials, syndicated spots and industrial films.

Pilot Productions, Inc.

Commercials, slides, sound slidesfilms and industrial films.

Pintoff Productions, Inc.
64 E. 55th St., N. Y. 22; Eldorado 5-1431; Ernest Pintoff, pres.; Henry Knaup, client contact.
Animated and live-action tv commercials, industrial and theatricals.

Pilx Enterprises
12148 Hillspue St., Studio City, Calif.; Poplar 2-9173; George Greville, production supervisor.
Tv film commercials, industrial and documentary films, black and white & color 16 and 35mm sound or silent.

Playhouse Pictures
Animation specialists in business, public relations, entertainment, educational films and television commercials. Complete studio facilities for the production of animated films from story through camera, with exception of laboratory.
Branch Office:
360 N. Michigan Ave., Chicago 1, III.; State 2-3686; Peter Del Negro, asst. exec.

Lew Pollack Productions, Inc.
325 W. 44th St., N. Y. 36; Judson 2-8082; Lew Pollack, pres.
Tv film commercials; industrial shorts.
Jules Power Productions, Inc.
228 N. LaSalle St., Chicago 1, Ill.; Andover 3-1422; H. Rothbart, office mgr.
Tv live programs; live commercials; package tv live shows; film commercials.
Branch Offices:
35 W. 53rd St., N. Y. 19; Circle 5-3290; Jules Power, pres.

Premier Film and Recording Corp.
Complete production facilities for motion pictures, tv commercials, sound recordings—sound stages, recording studios, production, scripting, editing, etc.

Princeton Television Center, Inc.
Commercials and syndicated spots.

Productions for Television, Inc.
625 Madison Ave., N. Y. 22; Templeton 6-7100; Don Hillman, dir. tv prod.; Jeanne Harrison, exec. film prod.; Sanford Semel, producer-dir.; Van Halbreich, prod. ass't.; 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 x 35mm. Rear screen projection (job can be seen complete before filming). Specialize in videotape animations and live tv.

Q.E.D. Productions, Inc.
45 W. 45th St., N. Y. 36; Judson 2-4291; Robert Baron; Roy Lampe.
Films spot commercials; industrials; sales and tourist promotion films (lease or loan); open-end film commercials for tv.

Quartet Films, Inc.
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 commercials; package tv live shows.

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 B-1232; Doris 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 Levine Ave., Coral Gables 46, Fla.; Mansfield 5-3524; Walter Reese, pres.; Ruth B. Reeser, sec.-treas.; Oscar Barber, prod. mgr., Studio facilities; industrial; features; commercials.

Rarig Film Productions (A division of Rarig Motion Picture Co.)
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 6-1393; Reid H. Ray, pres.; R. V. Jeffry, gen. als. mgr.; Alice M. Griswold, sec.
Tv film shows; tv film commercials; educational shorts; industrial shorts; animation, black and white; animation, color; package tv film shows; syndicated tv films.

Reid Yarnall Richie 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.
630 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.

Rembrandt Films, Inc.
16 E. 46th 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. als.; Albert Kapps, prod.; D. Daily, ae.
Commercials and syndicated spots.

Robert Yarnall Richie Productions, Inc.
666 Fifth Ave., N. Y. 19; Circle 6-0191; Robert Richie, pres.
Industrials, tv commercials.

Marion Riddick Productions, Inc.
1102 Eberhard St., Houston 19, Tex.; Jacksonville 4-9653; Marion Riddick, pres.; Clyde Lavingston, sec.-treas.; Dougal C. Pope, chmn. bd.
Live commercials; tv film commercials; educational films for teaching; package: tv shows; talent; tv scripts; child tv training; all color.
Walter A. Rivers & Associates
125 Hyde St., San Francisco, Calif.; Su 1-1284; Walter A. Rivers, o.
Industrial motion-picture productions, tv commercials.

Riveria Productions
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 1-6776 (16076); Pat Rancati, eastern representa tive.
230 Westmoor Blvd., Brookfield, Wis.; Sunset 2-8815; Robert Zens, midwest representative.

RKO-Pathe Division of RKO Tele radio Pictures, Inc.
1270 Avenue of the Americas, N. Y. 20; Judson 6-5050; Jay Bonafield, vp.
Commercials and syndicated spots.

Hal Roach Studios
Commercials, syndicated spots and industrial films.

Branch Offices:
729 Seventh Ave., N. Y. 19; Frank J. Shea, dir. of eastern opus., commercial div.
221 N. LaSalle St., Chicago 1, Ill.; State 2-6458; James E. Anderson, dir. of midwest opus., commercial div.

Louis De Rochemont Assoc., Inc.
380 Madison Ave., N. Y. 17; Oxford 7-0350; Tx 7-1837; Dick Weston, pres.; Har low Wilcox, vp; Don Bartelli, prod. mgr.
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.

Roy Rogers-Frontiers, Inc.
357 N. Canon Dr., Beverly Hills, Calif.; Crestview 4-6841; Roy Rogers, pres.; W. Arthur Rush, vp; Ned Koenig.
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 3676; Everett E. Roquemore, dir.

Live commercials; tv film commercials; educational shorts; industrial shorts; newsreels; music and sound-effects library; tape recorders.

Sarde, Inc.
200 E. 56th St., N. Y. 22; Murray Hill 8-0085; Valentina Sarra, pres.; Morris D. Behrend, exec. vp & gen. mgr.; John Henderson, mgr.; Rex Cox, creative dir.
Live action, animation, stop-motion television commercials, motion pictures, sound slide films in black & white and color.

Branch Office:
16 E. Ontario St., Chicago 1, Ill.; Whitehall 4-5151; Robert Foster, mgr.; Marvin Bailey, te production mgr.

Scope, Inc.
146 Almeria, Coral Gables, Fla.; Highland

... AND PLUS X NEGATIVE 35MM & 16MM
is THE ULTIMATE in
Sharpeness (Acutance) and Tonal Reproduction (Latitude)
THE WORLD'S STANDARD OF EXCELLENCE
EASTMAN FILMS
the only complete array of films for all motion picture techniques black and white or color

W. J. GERMAN, INC.
agent for the sale and distribution of Eastman Professional Motion Picture Films

FORT LEE, N. J.
Jane Street
LONGACRE 5-5978

CHICAGO 30, ILL.
4604 N. Pulaski Rd.
IRVING 8-4064

HOLLYWOOD 38, CALIF.
6677 Santa Monica Blvd.
HOLLYWOOD 4-6131

December 29, 1958, Television Age 83
Specializing in Talent for TV Commercials

Foster-Ferguson
141 East 44th Street
New York, N. Y.
YUkon 6-4330

4-7302; Robert L. Perine, pres.; Michael Brown, vp.
Tv commercials; industrial films; sales training films; complete 16mm and 35mm facilities; coordination services; complete script and production departments.

Screencraft Enterprises, Inc.
8470 Melrose Ave., Los Angeles, Calif.; Ol 3-4463.
Producer of industrial films and commercials.

Screen Gems, Inc.
711 Fifth Ave., N. Y. 22; Plaza 1-4400; Benedict Borenberg, exec. prod.; Don Hershey, prod.-dir.; Hal Schaffel, bus. mgr.
Production facilities, editorial rooms, equipment and staff, screening room and complete planning service.

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.

Sharpe-Lewis Productions
Tv film shows; tv film commercials; package tv film shows.

Signal Productions, Inc.
Tv film commercials; film editing; tv commercial creation, live or film; rent studios; prop storage.

Al Simon Productions
General Service Studios, 1040 N. Las Palmas, Hollywood 38, Calif.; Ho 4-2141; 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 Cuorono Jr., vp & treas.
16mm and 35mm complete production service; animated spots.

Fletcher Smith Studios, Inc.
319 E. 44 St., N.Y. 17th; Murray Hill 5-9010; Fletcher Smith, pres.; Peter Caldera, sec.-treas.
Industrial films; opticals; projection; tv commercials; sound recording; sound shooting stage; animation; editing.

Walter Harrison Smith Productions, Inc.
40 E. 90th St., N. Y. 16; Eldorado 5-7212; 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 Gilhens, chmn. of bd.; John H. Tolin, 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; slide films, dubbing, recording and re-recording services.

Soundac Productions, Inc.
2135 5. W. 11th Ave, Miami 37, Fl.; Franklin 4-2653; Robert D. Buchanan, pres. & gen. mgr.; Jack Schlob, 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; M. R. Young Jr., direction.
Commercials, syndicated spots and industrial films.

Southwest Film Productions, Inc.
5301 S. Post Oak Road, Houston, Tex.; Ma 0681; mailing address: P. O. Box 183, Bellaire, Tex.; John Paul Goodwin, pres.
Producer of industrial films and commercials.

Spotlight News, Inc.
607 N. La Brea Ave, Los Angeles 35, Calif.; Webster 8-2191; J. L. Siegal, pres.; Algemon G. Walker, exec. vp; Jack Behr, media dir.
Film and editorial facilities; tv commercials and tv newsreel productions.

Screen-Televideo Productions
333 S. Beverly Dr., Beverly Hills, Calif.; Crestview 1-6131; Robert Lord.
Commercials and syndicated spots.

