

The Australasian Radio and TV Media Authority

# BROADCASTING ... AND TELEVISION

ADVERTISERS • ADVERTISING • STATIONS • PRODUCTION • EQUIPMENT

MARCH 31, 1960 Vol. 9, No. 269 (10th Year) EVERY THURSDAY 2s.  
Registered at the G.P.O., Sydney, for transmission by post as a newspaper.

THE  
BIG SOUND  
IS  
COMING  
TO  
**3KZ**



Blue Mts. to Bourke

**TWO HEADS**

are better than one

The ABC's pessimism on its radio audience is not shared by the AFCBS

## .. NO MASS LOSS TO TV

**MELBOURNE:** Refuting predictions of mass loss of the radio audience to TV in the ABC's annual report tabled recently in Parliament, AFCBS president Lewis Bennett this week declared that commercial radio did not share the ABC's view that TV would eventually take up to 90pc of listeners away from evening radio.

● He submitted that television had not, to date, scored any such large scale success against Australian commercial broadcasting and was unlikely to do so in the future.

Bennett commented: "The ABC has based its view on overseas experience, something which does not always have an application to the local scene. The impact of television, for example, which shook American radio so badly a decade ago, only served to help Australian radio to new peaks of prosperity in the past three years."

He admitted that "it would be foolish to deny radio has lost some percentage of its evening audience to the new medium, but it is equally foolish to identify almost all of the TV audience with former radio listeners."

"Extensive surveys in Sydney and Melbourne, both before and after the arrival of TV, have conclusively proved this," he added.

"The key to the matter, in fact, lies with the percentage of people who are neither listeners or viewers."

"Before TV, 60pc of all families in Melbourne listened to radio at peak evening periods. The remaining 40pc were engaged in some other activity."

"In 1959, peak period surveys showed that 35pc of all families were listening to radio, 45pc were watching TV, and only 20pc were doing something else."

"In other words, the 'other activities' section of the metropolitan community had been halved, swelling the TV audience. These people did not come from the radio listening group."

### 97pc of homes have radios

"Substantiation also comes from a Melbourne survey which pointed out that of the 54.4pc of Melbourne TV homes last year, 8pc had no radio and represented people who rarely listened to radio in the past."

"That 8pc therefore did not come

from the radio listening group. Similar findings were recorded in Sydney."

The AFCBS president claimed that TV had acquired much of its audience from non radio listeners and had also cut into newspaper and magazine readership.

He declared, "Radio's loss of listenership to TV is nothing like popular misconception would have us believe."

"In fact, statistics have revealed as large a number as 25pc of TV homes are tuned into radio during peak evening hours. And it's well to remember that 97pc of all Australian homes have one or more radios," Bennett said.

### Death of leading agency chief S. A. Maxwell

**SYDNEY:** Sidney Aubert Maxwell, managing director of S. A. Maxwell & Staff Pty Ltd, died at his home, Sunningdale, Kimbarra rd., Pymble, on Saturday last.

Maxwell, an active member and former office-bearer of the 4As, started the agency in 1934, which later became Maxwell Rosebery & Staff until Arthur Rosebery left to start his own agency.

In his younger days Maxwell was a keen rower and managed the 1921 NSW crew in the King's Cup race.

S. A. Maxwell directors stress that the agency will continue to operate as before, and that the death of the late S. A. Maxwell will not incur any changes in its policy.

### TV PRODUCTION AND FILM UNITS

Review of progress, pages 19-38



Richard Croll (2WG personality and AFCBS representative) interviewing Mrs Anthony Hordern, Jr, on her Southdown sheep stud at Culcairn, during the recent RAS tour of southern NSW. Croll recorded 30 five-minute tapes for 2WG and other Federation stations.

### 2WG tapes highlights of RAS country tour

**WAGGA:** 2WG's outside broadcast unit recorded 30 five-minute tapes during the Royal Agricultural Society's recent five days' tour of southern NSW, including the Riverina and Murrumbidgee irrigation areas.

Station personality Richard Croll (representing 2WG and the AFCBS) interviewed an executive of Shell (which was associated with the tour), RAS members, and many well known local identities connected with farms, properties and dairies.

Croll, together with 2WG engineer Peter Piltz, processed and edited the tapes during the tour and sent copies to Federation members who had requested them.

### ADS TO INCREASE RATES FROM JULY 1

**ADELAIDE:** With a rapidly increasing Adelaide television audience, ADS7 has increased its rates scale, effective from July 1, this year, advertising manager Keith Murphy has announced.

He said the increase was moderate in comparison with the growth of TV licences since ADS first began transmission on October 24, 1959.

He based his statement on the following breakdown of cost per 60second and 20-second commercials for 1000 homes.

In October 1959, with 21,615 licences, cost per 1000 homes was £2 2s 6d (60secs) and £1 6s 9d (20secs); and at July 1, 1960, when 71,146 licences are expected to be in force, 16s 2d (60secs), and 10s 3d (20secs).

Following is a comparison of the new rates and old in the prime viewing bracket (A-6.30pm-10pm):

By 26 times, 60secs, £60 (new rate) and £48 (old); 30secs, £55 (new rate), £44 (old); 60mins, £171 (new rate), £137 (old); and 30mins, £105 (new rate), and £84 (old).

New rate cards, listing revised charges in all program and spot time categories, has been printed, and is at present being distributed.



Keith Murphy

### AGENCY ACCREDITATION

**SYDNEY:** The Australian Federation of Commercial Broadcasting Stations has announced that accreditation of Cambridge Advertising Pty Limited has been granted by the NSW State executive committee, and endorsed by the management committee. Accreditation of this agency will be operative as from April 1, 1960.

### This Week

- Dairy Board's air campaign (page 4)
  - Brisbane radiomen form Time Club (5)
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  - 6IX sends top dj on 4000 mile flight (9)
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**BELL & HOWELL 614 CBVM PROJECTORS FOR VIDICON PROJECTION**

*Finer Products Through Imagination*

# IT'S SO RELAXING FOR THE HOUSEWIFE



the restful, melodious music that 3DB-LK has included in the popular 'MUSI-GO-ROUND' as an added feature in this friendly, easy-going LATE AFTERNOON PROGRAM, compered by Charles Skase.



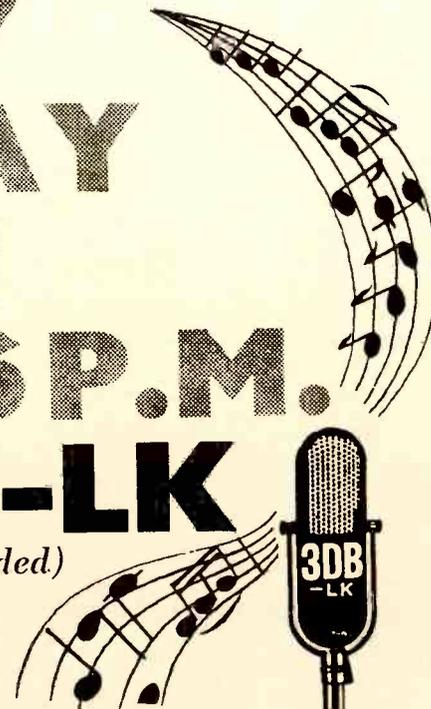
## IT'S HEARD EVERY WEEKDAY FROM 4.05 TO 6 P.M. ON 3DB-LK

*(The time has been extended)*

It's music carefully selected and designed to perform a two-fold function . . . to calm the harassed housewife, during that feverish period when she's getting ready for Pop and the family to come home for tea, and to soothe the jaded motorist during that long drive home after work.

It's music that will put the housewife (and the motorist, also) into the right frame of mind for receiving YOUR MESSAGE. So if you want to SAY IT WITH MUSIC give us a ring at any of the following numbers . . .

Melbourne: MF5451 (36 Flinders St.)  
Sydney: B0329 (29 Bligh St.)  
Adelaide: LA4926 (95 Currie St.)



AS WE SEE IT

## A determined bid to total up spending in advertising

**A**DVERTISING and media will be keenly interested in the summary of total advertising expenditure in Australia, worked out in detail by George Patterson Advertising, Melbourne, extracts from which were given in our last issue.

This document is a 15-page booklet that gives every evidence of a refreshingly determined and honest approach to getting at basic information never before assembled in such detail where it did exist — and where it does not exist, to arrive at as accurate a total as is possible from information available.

The agency is frank enough to admit (as all organisations have done which have attempted a compilation of total billings) that there is no central source from which figures for various theoretically "measurable" media such as press and television can be obtained, and that many figures it gives have been built up from what it has been told by reputable people and organisations.

In all, the agency claims, it believes the statement to err on the conservative side.

However, the most striking feature about the George Patterson Advertising summary of a gross total of £121million spent nationally on advertising during 1959, is the fact that it is about double that of the 4As estimates of total expenditure as at June 1958.

In view of this wide discrepancy between totals, it is perhaps timely that the Australian Association of Advertising Agencies is itself this year working on detailed totals of advertising expenditure.

Controversial as it may be, the George Patterson Advertising summary gives perhaps the clearest picture yet of where advertising money is going and of the increasing proportion of the total going into radio and television.

### Film production

**A**USTRALIA's astonishing strides in film production for television, particularly of commercials, is one of the success stories of the 1950s.

In the 1960s, the film production industry will forge ahead to even greater importance as a pool of creative skill and technical know-how.

We are proud, in this issue, to tell something of this absorbing story and give some of the highlights in a special section as a tribute to this spectacular development.

### Radio segments

**W**HEN the first radio segment series was issued not every radio executive was prepared to concede that this type of transcription had a big future, although very many immediately recognised that segments opened up a new field of endeavor for the transcription industry.

Today, thanks to companies headed by AWA, EMI and Artransa (which incidentally claims it was the first to produce and sell a library segment) this form of programming now represents a large proportion of transcription business.

Artransa alone, among the transcription companies, has no fewer than 936 segments in production, which is a great deal of programming.

### New advertisers

**N**EW advertisers have come into radio because of segments specially tailored to their needs and are using them as a most effective form of advertising.

Thus on all counts segments are definitely here to stay. As condensed entertainment they represent modern radio listening attuned to the changes in listening habits.

From a station's viewpoint they offer the flexibility needed in today's programming and from the advertiser's viewpoint they offer an economical means of using radio nationally and gaining the prestige of a program.

From the transcription industry viewpoint it means keeping writers, producers and studio staff busy — a shot in the arm in fact, that is welcome indeed in the program business.



# Get The Lion's Share of the Huge Western Market!

The "twins" cover a market equal to one-eighth of estimated retail country sales for N.S.W. for 1959.

Look at your map. Take in the area from Blue Mountains to Bourke. This area — TOTALLY covered by the "twins" — has a population of  $\frac{1}{8}$  of the country area of N.S.W. It's a big area AND a big market — almost £60,000,000 — you can't afford to ignore.

Whichever way you look at it, the west has terrific market potential for you.

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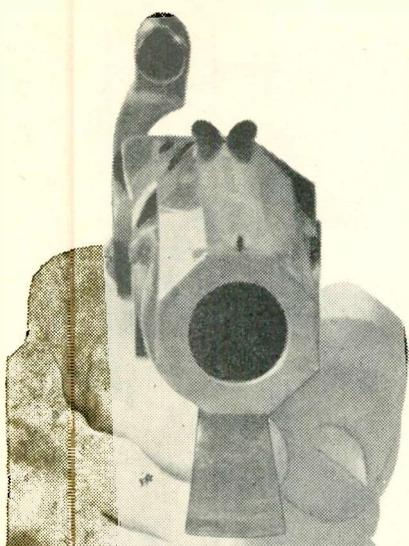
**MELBOURNE REPRESENTATIVE** (editorial and advertising) William Sangster, Eastbourne House, 62 Wellington Parade, East Melbourne (P.O. Box 56, East Melbourne). Telephone JA 6339. **LONDON:** Publishing and Distributing Co. Ltd., 177 Regent St., W.1. (REGent 6534-5).

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Cover the West  
 COMPLETELY  
 with the "twins"





**AIMED**  
for greater  
coverage

Metropolitan — Rural — or Saturation. That's what you can get with the New Radio Deal through 6PR Perth — 6TZ Bunbury — 6CI Collie.

For quick selling campaigns aimed at the Metropolitan audience it's 6PR — for selected time spots aimed at the rich South West area, it's 6TZ relaying to 6CI — and for hard selling saturation, it's all three. Now you can have . . .

**THE RIGHT STATION FOR  
THE RIGHT MARKET**



Saturation spots on 75 radio and 9 TV stations

## DAIRY BOARD'S AIR CAMPAIGN

**SYDNEY:** A huge combined media campaign, involving saturation spots on 75 radio stations and all nine TV outlets, has been organised by Jackson Wain Advertising to promote sales of butter and cheese for the Australian Dairy Produce Board.

Butter promotion is already in progress, calling for 15 word radio spots and 10sec evening TV commercials, while the cheese campaign begins April 4.

It will include 50 word spots in morning women's sessions on radio and 30 second filtered spots on TV.

Although the butter campaign is a continuation of a steady promotion, the cheese one is new and will run for three months.

During this time, Jackson Wain expects to reach a total combined audience of no fewer than 31million people.

Heavy concentration in cheese advertising will be on the themes: Cheese with every meal, cheese for cooking, and cheese with everything from playlunches to parties.

Two main objects of the promotion are to encourage people to eat more cheese and to impress on retailers throughout Australia the value of stocking a wider variety of cheese and displaying it prominently in their stores.

Dairy Board expects the campaign to create unprecedented demand for the product.



3UZ general manager, Lewis Bennett, discussing the scheduling of the SSW Calling program for Self Service Wholesalers with co-comperes Doug Elliot and Pat Hodgins (right) and advertising manager, J. Petrie in 3UZ's studios last week.

### Heinz, USP executives' overseas study tour

**SYDNEY:** F. V. Kellow, marketing manager of H. J. Heinz, and C. E. Richardson, director of United Service Publicity, left March 29 on an extensive business trip to the United States, Canada, England and the Continent, where they will study TV advertising techniques among other things.

They will also attend the American Supermarket Institute Convention at Atlantic City, New Jersey, from May 1-4.

### ADVERTISING CLUB

**MELBOURNE:** The Advertising Club of Victoria has elected B. D. Clendinnen of Walker, Robertson, Maguire as its president for 1960. O'Brien Publicity director, R. Cox, was elected vice-president, and the secretary is D. Harding of Bill Lewis and Associates.



Coverage of Devonport's Dahlia Festival on 7AD through a special temporary studio in TAA's offices. Personality Gerald Damon was one of the station identities who presented programs from the location.

### PYROX TO HANDLE LEICA EQUIPMENT

**MELBOURNE:** From April 1, 1960, Pyrox Limited will handle Australian and New Guinea representation for E. Leitz GmbH, Wetzlar, Germany, which has a wide range of scientific equipment and also 35mm Leica cameras and slide projectors.

To cope with expanding activities and increasing volume of work, particularly interstate, Pyrox has opened new branch offices in Adelaide and Brisbane.

Offices, incorporating Leitz and Leica divisions, are located at 303 Nth Terrace, Adelaide. W5861 (Ian Hamilton, manager); and ANZ Bank Chambers, 324 Queen-st, Brisbane. 31-2641. (G. Affleck, manager.)