Screen Gems, Inc.
5683; Don Sharpe, pres.; Warren Lewis, exec. vp.
Producer of industrial films and commercials.

Screen-Televideo Productions
333 S. Beverly Dr., Beverly Hills, Calif.; Crestview 1-6131; Robert Lord.
Commercials and syndicated spots.

Screen-Televideo Productions
333 S. Beverly Dr., Beverly Hills, Calif.; Crestview 1-6131; Robert Lord.
Commercials and syndicated spots.

Screencraft Enterprises, Inc.
6710 Melrose Ave., Hollywood 38, Calif.; Ho 4-2141; 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 Cuorono Jr., vp & treas.
16mm and 35mm complete production service; animated spots.

Fletcher Smith Studios, Inc.
319 E. 44 St., N.Y. 17th; Murray Hill 5-9010; Fletcher Smith, pres.; Peter Caldera, sec.-treas.
Industrial films; opticals; projection; tv commercials; sound recording; sound shooting stage; animation; editing.

Walter Harrison Smith Productions, Inc.
40 E. 90th St., N. Y. 16; Eldorado 5-7212; 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 Gilhens, chmn. of bd.; John H. Tolin, 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; slide films, dubbing, recording and re-recording services.

Soundac Productions, Inc.
2135 5. W. 11th Ave, Miami 37, Fl.; Franklin 4-2653; Robert D. Buchanan, pres. & gen. mgr.; Jack Schlob, 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; M. R. Young Jr., direction.
Commercials, syndicated spots and industrial films.

Southwest Film Productions, Inc.
5301 S. Post Oak Road, Houston, Tex.; Ma 0681; mailing address: P. O. Box 183, Bellaire, Tex.; John Paul Goodwin, pres.
Producer of industrial films and commercials.

Spotlight News, Inc.
607 N. La Brea Ave, Los Angeles 35, Calif.; Webster 8-2191; J. L. Siegal, pres.; Algemon G. Walker, exec. vp; Jack Behr, media dir.
Film and editorial facilities; tv commercials and tv newsreel productions.

Branch Office:
60 W. 46th St., N. Y. 36; Circle 5-0770; Ben Greenberg, media dir.

Stanley-Marshall Tv Productions
1434 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 4-1444.

Star, 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.

Wayne Steffner Productions
Tv live programs; tv film shows; live commercials; educational shorts; industrial shorts; package tv live shows; package tv film shows; rent studios and facilities.
Mark Stevens Tv Co.
9134 Sunset Blvd., Los Angeles 46, Calif.; Crestview 4-8321; Mark Stevens, exec. prod.
Tv live programs; tv film shows; live commercials; tv film commercials; educational shorts; industrial shorts; newsreels; animation, b&w; animation, color; export film; import film.

Stockdale & Co.
729 W. 6th St., Salt Lake City 4, Utah; Elgin 5-5511; C. L. Stockdale, pres. & o.
Tv commercial films, industrials, 16mm and 35mm.

Storyboard, Inc.
10 W. 74 St., N. Y. 23; Tr 3-7207; John Hubley, pres.
Animation and live-film production.

John G. Stratford Film Corp.
113 W. 57th St., N. Y. 19; Judson 6-7390; John G. Stratford, pres.
Tv film commercials; educational shorts; industrial shorts; animation, b&w; package tv film shows; import film.

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.; Paul K. Freeman, art dir.; John Hazard, assoc. producer.
Live-action, stop-motion, animation for tv commercials and industrial films; storyboard creation and musical jingle production.

Studio City Television Productions, Inc.
4020 Carpenter St., N. Hollywood, Calif.; Poplar 3-8807; Morton W. Scott.
Commercials and syndicated spots.

Sturgis-Grant Productions, Inc.
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 6-1560; William A. Sturm, pres. & tech. dir.; Orestes Calpini, sec. & creat. dir.; Albert D. Hecht, treas. & exec. prod.; Don McCormick, dir. studio operations.
Film production, including live-action, animation, stop-motion, animated stop-motion puppets.

Sun Dial Films, Inc.
63rd St. & United Nations Plaza, N. Y. 17; Murray Hill 6-2046-7; Samuel A. Datlowe, pres.
Commercials, syndicated spots and industrial 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.

Suzari Marionettes
119 E. 17th St., N. Y. 3; Gramercy 3-6699; Dorothy Zaconick, dir.
Tv live programs; tv film shows; live commercials; 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.; Edgewood 4-1461; Ruth Waxman, p.

Robert Swanson Productions
1 E. 54th St., N. Y.; Murray Hill 8-4855; Robert Swanson, pres.; Philip Porterfield, asst.; Rolf Johnson, asst.
Creation of musical commercials for tv and radio in all phases.

Swanstrom Productions
7607 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.

Tantamount Pictures, Inc.
108 N. Jefferson St., Richmond 20, Va.; Milton 8-5841; Donald T. Martin, pres.; A. C. Traynham, sec.
Commercials and syndicated spots.

"...and the credit for the 'edit' goes to Ross-Gaffney!"

Knowing when to cut, where to cut and how much to cut is the significant difference between pedestrian and inspired film editing.

R.G.'s outstanding craftsmen, working with the industry's finest facilities, consistently "accentuate the positive and coordinate the negative" to produce the most effective films possible.

Add the advantages of R.G.'s fantastic music and sound effects library to solve your most complicated scoring problems and you've got a team you can depend on to get the whole job done...as skillfully, swiftly and economically as it can be done!

"R.G."...Your one-stop quality film serviceman! Write for Free brochure

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December 29, 1958, Television Age 85
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MOST MODERN FACILITIES

in

VIDEO TAPE

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TERMINI

TV TAPES INC.

1440 Broadway
New York 18, New York
telephone: PENNSYLVANIA 6-6323

TCF Television Productions, Inc.
1417 N. Western Ave., Hollywood 27, Calif.;
Ho 2-6231; Martin Manulis, exec. id.; Lew
Schreiber, vp; Irving Asher, vp sls.; John
Beck, bus. exec.; Herbert Swope, producer
and/or exec. producer; Dominick Dunne,
producer; Peter Nelson, story and research
assist.; Nat Perrin, producer; Alan Armer,
producer.
Film series and commercials; studio rental
service.

Teaching Aids Service, Inc.
31 Union Square W., N. Y. 3; Watkins 9-3635; Gertrude Jacobs, pres.
Tv film commercials, soundies; educational
shorts; industrial shorts; animation, b&w;
animation, color; tv scripts; export film; im-
port 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 Technamations for film
animations.

Technisonic Studios, Inc.
1201 Brentwood Blvd., St. Louis 17, Mo.;
Parkview 7-1053; Charles F. Harrison, pres.;
Edward H. Canter, sec.; Lila H. Fritschle,
assoc.; Annette M. Harrison, treas.
16/35mm commercial film sound studios.

Tel Ra Productions
1518 Walnut St., Philadelphia 2, Pa.; Kings-
ley 6-4140; Wallace Orr, pres.; "Bosh"
Pritchard, vp sls.
Commercial and syndicated spots.

Telemat
433 S. Fairfax Ave., Los Angeles 36, Calif.;
Webster 3-5731; Alan Wise, Dan Gertsman,
vp; Sidney V. Freeman, gen. sls. mgr.
Library service of animated cartoon commer-
cials which may be adapted by stations for
local accounts. Also, custom film commercials
both live and animated.

Telemated Cartoons
70 E. 45th St., N. Y. 17; Murray Hill
6-8933; S. S. Taffet, produc.
Production of tv commercials, industrial &
training films, filmographs. Animation and
live action.

Telematics Inc.
630 Ninth Ave., N. Y. 36; Judson 6-2450;
Norman S. Livingston.
Commercials and syndicated spots.

Telpix Corp.
1515 N. Western Ave., Hollywood 27, Calif.;
Hollywood 4-7291; Robert P. Newman, pres.;
Martin Wein, 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:
420 Madison Ave., N. Y.; Plaza 3-0421,
6620 Diversey, Chicago 35, Ill.; Ta 9-6636;
Stanley F. Anderson; Jack A. Boston.

Foreign Office:

Television Film Productions Co.
287 Tenth Ave., N. Y. 1; Chickering 4-0122;
Robert D. Tobias, o.
Tv producer and distributor of syndicated
programs.

Teledudios, Inc.
1461 Broadway, N. Y. 36; Lo 3-6333; George
K. Gould, pres.; Al Markim, exec. assist. to
pres.; King Horton, vp.
Videotape and telefilm commercials, shows.

Television Graphics, Inc.
369 Lexington Ave., N. Y. 17; Murray Hill
6-5265; Bernard Rubin; Lee Blair.
Commercials and syndicated spots.

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.

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.
Terr_in Video Tape Services, Inc.
1440 Broadway, N.Y. 18; Pennsylvania 6-6323; Anthony Termini, pres.; Charles Termini, vp; Walter Masters, ch. mktg. consul.; Robert Schultz, sls. mgr.
Tape commercial spots, pilot tapes, panel shows.

Terrytoons, a division of CBS Films, Inc.
38 Centre Ave., New Rochelle, New York; Triad Films, Inc., sales office.
J. Heffernan, sls. mgr.

Tape commercial spots, television programs and commercials.

Terrytoons, a division of CBS Films, Inc.
38 Centre Ave., New Rochelle, New York; Robert Schultz, sls. mgr.
L. Perkins, sec.

Theodore Productions, Inc.
510 Madison Ave., N.Y.; Plaza 2-2345; John J. Heffernan, sls. mgr.

Commercials, syndicated spots and industrial films.

Le Ora Thompson Associates, Inc.
733 North LaBrea Ave., Hollywood 38, Calif.; George Gordon, vp.

Le Ora Thompson, pres.; 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.; Plaza 8-3070; Frederick A. Tomlin, pres.; Carl A. Tomlin, vp & bus. mgr.

Producer of industrials and commercials.

Totem Film Productions, Inc.
912 A Pine St., Seattle 1, Wash.; Mutual 3422; Frank J. Barrett Jr., o.

Tv film commercials; educational shorts; industrial shorts; newsreels; animation, color; tv scripts.

Town & Country Network, Inc.

Transfilm, Inc.
35 W. 45th St., N.Y. 36; Judson 2-1400; William Miesegeas, exec. vp; Michael A. Palma, exec. vp; Robert Bermann, vp tv div.; Thomas Whitesell, vp motion-picture prod.; William Burnham, vp sls.; Karl P. Fischl, vp sls.; Pud Lane, vp slidefilm prod.; Albert Boyars, public-relations dir.

Live-action, animated, stop-motion films for business, theatrical and television use; sound slidefilms, filmographs and still photography; films for public relations, sales training and attitude motivation; programs for industry; tv commercials; editorial and recording services; public-relations service for trade and consumer film exploitation.

Triangle Productions

Triangle Films, Inc.
510 Madison Ave., N.Y. 22; Plaza 9-3580; Charles F. Schwep, pres.

Film spot commercials; industrial & educational films (lease or loan).

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; animation, b&w; package tv film shows; tv talent; tv scripts.

Tv Cartoon Production
222 Kearny St., San Francisco 8, Calif.; Yukon 6-6675; Robert L. Howark, pres.; Robert J. Mills, exec. produ.; Richard Muller, prod. mgr.; Art Morgan, sls. mgr.

Animation specialists; industrial, public relations, entertainment, and educational films; television commercials; complete studio facilities for the production of animated films from story through camera.

Tv Dept. of National Transit Advertising
120 East 56th St., N.Y. 22; Plaza 1-5090;

Naturally, every film studio promises the finest production and the finest service—and certainly there's no reason to doubt their intentions.

But Transfilm is in a better position than most others to back up its promises. You're entitled to know why.

1. Top Personnel. Many studios attempt to assemble crews of first class freelance craftsmen. But, Transfilm already has a permanent team of top caliber creative personnel that clients say looks like a "Who's Who" of TV film production. And, it's a championship team because they've been working together for years. Look it over and judge for yourself.

2. Completely integrated facilities. Most studios offer adequate facilities. But Transfilm offers complete facilities all under one roof. For example:

   a. a fully equipped, air-conditioned sound studio
   b. a complete animation department
   c. a complete art service
   d. the latest in animation cameras and optical cameras
   e. a distinguished editorial service
   f. a modern, air-conditioned 16 mm and 35 mm projection room

Thus we take complete responsibility for the whole job.

3. Systematized service. Transfilm has evolved a system of organization that enables us to give superior personal service. Each job force has a producer, who heads the production team, and a production supervisor who is directly responsible to the client. Thus the client keeps on top of the job at all times.

This way of doing business has made sense to an impressive list of clients. If it makes sense to you, too, please let us talk to you about your next film job.
WARNER BROS.
TELEVISION
Presents...

- The excellent facilities of a major Hollywood studio for the production of superior television commercials and industrial films.
- Award-winning creative and technical experts experienced in the traditions of theatrical and television film making.
- Complete East and West Coast editing and finishing services.
- Economy through technical efficiency.
- Distinction and quality through creative supervision from pre-production to release print.

JACK M. WARNER
Vice President in Charge

In Los Angeles, call
David H. DePatie
4000 Warner Blvd
HO 9-1251

In New York, call
Joseph D. Lamneck
666 5th Avenue
CI 6-1000

Warner Bros. Commercial and Industrial Film Division

December 29, 1958, Television Age
A new name in New York film production, with familiar faces and familiar places.

**The faces:** EDWIN T. KASPER, former president and co-founder of FILMWAYS, INC.
LEW POLLACK, founder and president of LEW POLLACK PRODUCTIONS, INC.
PLUS a complete staff of experienced production personnel.

**The places:**
The Lew Pollack Production Studios at 321 West 44 Street and the former West Coast Sound Studios at 510 West 57 Street.

Two completely modernized mid-town stages with on-premise facilities for set design and construction — editing, sound recording with RCA and AMPEX film and tape channels.

Twenty-thousand square feet of production area to provide you and your client with the utmost in quality and service.
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.


**Universal Pictures Co., Inc., Television Dept.**

445 Park Ave. N. Y. 22; Plaza 9-8000; Norman E. Gluck, gen. sls. mgr.; tv; Alfred L. Mendelsohn, ass't sls. mgr.; Errol Linderman, serv. mgr.

**Branch Offices:**

Gerald E. Weiler, exec. vp; Joseph Stultz, and related films. Produce also sales promotion and industrial films and motion pictures for the armed forces.

**Production Headquarters:**

Universal-International Studios, Universal City, Calif.; George Bole, chq. production.

**Van Praag Productions**

1600 Broadway, N. Y. 19; Plaza 7-2687; William Van Praag, pres.; Marc S. Asch, exec. vp; Ralph Porter, dir. of production; Hal Persson, asst. supervisor; Daniel Karoff, prod. mgr.; Oscar Canstein, ch. editor; Robert Van Praag, distribution; Anita M. Palmumbo, bus. mgr.; Lois Gray, acctg.

16mm and 35mm, b&w and color motion pictures for commercial, industrial, educational, promotional, documentary and theatrical presentation; slideshows and distribution.

**Branch Offices:**

2301 Dime Bldg., Detroit 26, Mich., Woodward 2-4096; Fred F. Frink, gen. mgr.

3143 Ponce de Leon Blvd., Coral Gables, Miami, Fla.; Highland 4-3194; Maurice Van Praag, gen. mgr.

1040 N. Las Palmas Ave., Hollywood 38, Calif.; Hollywood 2-1141; Donald G. Kraatz, vp.

201 N. Wells, Chicago 6, Ill.; State 2-0696; Jay N. Norman, representative.

**Vidan, Inc.**

134 E. 57th St., N. Y. 22; Murray Hill 8-5987; Richard De Rochemont, pres., chmn. of bd.; Gerald E. Weiler, exec. vp; Joseph Stultz, vp; Ruth Teksmo, ass't. vp, treas.

Produce also sales promotion and tv commercials, industrial and public relations films domestically and abroad.

**Branch Offices:**

72 Blvd. Raspail, Paris, VI, France; Littre 99-61; Mme. Yvonne Oberlin, mgr.

**Versatile Television Inc.**

326 Broadway, Cape Girardeau, Mo.; Edge water 5-8016; Robert O. Hirsch, pres.; Blaine Baker, mgr.

Commercials, syndicated spots and industrial films.

**Vibar Productions, Inc.**


Tv film shows; tv film commercials; educational shorts; short films; animation, b&w; package tv film shows.

**Branch Offices:**

1240 27th St., N. W., Washington, D. C.; Barbara Freytag, mgr.

13, 2-Chome 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.**


Television videotape commercials and productions.

**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.; Express 1191; Donald B. Driscoll, pres.; Reginald 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; educational shorts; short films; animation, b&w; package tv film shows.

**VPI Productions**

321 W. 44th St., N. Y. 36; Judson 2-0682; Edwin T. Kasper, pres.; Lew Pollack, vp.

Tv film commercials; industrial shorts.

**Roger Wade Productions, Inc.**

15 W. 46th St., New York 36; Circle 5-3040; Roger Wade, pres.; Anne Koller, vp & sec.; Marvin Friedman, animation and art dir.; William Buckley, dir.; Philip Donogure, prod. mgr.; Howard Mann, ed.; Donald Lethrop, still and creative photography mgr.

Television commercials, animation and live action; complete art, animation, writing, editing services; exobyx stand.

**Gene K. Walker Productions**

465 California St., San Francisco 4, Calif.; Yu 6-2891; Gene K. Walker, pres.; Claire McNamara, sec-treas.; B. F. Scott, production supervisor; Roy Grandey, asst. mgr.

Producer of industrial and educational films and public relations films for television.

**Warner Bros. Television**

666 Fifth Ave., N. Y.; Circle 6-1000; Rodney Erickson, vp in chg. world wide tv sls; Joseph D. Lamneck, gen. mgr.

Tv commercials; industrial films; animation; 21 sound stages; 10 miles of streets and outdoor 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:**


**Washington Video Productions, Inc.**

1536 Connecticut Ave., N. W., Washington 6, D. C.; Adams 4-3737; 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.

**Welgo Trailer Service**

630 Ninth Ave., N. Y. 36; Circle 6-6450; Charles L. Welsh, Martin Gottlieb.

Commercially, syndicated spots and industrial films.