In Perth, Van Dal & Company Pty Ltd, 156 Hay-st, Subiaco, will wholesale Leica photographic to the trade and distribute Leitz instruments.

### ROYAL WEDDING ON NWS

**ADELAIDE:** Films of Princess Margaret's wedding will be flown to Adelaide for telecasting on NWS about four days after the wedding. Station gm W. L. C. Davies announced that arrangements for the films had been made with BBC representative James Mudie in Australia. About 20 cameras are expected to cover the wedding.

### SHELL — 3AW FOOTBALL

**MELBOURNE:** 3AW's biggest-ever football coverage deal involving the sale of five programs connected with the 1960 Victorian football season, has Shell as the sponsor, station gm Myles Wright announced to B&T this week. Prizemoney of £700 is being offered weekly.

### RADIO-TV MANAGER

**MELBOURNE:** Bayne Mackay Advertising, Melbourne, has announced the appointment of Alfred Shaw as an account executive in charge of the radio-TV department. He comes to the agency from broadcasting and has had extensive experience in creative and managerial positions.

# BEAM- ENDS

by LEONARD BLANKET

Genial Sydney agency chief Sydney Maxwell, who died last weekend, had a proud claim to fame in this business — that his agency was the first to be accredited by commercial broadcasting. I was told this week.

☆

There have been a number of rumors circulating here about more American agencies opening up in Australia, Young & Rubicam among them.

I had a discussion on the subject with John Cumming, governing director of Nichols-Cumming & Staff Advertising, which places advertising in Australia for Young & Rubicam and which has been associated with this big US agency for seven years.

Cumming said that the president of Y&R, George Gribben, had said categorically that Y&R had no intention of opening a branch in Australia and any rumors to the contrary were untrue.

☆

Bill Kreitner, who has just succeeded Tom O'Brien as NBC's Far East Director, acquaintance in Sydney, is a long-time resident of Kevin Sweeney, chief of the Radio Advertising Bureau, who is coming here for Radio Week in July.

Kreitner says Sweeney started out in the early days of American radio with the sales department of the CBS Network.

He had a meteoric rise to become vice-president in charge of sales "and from there his services to the US broadcasting industry have been tremendous," Kreitner says.

Sweeney became head of the RAB about 10 years ago, which is acknowledged as making one of the biggest individual contributions towards the revitalisation of American radio, following the inroads made by TV.

Sweeney himself enjoys enormous prestige in US broadcasting, being regarded as one of its most knowledgeable executives, instrumental in the development and inauguration of many new programming concepts and formulas.

☆

Artransa's Community Service Library interested the Fiji Broadcasting Commission, which particularly liked You and Your Family, a series by May Pillinger, director of the Sydney Family Welfare Bureau.

The FBC was so impressed with this that it told Artransa it wanted to translate them into the Fijian and Hindustani languages for its listeners. So the scripts have been airmailed over.

☆

Keith West, of Traders Advertising, and colleague John Barnes, were making a commercial for Hoadley's Violet Crumble Bars this week.

To get the really crisp, crackly atmosphere into the audio, the producer thrust his hands into a packet of rice bubbles and crushed them vigorously.

Resulting sound was really good, mouth-watering and lifelike — until the rice bubbles packet burst with the ill-treatment and shot the famous product all over EMI's recording studio.



Winner of the last series of the 4KQ Suburban and Country Talent Quest — Mrs Elizabeth Reid (centre) being fawelled by Andy Stevens, 4KQ compere, and staff member, Joan Laracy, at Eagle Farm Airport.

### Stations linking up for regatta telecast

SYDNEY: TCN9 and ABN2 will combine to present a spectacular six-camera coverage of the 1960 Head of the River GPS regatta from 2.30pm, April 9.

Stations will place cameras at strategic positions along the bank of the Nepean River from start to finishing lines and give viewers a progressive coverage of the race.

ATN7 will take its coverage of the race from TCN and ABN, while ATN and TCN will also take segments of ABN's coverage of Rugby Union football.

In between OB telecasts, TCN will cross to its Willoughby studios for a special presentation of Reg Grundy's Wheel of Fortune.

TCN's regatta commentary will be provided by Daily Telegraph rowing expert Lance Robinson, official metropolitan regatta commentator Don Reid and TCN personality Bruce Gyngell.

### Estate agent buys two more 2CH programs

SYDNEY: Real estate agent C. H. Degotardi recently bought two new weekly shows on 2CH, bringing the company's sponsorship on that station to four shows weekly.

Degotardi has bought 1 hour (8pm-9pm) Thursdays, 2CH's long-running Australian Hit Parade (7pm-7.30pm) Fridays, and 2 x ½-hour segments of station's popular Saturday Afternoon at Home music show — 1.15pm-1.45pm, 5.30pm-6pm.

### 3TR FEATURES FIVE-MINUTE SHOWS

**SALE:** With eighty-four sessions of five-minute duration being broadcast weekly by 3TR, the station is proving the increasing popularity of the five-minute sessionette with advertisers.

These sessions are especially popular with the limited advertiser, providing him the chance of buying air time, without having to lay out a considerable amount of money.

The five-minute sessionettes on 3TR are all sponsored, not only by local firms but by some national advertisers who have adopted this means of promoting sales.

The majority of the station 5-minuters are musical, featuring a particular type of music, i.e., piano, brass bands, a featured vocalist, top tune.

Station claims that as well as providing the listeners with a daily program of variety, the five-minute sessionettes are a boon to sales promotion for all types of advertisers.

# Brisbane radio men form Time Club

**BRISBANE:** The Brisbane Time Club, with membership confined to the sales teams and officers of 4BC, 4KQ, 4BH and 4BK, has been formed to provide a social meeting place for all those concerned with the sale of time on Brisbane's commercial radio stations.

A constitution was presented and accepted at the first official meeting of the club on March 9.

President elect is S. Edmonds (4BC), secretary-treasurer L. W. Beioley (4KQ), committee members John Proctor (4BH) and Ron McClusky (4BK), while the complete list of members is as follows:

4BC, R. Archer, W. Stevens, S. Edmonds, Felstead;  
4BK, B. Klemm, R. McClusky, D. Stark;  
4BH, Lovejoy, Swift, J. Proctor, King;

AWA, J. Banney; 4KQ, L. Beioley, Young, Grimstone, McCann, Scanlan, Uhlmann.

### 3XY FOOTBALL COVER'S FULL SPONSORSHIP

MELBOURNE: 3XY has announced a full sponsorship of 1960 League Football for the season starting April 16.

Saturday match of the day descriptions will be sponsored by the Victorian Milk Publicity Committee (through Curtis Stevens Advertising) and broadcast by Jack Dyer and Cyril Stokes, with Pat Hodgins handling commercials.

The Commercial Road TV Center will sponsor the Sunday 9.15am football roundup, Let's Talk Sport, and Keith Courtenay Pty Ltd, through Claude Mooney Advertising Pty Ltd, has taken Thursday's 10.15-10.45pm program, League Teams and Football Preview.

Football highlights will continue to be a feature of the D. & H. Bunny Pty Ltd Friday 7.30pm session, Highlights From the World of Sport.

### 4BH BREAKFAST QUIZ

BRISBANE: New competition launched by 4BH in its new style breakfast session awards prize money of £50 to listeners who send in the best musical selections for a well balanced program. Competition has only been running a week, but the station has received over 1000 entries.



Jann Springett, 5DN's social editress, has been compere fashion parades at leading Adelaide store, Charles Birks, and is here seen compere one for frock specialist, Sharene Creations.

### 3DB Hillbilly Round-up draws big attendance

MELBOURNE: Over 8000 people attended 3DB's annual Moomba Hillbilly Round-up, held March 13 at Ferntree Gully National Park, with entertainment organised by 3DB's Dick Cranbourne and other station staff.

A program featuring songs from the show was recorded for the regular 3DB Hillbilly Time, compere by Cranbourne, Sundays at 8am. The Hillbilly Round-up was part of the official Moomba program.

### Orange applications FINAL STAGE OF NSW TV HEARING

MELBOURNE: The Broadcasting Control Board this week began hearing the second of six applications for a commercial TV licence in the Central Tablelands (Orange) district of NSW.

First two appearances are being made by P. A. Yeomans (on behalf of a company to be formed) and Country Television Services Ltd (CTS).

The four yet to be heard are Pan-Australian Television Corporation Ltd, Television Corporation (on behalf of a company to be formed), Central Western Television Ltd and Orange and District Telecasters Ltd.

Orange applications are the last to be heard for NSW under the Phase Three development plan and will be followed by the Victorian hearing.

"Isn't Stan Rofe the MOST!"



HE IS THE MOST —  
SPIN YOUR  
SPOTS INTO  
PLATTER PARADE  
5.00 - 6.30  
MONDAY - FRIDAY  
FOR THE MOST  
BUSINESS

# 3KZ

Sydney Representative  
A. L. FINN . . . BX6161



Segment of the large crowd watching Pilita and 5KA compere Tony Phillips recently recording the Astor Show from Allans' Rundle St store.

**4BH Monitor's role in £12,500 offer for Flying Doctor appeal**

BRISBANE: As a direct result of the official launching of the Flying Doctor Appeal for £50,000 through 4BH Monitor, Major H. Rubin, millionaire grazier and central figure in the present Queensland Art Gallery controversy, offered to match by 5s every £1 received towards the appeal.

Major Rubin, at the time of the broadcast was dining with the Lord Mayor of Brisbane, Ald. R. Groom, when through Monitor they heard the Premier, Mr Nicklin, launch the appeal for the £50,000.

This means then that if the appeal reaches the required £50,000, and this is expected to be reached in a very short time, Major Rubin's donation will total £12,500.



4AY covers opening of £39,000 Dunlop Rubber Co. offices in Townsville, which it brought to NQ listeners through its Tuesday and Thursday pm feature, Northern Newsreel. Pictured is Dunlop's Qld manager, W. Best, who spoke of his company's faith in Northern Queensland and of the business expansion that it confidently looked forward to.

**Pye Industries to Nichols-Cumming**

**SYDNEY:** Following discussions with a number of leading agencies last week, Pye Industries Ltd has announced the appointment of Nichols-Cumming and Staff Advertising Pty Ltd as its new advertising agency from April 1, 1960.

**3AW CONTRACT RENEWAL**

MELBOURNE: Brasch's Pty Ltd has renewed its contract for a further 12 months with 3AW, sponsoring the half-hour musical program, Music Forum, 3.30pm Sundays, with John Masters.

Several 50-word announcements in the breakfast program are included in the contract.

The account was previously serviced by McClelland Advertising. Sydney director of Nichols-Cumming, Garth Doorley, who handled the negotiations with Pye Industries, said that his agency was very conscious of its responsibility towards the account.



Garth Doorley

Doorley said: "Throughout our negotiations we were tremendously impressed by the attitude of Pye executives towards the role of advertising in the modern marketing scene."

R. C. Toone, Australasian sales manager for Pye Industries Ltd, said: "After interviewing quite a large representative group of agencies, we decided in favor of Nichols-Cumming because of its method of operation, service and age of executives."

"With strong offices in both Sydney and Melbourne, Nichols-Cumming is able to give us the national service necessary for the efficient handling of our advertising."

The Nichols-Cumming appointment becomes fully operative as from April 1.

**7HO Treasure Hunt gets big audience reaction**

HOBART: The recently concluded 7HO Treasure Hunt promotion, which aroused tremendous audience reaction, was won by a 14-year-old apprentice, Peter Cooper, who found the Treasure Hunt voucher, Number 1, and won £20 in cash, plus a transistor radio.

Voucher was hidden by 7HO sales promotion and research officer, Doug Fry, and breakfast personality, John Loughlin, under a youth centre building in a Hobart suburb.

Clues were broadcast hourly, and followed by thousands of people, all piecing the clues together in the hope of fixing the exact location at the earliest possible hour.

7HO general manager, Alan Brown, stated: "This first Treasure Hunt has been a great success for both the station and listeners. It is the forerunner of many outside listener participation promotions we have lined up for the near future."

**4AY's exclusive coverage of Dunlop hq opening**

TOWNSVILLE: 4AY had exclusive coverage of the opening of the new Dunlop Rubber (Aust.) Ltd premises in Townsville, erected on the site of the company's old premises at a cost of £39,000.

4AY recorded the opening address by the Mayor of Townsville, Ald. Angus J. Smith, and used it in the station's Tuesday and Thursday evening feature, Northern Newsreel.

from  
any  
angle  
2CH's  
daytime  
program  
is  
tops \*

\*  
AND DAYTIME RADIO'S TOP PERSONALITIES — DICK FAIR, DEL  
CARTWRIGHT & BOB POLLARD ARE STARS WHO KEEP IT THAT  
WAY! RESULTS PROVE MONDAY TO FRIDAY, 9 A.M. THRU 4 P.M.  
2CH REACHES A LARGE SLICE OF THE NATION'S TOP MARKET.  
**SELL ON 2CH — SYDNEY'S MUSIC/  
MERCHANDISING STATION**  
CONTACT YOUR A.W.A. MAN — BX 3322 IN SYDNEY, MU 9161 IN MELBOURNE

READ ABOUT AUSTRALIA'S 4th MARKET

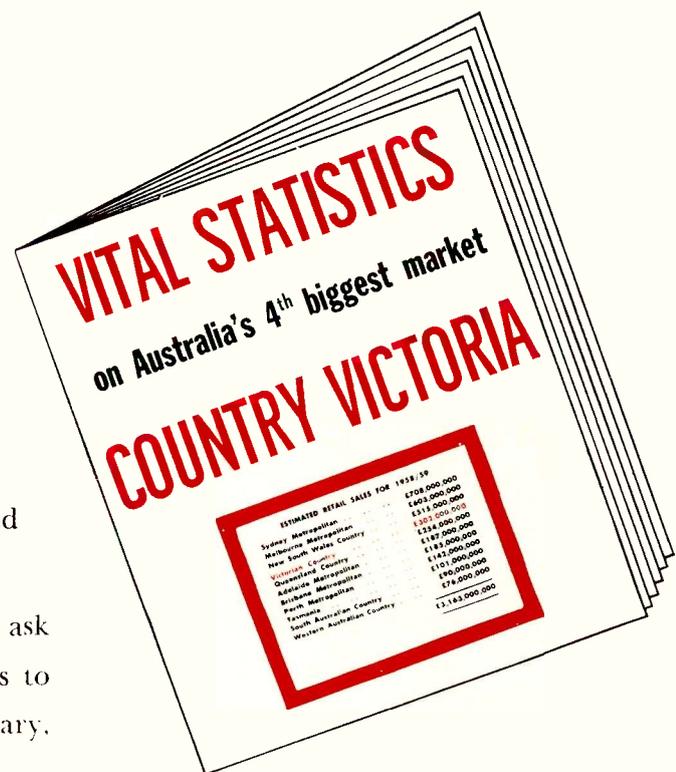
# COUNTRY VICTORIA

*in the revised edition of the*  
**VICTORIAN COUNTRY BROADCASTERS' PUBLICITY COMMITTEE**  
**OFFICIAL PUBLICATION**

**NOW**  
**AVAILABLE!**

Containing all the latest statistical data for each Statistical Division in Country Victoria, plus the results of a recent survey of Country Radio, this booklet is a must for advertisers and time buyers.

If your copy does not arrive in the next few days ask a representative of the Victorian Country Stations to secure one for you, or contact the Honorary Secretary, Box 2027 S, Melbourne.



**IT'S A MUST FOR SCIENTIFIC TIME BUYING!**

To **SELL** to the country — **GO** to the country through

**3BA - 3BO - 3CS - 3CV**

**3GL - 3HA - 3LK - 3MA - 3SH**

**3SR - 3TR - 3UL - 3YB**

**Victorian Country Broadcasters' Publicity Committee**

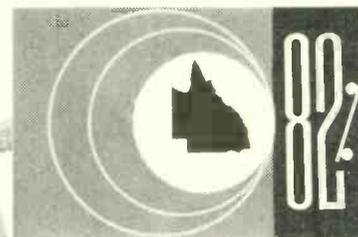
# How does this Network?



The principal weapon of the Roman Retiarius was his net — not his trident. The net was used to enmesh his opponent and pull him to the ground before the trident came into action.

Shrewd radio buyers make the Queensland Network their principal weapon in the rich Queensland market because the Queensland Network covers 82% of the State's population. It puts a vast audience right where you want it . . . your commercial is the trident that clinches sales.

## THE QUEENSLAND NETWORK



**4BC** Brisbane

**4GR** Toowoomba

**4SB** South Burnett

**4RO** Rockhampton

**4MB** Maryborough

*Covering 82% of the State's Population*

### BRISBANE:

Bill Stevens, 4BC, CBC House, cnr. Wharf and Adelaide Streets. Phone 311311.

### SYDNEY:

Bob Highfield, 65 York Street. Phone BX 2737.

### MELBOURNE:

"Jeff" Jeffrey, 8th Floor, Albany Court, 230 Collins Street. Phones 63 9192-3.

### ADELAIDE:

Charles F. Brown and Associates, Selborne Chambers, 40 Pirie Street, Phone W 5393.

# 6IX sends top dj on 4000 mile flight

**PERTH:** Top American promotion men, in Australia to promote visiting US artists, Dave Brubeck, and Lee Gordon rock 'n' roll stars, recently expressed amazement when 6IX's Johnny Fryer flew more than 4000 miles to interview the visitors.

• 6IX arranged for disc jockey Fryer to fly to Sydney to interview as many of the visiting artists as possible since Western Australia was not included in their Australian visit.

Fryer was able to get dressing room interviews with all members of the Brubeck quartet prior to its first Australian appearance, as well as all members of the Lee Gordon rock 'n' roll troupe.



Johnny Fryer

Festival records arranged a special reception at its Sydney headquarters, so that Fryer could meet all the up and coming Australian record artists.

When Fryer flew back West after four days in Sydney, he took with him nine tapes on which he had thirty interviews with recording stars.

These taped interviews will form solid material for insertion in teenage program spots, plus a special Dave Brubeck program at night.

Fryer is handling special disc jockey shows for national clients, Coca-Cola and Pye, and other local sponsors.

6IX is also presenting a new program for teenagers, The Australian Artists' Parade, claimed to be the first of its kind in Australia, which features Australia's growing list of disc artists.

Australian stars, Frankie Davidson and Dig Richards, who recently made personal appearances in Perth, were amazed at the enthusiasm of Perth teenage audiences.

Station's Record Hop program has already featured Australian stars and



Lox McGrath, 3AW studio manager, who covered the 1960 Mobilgas Economy Run for the Macquarie Network, interviews prize-winner W. Taylor at the conclusion of the run.

plans are being made for several other stars to appear.

## HUGE SUCCESS OF 2VM HOSPITAL APPEAL

**MOREE:** 2VM manager Rex Morrisby and chief announcer Bob Reeves recently ran an appeal for funds for the installation of two-way radio at the Collarenebri Hospital.

Program, aired from the Collarenebri Bowling Club during the station's Sunday afternoon Top Forty program, 3pm-5.30 pm, had raised £510 2s 6d at the conclusion of the broadcast.

Rev. R. Marshall, chairman of the Hospital Board, officially thanked 2VM for the appeal, which far exceeded expectations.

Amount, secured in two and a half hours from a population of 1400 will buy, in addition to the £400 radio unit, a transistor radio for the Collarenebri District Ambulance.

Program was handled from the Moree studios by Tony Quinn.

## 4KQ reports coverage of a wide listening area

**BRISBANE:** Station 4KQ has received reports of the far-reaching reception of its evening programs, Old Time Dance, Midnight to Dawn, and Life of the Party.

For some years in the Old Time Dance program, aired Wednesday evenings, 9pm-10.30pm, the station has been regularly calling Mr and Mrs Wise of the Solomon Islands, and a recent letter confirms that 99pc of the time, reception is loud and clear.

This report was further qualified recently by listener, Tony Redwood, of Wakunai, Bougainville, who regularly listens to the station's evening programs.

Station's midnight to dawn announcer, Shirley Webb, the Lonesome Gal, has been sending several calls to listeners in North Queensland and reports that the program is very clearly received.

Another station personality, Bill O'Brien, in his Saturday evening show, Life of the Party, aired 9pm-12midnight, has been calling an employee of the East Cooma Post Office, Cooma, NSW. The listener reports that the program is received with perfect clarity.

## RADIO PRODUCTION MANAGER

Australian Record Company is looking for a Radio Production Manager to supervise studio operations at its Bligh Street headquarters.

### QUALIFICATIONS

Experience in production of commercials and supervision of musical recordings. Capable of direct contact with advertising agencies and a creative ability.

### AGE

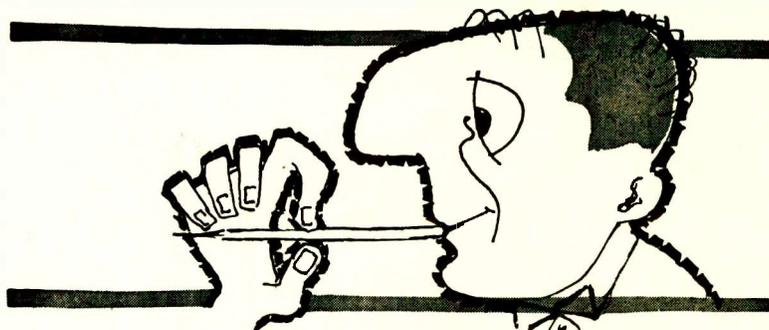
Preferably in the 30 to 40 age bracket.

### SALARY

This will be satisfactorily negotiated with the successful applicant.

Applications in strict confidence should be addressed to:—

GENERAL MANAGER,  
AUSTRALIAN RECORD CO. LTD.,  
29 BLIGH STREET,  
SYDNEY.



## HOW TO GET THE MOST FOR YOUR MONEY!

Stop biting the end of your pencil. We know your clients expect the most for their money. But the answer's before you . . . it's as simple as E.M.I.

**You've got it — E.M.I.**

They have the world's largest library of theme music, sound effects — and an Echo Chamber that's the best in town (½ to 5 sec. Echo.)

And here's something that'll soothe your ulcer. All these services are offered at economical production costs. The best doesn't cost you more when you do business with E.M.I.

*It's just plain horse sense to choose E.M.I.*



RECORDING DIVISION  
**E.M.I. (AUSTRALIA) LIMITED**

301 Castlereagh Street, Sydney. 2 0912

*What is 2GB's*

# 5 by 5 by 5 Plan

# MAKE YOUR SALES CAMPAIGN



**A  
SMASH  
HIT**

thru . . . . **THE PEOPLE'S TRIO**

**2KY**  
SYDNEY

**4KQ**  
BRISBANE

**2HD**  
NEWCASTLE

---

# 3 NEW EXCITING FEATURES START ON 2GB!



Your host on 2GB  
from 1-2.30 p.m.  
**TERRY DEAR**  
featuring between  
2-2.30 . . .

**THE TERRY DEAR SHOW**



**Starring TERRY DEAR & BETH NICOL**

- ★ Broadcast direct from McDowell's Daffodil Centre before a live audience.
- ★ Terry Dear gets the ladies' point of view on important news items.
- ★ Afternoon tea with Terry Dear and Beth Nicol interviewing exciting celebrities and personalities.
- ★ Ladies can see these stars in person at McDowell's Daffodil Demonstration centre.

**Teenagers . . .**  
**"Spin with Sparkes"**  
Sydney's Greatest  
Disc Jockey Find . . .



**KEN SPARKES**

—19 years old Ken is a teenager spinning for teeners — you'll want to listen because Ken brings music from the top of the lists, gets the latest information from Al "Jazzbo" Collins (Station WINS) New York and other teenager friends in America!



For availabilities contact 2GB Sales & Service;  
Sydney: B 0360; Melbourne: FJ 3671 (Mr. Roy Heath).

**2GB KEEPS WATCH . . .**  
**"WHILE AUSTRALIA SLEEPS"**

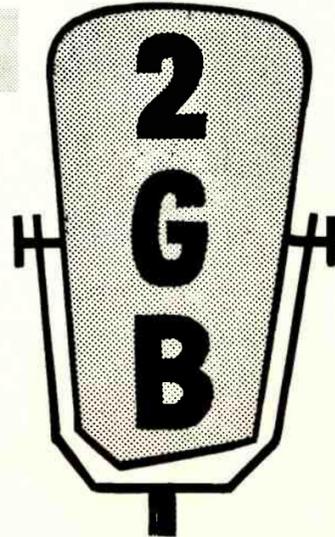



★ presented by **BILL WEIR**—  
featuring:  
★ Voices from the past . . .  
"Flashback."  
★ Headline news items occurring during the night in Australia or Overseas.  
★ Interviews with night workers  
". . . this will be news today."

**MONITOR'S**  
Executive Producer  
**Bill Weir**

**8.15 to 8.30 a.m. Monday to Friday**

*. . . and two of your favourite programmes change times!*



Strong TV and radio usage in April, May and June

# HOOVER LAUNCHES 1960 PROMOTIONS

**SYDNEY:** As part of a huge Australia-wide campaign to promote the sales of Hoover products in 1960, the Hoover company, through Lintas Advertising, will launch extensive TV campaigns, supplemented by radio, through April, May and June.

• The huge Hoover promotion was announced by Jim Dale, the company's field sales manager, at the Hoover launch meeting at the Rex Hotel, Bondi, on March 22, 23 and 24.

Dale told those present at the meeting that the promotion would be conducted on a level unheard of before in the appliance business.

Dale said: "Never will any appliance manufacturer in Australia have supported his products with such an immensity of advertising. We will make full and vigorous use of every medium."

The meeting also launched the new

## Goldberg director is new general manager

**SYDNEY:** Harry Woolf, managing director of Goldberg Advertising (Aust.) Pty Ltd, has announced the appointment of N. A. Richardson as general manager of the agency.



Richardson, who is also a director of Goldberg's, succeeds E. J. Quick, who resigned this month.

Richardson began his advertising career in 1926 with Samson Clark & Co., in London and the following year came to Australia to join the Australian branch of the company.

He was first associated with Goldberg's in 1933 as copywriter. He later became general manager and remained in that position until 1940 when he joined the AIF, returning to the agency after the war.

Richardson is a NSW committee member of the 4As.

Hoover Constellation cleaner (model 864), which with the Hoovermatic, will be the focal point of all TV and radio advertising and in other media.

In promoting the new 1960 Constellation cleaner, every new feature of the machine would be emphasized and the advertising would aim at showing the public a much better and more effective cleaner, said Dale.

Copy for the Hoovermatic would be based on the theme, Look Twice. An unusual TV commercial will show a head split in half, with the caption, Look twice at the twin top Hoovermatic.

In NSW, TV commercials for both products will be placed in Hoover's sponsored TV programs, The Real McCoys and Bonanza. Company will also book extensive saturation campaigns of 20sec spots on both ATN and TCN.

Radio advertising in NSW will be used where applicable, mainly in country areas where the TV medium is absent. Radio will feature the same Look Twice campaign for the Hoovermatic.

Radio-TV campaigns in other States will be similarly extensive and will follow the same basic patterns.

## 3SH CO-SPONSORSHIP

**SWAN HILL:** Massey-Ferguson dealers at Swan Hill, Kcrang, Woome-lang, Quambatook and Cohuna, have taken alternate sponsorship on 3SH of the national Bob Dyer show, Cop The Lot, and have already reported increased sales as a direct result of the broadcasts.



Prior to the opening on 3UZ of London Store Show, managing director Val Meyers, entertained the program's commentators, 3UZ and John Clemenger Advertising to dinner at the Hotel Australia. From left: Stan Fawcett (UZ), Tony Charlton (Clemenger), Meyers, Ian Cleland, Harry Collier and Jock Corder (commentators). Standing (from left): Bill Dodd (UZ), W. Smallhorn, Bert Hyde and Basil McCormack (commentators), Arthur Walker (director) and commentator Colin Williamson.

ENTRIES  
FROM 600 MILES  
FOR  
**"SOUND THAT SENDS"**  
CONTEST  
FURTHER



**PROOF-**

OF **5DN** COVERAGE  
FROM ONE STATION  
AT ONE COST!



Some of the towns from which entries were received:

- ★Angaston, Ardrossan, Barmera, Blyth, Burra, Clare, Cleve, Eudunda, Elliston, Gawler, Gumbracha, Jamestown, Kadina, Kingscote K.I., Kingston S.E., Kingoonya, Lameroo, Laura, Lobethal, Mabel Creek, Maitland, Murray Bridge, Meningie, Millicent, Minlaton, Nuriootpa, Peterborough, Port Augusta, Port Lincoln, Port Pirie, Quorn, Renmark, Robe, Victor Harbour, Waikerie, Whyalla, Woomera, Yorketown.

### READ WHY:—

5DN, with its new 500-ft. Vertical Radiator Tower, its 2,000 watt transmitter, and its excellent frequency of 970 kcs., goes further without danger of fading. Nearly 80% of the people are within a 50-mile radius of Adelaide — 5DN gives at least 90% coverage of the population of South Australia from ONE STATION AT ONE COST.

# 5DN

More listeners mean more

Sales through . . .

"FIRST STATION IN THE STATE"

What is 2GB's

# 5 by 5 by 5 Plan

# INTERSTATE CORONET AGENTS' CONFERENCE



Relaxing on the final day are (left): Bill Smith (ARC's gm); Ken McCulloch (Tasmanian distributing agent), and Alf Watts (ARC secretary).

**Six-State representatives briefed on future releases, major promotions and coming annual dj convention.**

**C**ORONET Records Pty Ltd recently held its first interstate agents' conference for 1960.

Discussion was on general company business, which included future releases, sales promotion campaigns and marketing, the recordings of local artists and this year's disc jockey convention, to be held at the Florida Hotel, Terrigal, NSW.

One of the main subjects at the conference was the forthcoming catalogue for retailers, specially bound and of the loose leaf type, which will enable retailers to insert supplement

pages, and keep the catalogue up to date.