**Western Cine Productions (Div. Western Cine Service, Inc.)**

114 E. 8th Ave., Denver 3, Colo.; Amherst 6-3601; Heinz Gruss, pres.; John Newell, vp-production; Mike Cook, vp, sls.; Malcom Jesse, 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.

**Wesmor, Inc.**

650 N. Bronson Ave., Los Angeles 4, Calif.; Hollywood 2-7414; Brewster B. Morgan, Eugene Solow, prods.

Tv film shows; tv film commercials; syndicate tv film; full-length feature films.

**Ross Wetzel Studios, Inc.**

615 N. Wabash Ave., Chicago, Ill.; Superior 2-7555; Ross Wetzel, pres.

Tv film commercials; animation, b&w and color; slide film.

**Widing Picture Productions, Inc.**


**Branch Offices:**

405 Park Ave., N. Y.; Plaza 9-0584; Hugh Gage, vp eastern sls.; Ted Westermann, corp. vp.

4925 Cadiex Rd., Detroit, Mich.; Tuxedo 2-3940; Dean Coffin, vp.

1010 Euclid Ave., Cleveland, O.; Tower 1-6440; Larry Young, dist. mgr.

617 Vine St., Cincinnati, O.; Garfield 1-0477; R. L. MeMillan, 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.

5901 Venice Blvd., Hollywood, Calif.; Webster 8-0183; Al Cardenad, in chg.

**Willard Pictures, Inc.**

45 W. 45th St., N. Y. 36; Judson 2-0430; John M. Squiers Jr., exec. producer; Samuel A. Serlin, production mgr.; Lester M. Strong, sls. mgr.

Commercially, syndicated spots and industrial films.
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 1959 be a year of rich rewards for men of good will everywhere.
Frank Willard Productions
3223-b Cain's Hill Pl., N. W., Atlanta 5, Ga.; Cedar 7-2982; Frank H. Willard Jr., o.

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 Albet St., Toronto, Canada; Empire 2-1931; Richard H. Hill, rep.
Tv film commercials; import film; slides.

Williams & Meyer Co.
Prudential Plaza, Chicago I, Ill.; Wabash 2-3800; William S. Meyer.

Wish our many friends
the very best for 1959.
With your continued support
ours too will be fine.

Wondsel, Carlisle & Dunphy, Inc.
1600 Broadway, New York 19, N. Y. • Circle 7-1600

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

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AERIAL IMAGE OPTICALS

PRODUCERS of the
FINEST in FILMS

WORLD PRODUCTIONS

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 halops (telops); slide film commercials.

Wurtele Film Productions
P. O. Box 504, Orlando, Fla.; 9755; Harold S. Wurtele, o.
Tv film commercials; industrial shorts; sound facilities & services.

Wylde Studios, Inc.
41 West 57th St., N. Y.; Plaza 1-6970; Robert Bean, rep; Fred Levinson, rep.
Producer of commercial, industrial and educational films.

Ziv Television Programs, Inc.
7324 Santa Monica Blvd., Hollywood, Calif.; Oldfield 4-2800; Maurice Unger, ep west-coast operations.
Commercial & syndicated spots.

Commecials, syndicated spots and industrials.

Wonderland Productions
Animated and live-action tv film commercials, color industrial and public-relations motion pictures, government films, short subjects.

Wondsel, Carlisle & Dunphy, Inc.
1600 Broadway, N. Y. 19; Circle 7-1600; Harold E. Wondsel, pres.; Robert Carlisle, ep chg. production; Thomas Dunphy, vp & dir. tv; Walter Kullberg, sec.-treas.; John Affrunti, prod. mgr.
Motion picture production in all phases: Documentary, training, sb's promotion, public relations and tv commercials.

Carter Wright Enterprises
Tv live programs; tv film shows; live commercials; tv film commercials; music effects.

Seymour Zweibel Productions
10626 114 St., Edmonton, Alta., Canada; 4-1464; N. J. Zubko, o.
Tv film commercials; educational shorts; industrial shorts; newsreels; animation, b&w; animation, color; music effects; sound or laboratory facilities & services; process film.

Ziv Television Programs, Inc.
7324 Santa Monica Blvd., Hollywood, Calif.; Oldfield 2-8300; Maurice Unger, ep west-coast operations.
Commercial & syndicated spots.

N. J. Zubko Productions
10626 114 St., Edmonton, Alta., Canada; 4-4464; N. J. Zubko, o.
Tv film commercials; educational shorts; industrial shorts; newsreels; animation, b&w; animation, color; music effects; sound or laboratory facilities & services; process film.

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 halops (telops); slide film commercials.
MISSING PAGES ARE PART OF A LARGE FOLD OUT SECTION WHICH WERE NOT PAGINATED THEMSELVES BUT WERE COUNTED AS PART OF THE TOTAL PAGES IN THE ISSUE.
RARE COLLECTION...Priceless experience in processing film makes these top executives at CFI Hollywood a rare collection. They provide an average of 25 years experience in the film industry. Whatever the problem or project, their proven skill enables CFI to bring out the best in your film...consistently.

CFI...FORTY YEARS...Serving the film industry.

CONSOLIDATED FILM INDUSTRIES * 959 Seward St., Hollywood 38, Calif. / HO 9-1441 * 521 W. 57th St., New York 19, N. Y. / CI 6-0210
great spots, but do they sell?

commercial division pictures, inc.

New York / 60 East 56th Street / PLaza 8-1405
Chicago / 360 North Michigan Avenue / ANdover 3-7566
Burbank / 4440 Lakeside Drive / THornwall 2-7171
News (Continued from page 27)

munity as you make it.”

Regarding editorializing, Mr. Izzard believes that this is a newspaper term “that doesn’t fit in television reporting.

It conjures up the impression of a long column of type which at best only could be read by a newscaster sitting at a desk. This sounds dull. Frankly, we need our own word for probing an issue and taking a stand. We feel that you can’t take a stand until you have shown that doesn’t fit in television reporting.

only supports and enhances the public’s early, respect in its market area.”

“richt to know,’ but adds a new dimension of responsibility: the public’s ‘right to see.’ In the short time since WLOS-TV changed management (we have been the sister station of WTVJ Miami since September) local news has made the biggest single television impact on our community and market.

What’s more, the local newspaper role. editorializing gives any news medium stature and, if done properly, respect in its market area.”

Says Leo Willette, news director at WLOS-Asheville, N. C., “TV news not only supports and enhances the public’s ‘right to know,’ but adds a new dimension of responsibility: the public’s ‘right to see.’ In the short time since WLOS-TV changed management (we have been the sister station of WTVJ Miami since September) local news has made the biggest single television impact on our community and market.

WLOS-TV intends to begin editorializing on a daily basis soon, with the final two minutes of its evening news show reserved for “Tonight’s Editorial” and labeled by voice and slide as such. “Our colleagues at WTVJ were pioneers in the field of television editorializing,” says Mr. Willette, “and we will undertake this responsibility as soon as the following ‘musts’ are satisfied: (1) staff, ability and morgue for fast and accurate research in depth, and (2) ac-

Editors (Continued from page 26)

Jacksonville
WFAG-TV: Harold Baker, dir. news & spec. events; 7 e.; 33 pgms.; 5 hrs., 40 mins.


Miami:
WCKT: Gene Strul, n.d.

WPST-TV: Eleanor L. Larsen, pgm. dir.


Orlando:
WDBO-TV: Walter Sickles, pgm. dir.

WLOF-TV: Ben Acriga, news ed.

Palm Beach:
WPTV: Robert Miller, n.d.; 15 pgms.; 2 hrs., 5 mins.

Panama City:
WJDM: William Becker, pgm. dir.

Pensacola:
WEAR-TV: Mel Wheeler, gen. mgr.

St. Petersburg:
WSUN-TV: Leo A. Ribitski, pgm. dir.

Tampa:


West Palm Beach:
WEAT-TV: Barbara Hegler, pgm. dir.

Georgetown:
WBAM-TV: Lyman Gray, n.d.; 2 e.; 17 pgms.; 31/2 hrs.

Atlanta:
WAGA-TV: Dale Clark, n.d.

WLW-A: John Bent, n.d.; 1 e.; 16 pgms.; 4 hrs.

WSB-TV: Marcus Bartlett, gen. mgr.

Augusta:

WRDW-TV: Lon Stratton, mgr.

Columbus:
WRBL-TV: Glen Broughman, n.d.; 3 e.; 22 pgms.; 5 hrs.


Macomb:
WMAM-TV: Howard Absalom, news co-ordinator; 7 e.; 25 pgms.; 4 hrs.

Savannah:
WSAV-TV: Sidney Shaw, dir. news, spec. events; 4 e.; 17 pgms.; 5 hrs.


Thomasville:
WCTV: Joseph E. Hosford, sta. mgr.