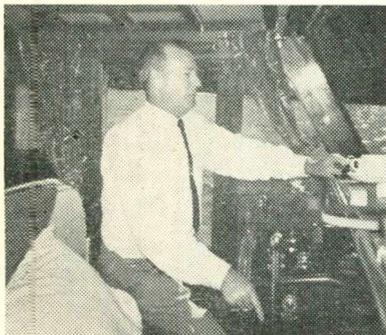
Two of Coronet's major promotions were also discussed, which will be launched for sound track recordings, Li'l Abner and Porgy and Bess, to be released in April and June.

Coronet reached a definite decision at the conference to enter the local pop recording field within the next two months. Firm will make an official announcement in the near future.

The final day of the conference was held on a 36ft cruiser, the order of the day being casual informality.



Discussing general business are Athol Hill and Allan Todd (Coronet head storeman) on the Coronet cruiser.



Athol Hill was the self-appointed helmsman on the final day of the conference. Conference was held to discuss general company business, including promotions and future releases.



At Coronet's first 1960 interstate agents' conference are: (left, seated) Peter Sanford (Victorian manager); Athol Hill (WA distributing agent); Ken McCulloch (Tasmanian dist agent); Jim Sutton (gen. sales mgr); A. W. T. (Bill) Smith (ARC general mgr). Left, standing: Alan Parker (George Patterson agency); Colin Caterson (NSW sales mgr); Ray Bull (sales promotion mgr); Colin Hopgood (Qld distributing agent) and John Wise (SA distributing agent).



Other members of the conference (left): Ken McCulloch, Colin Caterson, Peter Sanford and Allan Todd. Members arrived at a decision for Coronet to enter the local recording field.

# It's the big and ALL NEW

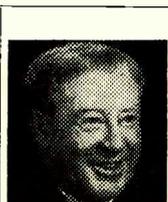
## SPORTS SERVICE

including complete coverage of the

\* **RUGBY LEAGUE** match of the day



Keith Dunbier



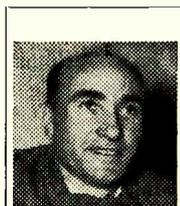
Cyril Angles



\*Wally O'Connell



Ron Archer



Len James



John Bromwich

2UW presents, as from April 2nd, a brand new Sports Service featuring a complete coverage of the Rugby League Match of the Day by former League Star, Wally O'Connell.

EVERY SATURDAY — more Music, more Football, more General Sport. 2UW will cover the major sporting events as they occur — Tennis, Cricket, Rowing, Swimming, Golf, etc. Advertisers have already demonstrated their approval by sponsoring all football times.

There are one or two spots only in our musical segments, so if interested, hurry along, please.

SYDNEY: 365 Kent Street. Phone: B 0270.

MELBOURNE: D. GILDER, 18 Queen St. Phone: 62 5793.

BRISBANE: W. STEVENS, Station 4BC. Phone: 31 1311.

ADELAIDE: Charles F. Brown & Associates, 40 Pirie St. Phone: W 5393.

# 2UW

THE RADIO-ACTIVE STATION



3CS entry in the Kanyana street procession during the 10-day festival at Colac. The float depicted the operation of a radio station from record library, studio, transmitter to listeners. Station gave listeners a complete coverage of all the festival events.

3CS recently brought listeners a full coverage of the Kanyana 10-day festival held annually in Colac.

Throughout the ten days, commentators Mary Ford, Neil Reeman and Cec Woodland brought listeners coverage of the proclamation of Colac as a city, and the opening of the new £40,000 Civic buildings; the Kanyana Trades Fair; the street procession, and the speedboat carnival.

At the speedboat carnival, commentator Neil Reeman broadcast his impressions of the race from a speedboat in the middle of Lake Colac.

Station also entered a float which depicted the operation of a radio station from the program department, studio, through the transmitter to the actual listener.

Another feature of the festival was Mary Ford's description of the procession during a ride in a 1912 Benz.

The 3CS coverage of the Festival was wound up with a resume of the 10 days' activity during the Kanyana.

2UW recently launched a competition inviting children listeners to write in and suggest where the station's Gerald the Grasshopper had gone for his holidays.

While Gerald was away for the week, the 2UW breakfast session was compered by Russ Walkington, and Farmer Globbins and Professor Mizamuzoo, two of the leading characters with Gerald in the puppet theatre, a big hit of UW's January promotions.

In the one week, 2UW received over 2000 letters from Gerald's listeners, and in most cases each letter had two or three names from the one family, indicative of the huge following enjoyed by Gerald.

Gerald's last assignment was on March 12 for Bristol Myers (Ipana Toothpaste). The Puppet Theatre appeared at two western suburbs on that day to present a new play introducing two new puppets, Mr Ipana and the D.K. demon.



Prizemoney presentation in the Clensel Products' 3KZ program, Mothers' Opinions. J. L. Willis, Aust. manager of Clensel, seen with compere Kevin O'Gorman, presents a £100 cheque to the 1959-60 winners, Albion State School Mothers' Club. Clensel has renewed sponsorship for 1960-61.

# Programs, Promotion

To raise £400 for the Sub-Normal Children's Welfare Association, Dubbo branch, station 2DU, in association with Airlines of NSW, held a combined appeal and raised £350 in excess of the target on a Sunday during its normal programs.

President of the local association, Dr Brian Dickens, was high in his praise of the station's efforts and in particular the work performed by station personalities.

Airlines of NSW offered over £70 in air travel, including a Snowy Mountain tour as prizes to people making donations. 2DU followed up the appeal by supplying public address equipment when on the Saturday afternoon, the new Fokker Friendship was officially welcomed to Dubbo Airport.

On the inaugural flight of the aircraft to Sydney, a party of children from the Welfare's Westaven school, were taken to Sydney and given a day at the zoo and beach as guests of Airlines of NSW.

The youngsters were accompanied by a number of mothers and high-

lights of the trip were recorded for broadcast by studio manager, John Gibson, who covered the event for 2DU's Monitor.

As a result of the combined effort the Sub-Normal Association will benefit to the extent of £1000.

One of Melbourne's leading authorised Holden dealers, Southern Motors, has again taken sponsorship of 3UZ's football broadcasts beginning on Saturday, April 16. This is the third year that they have sponsored the program.

Southern Motors are making available £50 to be awarded to the best League player for the 1960 season. George Andrew and Ted Rippon will broadcast the matches on 3UZ.

3AW mobile studio will take up a position at the Melbourne Motor Show from April 4 to April 8, and will be on the air from the Exhibition buildings between 10.30am and 5.30pm daily with various programs.

In support of its Ten Shilling Note promotion on 3UZ, Spencer Motors is providing breakfast compere Jim "Woody" Wood with a Volkswagen sedan for his own use during the period of the competition.

Spencer Motors is offering a return air trip for two to London plus prize money up to £1000 for the four weeks of the promotion.

5AD's new breakfast program stunt, a scavenger hunt, is proving highly popular with Adelaide listeners. Listeners must tune to the program for six consecutive mornings to be in the running for a prize.

Each morning, Monday to Saturday, breakfast personality Blair Schwartz, nominates a different article to be found by listeners. After the broadcast of the sixth item in the Saturday program, the first person to bring all six articles to the studio is awarded £15.



# 4BH

WITH A 2 MAST DIRECTIONAL  
ARRAY.  
( FIRST IN AUSTRALIA )

NOW BRINGS...  
**MORE** power  
to **MORE** QUEENSLAND  
HOMES!

MEMBER OF THE  
MACQUARIE **MBS** BROADCASTING SERVICE

What is 2GB's

# 5 by 5 by 5 Plan

## B&T's LATEST LISTINGS (BEST SELLING DISCS)

LW denotes position last week. T denotes times in.

### NEW YORK (CASH BOX)

As at March 26: 1. Theme From a Summer Place, Percy Faith, LW1. 2. He'll Have To Go, Jim Reeves, LW2. 3. Baby, Dinah Washington, Brook Benton, LW4. 4. Wild One, Bobby Rydell, LW3. 5. Puppy Love, Paul Anka, LW7. 6. Sweet Nothin's, Brenda Lee, LW9. 7. Harbour Lights, The Flatters, LW8. 8. Handy Man, Jimmy Jones, LW6. 9. Mama, Connie Francis, LW15. 10. What In the World's Come Over You, Jack Scott, LW5.

### NEW YORK (VARIETY)

As at March 25: 1. A Summer Place Theme, Percy Faith, LW1 T11. 2. He'll Have To Go, Jim Reeves, LW2 T9. 3. Wild One, Bobby Rydell, LW3 T6. 4. Beyond the Sea, Bobby Darin, LW5 T9. 5. Puppy Love, Paul Anka, LW6 T4. 6. Baby, Brook Benton, Dinah Washington, LW8 T8. 7. Sweet Nothin's, Brenda Lee, LW9 T5. 8. Mama, Connie Francis, LW10 T2. 9. Handy Man, Jimmy Jones, LW4 T12. 10. El Matador, The Kingston Trio, LW43 T3.

### RELEASES

From the musical prod. "Pipe Dream", Suzy Is a Good Thing, Everybody's Got a Home, All At Once You Love Her, The Next Time it Happens, The Man I Used To Be, Sweet Thursday, etc. (Chappell & Co.). From the film, "Ben-Hur", Full Score (J. Albert & Son), Bulldog (Leeds Music), Words (Essex Music of Aust.).



**3UL's Record Hops, proving a huge success throughout Gippsland, are literally packing in the teenage dancers, is another indication of the pulling power of radio shows such as these.**

Station transports mobile equipment to the various halls where the

### LONDON (MELODY MAKER)

As at March 26: 1. Running Bear, Johnny Preston, LW1. 2. My Old Man's a Dust Man, Lonnie Donegan, LW0. 3. Delaware, Perry Como, LW3. 4. Poor Me, Adam Faith, LW2. 5. Theme From a Summer Place, Percy Faith, LW4. 6. What In the World's Come Over You, Jack Scott, LW10. 7. Fall In Love With You, Cliff Richards, LW0. 8. You've Got What It Takes, Marv Johnson, LW6. 9. On a Slow Boat To China, LW5. 10. Why, Anthony Newley, LW7.

### SYDNEY

As at March 28: 1. Handy Man, Jimmy Jones, LW7. 2. What Do You Want To Make Those Eyes At Me For, Emile Ford, LW3. 3. What In the World's Come Over You, Jack Scott, LW9. He'll Have To Go, Jim Reeves, LW5. 5. Beatnick Fly, Johnny and the Hurricanes, LW7. 6. Running Bear, Johnny Preston, LW4. 7. Starlight, Starbright, Lonnie Lee, LW3. 8. Teen Angel, Mark Dinning, LW8. 9. Lonely Blue Boy, Conway Twitty, LW6. 10. Little Boy Lost, Johnny Ashcroft, LW0.

### TIPS FOR HIPSTERS.

#### THE GROUPS HAVE IT —

Among the latest artists to be introduced to the Australian record-buying public by Coronet Records is "THE RAY BRYANT TRIO," who have just released their instrumental version of "LITTLE SUSIE" (KS 373), which is currently rated as a best seller in the American Cashbox magazine. The trio comprises of leader and pianist RAY BRYANT; TOMMY BRYANT on bass; and the drummer is the famous GUS JOHNSON, who played with the Count Basie Band for many years.

Also making their debut on Coronet is "THE BROTHERS FOUR" with their hit parader "GREENFIELDS" (KS 374). In five weeks this disc has "rocketed" from No. 93 into 25th position on the Cashbox Top 100 list, and is yet assured of higher honours.

The "Brothers," a vocal group who, incidentally, play their own accompaniment, are MICHAEL KIRKLAND (tenor banjo), JOHN PAINE (guitar), BOB FLICK (bass) and DICK FOLEY (cymbals-bongos). Their ages range from 20-22, and all four are 6ft. and over. They favour singing "pop" songs, folk tunes and novelties. We feel sure you'll enjoy their carefree, casual style on both "GREENFIELDS" and the flip side, "ANGELIQUE-O."

#### SPECIAL NOTE:

MARTY ROBBINS' "BIG IRON" (KS 379) will be released as a single on April 13th.

— RAY BULL,  
Coronet Records.

### HOBART (STATION 7HO)

As at March 27: 1. She's My Baby, Johnny O'Keefe, LW11 T1. 2. Among My Souvenirs, Connie Francis, LW13 T3. 3. You Got What It Takes, Marv Johnson, LW11 T4. 4. Running Bear, Johnny Preston, LW14 T2. 5. Pretty Blue Eyes, Steve Lawrence, LW7 T6. 6. Starlight Starbright, Lonnie Lee, LW6 T13. 7. What Do You Want To Make Those Eyes At Me For, Emile Ford, LW5 T12. 8. Why, Frankie Avalon, LW10 T7. 9. El Paso, Marty Robbins, LW12 T5. 10. It's Time To Cry, Paul Anka, LW8 T14.

### RESTRICTIONS

Until further notice: From the Musical "Fings Ain't Wot They Used T'Be", Fings Ain't Wot They Used T'Be, Big Time, Where Do Little Birds Go, Layin' Abaht, G'night Dearie, The Ceiling's Comin' Dahn, Where It's Hot, Contemperry, Sixteen Reasons (J. Albert & Son). From the Walt Disney film, "Toby Tyler or Ten Weeks With a Circus", Biddle-Dee-Dee, Mr Stubbs, Icka Backa Soda Cracker, Toby Tyler, Animals and Clowns, Here Comes the Circus (Chappell & Co.).

### 3UZ breakfast to mark Radio Auditions opening

MELBOURNE: On Saturday, April 2, 3UZ will reintroduce the successful live talent program, Radio Auditions, from 8.15am-9am. It is believed that this is the first time in Melbourne radio history that a live talent show has been a regular feature of a breakfast session.

To mark the occasion and hear the first broadcast, general manager Lewis Bennett will be host to principals of Love's Pty Ltd, sponsor, and agency, Alexandra Advertising; local and trade radio press representatives and 3UZ executives at a unique breakfast banquet at the Windsor Hotel from 7.30 on Saturday morning, April 2.

Radio Auditions was discontinued in November 1958, when the original sponsor, Christies, relinquished the program after 16 years on 3UZ.

UZ program director John McMahon, has been compere of the show since its inception.

As before, acts will be graded by a gong system, 3, 2 and 1, according to the standard of the performance, while all artists are assured of a prize. Month's best act gets an engagement on GTV.

### ANNOUNCER

WITH SELLING EXPERIENCE  
REQUIRED BY LEADING  
COUNTRY STATION  
EXCELLENT CONDITIONS

Audition tape, with details and  
experience to Manager.

THE MANAGER,  
Station 2BS,  
Bathurst.

Record Hop is scheduled to appear.

Format of the Record Hop is to provide rhythm by favorite recording artists. Free photographs and records are given away during the course of the evening, and many novelties provided.

Station's latest Record Hop, held March 23 at the Morwell RSL Hall, proved another big success for 3UL.

### MELBOURNE (STATION 3UZ)

As at March 28: 1. Village of St Bernadette, Andy Williams, LW4 T6. 2. What Do You Want To Make Those Eyes At Me For, Emile Ford, LW5 T13. 3. Oh Carol, Neil Sedaka, LW1 T15. 4. Little White Bull, Tommy Steele, LW8 T5. 5. Boom Boom Baby, Crash Craddock, LW2 T14. 6. If I Had a Girl, Rod Lauren, LW23 T14. 7. She's My Baby, Johnny O'Keefe, LW9 T12. 8. When It's Springtime In The Rockies, Johnnie Ray, LW11 T10. 9. Beyond the Sea, Bobby Darin, LW12 T7. 10. Among My Souvenirs, Connie Francis, LW3 T14.

### BRISBANE (MUSIC MASTERS)

As at March 23: 1. What Do You Want To Make Those Eyes At Me For, Emile Ford. 2. Handy Man, Jimmy Jones. 3. Running Bear, Johnny Preston. 4. Hippy Hippy Shake, Chan Romero. 5. Starlight, Starbright, Lonnie Lee. 6. He'll Have To Go, Jim Reeves. 7. What In the World's Come Over You, Jack Scott. 8. You've Got What It Takes, Marv Johnson. 9. If I Had a Girl, Rod Lauren. 10. She's My Baby, Johnny O'Keefe.

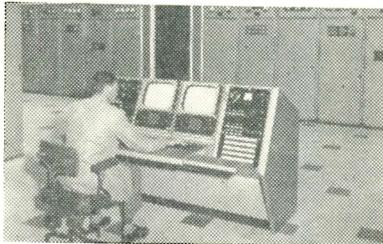
### ADELAIDE (STATION 5DN)

As at March 28: 1. What Do You Want To Make Those Eyes At Me For, Emile Ford, LW1 T4. 2. Running Bear, Johnny Preston, LW2 T9. 3. Starlight, Starbright, Lonnie Lee LW8 T2. 4. Boom Boom Baby, Crash Craddock, LW3 T11. 5. Teen Angel, Mark Dinning, LW4 T5. 6. If I Had a Girl, Rod Lauren, LW5 T4. 7. The Village of St Bernadette, Andy Williams, LW0 T1. 8. Handyman, Jimmy Jones, LW0 T1.

### PERTH (STATION 6KY)

As at March 28: 1. Running Bear, Johnny Preston, LW1 T13. 2. Teen Angel, Mark Dinning, LW3. T3. 3. Village of St. Bernadette, Andy Williams, LW2 T5. 4. Boom Boom Baby, Crash Craddock, LW5 T3. 5. What Do You Want To Make Those Eyes At Me For, Emile Ford, LW4 T8. 6. Handyman, Jimmy Jones, LW0 T1. 7. He'll Have To Go, Jim Reeves, LW0 T1. 8. Oh Carol, The Diamonds, LW6 T5. 9. Beyond The Sea, Bobby Darin, LW0 T1. 10. Why, Frankie Avalon, LW8 T10.

What is 2GB's  
**5 by 5 by 5 Plan**



Picture shows the control console with vision and sound transmitters, of the new ABS2 studios recently opened at Mount Lofty in Adelaide. Much equipment for the studios was supplied by AWA, in association with Marconi's of England.

**SYDNEY:** ATN7 announced last week that visiting American artist, Tom Lehrer, would do a special show for the station. ATN also listed the names of local artists who will support Dave Brubeck in his coming ATN show.

Lehrer was recently seen in the Bob Dyer BP Super Show, which ATN presented March 19. The new show will be called An Evening with Tom Lehrer, and will feature Lehrer in a selection of the songs he has performed on his tour.

Dave Brubeck and his Quartet arrived in Australia last week for a concert tour, during which they will appear in an hour long ATN show. The Evolution of Jazz. Program will trace the development of the jazz idiom from its early rhythms to present day forms.

Local artists who will appear in the show will include Helen Lorraine, Norman Erskine and Beryl Meekin, and the mimic comedian, Fred Barber, will make a special appearance. There will also be special guest spots by Alan Dean and The Champs.

The ATN7 Ballet will be featured with the full ATN7 Orchestra. Thomas Tycho will conduct the orchestra, which will be featured in a concert performance of George Gershwin's jazz classic, Rhapsody in Blue.

No actual presentation dates have yet been announced for either show, but it is likely that the Brubeck program will be shown during the Easter weekend. The Lehrer show will not be recorded until the artist returns to Sydney at the end of the month, and is scheduled for later in the year.



HSV7 recently offered a fibreglass speedboat, donated by Freighters Ltd, as first prize in a fund raising contest to send the Victorian Olympic team to Rome. Freighters' chairman of directors, E. W. J. Hansen (right) is pictured presenting the boat to Australian Olympic Federation secretary, Edgar Tanner. At back, left to right: HSV stars, Jocelyn Terry and Brian Naylor, Victorian Olympic Council chairman, W. Uren, and campaign director of the VOC, H. T. Mill.

# Television & Film

**Delegate registration forms for the 7th International Advertising Film Festival in Venice are now being issued to advertisers, agencies and producers in all countries where the audio visual medium is in force.**

Producers will also receive entry forms for commercials within the next few weeks.

In making the announcement, Festival director Peter Taylor said that film entry forms would be sent only to producers and will be supplied on request to advertising agents on the understanding that such agents were directly associated with the production of any films they wish to enter.

Any group not receiving forms or requiring additional copies, can obtain same from Festival Head Office, 15 Berkely-street, London, W1.

This year there will be eighteen categories — Ten in Group I (cinema) and eight in Group II (television).

Both groups will include categories for series in live action or animation and series may consist of three films up to 55 metres per film or two films of over 55 metres per film.

**SYDNEY:** Video Tape operation in Australia has not been limited to the recording and replay of nation-wide spectacles like the Graham Kennedy show, claims the Australian representative of the Ampex Corporation, Geoffrey Healey.

By far the greatest use of tape has been in the recording of short commercials. NWS in Adelaide, which has had a videotape in operation for 3½ months, almost immediately after first commencing transmission, has run about 120miles of tape through the machine.

A large proportion of this in the recording of live commercials.

Latest uses of tape by independent program companies and networks alike lie in tape mobile units.

Mobile Video Tapes Inc., of Hollywood, recently turned out 28 commercials in seven days. Fourteen of these were taped in homes of product customers around Hollywood.

All this was made possible by their Ampex-equipped cruiser, complete with cameras and all gear normally found in a television studio set-up.

**SYDNEY:** Albert J. Camp & Associates Pty Ltd has announced the taking of a further 1000ft of office space to accommodate increasing sales, advertising staff, scheduling and accounts departments.

Increasing spot business in the daytime strips between 2pm and 3pm involve considerable administrative work and the increased staff and office space is to provide for this activity.

In conjunction with Cliff Holt and Jim Lear, Albert J. Camp & Associates Pty Ltd are planning TV campaigns for big movie presentations coming to Hoyts' city and suburban theatres.

Films include, Can-Can, opening at Hoyts Paris at Easter, and Story on Page One at Hoyts Regent. A big promotion is also planned for On the Beach, opening after Easter.

Current promotions are for Cinema Holiday and The Horse Soldiers with William Holden.

**SYDNEY:** Making business films is big business overseas, particularly in the United States, Artransa manager, R. T. Lord, declared this week.

Each year US industry sponsors hundreds of new public relations and promotional motion pictures, which it expects to show to audiences of every description and type — subjects from aluminium finishes to X-ray techniques, films to interpret economics or to increase interest in nutrition. There are pictures for consumers, voters, workers, executives, teenagers and farmers, in short, Mr and Mrs and young America.

This, by rights, ought to be a field to which our producers could look for business opportunities. The fact that they can't is due principally to the dumping of this type of product on our market, claims Lord.

The overseas film is widely used by business houses here who apparently consider the cost factor (and it DOESN'T cost a fortune to do the job in Australia) right out of its true importance in relation to the equally vital consideration — telling one's story in one's own way and using one's own facilities.

Australian producers can provide this kind of material efficiently, promptly and at relatively low cost.

We hope they will one day get the opportunity to do so, he added.

**SYDNEY:** Colin H. C. Jones, chairman of the Australian board of Screen Gems, has announced the appointment of general manager, Joe Joel, as managing director of the company.



Joe Joel

Joel joined Screen Gems in November 1958 and prior to that gained wide experience in the various phases of advertising, marketing and public relations.

Jones said that under his direction, Screen Gems' operations had expanded to cover all present television outlets in Australia, with coverage assured in all projected markets here and in New Zealand.

**SYDNEY:** Donald D. Daggett, manager of Avondale Studios, has announced the appointment of R. Lauder to the staff as sales executive.

In 1943 Lauder worked at Pinewood studios, England, as unit production manager and first assistant director. He then worked as production manager on the Mary Field children's films, and was assistant director and production manager on various feature films, including director of second unit under Sydney Gilliard.

In 1958, he worked with the Hansen Rubensohn agency here in Australia. He later became film producer and live TV producer, then unit manager on Whiplash, prior to his new position.



Visiting jazz musician Dave Brubeck (second from left) is welcomed to ATN7 by (left to right) director Kevin Ryder, station manager Russ Becker and producer Frank Strain, prior to the recording of the hour-long Dave Brubeck Show. Show depicts the evolution of jazz and will be screened by the station at a date to be set.

## LATEST TELEVISION SHARE PRICES

A special B&T reader service supplied at press time by a leading Sydney Stockbroker.

TV Corp. Sydney	Buyer	Seller
(TCN9)	62s	62s
Brisbane TV		
(BTQ7)	23s 1½d	—
Q'land TV (QTQ9)	43s 9d	44s 3d
Tasmanian TV		
(TVT6)	12s 10d	13s 3d
Adelaide TV Broadcasters (ADS7)	16s 1½d	16s 3d
Southern TV (NWS9)	—	22s 3d

**ADELAIDE:** AMSCOL, Adelaide's biggest manufacturer of ice cream, also manufacturer of butter and cheese, began using TV to promote all its lines with saturation campaigns on NWS9, from March 23. Saturation campaigns comprise 10sec and 20sec spots, each campaign lasting over a period of three weeks.

There will be a three to four weeks' lapse between each saturation campaign, during which time a holding campaign of two 10sec and two 20sec spots a week will be used. Placement of all spots throughout the children's session and early evening.

AMSCOL is confident that this campaign will enable it to increase its leadership in the highly competitive SA ice cream field.

**ADELAIDE:** The third Pye vidicon telecine chain for NWS9 is being installed at the studio in North Adelaide.

Chain arrived from England a week ago and will give a much better picture and presentation. Station has now become the first in SA with three of these chains.

For marketing and media research, consult

# McNAIR

Independent, experienced, reliable.

Discuss your problem without obligation.

The **McNAIR SURVEY PTY. LTD.**

40 Miller St., North Sydney, N.S.W.  
Phones XB 1779, XB 1770

**T**ELEVISION advertising in Australia is on the threshold of a big jump forward, Tom S. O'Brien, former Far Eastern director and managing director in Australia of NBC International, last week told B&T prior to his return to USA.



Tom S. O'Brien

O'Brien left after 12 months spent establishing the NBC office in Sydney and will return to a new executive post in America.

As has been announced in B&T he has been succeeded by William Kreitner, who is the new NBC Far Eastern director and managing director in Australia.

"Australian television advertising has demonstrated some original trends that I have not seen in USA," he commented.

"For example, the volume of real estate and restaurant advertising is in greater proportion to that I have seen in America," O'Brien said.

He felt the next step should be the introduction of an institutional advertising approach — the soft sell as opposed to the dominant hard sell approach.

"Major petrol companies, tyre companies, insurance, steel fabrication and similar concerns must ultimately swing into institutional promotions, highlighting the corporate image," he said.

Many news documentaries, as one type of program, had been purchased

# US faith in Australian TV

Returning NBC executive sums up his impressions after a year as resident representative

Next step is the inauguration of the soft sell approach, and institutional advertising by great corporations, says O'Brien.

by these types of advertisers in the US with excellent results.

O'Brien said he believed development of local production was a very healthy trend and had looked at a number of Australian independent productions with a view to the American market.

"This two-way street of buying as well as selling must be encouraged," he said.

"It could be that the future might lie in some agency-produced live programs in an effort to fulfill the suggestion of the Postmaster-General, Mr C. W. Davidson, who believes more local programs should be screened here.

"Television production in Australia has reached the same stage of development as US production in 1950, when it was three years old.

"And certainly, if Australian production units continue the ambition and courage they have demonstrated so far, with some live musical plays like Pardon Miss Westcott, there would be no reason why the evolution shouldn't continue and reach the level

at which it now stands in America and Britain," he said.

Looking ahead at our country television, O'Brien felt that a network of stations would be the most ideal and realistic way of covering Australia with a TV service.

"The main thing in the successful operation of such a network plan is the degree of co-operation and co-ordination existing between rural and metropolitan stations," he commented.

"Independence cannot be carried to an unrealistic extreme.

"Our experience has been that both the rural stations and the city stations need each other — one to provide the other with certain costly, but essential, program services, the other to provide an outlet to rural audiences.

"In all cases, the compensation is shared by the metropolitan and country stations," he stated.

He said that NBC had demonstrated its faith in the future of Australian TV by becoming associated with metropolitan TV operation through shareholding in QTQ. It also had similar hopes for joining in both Newcastle and Wollongong.

"We are in the happy position of being virtually sold out of the entire NBC film library, with the latest sales of Laramie to ATN and the news specials to TCN," he announced.

"There is a great future for the sale of overseas material in Australia," he said, "but only for good programs, as local station executives demonstrate ever-increasing taste in selecting only quality."

## 3AW SALES STAFF CARRY TRANSISTOR RADIOS

MELBOURNE: 3AW salesmen are clapping on the pace selling time in the AW news services.

They now carry tiny transistor radios when making contact with prospective clients.

When a news bulletin is about to hit the air, out comes the set and the client gets a first-hand idea of what he will get when he buys spots on the news services.

Up to date, this idea has proved a valuable means of selling these time spots.

## 5DN MONITOR ITEM

SYDNEY: A caption to a picture in B&T's March 17 issue referred to an item in 5AD's Monitor service in connection with an Adelaide man who won a pipe-smoking contest. The station concerned was, in fact, 5DN, which airs the Monitor service in South Australia, and not 5AD.

THE FIRST NATIONAL VARIETY SHOW IN THE HISTORY OF AUSTRALIAN T.V.

# THE GRAHAM KENNEDY SHOW

GTV-9, the Live Station with the Live Personalities, has done it again! The Graham Kennedy Show is selling for National Advertisers in Four States just as Daytime Advertisers on GTV-9 are discovering the BONUS IMPACT they achieve by association with the Station's big line-up of Star Names.

ANOTHER EXAMPLE OF THE INITIATIVE AND ENTERPRISE YOU FIND ON



ASK YOUR GTV-9 ACCOUNT EXECUTIVE





## Television Production and Film Units

**F**ROM practical obscurity in 1901 — when J. H. Perry (under the auspices of the Salvation Army) produced two non-talkies, *The Early Christian Martyrs* and *Soldiers of the Cross* — the Australian film production industry expanded gradually.

That is, until 1956.

With the inception of television, and fantastic demands on local production houses for imaginative commercials with individual character, the industry entered a new era of expansion.

Established film production companies began to develop at a phenomenal rate, assigning most of their facilities and trained staffs to production of TV commercials while new units mushroomed in all TV areas.

It didn't take long before the major units were coming up with and exploiting brilliant creative ideas and new techniques, which enabled them to turn out commercials of very high quality.