IDAHo:
Boise:
KHOL-TV: Earl Glade Jr., sta. mgr.

KIDO-TV: Del Lundbom, pgm. dir.

Idaho Falls:
KID-TV: Roy Southwick, pgm. mgr.

Lewisston:
KLEW-TV: Willard W. Thomas, mgr.

Nampa:
KCIX-TV: Bert Godfrey, pgm. mgr.

Twin Falls:
KRIX-TV: Joe Giloney, sta. mgr.

ILLINOIS:
Champaign:
WCIA: James Fielding, prod. mgr.

Chicago:

WBBK: Con O’Dea, n.d.; 8 e.; 47 pgms.; 4 hrs., 33 mins.


Davenport:
WDAN-TV: Honore Ronan, pgm. dir.

Decatur:
WTVP: Dale Coleman, news ed.

Harrisburg:
WSIL-TV: O. L. Turner, mgr.

La Salle:
WCEO-TV: Tom Klise, news ed.

Poria:
WEEK-TV: Bob Arthur, n.d.


Quincy:
WGEM-TV: Fred Colgan, pgm. dir.

Rockford:
WREX-TV: Jack Mazzie, pgm. dir.

WTVI: Harold Froelich, mgr.

Rock Island:

Springfield:

INDIANA:
Bloomington:

Elkhart:
WSJV: Bill Morrow, pgm. prod. mgr.

Evansville:
WEHT: M. A. McFarlin Jr., n.d.; 3 e.; 16 pgms.; 4 hrs.

WJEI-TV: Jack McLean, n.d.; 2 e.; 16 pgms.; 2 1/2 hrs.

WTJV: Bill Hill, pgm. dir.

Fort Wayne:
WANE-TV: Philip Wilson, n.d.


WPMT: Tom Atkins, n.d.; 2 e.; 10 pgms.; 1/2 hrs.

Indianapolis:
WFBM-TV: Ken Mayer, news mgr.; 14 e.; 28 pgms.; 5 1/2 hrs.

WISH-TV: Steve Briggs, pgm. mgr.

WLW-I: Gordon Graham, n.d.

Lafayette:

Muncie:
WLBC-TV: Lee Allerton, pgm. dir.

South Bend:

WSBT-TV: Robert J. Drain, pgm. dir.

Terre Haute:
WTHI-TV: Joseph M. Higgins, gen. mgr.
IOWA:
Ames:
WOI-TV: Wally Bishop, n.d.

Cedar Rapids:

KCRG-TV: Ralph D. Willey, pgm. dir.


Davenport:

WOC-TV: Bob Frank, n.d.

Des Moines:

KNOE-TV: Dick Covy, pgm. dir.

WHO-TV: John D. Shelley, news bur. mgr.; 14 e.; 41 pgms.; 8 1/2 hrs.

Fort Dodge:

KQTV: Richard Johnson, pgm. dir.

IOWA:

KVTV: Richard Johnson, pgm. dir.

KQTV: Richard Johnson, pgm. dir.


KTAG-TV: Harper Clark, mgr.

Monroe:

KNOE-TV: Mac Ward, n.d.

New Orleans:

WDSU-TV: William Monroe, n.d.

WJMR-TV: Roy Hall, n.d.; 14 pgms.; 1 1/2 hrs.

WWL-TV: Ed Hoerner, pgm. mgr.

Shreveport:

KSLA-TV: John Renshaw, pgm. dir.


MAINE:

Bangor:

WABI-TV: Leon H. Nelson, pgm. dir.


Portland:

WCSH-TV: Larry Geraghty, n.d.; 3 e.; 16 pgms.; 3 hrs.

Presque Isle:

WGAN-TV: Nunzi Casavola, news ed.

Maryland:

Baltimore:

WBAL-TV: John Lewis, news mgr.


Salisbury:

WBOC-TV: John W. Downing Jr., pgm. dir.

Massachusetts:

Adams:

WDC: Thomas S. Murphy, gen. mgr.

Boston:

WBZ-TV: F. E. Whitmarsh, n.d.; 5 e.; 50 pgms.; 7 hrs.


WNEA-TV: Norman Knight, pres.

Greenfield:

WRSP: Berligh M. H. Brown, pgm. dir.

Springfield:


WWLP: Jerome A. Barnes, pgm. dir.

Michigan:

Bay City:

WNEM-TV: Tom Matthews, dr. of optns.; 4 e.; 28 pgms.; 4 1/2 hrs.

Cadillac:

WWTV: Dwayne X. Riley, n.d.

Detroit:

CWLW-TV: Austin Grant, news ed.

WBRE-TV: Chuck Bergeon, dir. news & spec. events.

WWJ-TV: James F. Clark, news ed.

WXYZ-TV: Richard Femmel, n.d.

Flint:


Grand Rapids:

WOOD-TV: Dick Cheverton, n.d.; 5 e.; 22 pgms.; 4 hrs.

II

Talk to Viewers

"We at WJZ-TV like to discuss important issues of community-wide signi

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ceptance by the audience, not only in
terms of our ability, but also of our
responsibility.

"Not unlike many others, our market fairly cries for a fresh editorial voice.
This is even more pronounced in these
days of one-newspaper cities. Editorial-
izing is also a sure audience-getter, a
community conscience and a day-

by-day challenge that precludes any

chance of staff staleness or smugness."

WJZ-TV Baltimore feels that local
news is of paramount importance in
community service when it is reported
quickly and accurately with the best
production values. The station also
feels strongly about the importance of
a balanced news program, one with the
realization that while local news is often of greatest interest, national and inter-
national developments nevertheless must be given proper emphasis within the
framework of the program.

Editorials are carried by WJZ-TV at
no set intervals and are delivered by
the station's general manager in a for-
matted separate from actual newscasts.

"We believe," states Joel Chaseman,
WJZ-TV's program manager, "that tele-
network has a vital potential to fulfill in
that it can play a decisive role as a voice in
the community.

Talk to Viewers

"We at WJZ-TV like to discuss impor-
tant issues of community-wide signi-
cance with our viewers periodically. It
is not our purpose to raise issues mere-
ly to agitate or find fault, or to engage
in personalities. We take a constructive
positive course; we recommend solu-
tions to problems. It is our sincere de-

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sire that these recommendations prove
genuine benefit to the Baltimore com-
munity. And further, we make our fa-
cilities available for other viewpoints."

Another Baltimore station, WMAR-TV,
also carries editorials on occasion and
separately from its actual news pro-
grams. "Editorials, however, should re-

flect management opinion only on items
of outstanding public importance," ac-
cording to WMAR-TV program director
R. B. Cochrane.

"Too frequent Apostrophizing of the
television audience lessens the influence
and impact of these editorials," he con-
tinues. "When they are properly re-
searched and stated, they lend stature to
a station. Therefore, they are some-
thing very special—a tool to be respect-
ed and used sparingly.”

WLIB-TV Bangor calls news programs “of great importance and a vital necessity, if a television station wishes to develop its full potential as a leading force in the area which it serves.” The station, which has editorialized only rarely, nevertheless thinks this can be “highly valuable, if done properly—that is, with an editorial commentator who does not appear in any other on-air capacity and who has the prestige and know-how.”

Frank Edwards, news director of WTTV Bloomington-Indianapolis, vehemently denounces the newspapers in his station’s market for doing “a miserable job by omitting or distorting news matter which does not conform to their editorial policies. Broadcast news is the public’s last chance to find out what’s going on—and why.”

“Editorializing, sanely and objectively, done by a competent newsmen, rounds out the entire news program by giving meaning to the subject of the editorial,” says Mr. Edwards, adding that WTTV carries its editorials as expository material within the format of its news programs.

Admitting that radio provides the “speediest manner yet devised to get news information to the public,” George A. Rasmussen, news supervisor of WGR-TV Buffalo, feels that television, however, provides “the most honest” manner of news dissemination, “inasmuch as the viewer is, in a sense, taken to the news scene and allowed to develop his own opinions and emotions as a direct result of seeing and hearing what took place.”

WGR-TV averages one editorial per week, done as part of its news-program format, and on the value of this to the station Mr. Rasmussen has these comments: “Such value depends directly upon the intelligence and responsibility of the newscaster or program department in charge of the editorial. Obviously, both the New York Times and Moscow’s Pravda editorialize; and just as obviously, the objectivity and value of the end products differ to a considerable degree. The same equation can be applied to the editorials telecast by stations throughout the country.

“Where the station has intelligent direction, adequate staff, sufficient program time, sufficient time in which to

Carlsbad:

KAVE-TV: Neal Jones, pgm. dir.

Clavis:

KICA-TV: Gene P. Lofler, gen. mgr.

Roswell:

KSWT-TV: Owen Moore, prod. dir.

NEW YORK:

Carthage:

KBBM-TV: Tom Starkle, pgm. dir.

KFFR-TV: Cal Calver, sta. mgr.

Dickinson:


Fargo:

WDAY-TV: Norm Schroeder, n.d.

Grand Forks:

KNOX-TV: Jim Syrdal, pgm. dir.

Minot:

KMTV: Curt Sorbo, sta. mgr.

KXMC-TV: Rod Romine, pgm. dir.