Filmed live action was the order of the day in 1956-57. Then animation caught the interest of advertisers and agencies, and whetted their appetites for more elaborate presentation.

Both visual techniques have proved outstandingly successful in selling, and as the creative minds sought fresh ideas, a different presentation was born — the combination of both.

All the time, the volume of advertising was growing to proportions ex-

*A periodic special section devoted to production trends and techniques and the general advancement of the Australian television and film production industry.*

ceeding even the highest earlier expectations.

Production companies were finding it hard to cope with the multitude of weekly orders, and gigantic expansion projects were instituted at comparatively high capital cost.

Grasping the full significance of television's future and its meaning to the industry, production units, particularly in Sydney and Melbourne, began (as early as late 1956) to build up their facilities, equip and re-equip studios, extend studio space and increase staffs, with accent on the creative and specialist departments.

Almost simultaneously, in the animation field, specialists in the art vastly stepped up production, introducing many new ideas and methods of presentation, and installed a wide array of equipment, including many custom built units.

Sydney — the first city to swing in to full scale production of TV commercials — houses the biggest segment of the production industry and has

the biggest share of facilities, but Melbourne units are also catering to huge demand.

Melbourne companies are fully equipped, have teams of professionals in the technical, creative and administration divisions and are turning out commercial TV films comparable in quality and standard to Sydney.

Brisbane and Adelaide also have several highly qualified production units and are handling a reasonably heavy volume of work, while there is also a staff in Perth.

Apart from exploiting the accepted methods of presentation, filmed live action and animation, Sydney and Melbourne companies have begun using a new technique — Visual Squeeze.

It employs stills which are used in such a manner they simulate movement.

Apart from their effectiveness, they save time and cost.

Today, commercials production is a fine art in the hands of experts. It's an exacting profession in which

imagination, initiative, knowledge and experience are the prime requisites.

The industry is now training young people interested in animation, photography, set design and construction, scripting and all other facets of production.

Through the late arrival of television on the local scene, Australians were able to study all latest overseas developments and trends and determine the pitfalls which otherwise would have cost many thousands of pounds in trial and error to detect.

In the past four years, many chief TV production executives have visited overseas to broaden their knowledge and gain valuable ideas applicable here. In other instances, overseas experts have been imported to train production teams.

Much knowledge about production techniques and effects has also been acquired by advertising personnel through closely working with the film production companies, and agency creative skill in selling by TV has developed by leaps and bounds through it.

All in all, film production for television has gone ahead in giant strides since our TV services started in 1956.

Its ramifications are extending weekly and its overall efficiency and pool of creative skill are making Australian productions comparable to anything produced in the great TV and film centres of the world.

# ARTRANSA

## THROWS SOME LIGHT ON THE SUBJECT . . .



of making pictures. As you and I understand the business (call it an art if you like), it's essentially complex, chock-full of problems — some "never before attempted." Because no one man alive knows all there is to know about making motion pictures for TV and silver screen, we employ outstanding specialists in each category. Collectively, we think we add up to more know-how than any organisation south of Hollywood. So, look to ARTRANSA as headquarters for the production of TV COMMERCIALS with live-action, animation, and what-have-you! . . . Screen documentaries, color adfilms, etcetera and etcetera.

After all, ARTRANSA HAS PRODUCED NEARLY 1,000 TV COMMERCIALS IN JUST ONE YEAR . . . plus a steady output of screen documentaries, color adfilms, TV series and screen features.

That's a fine record . . . a record set up by many hands, many heads — all of them capable of making light work of your particular production problems.

**LEAVE IT TO THE EXPERTS . . . . .**  
**ENTRUST IT TO ARTRANSA**

PTY. LTD.

Head Office: 132 Phillip Street, Sydney, phone B 0360. Studios: "Artransa Park," French's Forest, Sydney, phone JY 9311. Telegraphic address, "Artransa," Sydney. Melbourne Office: 22 Bendigo St., Richmond, Vic., phone JB 1149.



# LISTING OF PRODUCTION UNITS

★ The major film producers in capital cities, their addresses and facilities available ★

## SYDNEY

**Ajax Films Pty Ltd**, Grace Bros Bldg, Broadway, Sydney — MA5852, MA5744.

Studio, theatrette, cutting room for 16mm and 35mm films, 16mm and 35mm camera equipment.

**Ajax-Syd Miller Animated Films**, address, etc., see Ajax Films.

Equipment and facilities as Ajax Films, plus animation cranes, tables and 16 and 35mm camera equipment.

**Artransa Pty Ltd**, head office, 132-138 Phillip-st, Sydney. Phone B0360. Studios, Artransa Park, French's Forest, Nth Sydney (JY9311).

Two studios 75ft x 50ft x 35ft, one 60ft x 40ft x 25ft, one 30ft x 20ft x 15ft. One recording theatre, two review theatres; CinemaScope wide-screen and 16mm projection equipment; four Mitchell, two Arriflexes, hand and underwater type cameras (all 35mm); two Arriflex and two Auricon (16mm), 14-way dubbing console, four portable recorders, two Mole-Richardson microphone booms; three mobile generators, lighting units from Brute arcs to 100 watts; eight cutting rooms with Moviolas and associated gear; crab-dolly, camera crane, two studio velocitators, rear-projection equipment, wind machine and Magnastriping equipment.

**Australian Instructional Films Pty Ltd**, 6 Underwood-st, Sydney. BU6557.

Cameras — 35mm Arriflexes and 16mm Cine Specials, blimped; Theatrette, spot & floodlights, dollies — 17½ magnetic film (synchronous & ¼ inch tape recorders; specially fitted camera-car. Editing facilities, Moviolas, synchronisers, 13½ KVA portable generator.

**Avondale Studios Pty Ltd**, studios and offices, Henderson-st, Turrella, NSW (LX8246).

Complete lighting, Western Electric sound, preview theatrette, post synchronising and mixing facilis, editing dept, portable generating plant, and camera equipment. Studios Sound stage 40ft x 100ft x 22ft.

**Baglin, Douglass**, 100 Pacific Highway, Crows Nest, JF6311.

Two studios — A 50ft x 35ft, B 50ft x 25ft, Siemens and BTH magnetic recording systems, cutting room, editing desk, HKS projection room, special effect titler, three darkrooms.

**Blanks, Chas E., Pty Ltd**, head office and studios, 28-30 Foveaux-st, Sydney (MA8305).

Recording and sound units, theatrette. Produces TV films, slides, records, cinema films.

**Bonded Film Services**, 45 Prospect-st, Moore Park. Phone FA4131 (5 lines).

Sound storage, censorship in bond arranged for all TV films. Customs clearance and servicing to motion pic-

ture and TV industries' screenings. Specialists in waxing 16 and 35mm film.

**Camp, Albert J. & Associates Pty Ltd**, Temple House, Bligh-st, Sydney. 28-8351.

Television advertising consultant and specialist in retail store promotions. Daytime TV shows, live programs and spectaculars.

**Cinesound Productions Pty Ltd**, 541 Darling-st, Rozelle. WB0611.

Two sound stages (40ft x 50ft, 60ft x 40ft), three theatrettes (16mm and 35mm screenings) in Sydney, studio and theatrette (16mm and 35mm screenings) in Melbourne. Mitchell, Bell & Howell and 35mm cameras, Wall single system and Auricon sound cameras, extensive lighting, editing facilities, Oxberry animation table. Complete live action and animation facilities.

**English, Vic. Film & TV Productions**, 264 Sussex-st, Sydney. BM2988-9.

For equipment and facilities see Douglass Baglin Pty Ltd.

**Foster, George, TV Productions Pty Ltd**, 380 Oxford-st, Bondi Junction. FW1052. Also at 7 Porter-Villa Centre, Dee Why. XW7864.

Specialists in devising and producing TV programs and commercials.

**Greenhalgh, Rowl Productions Pty Ltd**, 24 Hill-st, North Sydney. Phone 92-3815.

Specialists in animated commercials. Custom-built animation stand, complete editing facilities.

**Hamilton, Peter, Productions**, 131 Cathedral-st, Sydney. FA7989.

Cameras include 16mm reflex Bolex with 100mm zoom lens, 35mm Askania Eymo and Debric single system, battery-operated portable tape recorder, Ferrograph recorder and synchronous sprocketed recorder.

**Huie Animation Incorporated Pty Ltd**, 83 Regent-st, Sydney. MX2568.

Full cartoon animation equipment including Bell & Howell 35mm camera. Facilities for all stopmotion photography in black & white Eastmancolor and Kodachrome.

**Kingcroft Productions Pty Ltd**, offices and studios, 94 Oxford-st, Sydney. FA2770.

Eight late model 16mm and 35mm cameras, Magnosyc recorder, 16 and 35mm projectors, complete lighting, Bell & Howell continuous printing machine, 35mm optical printer, animation and tilting jigs. Studio one (40ft x 24ft).

**Koffel, David Film & TV Productions** (also Featured Theatre Ads); Head offices, 106-110 Goulburn-st, Sydney. MA9551-2-3, MA1673, MA1643.

Produces all types of 16 and 35mm prod., including advertising films for cinema and TV documentaries, public relations films, TV slides, theatre slides.

**Litchfield Television Pty Ltd**, c/- Artransa Pty Ltd, Artransa Park, French's Forest, NSW. JY9311.

**Malcolm-Gurr Associates**, Southern International Studios, Ebley-st, Bondi Junction, Sydney. FW1115.

One 200ft x 90ft sound stage, two theatrettes, all exterior and interior camera, sound, lighting equipment. Complete editing equipment, animation department. Complete service from script and storyboard to finished product.

**Mellotron Film Productions**, 590 George-st, Sydney. BM3020, BM3652, MA4209.

TV films, commercials, documentaries, animation and stills.

**MSA Productions** (TV subsidiary of MSA (Overseas) Pty Ltd), Beaucaire House, 103 York-st, Sydney. BX2215.

Outside facilities for all types of TV production.

**Porter, Eric, Productions Pty Ltd**, Animation House, 73-75 George-st, Redfern, Sydney.

Animation equipment, 1 sound studio 40ft x 30ft, 1 sound studio 25ft x 30ft, Theatre sound recording 17½ tape ¼ tape 35mm and 16mm optical effects — Arial Image — Arriflex camera 35mm, Wall camera 35mm, 3-17½mm play backs. C. W. 35mm projector. 16mm Seimens projector. Stills enlargements.

**Solarchrome Productions Pty Ltd**, St Johns-rd, Glebe, Sydney. MW3759.

Sound stage 90 x 35. Cutting rooms and usual studio facilities.

**Southern International Studios**, Ebley-st, Bondi Junction. FW1112.

All facilities for independent producers — six channel recording system, 1500amps mobile power — 2000amps on sound stage, Mitchell, Bell & Howell Arriflex cameras, Stencil Hoffman sound throughout — Westrex editor, transport — complete range lighting equipment set construction, all stage facilities.

**Supreme Sound Studios**, 11-15 Young-st, Paddington, N.S.W. Phone 31-0531.

Small sound stage; recording theatre; 7 cutting rooms; animation department, 35mm and 16mm camera equipment; 35mm zoom lens; Scanoscope (CinemaScope ratio) lens; mobile lighting equipment including 1000amp silenced DC generator on truck; 500 amp and 250amp generators on trucks; 4 Mole Richardson brute Arcs; 10kw 5kw, 2kw incandescent Spots and all ancillary equipment; Peerless processing.

**Visatone Television Pty Ltd**, 20-22 Hill-st, North Sydney. Phones 92-8042, 92-9465, 92-6292.

Bell & Howell cameras, Arriflex blimp camera, crab dolly, Barton standardised lighting equipment, master lights (USA), three magnetic recording channels 17½ and 35mm, six

channel mixing with post synchronising facilities, ½ in EMI tape recorders, Neumann condenser microphones, Fisher mike boom, Bell splicer, sound stage 50ft x 30ft special effects stage.

**Whitford Theatre Ads Pty Ltd**, studios and offices, 102 Sussex-st, Sydney. BX2255.

Whitford is equipped with all latest facilities for production of all types of slides.

**Wetzel-Visatone Productions Pty Ltd**, 22 Hill-st, North Sydney. Phones 92-8042, 92-6292, 92-9465.

For equipment and facilities see Visatone listing.

## MELBOURNE

**Australasian Radio and Television (Productions) Pty Ltd** (operating in conjunction with Herschells Films), 352 Collins-st, Melbourne — MY1188, 283 Elizabeth-st, Sydney — BM3007.

Cameras: 35mm Bell & Howell; Cineflex; 1000ft 35mm de Vry; Debric in sound blimp; 16mm Paillard-Bolex; two cartoon cameras; 16mm sprocketed tape recorder; 16 and 35mm film sound recorders; electric sound painter for direct sound on to print. Complete sound stage, full processing equipment and optical printer.

**Broadcast Exchange of Aust. Pty Ltd**, 32 Market-st, Melbourne (MU6171), Beadisc, radio feature and commercial producers.

**Cambridge Film and TV Productions Pty. Ltd**, 221 Pelham Street, Carlton N.3, Victoria, Phone FJ2204, FJ4678.

Spacious sound stage with 35mm and 16mm camera and sound equipment for double system shooting and recording. Animation department, TV slide department. Theatrette equipped for interlock screening of rushes, post dubbing. Full editing facilities.

**Central Video Film Service Pty Ltd**, 441 St. Kilda Road, Melbourne — BM1414, BM1415.

Sound studio for 35mm and 16mm production, including full lip synchronisation. Sound recording and mixing on 16mm, 8mm and 17.5mm sprocketed tape, ¼ inch standard tape, all speeds. Dollies, zoom lenses, effects shots etc., own processing. Over 50,000 watts studio lighting. Complete workshop for construction of sets, props, flats etc. omplete animation, editing facilities.

**Cine Service Pty Ltd**, Studios, offices and laboratories, 368 Post Office Place, Melbourne (MU1373).

Produces and processes all types 16 and 35mm films and commercials, specialises in duplication of Kodachrome sound films.

**Filmads Pty Ltd**, T&G Building, 145 Collins-st, Melbourne — MF4857, MF5918.

Operated by David Koffel Pty Ltd.

● Continued on Page 22

# TV animation



## ANNOUNCEMENT

As from now, our studios will be in operation at our new premises, "Animation House," 73-75 George Street, Redfern. MX 1557.

With this expansion we are able to cope with the ever-increasing demand for our work. Some of the new facilities we are now able to offer are: highest class animation, cinematography in our own sound stage 50' x 30', recording 17½ m.m., 16 m.m. and ¼" tape, six channels, theatrette, 35 m.m. and 16 m.m. optical printing of the highest standard, first in Australia with aerial image optical printing, stills and enlargements and stop motion photography.

*We are the only production house in Australia built especially for efficient, economical production of TV commercials.*

**CALL IN AND SEE US AT OUR NEW PREMISES AND ALLOW US TO QUOTE FOR YOUR NEXT TV PRODUCTION.**



**Eric  
Porter  
Productions**

PTY. LTD.

ANIMATION HOUSE, 73-75 GEORGE ST., REDFERN.  
MX 1557.