Valley City:


NORTH DAKOTA:

Bismarck:

KBMB-TV: Tom Starkle, pgm. dir.

WYPI: Jack Fitzgibbons, n.d.

WZMI: Tony S. Cohn, program manager and

WZTV: Jack Fitzgibbons, n.d.

WYOH: F. Patrick Boisseau, opines that "as a

WYWE: Paul S. Abbott, mgr.

New York:


WNYE: Ralph Hansen, pgm. dir.

WOR-TV: George Brown, n.d.

WPIX: Walter D. Engels, news & live

WNEW-TV: David Yarnell, pgm. mgr.

mer.

WNYF: Jack Fitzgibbons, n.d.

WNYM: F. Patrick Boisseau, pgm. mgr.

WNYC: George A. Heinemann, dir. of


WNYT: Fred Keller, pgm. dir.

WNYW: F. Patrick Boisseau, pgm. dir.

WNYX: Fred Seltzer, pgm. dir.

WNYZ: Fred R. White, pgm. dir.

WNYZ: Jack Fitzgibbons, n.d.

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emphasized, but because of the short length of the average news program, we feel that it must be limited to capsule presentation of feature-news items."

The Cincinnati outlet recently started to carry editorials aside and apart from its regular news stanzas because editorializing "enables stations to take their rightful place in the community as a molder and leader in the forming of public opinion, as well as enabling them to establish an identity. However, we feel it is of utmost importance to bear in mind at all times the responsibilities involved."

Also in Cincinnati, Al Bland, vice president and general program manager of WLW-T, and his news director, Paul C. Lansford, agree that "any community is no better informed than the news agencies which exist within it, and this is a responsibility news broadcasters must never take lightly."

Non-Political Editorials

Although the Crosley station does not editorialize, its executives believe that tv stations should do so on non-political subjects. "When there are great civic and public problems which affect its area," says Mr. Bland, "I believe the station has a responsibility as well as an obligation to editorialize. But I do not believe a station should editorialize in the case of political candidates."

KBOY-TV Clarksburg, W. Va., is "very cognizant of the value of news programs in building a loyal audience" in the market it serves, "since folks just naturally turn to the station that brings them the news about people they know," according to news director Peter Lyman, who adds that "we battle for viewers by putting a strong emphasis on local news during a number of time periods each day."

The station carries editorials on occasion as a part of regular newscasts, but pointed out as editorial comment, "to set them apart." Mr. Lyman asserts that "editorializing must be done with great care, particularly in West Virginia, where you cannot take the alertness of an audience for granted. Unless the editorial stand can be clearly stated and understood, we avoid taking any; if it covers a big issue of unquestioned value to the area, we will back it up."

"I think it is difficult to evaluate an editorial as far as a television audience is concerned. Your pro and con comment usually comes exclusively from in-

Wilkes-Barre:

WBRE-TV: Franklin D. Colett, optns. dir.
York:

WSBA-TV: Jim Curtis, pgm. dir.

RHODE ISLAND:

Providence:

WJAR-TV: Warren Walden, n.d.; 5 e.; 24 pgms.; 1 hr., 45 mins.
WPBI-TV: Raymond A. Gilvard, pgm. dir.

SOUTH CAROLINA:

Anderson:

WAIM-TV: Glenn P. Warnock, gen. mgr.
Charleston:

WCSCTV: Ken Klyce, n.d.; 1 e.; 22 pgms.; 3 hrs., 50 mins.

WUSN-TV: Anley Cohen, prod. mgr.
Columbia:


WNOK-TV: Graham Thomas, pgm. mgr.

Florence:

WBTW: George B. Burnett, pgm. mgr.; 2 e.; 24 pgms.; 2 hrs., 26 mins.
Greenville:


SPARTANBURG:

WSPA-TV: James B. Hobbs Jr., pgm. dir.

SOUTH DAKOTA:

Aberdeen:

KXAB-TV: Henry Beucher, sta. mgr.

Florence:

KDLT-TV: Evans Nord, gen. mgr.

Rapid City:


KRSD-TV: Eli Daniels, gen. mgr.

Reliance:

KPIO-TV: J. C. Johnson, res. mgr.

Sioux Falls:

KELO-TV: Tom Sheely, sta. mgr.

TENNESSEE:

Chattanooga:

WDEF-TV: Steve Conrad, n.d.

WRGP-TV: Mort Lloyd, n.d.; 3 e.; 20 pgms.; 2½ hrs.

WTVK: Jack Sausman, pgm. dir.
Jackson:

WDLT-TV: James Hoppers, pgm. dir.

Johnson City:

WJHL-TV: Richard Ellis, pgm. dir.

Knoxville:


WTVC: Jack Sausman, pgm. dir.

WVUE-TV: Charles Sullivan, n.d.; 2 e.; 5 pgms.; 1 hr.

WCME: Steve Warren, n.d.

WREC-TV: Russ Hodge, n.d.

Memphis:


Nashville:

WILL-TV: S. Hillary Brown Jr., n.d.

WSIX-TV: Jack Joyner, n.d.

WSM-TV: Bill Williams, n.d.

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<td>Big Spring</td>
<td>KEDY-TV</td>
<td>William J. Wallace</td>
<td>sta. mgr.; 1 hr., 45 mins.</td>
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<tr>
<td>Bryan</td>
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<td>KRXS-TV</td>
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<td>Dallas</td>
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<td>dir. news &amp; spec. events; 15 e.; 35 pgms.; 6 hrs., 45 mins.</td>
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<tr>
<td>El Paso</td>
<td>KELP-TV</td>
<td>Hillman Taylor</td>
<td>pgm. dir.</td>
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<td>10 pgms.; 3 hrs.</td>
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<td>KTXT-TV</td>
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<td>Taylor Branch</td>
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<td>KWTX-TV</td>
<td>James A. Byron</td>
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<td>KTRK-TV</td>
<td>John E. Hill</td>
<td>pgm. mgr.</td>
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<td>Laredo</td>
<td>KEDY-TV</td>
<td>William J. Wallace</td>
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<td>Jerry Blair</td>
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<td>San Antonio</td>
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</tr>
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**Editorializing**

The feeling at WTVF Columbus, Ga., is expressed by its news director, Fred Covington: "An informed audience is a more intelligent audience. TV newscasts point out news often overlooked by other sources of information, and they entwine us into community affairs.

"We editorialize weekly, although this varies, since we do so only when an issue is 'hot' and do no seething about the birds and the bees. Editorializing is a right which we should never surrender to newspapers, particularly monopoly ownerships, so abundant in the south. Editorializing adds liveliness to the news; it makes us a more vibrant part of the community."

**When Necessary**

Larry Rasco, news director of KGUL-TV Houston, is of the opinion that news programs are the most rapid method of creating a corporate image of a TV station in its community, and as such they should be presented in a manner commensurate with the image the station wishes to create.

"Mostly we call attention to conditions which are dangerous and need the spotlight to dramatize them. Such subjects as unvented space heaters, motor bikes, etc., are used. Of course, we back the 'community projects.' We feel that being adamant on 'safe' subjects results, at least, in an appreciative attitude among our viewers.

"We realize," continues WLW-C's news director, "that by indulging in personal attacks, 'exposé' stories, etc., we could gain larger audiences. However, we prefer to stick to newscasting, and, when we do have a 'cause to espouse,' it takes on greater strength by contrast."

"When Necessary"
tion can suffer immeasurable harm. In accepting its position as one of the most powerful and influential voices in a community, a TV station must remember that careless or irresponsible editorializing can do great damage, both to itself and to persons or topics mentioned in editorials.

"As a mature part of a community's business picture, television is now entitled to its own opinion on civic, governmental and public-interest matters, but the vast power of its voice should serve to help the industry police its own utterances. Stations should also remember that as soon as they begin to editorialize, it will be expected of them to serve to help the industry police its own.

Lawrence H. Rogers II, president of WSAZ-TV Huntington-Charleston, W. Va., states: "Our extra efforts in news programming to the entire area is the principal cornerstone upon which we have built viewer loyalty in an area of half-a-million homes where less than 10 per cent are accounted for by any one metropolitan concentration. News in depth from the major metropolitan centers (i.e., Charleston and Huntington), together with stringer service from two dozen locations in a 75-mile radius, enables us to claim the title of hometown television station for two million people in a predominantly rural and small-town area."

WSAZ-TV carries editorials at various times; when they are called for, they are normally carried within the format of the principal news program. Says Mr. Rogers on the subject: "Oscar Wilde said, 'The man who sees both sides of all questions sees absolutely nothing.' On important non-political public issues, especially local ones, it is imperative that some thinking force take a stand in an effort to rally public support. Television is peculiarly suited to do this by virtue of its universal popularity and widespread reach, as contrasted with segmented and diminishing newspaper circulation areas."

WFDM-TV Indianapolis considers news as "one of the cornerstones of modern television broadcasting." News manager Ken Mayer asserts that "intense
coverage of local news and special events is not only a necessary service but a way of building a station's position in a market. The leading news station is well on its way to the leading position among its competitors.