# Major Australian production units

• Continued from Page 21

Comprehensive range of modern equipment for all types of 16 and 35mm productions.

Films Advisory Bureau, 368 Post Office Place, Melbourne, C.1, MU1373. Complete range of camera, lighting and sound recording equipment. Uses laboratory and studio facilities of Cine Service Pty Ltd when required.

Herschells Film Pty Ltd, 31 Agnes Street, East Melbourne C.2 MF1956 (3 lines).

Studio 35mm camera and sound recording equipment, 17½mm sound tape recorders, animation cameras, 35mm printing service, 16mm negative developing, reversal processing and copying, and contact printing, 16mm and 35 mm optical sound recording, 16mm and 35mm theatrette, available for private screenings.

Morgan, Val, & Sons Pty Ltd, 64 Elizabeth-st, Melbourne (MF6431). Complete facilities for production TV and theatre slides, recorded announcements, all TV and theatre films, including animation. Own theatrette.

Owen Brothers Animated Films Pty Ltd, 64 Elizabeth-st, Melbourne. Phone MF8303.

Studio for the production of art work and animation, photographic department for the filming of single frame animation — cameras for 35mm and 16mm production and special effects.

Scheffer, John Productions, 561 Punt-rd, South Yarra, Victoria. Phone BM5579.

Two studios, cutting room, dark rooms, stop-motion animation; equipment, 35mm and 16mm cameras, 35mm Debric-Ennemann, 16mm Pailard Bolex (zoom lens), dolly for stop motion animation.

Telefil (Aust.) Co Pty Ltd, 88 Acland-st, St. Kilda, Victoria. Phone 94-3777, 94-5663, 94-5670, 94-5989.

Sound stage. Studios — one 5000 sq ft, 16 other 100 sq ft, stereo console recorder 7½-15; wide range of facilities (equipping new TV studio with two sprocketed tape recorders); TV cameras, optical cameras; and video recorder and television to film dubbing equipment.

Wilson, John Productions, 22 Bendigo-st, Richmond, Victoria. Phone 42-3148, 42-3149, 42-3150.

Full animation studio capable of producing animated TV commercials and theatre release cartoon commercials of the highest standard. Studios equipment valued at £20,500 including Acme animation camera and stand and Moviola editing machine.

## ADELAIDE

Peerless Film Productions, Lascelles-ave, Beaumont, South Australia Phone UX1583.

Full range of facilities for production of all types of TV films and commercials and sound recording. Under special arrangement, represents Artransa in Adelaide, selling its facilities and services to local clients. Handles live action shooting and some sound recording with animation and editing being referred to Artransa's Sydney studios.

## BRISBANE

Cameracraft Pty Ltd, 20 Ivory-st, Brisbane — L2131-2.

Under special arrangement, represents Artransa in Brisbane, selling its facilities and services to local clients. Also has wide range of facilities for local production.

Wise Film Productions and TV Planning, Roubin Building, 117 Queen-st, Brisbane — 2-7388.

Complete TV production service.

Complete details of these production units are included in the current edition of the Broadcasting and Television Year Book, obtainable from Box 2608, GPO, Sydney. Price 45s, foreign, 50s.

## KODAK's NEW COLOR FILM

KODAK (Australasia) Pty Ltd has announced a new Eastman Kodak, high-speed color motion picture film that enables commercial producers to obtain color footage under previously impossible lighting conditions.

A reversal film, it is available in both daylight and tungsten-type emulsions, 16 and 35mm.

Eastman Ektachrome ER (Daylight Type) — Type 5257 (35mm) and 7257 (16mm) — has an exposure rating of ASA.160, although combined with special processing technique, speeds of up to ASA.500 have been attained.

The companion tungsten balanced film — Eastman Ektachrome ER (Type B) — Types 5258 (35mm) and 7258 (16mm) — has a normal index of ASA.125, although again by a special technique, exposures at indexes up to ASA.375 have been successfully accomplished.

The new film combines exceptional speed with adequate sharpness, moderate grain pattern and excellent color reproduction.

These characteristics permit motion picture photography in color under a wide variety of natural and artificial lighting conditions which previously have proved unsuitable.

As an example of what the higher speed of the new tungsten-balanced Type B film means in terms of exposure under low light levels: at a shutter speed of 1/50second at 24 frames per second sound speed with a lens aperture of f/1.4, the new film may be exposed at the normal 125 rating with only 18 foot-candles of incident illumination.

# COMPLETE MOTION PICTURE EQUIPMENT

## FROM ONE SOURCE

### CAMERAS

Mitchell (standard and cinemascope gate).  
Newall (standard and cinemascope gate).  
Arriflex (standard and cinemascope gate).  
35mm/17.5mm Interlocked Arricord.  
Model Q Eyemo.  
16mm Arriflex.

(All with Cooke Speed Panchro Lenses)

### 35mm ZOOM LENS 35mm SCANOSCOPE LENS

(Cinemascope Ratio)

Studio Velocilator Camera Dolly.

### SOUND

35mm RCA Studio Recording.  
16mm Maurer Recording.  
17.5mm Magnetic RCA Transistorised Portable Recorder.  
 $\frac{1}{4}$ " Byer Portable Recorder.  
 $\frac{1}{4}$ " EMI Portable Recorder.  
Multiple 17.5mm Magnetic Mixing Panel.  
Mole Richardson Studio Mike Boom.  
Mixing Console, with extensive equalising facilities.  
Battery-driven convertor for camera/sound interlock.  
Public Address System.

### STUDIO SERVICES

Live Action Photography.  
Animation and Cartoon Dept.  
Visual Squeeze Production.  
Studio Space.  
Settings  
Post Dubbing.  
Theatrette.  
Re-recording.

### LIGHTING

4 Mole Richardson Brute Arcs.  
2 Mole Richardson Power-driven Molevators.  
10 KW Fresnel Spots.  
5 KW Fresnel Spots.  
2 KW Fresnel Spots.  
1 KW Fresnel Spots.  
500w Fresnel Spots.  
100w Inky Dinky Spots.  
Quads.  
Bashers.  
Gator Clip-lites (with spill rings).

### GENERATORS

1000amp 110v DC Blimped Fraser-Wright (mounted on 5-ton Truck).  
500amp 110v DC Unblimped (mounted on  $3\frac{1}{2}$ -ton Truck).  
250amp 110v DC Unblimped (mounted on 4-wheel Trailer).

### AUXILIARY EQUIPMENT

4000 ft. 4/0 Cable.  
Extension Cables.  
Barndoors, Snoots, Diffusers.  
Dimmers, Century Stands.  
Double-sided Reflectors with Stands.  
Goboes, Niggers, Hi Boys.  
French Flags, Hangers.  
Connecting Boxes.  
2, 4, 6-Hole Plugging Boxes.  
5kw, 10kw, Brute Shutter Dimmers.  
Extension Arms.

### SPECIAL EFFECTS

Petrol Driven Wind Machine (trailer mounted).  
110v DC Electric Wind Machine.  
110v DC Electric Air Blower.

### GRIP EQUIPMENT

Dolly Tracks.  
Apple Boxes.  
Gate-leg Rostrums 6'x4' (1ft, 2ft, 3ft, 4ft).  
12'x12' Scrim Nets, White Silks, Black Cloths.  
Butterfly Nets,  $4\frac{1}{2}$ 'x $4\frac{1}{2}$ '.  
Make-up Mirrors.

### LABORATORY

35mm B&W Negative Developing.  
16mm B&W Negative Developing.  
35mm B&W Printing.  
16mm Contact Printing.  
16mm Reduction Printing.  
16mm Kodachrome Printing.  
Enlarge 16mm to 35mm B&W.  
Reduce 35mm Eastmancolor to 16mm Kodachrome.  
Optical Effects.  
Refrigerated Film Vault.

(LATEST ARRI PRINTERS)

### EDITING

7 Equipped Cutting Rooms, 16mm & 35mm.  
Moviolas.  
Editola.  
Acmiolas.  
Bell-Howell Splicers.  
Magnetic/Optical Readers.

### PEERLESS PROCESSING

16mm and 35mm Films Treated. (Moisture stabilised, toughened, lubricated).

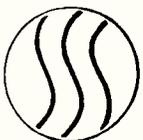
FIRST-CLASS SPECIALISTS AVAILABLE IN ALL DEPARTMENTS

# SUPREME SOUND STUDIOS

(Under the direction of Mervyn Murphy)

11-15 YOUNG STREET, PADDINGTON, SYDNEY, AUSTRALIA

Phone 31-0531 (6 lines)





He's conspicuous because he's unique, a figment of the imagination. That's why he can do anything, be anything! He's just one of the memorable characters that entertain to sell — a product of the creative force and up-to-date technical resources of . . .

## JOHN WILSON PRODUCTIONS

*Complete creative service through animation / 22 Bendigo Street, Richmond, Victoria*

"We're ready for TV's insatiable thirst," says Artransa's manager

# A GREAT FUTURE LIES AHEAD

By ROBERT T. LORD, director and manager, Artransa Pty Ltd and a member of the executive, Australian Film Producers' Association.



Bob Lord

★ For the first time in the chequered history of the Australian film industry, there is continuity of production without which no business or industry can exist, and an impressively expanding pool of acting and technical talent has been created.

IN discussing the trends and future here for TV and screen production, I will start by splitting perspectives, in order to take a look at the scene from three distinct angles.

They are:

- Advertising films for television and cinema screens;
- Documentaries;
- Series and feature production.

By next month, Artransa will have produced on behalf of various advertising agencies and advertisers, a total of 1000 advertising films, ranging from simple 10sec spots to 1min spectacles.

This is an average of 81 a month, which breaks down to something better than four each working day.

The volume is sufficient to keep a relatively large body of technical and administrative people busy.

They include experts in the fields of cinematography, sound recording, lighting, technical direction, animation, art direction, set decoration, make-up, and a dozen other crafts that contribute a great deal of skill and know-how to the typical commercial that one watches on the home video screen, or in the cinema.

Thus adfilms for TV presentation have, for the first time in the history of film production in this country, provided continuity of production, without which no business or industry can exist.

Obviously, the number of skilled man-hours represented here reaches impressive proportions.

Artransa employs, on an average, around 95 to 100 people on adfilms and about the same number in the production of the major TV series,

Whiplash.

About two-thirds in each instance are technicians or artisans.

With the advent of TV, producers for the medium were faced with the necessity for training young Australians in the skills and crafts embraced by the medium.

This is being successfully accomplished. For example, when we started operations animators were as scarce as the proverbial hen's teeth.

There was previously very little scope for this kind of thing, and no courses for training at recognised art schools or technical colleges.

Our expert team of animators today were, basically hobbyists in the first instance.

They have developed rapidly, thus creating, or at least, adding substantially to a new class of creative artist.

Some critics of TV and cinema commercials apparently hold the cynical and quite unrealistic view that commercials are cut out with a knife and fork, as the saying goes.

They couldn't be further from the truth.

Many of the storyboards that Artransa has to deal with, call for all the tricks that Hollywood has paraded before our eyes these past several decades — opticals, rear-projection, crab-dolly shots, animation-over-live-action, and so on.

There is no particular trend discernible here, i.e., no marked propensity, that I can discover, for this particular technique or that.

But with increasing competition among advertisers, I do think that there is an increasing willingness to experiment with lighting, sets, camera

angles and special effects — even though such experimentation inevitably costs money.

## Continuous employment

I have referred to the fact that TV commercials have created continuity of production, which in turn, means continuity of employment for a pool of talent that is progressively growing broader and deeper and upon which the two other categories I have referred to (documentary and series — feature production) can draw.

This brings me to the subject of documentaries specifically, to which I might add business training and instructional films.

Not all of our country's diverse commercial, industrial and social activities, lend themselves to documentary treatment.

So many of them, however, are ideally suited that I have no compunction in expressing the belief that not nearly enough leaders in these activities possess sufficient appreciation of the effect that a well-made documentary film for TV and/or big screen, can have.

The current rate of activity in this field is more or less consistent with what it has been in recent years, but that isn't good enough.

Artransa is continually trying to plant ideas for documentaries where none existed before, and I think that if we can stimulate the interest of a wider circle of prospective sponsors of documentaries at home, we might well utilise the expanded set-up that will result to plan and make items geared to the propagation of ideas

and ideals in neighbouring countries.

Now, series production for TV and features for the theatrical screen is a challenging part of our business.

During the year past, three big-budget world-standard films have been made in Australia, all by overseas interests. I refer to Summer of The Seventeenth Doll, On The Beach and The Sundowners.

Much of The Doll was shot at Artransa's studios, while we were able to make available some equipment and personnel to Stanley Kramer for On The Beach.

Furthermore, the 39-episode TV series, Whiplash, was started towards the end of 1959, and after a suspension of activities to permit of what was considered to be necessary reorganisation of the unit, resumption of shooting began on March 21.

All this represents a comparatively large volume of big production, and in the case of Whiplash we have an important first.

Not only is this the first time that a western TV spectacular of major dimensions has been attempted here, but it's the first time beyond the USA.

The project will cost Artransa and its overseas associates not less than £650,000.

We already have evidence of considerable interest in Whiplash in America since the showing there of the pilot half-hour.

This and the fact that we will soon have at least 29 TV stations in our own country, all with the insatiable thirst for product that is characteristic of the video medium, should be encouraging to our local producers.



2 P.M. ON  
CHANNEL 9  
IS PEAK  
HOUSEWIFE  
-SELLING  
TIME!  
AJC-TV

IF YOUR CUSTOMERS ARE HOUSEWIVES . . .

## DAYTIME TCN-9 IS YOUR BEST-VALUE BUY!

Want to reach the rich housewife market? Sell them on Low-Cost, high rating daytime T.V. shows on Channel 9. Film or "Live" Commercials by Sydney's top T.V. personalities. Just compare audience ratings with low costs below, and you must agree that no other media can match this big-impact value!

STUDY THESE KEEN RATES					
Sec.	Cas.	13	26	52	
		Times	Times	Times	
10	£15	£12/10/-	£10	£9	
20	£25	£22/10/-	£20	£17/10/-	
30	£30	£25	£22/10/-	£20	
60	£50	£45	£43	£40	

Phone 28-8351 for prompt attention.

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**ALBERT J. CAMP & ASSOCIATES PTY. LTD.**  
Television Advertising Counsel and Service, 2 Bligh St., Sydney. Phone 28-8351.