Indicating an interest in the value of editorializing, Mr. Mayer says that WFBM-TV does "not yet" carry editorials, thereby implying that eventually the station may do so. "WTWJ Miami is an example of a station that editorializes as a station should—it faces important issues head-on and states an opinion after careful research and deliberation," Mr. Mayer adds.

A dissenting voice is raised by L. M. Sepaugh, general manager of WTVJ Jackson, Miss. "We do not believe," he declares, "that the average station should indulge in editorializing. Under certain conditions it may be good, but we have not observed such an occasion. We believe tv stations have earned the respect of their viewers by objective and unbiased news presentation, and we believe the general use of editorial content and the substitution of the owner's or managers' opinions will ruin that trust."

WFCA-TV Jacksonville, via its director of news and special events, Harold Baker, looks at news programming this way: "News is the 'face of the station,' and as such makes the most intimate, day-to-day contact with the people of the community of any segment of the station."

As to editorializing, Mr. Baker thinks that "properly handled, it should be of major benefit to a station and to the community. It naturally can help to build an audience, as does any provocative form of programming that is tastefully handled. It should, however, be done by a station which is well established in a market and which has the confidence of the community. Thus far, the youth of WFAA-TV (15 months) has prevented our giving serious thought to editorializing at this time."

Harry Bradway, program director at WFAA-TV Lafayette, Ind., recognizes the fact that "a well-informed public is usually more rational in its reaction to controversial subjects," but, he goes on to say, "let's not kid ourselves. The editorializing on one public issue, it dilutes the objectivity of its reporting on other issues, in the eyes of the public, whether or not editorializing stands are taken on those other issues.

"Further, we believe that editorial opinion expressed in any communications medium may influence the reporting of news by that medium. Reporters might be reminded on which side their bread is buttered, and write news less objectively than if there were no editorializing. There has been considerable criticism of newspapers, and lessening of their influence, on this score."

KDB-TX Lubbock, Tex., in the six years of its operation, finds, says W. D. (Dub) Rogers, president of the station, that "our viewers are turning more and more toward us for local news coverage. In view of the obligation thus placed on us, we are attempting to fulfill our responsibility by concentrating our efforts toward utilizing our medium to its fullest. We are operating in a city of some 150,000 persons served by only one newspaper. Because of the monopoly enjoyed by this paper, we find our viewers have an appetite for unbiased news, presented without prejudice."

Continues Mr. Rogers: "In view of the fact that the American people spend more time watching television than in any other activity, aside from working and sleeping, the tremendous value of editorializing is inestimable. We are entirely cognizant of this fact, and, although we are doing no editorializing at the present time, we are formulating plans for entering this vital realm of dissemination of information."
E. J. Paxton Jr., vice president and managing director of WPSD-TV Paducah, takes an opposing stand on the value of editorializing, and his opinion is shared by a number of other broadcasters throughout the country. "I have grave doubts," Mr. Paxton says, "that a licensee, answerable to a Government bureau, can ever editorialize effectively and independently."

WFIL-TV Philadelphia and its sister Triangle Publications stations (WBFY-TV Binghamton, WFBC-TV Altoona and WHIC-TV New Haven) consider news of such primary importance that their news reporters and cameramen are sent to news spots all over the world for "our local angle on vital stories." Gunnar Back went to the Middle East during the Lebanon crisis, Allen Stone journeyed to Little Rock during the trouble there, and John Raleigh flew to Formosa to cover the Quemoy story.

Mr. Back, who is news director of WFIL-TV, says that "as part of the policy of the Triangle stations we will continue to do this sort of global news coverage, and at the same time keep top priority for local stories."

Great Importance

Ernie Leiss, news director at WRCV-TV Philadelphia, feels that it is impossible to underestimate the importance of news programs on television in keeping a community well informed. "Seeing news stories on TV generally results in greater impact than reading them in newspapers or magazines or hearing them on radio. While we cannot, because of limitations in time and personnel, do as comprehensive a job of local news coverage as some other media, we do attempt to cover fully and quickly the more important stories. And we explore at length those which warrant such treatment."

"As for editorializing, if the management of a station feels strongly about an issue which affects the community it serves, an in-depth, penetrating analysis of the problem should be undertaken and the station's views publicly expressed by a qualified representative." "

Pulse (from page 31)

breath. Example: of the 315 who had watched The Red Skelton Show during the previous month, 157—49.9 per cent—called the turn right by labeling it a live show. But 205 people, or 44.1 per cent, nominated it as a film entry, while 93—60 per cent—admitted to not knowing in what form the comedy half-hour is aired.

The U. S. Steel Hour provides another pertinent example: 380 respondents watched the dramatic hour during the specified period, and 218 (57.4 per cent) tabbed it correctly as live. But 121 (31.8 per cent) got it wrong, and 41 (10.8 per cent) ventured no opinion. Just about the same percentage—107 persons out of 326, or 34 per cent—was off the beam on the Groucho Marx You Bet Your Life quizzer, although the right guessers made a somewhat better showing here—217, or 67.8 per cent. Twelve viewers (3.6 per cent) were completely at sea.

The Danny Thomas Show, which is on film, also seems to have a number of its viewers confused. Of the 547 who had watched it recently, 356 (73.8 per cent) knew what they were watching, but a hefty 144 (26.3 per cent) hung a live tag on it. Once again, there was that coterie which had no idea whatsoever—17 this time, for 3.1 per cent.

The remaining half-dozen shows—with the exception of the new Traffic Court, on which opinion was about equally divided—fared considerably better regarding correct identification as live or film. Two hundred and thirty-six of Ozzie and Harriet’s 275 Pulse watchers (85.8 per cent) had it tagged right as a filmed show, with only 33 (12.0 per cent) dissenting and six (2.2 per cent) refusing to guess either way. Person to Person and the new Garry Moore nighttime program did even better—the former with 390 of its 420 watchers (92.8) calling it correctly as

KNXT on Capital Punishment

One of the most ambitious examples of a television station’s taking an editorial stand on a controversial matter occurred early last fall when KNXT Los Angeles thoroughly examined the moral, legal and social issues involved in capital punishment. Via an hour-long (10:30-11:30 p.m.) factual program called Thou Shalt Not Kill?, the station investigated the pros and cons of the subject through narration, film clips and interviews with officials, penologists, jurists, clergymen and prisoners themselves.

The first 50 minutes of the program covered a rundown on all facets of capital punishment, followed by two five-minute summations for and against the death penalty. Summing up the arguments for retaining capital punishment was State Senator Robert McCarthy of San Francisco; presenting the editorial position of KNXT, which favors abolition of the death penalty, was the station’s ace reporter, Bill Stout.

The feeling at KNXT is that “an editorial venture on the part of a tv station is both a challenge and a responsibility.” In choosing capital punishment as the subject of its initial editorializing, “a subject in which our responsibilities reach deep into moral, religious, social and legal areas,” the station felt it “extremely important to solicit an immediate response from our audience” following Thou Shalt Not Kill.

The response to KNXT’s invitation for letters, cards and phone calls was immediate: within half-an-hour almost 300 calls were received, with an even larger number coming in the next morning; some 700 letters were mailed within two to three hours after the program ended, and some 2,900 epistles were received within the first five days. Many of the letters came from attorneys, judges, doctors, business leaders and educators.

Says Clark George, KNXT general manager: “Facilities for gathering information and a staff with the ability to evaluate information enable a station to make a strong contribution to public understanding of community problems. If the station accepts the responsibility to editorialize, it translates these assets into community service. Editorializing thus should reflect credit on the station. Based on the enthusiastic response to our first editorial experiment, we believe our viewers want us to continue.”
live, and a mere 25 (6.0 per cent) labeling it film, while the Moore show chalked up a 90.6-per-cent right ballot from 450 of its 497 viewers, with 35 (7.6 per cent) clinging to the belief that this one is on film.

*Perry Mason*'s filmed form proved to be apparent to 385 of the show's 450 Pulse constituents, making for a percentage of 85.6, but 56 others (12.4 per cent) thought otherwise, while nine (2.0 per cent) were completely stumped.

*Father Knows Best*, which would seem to have been on the air long enough for nobody to make a mistake about its type of production, still had 71 of its 518 viewers (13.7 per cent) claiming it to be a live half-hour. Four hundred and thirty-one, however, making for a percentage of 83.2, got it straight, but 16, or 3.1 per cent, had no thoughts on the matter either way.

**Wall St.** (Continued from page 54)

**STOCK SET-UP.** There are two classes of stock in Nielsen, one virtually insignificant from the standpoint of earnings and dividend potential but all-important in the control of the company. There are 480,000 shares of a Class B stock with a par value of two cents per share. These shares are held entirely by Arthur C. Nielsen and are limited to a maximum annual dividend of one mill per share or $480 annually for the entire class. Moreover, this Class B stock cannot be sold without the consent of the board of directors and must be first offered to the company itself. It is redeemable at two cents per share with the consent of 80 per cent of all common shares outstanding. The Nielsen family in addition owns 206,460 shares of the common stock of the company, of which there are 750,000 shares outstanding. Thus, the Nielsen family owns 65.4 per cent of the voting stock of the company—Class B stock votes—and 36.2 per cent of the common stock. Obviously, the Class B stock cannot be redeemed without the approval of consent of the Nielsen family, so the company will remain under the effective control of the family for some time to come.

Finally, the company's revenues and earnings have been mounting substantially in the last five years. Following a tabulation of revenue, net profit per share and dividends paid on the common shares since 1954:

<table>
<thead>
<tr>
<th>Year</th>
<th>Revenue</th>
<th>Earnings per Share</th>
<th>Dividends per Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>1954</td>
<td>$12,322,000</td>
<td>$1.10</td>
<td>30</td>
</tr>
<tr>
<td>1955</td>
<td>$14,377,000</td>
<td>$1.03</td>
<td>40</td>
</tr>
<tr>
<td>1956</td>
<td>$17,952,000</td>
<td>$1.95</td>
<td>40</td>
</tr>
<tr>
<td>1957</td>
<td>$20,823,000</td>
<td>$2.09</td>
<td>50</td>
</tr>
<tr>
<td>1958</td>
<td>$24,132,000</td>
<td>$2.23</td>
<td>60</td>
</tr>
</tbody>
</table>

Helping the viewer to understand the product in such a way that it leaves him with the desire to buy it.

"If we do these things, the net result will be a hard-selling commercial, but it might still be soft, even gentle, insofar as its effect upon the nerves of the viewer is concerned," Mr. Smith points out. S. C. Johnson invested $38,150 in spot TV last year.

Advertisers' techniques and sales approaches differ, but what is becoming more and more apparent this year is that few, if any, are willing to be categorized. They have learned to distinguish between the good and bad in many production techniques, and next year ought to see more imaginative, effective use of commercial time.

**News** (Continued from page 53)

During the past eight years, network television played the biggest part in the Mogen David promotions. For the pre-holiday '58 season, it was decided to switch to intensive consumer advertising on the local level.

"Our objective was to achieve complete flexibility in specific markets," Mr. Mann said. "Our network programs had an outstanding effect on creating national awareness and acceptance for the product. Over the years, the trade has learned to look to Mogen David for new ideas and new ways of increasing their sales. This new strategy is typical of the change of pace for which the winery has become known."

Mogen David began its saturation spot TV campaign early in many top markets, using minutes and 20's which played up a new holiday wrapping. (The pre-wrapped gift bottle is reportedly the first in the wine industry.) Spots were bought in prime periods to reach a minimum of 75 per cent of all TV homes in each market. Company reports showed many initial shipments were sold out by the end of September.

**Commercials** (from page 29)

Richard P. Hogue (r.) has been named general manager of WXIX Milwaukee, while Frank J. Shakespeare Jr. (l.), former WXIX manager, has been transferred to become manager of WCBS-TV New York, it has been announced by Craig Lawrence, vice president of the CBS Stations Division. Mr. Hogue has been general sales manager of WXIX since March 1957 and before that was an account executive with CBS Television Spot Sales in New York. Mr. Shakespeare was general sales manager of WCBS-TV before going to WXII.
Harrison K. McCann (l.), co-founder of McCann-Erickson, Inc., has been elected honorary chairman of the agency upon his retirement as chairman of the board and member of the finance committee. Marion Harper Jr. (r.), who continues as president, was elected Mr. McCann's successor in the post of board chairman. Henry Q. Hawes, long-time associate of Mr. McCann, has also announced his retirement as a director and member of the finance committee. The agency further announces the election of Robert E. Healy, formerly executive vice president, to the new post of vice chairman of the board.

In a move linking the marketing, media and research departments into a marketing service division under Joseph M. Greeley, vice president and senior marketing officer, Leo Burnett Co. announces that Leonard S. Matthews (l.), with the agency for 11 years and a vice president since 1956, will be the executive in charge of media and research; John Coulson (c.), with Burnett since 1950, will continue as head of the research department, and Thomas A. Wright Jr. (r.) will be media head.

Ben R. Donaldson (l.), advertising consultant of the Ford Motor Co., has been elected chairman of the board of directors of the Advertising Research Foundation, and Arno H. Johnson, vice president of J. Walter Thompson, has been named vice chairman. Mr. Donaldson joined Ford in 1919 and has served the auto maker in numerous advertising and sales-promotion capacities. Mr. Johnson, author of many articles and works on economic and marketing subjects, has for the past 50 years directed marketing research for J. Walter Thompson in its New York, Montreal and London offices.

Robert L. Stone, vice president and general manager of WABC-TV New York, has been elected vice president, facilities operations for the National Broadcasting Co., with the appointment effective Jan. 12. He succeeds Charles H. Colledge, who becomes general manager, broadcast and television equipment division, Radio Corp. of America. Mr. Stone, 36, served five years as a staff member of Cresap, McCormick & Paget, management consultants, before joining the American Broadcasting Co. in January 1952 as account executive in television network sales. Within the following two years he was appointed successively business manager of the ABC-TV network sales department and business manager and then director of the network's television services department. He became WABC-TV general manager in September 1955 and in February '57 was named a vice president. He is a native New Yorker.
THE LIGHTER SIDE

In Camera

A modern fable based on the theme, "Anything you can do, I can do better".

Once upon a time which is now, there are two advertising executives, each one a vice president in a top New York agency, and each one living in the same Westchester exurb. There is, and there has been for some time, a keen rivalry between the two men. Each is determined that the status should never be quo between them, and so each makes every effort to outdo the other at every turn. When Art bought a power lawn mower, it wasn't another 24 hours before Dan got a fancier one; when Dan had a 28-foot playroom built in his basement, Art went ahead and put in one that measured 30 feet. At present, both have five children.

Some months ago, Art bought a new car, and, natch, it was a Jaguar. Within a week, Dan drove to the commuting train in his new and even dashier Jag.

Not more than a few days passed when Dan received a phone call.

"Hi, Dan boy," a familiar voice sang out. "This is your buddy-buddy Art. I'm calling you from my car. How's the reception?"

The reception was good, too good for Dan's comfort. He immediately set out to make arrangements to have a phone installed in his car. And, naturally, Dan's first call was to Art's Jaguar.

"Hi, Art boy, this is your pally-wally Dan. I'm calling from my car, and just for your information the color of my phone matches my car."

"That's mighty enterprising of you, Dan boy," Art replied. "But can you hold on a minute, buddy-buddy, I have to answer my other phone. . . ."

From 30 days to life in this television age: Prisoners in the city jail in San Diego have five television sets for their viewing located at various vantage points throughout the institution. The sets were purchased at no expense to the taxpayers, funds coming from sales of candy, milk, cigarettes and other items to the prisoners.

The programs will be presented from 6 p.m. daily, and they will be selected by the chief jailer and approved by the city's police chief.

There has as yet been no ARB survey made of what programs the prisoners prefer, but we will hazard a guess that to the last inmate, the most persistent request will be for Parole.

"Dear Sirs," writes Rich Kitson of Vance Fawcett Associates, an advertising and public-relations firm in Honolulu, Hawaii, "You might add one more to your list of media observations on the end of the world (see In Camera Nov. 17, 1958):

Honolulu Star-Bulletin: World comes to an end—statehood hopes dim."

Don't worry, Rich, old boy. When that happens, you can always run over to Alaska.

There's hardly a square mile on this round earth where it's not true that most everyone will go a long way for a buck. And this trait is more, rather than less, true in that expansive second-largest state of our Union, Texas.

Down in the hill country west of Austin, KTBC-TV keeps several thousand acres of land on which it maintains two deer leases for its hunting friends and customers.

Apropos of the past season which is just ending, the station's general manager, J. C. Kellam, was heard to utter a statement fraught with double meaning: "It's been one of KTBC-TV's better seasons for bucks."

It was just one of those blue and weird Mondays.

We made a call to one agency and were told by the secretary of the media chief that we couldn't talk to her boss because he had just run out of the office.

Then we picked up the phone again to call a network fellow, and his secretary was awfully sorry but we couldn't talk to her man on this Monday, because he had been tied up in traffic yesterday.

Not 10 minutes later, a secretary told us her boss wasn't in today, his mother-in-law's visiting him.
target for SALES
IN ROCHESTER, N. Y.

- LARGEST OVER-ALL SHARE OF AUDIENCE
- 274 FIRSTS OUT OF 455 COMPETITIVE QUARTER HOURS
- 11 OF TOP 15 ROCHESTER FAVORITES

Your Sales Message

channel 10

WHEC-TV
WVET-TV

NATIONAL REPRESENTATIVES: EVERETT McKinney (WHEC-TV)
THE BOLLING COMPANY (WVET-TV)

* Rochester Metropolitan Area TELEPULSE, October, 1958
4 tallest towers
east of the mississippi

WERE DESIGNED, FABRICATED AND ERECTED BY KIMCO

From design to complete erection
Kline assumes full responsibility for your tower.
The complete package . . .
tower, lights and erection . . . included in one contract.
In all instances Kline assures
on time delivery and by all standards
the top quality tower in the country.
For excellent product, sound engineering,
good service—call Kline Iron & Steel Company.

In the last 30 days
3 more very tall towers have been sold.

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