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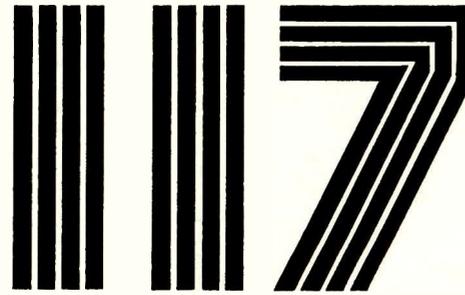
years

of Australian TV

**V i s a t o n e**

has produced film commercials

for these



**nationally advertised products  
through their agencies**

A.A.A. Aldwych Advertising	A.W.A. Agfa	Continental Soups	Lanchoo Tea	Revlon
Briggs & James	Air-O-Zone	Coronet Toilet Soap	Lanfigen B	Rexona
Rifa Capper	Alpine Peas	Dairy D'Zert	Lifebuoy	Robin Shoes
Chessell & McCredie	Angus & Coote	Disprin	Lipton's Tea	Rothmans
Coudrey Gotham	Ansett A.N.A.	Eugene	Lux	Sanitarium Health Food
Dampier Advertising	Ardath	Fairy Margarine	Julius Marlow	Schweppes
Lyle Davis	Aspro	Frigidaire	Marmite	Sefton Shirts
Rodney Evans Advertising	Atlantic Union	Gillette	Mayfair Smallgoods	Sennitt's Ice Cream
Murray Evans Advertising	Austin Cars	Glencor Whiskey	Menz Biscuits	Singletons Carpets
Vincent Freeth	B.A.L.M. Dulux	Globite	Mortein	Sisalkraft
Fortune	Band Aid	Gossamer	Mother's Choice Flour	Smoothex
Goldberg Advertising	Bask	H.M.V.	Mum Rollette	Solvol
Gordon & Gotch	Bell's Whiskey	Hair Magic	Napro	Sorbent
Grosvenor	Berger Paints	Alex Hale	Nestles	Speedo
Hansen Rubensohn — McCann Erickson	Bird's Eye	Hallmark	Nurse's Corn Flour	Staisweet
I.P.S.	Bisley Shirts	Heinz	158 Floor Cleaner	Steele
Jackson Wain	Bluo	Hennessey's Brandy	Orlando	Stork Margarine
Maurice Kay	Bushells	Holeproof	Ovaltine	Streets
F. P. Leonard	C.A.G.A.	Hoover	Pears	Penfolds
Lintas	Cadburys	Richard Hudnut	Pensil	Persil
L. J. MacNamara	Caesarine	Hy-Peak	Peters	Philips
W. T. McClelland	Caltex	I.V.M.	Planamins	Pope
Madison-Milwyn	Capstan	Inglis Tea	Pressure Pak Products	Queen Bees Wax
Marsh	Champion's Vinegar	Jeldi	Red Mill Rum	Remington
N. V. Nixon	Chapman's Canvas	Johnson's Baby Powder	Remington	Repo
George Patterson	Chateau Tanunda	Keen's Mustard		
W. H. Rodgers	Coca Cola	King Gee		
Shield Advertising	Colda	Kinkara		
Slatter & Poulter		Kodak		
Arthur Smyth & Sons				
Steel, Kelly				
J. Walter Thompson				
Thompson & Associates				
U.S.P.				
Vinnicombe Advertising				
The Weston Company				
Willmotts				
A. N. White				

And these are the **KEY** people concerned with  
film production at Visatone TV . . .

**JACK FLETCHER ROSS HAWTHORN RON HORNER  
JIM PEARSON WARD RICHARDS HANS WETZEL  
DON WYNNE**

**TV COMMERCIALS: Visatone Television Pty. Ltd.,  
22 Hill St., North Sydney. 92 8042, 92 9465, 92 6292**

**DOCUMENTARY FILMS: Wetzel-Visatone Productions  
Pty. Ltd. 22 Hill St., North Sydney. 92 8042, 92 9465,  
92 6292**

# GROWTH OF ANIMATION

A fascinating art and one of TV's most potent selling aids



Eric Porter



R. Greenhalgh



John Huie

★ **Eric Porter, Rowl Greenhalgh and John Huie, all prominent Sydney animation experts guiding the vast expansion and development of the Australian animation industry, have watched their fascinating art grow up almost overnight.**

**★ In tracing the origin of commercial animation in this country, Porter told B&T that his organisation had been producing animated films for 25 years and started preparations for television about six months prior to its inception.**

"WHEN the medium began I temporarily joined Artransa, where I was assigned to train its animation team," he said.

"During that time, many of our leading animators passed through that training school.

"For approximately 18 months after the opening of TV, Artransa held a monopoly in animation, but many units have sprung up since and I have no doubt that a large number of companies will be coming into business in the next three or four years.

"Now that television is becoming a national medium there will be a lot more demand for this work. Advertisers will demand higher quality and will be able to spend more.

"Advertising agencies are spending as much as possible on TV commercials and will be prepared to spend more with national coverage."

With this increase in expenditure, Porter predicts a vast expansion in use of animation.

"It seems pretty evident that animation is already growing stronger," he said.

"This particular field overseas is be-

coming more and more the backbone of commercial production to the extent that it is virtually impossible for a production house of any size to be without a first-class animation unit."

Porter said that Australian animation was, beyond any doubt, comparable with overseas standards.

"Unfortunately, we only see the best from abroad but, in my opinion, our standard is extremely high when the cost factor is taken into account.

### Cost comparison

"Our costs are one-third that of overseas, but our clients still expect the same standard," he said.

"A very large number of advertisers seem to be under the impression that animation is dearer than live action — this is not altogether true.

"Animation on a one-minute film is certainly dearer but on a 20 or 30-second spot it amounts to the same.

Porter endorsed the necessity of musical backgrounds or jingles in cartoon spots, and claimed that the quality of jingles and this type of material being produced in Australia was equal

to any musical accompaniments in the world.

The new Eric Porter Studios at Redfern, Sydney, has installed equipment in preparation for the impending expansion.

This will include: An Ariel Image table, where superimpositions, animation, dissolves, wipes, optical zooms are all included and reshot in one strip of film, giving great polish to the finished film.

"The novelty of television has worn off now," said Rowl Greenhalgh, "and when a commercial is imposed on viewers it must entertain.

"Any commercial can do little more than establish a brand image in the viewer's mind and, in my opinion, there is no better way than to employ the novelty of animation.

"By its high entertainment value an animated commercial stands three times the use of live action before the onset of viewer fatigue."

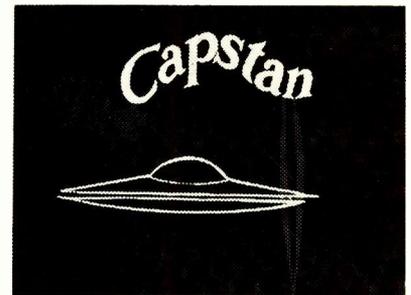
John Huie, managing director of Huie Animation Incorporated, who returned here from an extended overseas stay three years back, says that the best animation here is about equal to very good English product — not to the best.

"The price paid here for an animated commercial is far less than the standard English rate," he added.

"In fact, the price local advertisers will pay for an animated spot is considerably less than it is worth, thus leaving a very small profit margin.

He said that advertisers generally were only just beginning to realise the value of the medium, a position which would improve greatly with the advent of national coverage.

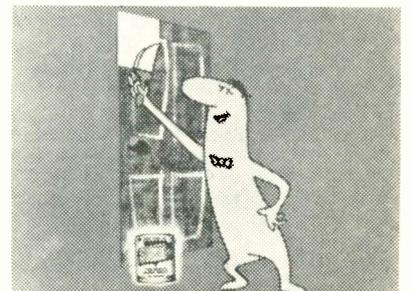
"At the moment an advertiser will spend perhaps £1500 on a national magazine spread, but will be shocked at a £700 quote for an animated commercial with a life span of at least six months."



Capstan's 60-second animated spot produced by Rowl Greenhalgh for The Hugh Berry Company.



Surf Washing Powder's 30sec animated spot produced by Eric Porter for Lintas.



British Paints' 60sec animated spot, produced by Huie Animation Incorporated for S. E. Baume Pty Ltd.

## DAYTIME TCN-9 OFFERS YOU TOP T.V. PERSONALITIES TO SELL YOUR PRODUCT TO THE HOUSEWIFE!

Each day at 2 p.m. on TCN-9 see interest packed live shows emceed by Sydney's leading T.V. personalities — names that draw peak housewife audiences. **MONDAY**—"The Contact Show" with Bruce Menzies. **TUESDAY**—"Wheel of Fortune" with Reg Grundy and John Godson. **WEDNESDAY**—"The Lucky Show" with George Foster. **THURSDAY**—"The Happy Show" with Walter Elliott. **FRIDAY**—"Quiz Carnival" with Terry Dear. **SATURDAY**—"Wheel of Fortune" with Reg Grundy and "World of Sport" with Ron Casey. **SUNDAY**—"Rendezvous with Roger Climpson." And each of these popular personalities is available to personally promote your product—at the low-cost rates listed below.

		RATES		
Sec.	Cas.	13	26	52
		Times	Times	Times
10	£15	£12/10/-	£10	£9
20	£25	£22/10/-	£20	£17/10/-
30	£30	£25	£22/10/-	£20
60	£50	£45	£43	£40



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2 PM ON CHANNEL 9 IS PEAK HOUSEWIFE-SELLING TIME!



# Kodak

## serves you best with film and lighting for every purpose



### CAMERA FILMS

#### 35mm Eastman Color Negative Film

Multilayer color film. Balanced for 3200°K tungsten lamps for interior work; may also be used in daylight with Kodak Wratten Filter No. 85.

#### 16mm Ektachrome Commercial Film

Low contrast, reversal type multilayer color film. Used as original from which color release prints of excellent projection quality can be made.

#### 16mm Kodachrome Film

Reversal type multilayer color film suited for general use. Two types — "Daylight", balanced for exterior exposure; and "Type A", balanced for exposure with photoflood lamps. This camera original may also be used for projection.

#### 35mm and 16mm Eastman Background-X Panchromatic Negative Film

Fine-grain medium-speed negative film for background photography and general exterior use.

#### 35mm and 16mm Eastman Plus-X Panchromatic Negative Film

High-speed fine-grain negative film for general use outdoors and in the studio.

#### 35mm and 16mm Eastman Tri-X Panchromatic Negative Film

Super-speed negative film for exterior and interior photography under difficult lighting conditions. Ideal for television and newsreel work.

#### 16mm Eastman Plus-X Reversal Film

Fine-grain medium-speed reversal film for general motion picture production.

#### 16mm Eastman Tri-X Reversal Film

High-speed reversal material of medium grain for photography under difficult lighting conditions — both outdoors and in the studio. Excellent for television newsreel work.

### DUPLICATING FILMS

#### 35mm and 16mm Eastman Fine-grain Panchromatic Duplicating Negative Film

Low-speed, extremely fine-grain duplicating negative film.

#### 35mm and 16mm Eastman Fine-grain Duplicating Positive Film

Slow, yellow-dyed master positive material of extremely low granularity.

#### 35mm and 16mm Eastman Color Internegative Film

Two types:

- (1) For making (35mm only) color duplicate negatives from black-and-white separation positives;

- (2) For making (35mm and 16mm) color internegatives from color reversal originals.

#### 35mm and 16mm Eastman Color Intermediate Film

For use in preparing color master positives and color duplicate negatives from originals on 35mm Eastman Color Negative Film.

#### 35mm Eastman Panchromatic Separation Film

Very fine-grain film for making black-and-white separation positives from color negatives.

### SOUND RECORDING AND TELEVISION RECORDING FILMS

#### 35mm and 16mm Eastman Fine-grain Sound Recording Film

Two types:

- (1) For variable density sound recording using a tungsten light source;
- (2) For variable area sound recording using a tungsten light source (may also be used for direct play-back).

#### 35mm and 16mm Eastman Television Recording Film

Specially designed for kinescope recordings (telerecordings) of television programmes using monitor tubes having blue or ultra-violet phosphors.

### RELEASE PRINT FILMS

#### 35mm and 16mm Eastman Color Print Film

For general color release printing from color negatives and color duplicate negatives.

#### 16mm Kodachrome "Daylight" Film

For making reversal duplicates (prints) from either Ektachrome Commercial, Kodachrome "Daylight", or Kodachrome "Type A" originals.

#### 16mm Eastman Reversal Duplicating Film

Black-and-white reversal film for making prints from black-and-white or color positive originals. Suitable for making work-prints for editing.

#### 35mm and 16mm Eastman Fine Grain Release Positive Film

For general black-and-white release printing. Also for making negative and positive titles, dubbing prints for sound, and printing from negative tube image kinescope recordings.

#### 35mm and 16mm Eastman High Contrast Positive Film

High contrast film for making negative and positive titles, silhouette mattes for process work, and travelling mattes for printer light control.



## AND NOW!.. A NEW FAST REVERSAL COLOR FILM

New Eastman motion picture film offers commercial producers high-speed material for color productions.

Kodak (Australasia) Pty. Ltd. announces the availability of a new, Eastman-Kodak manufactured, High-Speed color motion picture film that enables commercial producers to obtain color footage under previously impossible lighting conditions. A reversal film, it is available in both daylight and tungsten type emulsions, 16mm and 35mm.

Eastman Ektachrome E.R. (Daylight Type) — Type 5257 (35mm) and 7257 (16mm) — has an exposure rating of ASA.160. With special processing techniques, speeds approximately three times higher are possible. The new film combines exceptional speed with adequate sharpness, moderate grain pattern and excellent color reproduction.

**BARTON T.V. and FILM STUDIO LIGHTING EQUIPMENT.** Whether your studio is small or large, whether you use "still" or motion picture, black-and-white or color, Kodak can provide the lighting equipment to satisfy your every need. Light — for every photographic purpose — in all forms — easily controllable — photographically efficient — electrically sound — full range of accessories and stands. *From 100 to 5,000 watts.*

**Kodak** (AUSTRALASIA) PTY. LTD.  
SYDNEY • MELBOURNE • BRISBANE • ADELAIDE • PERTH • HOBART

# TV: FILM PRODUCERS' SAVIOR

By MERVYN R. MURPHY, managing director, Supreme Sound Studios and president, Australian Film Producers' Association



M. R. Murphy

TELEVISION has made an enormous difference to Australian film production.

Those of us connected closely with its launching in Australia, have vivid memories of TV's impact on the film industry's technical and creative resources.

But there is comfort in looking backward. Growth has been headlong in the past few years.

The special demands of telecasting have required special standards in film processing from the laboratories.

16mm film had to be rescued from what had been mainly an amateur or non-theatrical approach and developed to a world standard of quality and technical efficiency.

This involved the expenditure of large sums of money by the production houses and processing laboratories.

New studios had to be built and equipped with the most advanced camera, sound, lighting and ancillary gear.

Laboratories had to hurriedly install the newest processing machines and the newest sensitometry equipment. A program of training new personnel became a major project.

It had been generally believed that 16mm optical sound quality was substandard in Australia.

Under the impetus of television, ultra-violet recorders and printing machines were imported.

Local engineers went to work on developing equipment for the local needs and conditions. Today, it would be true to say that the quality of 16mm sound in Australia compares more than favorably with the best

standards overseas.

The shortage of trained film producers and technicians, was and still is, a handicap to the industry's development.

Prospects, however, are not as bleak as they were. The training programs undertaken by the studios in the past three years are already bearing fruit.

However, these training programs must not only be continued, but must expand as the industry itself expands.

A television commercial, while it might only occupy 20 seconds or a minute of screening time, can be the product of more than 100 years of film experience when the skills and training of the crews who make them are added up.

One commercial, if it is to have a professional quality, can require the talents of trained carpenters, plasterers, electricians, sound engineers, editors, recordists, cameramen, producers, directors, writers, artists, musicians, actors and make-up specialists.

It is the job of the producer to take these disparate skills and talents and compose them into a team, using each to the best advantage.

A good producer will always listen to his technicians. If he is not prepared to consider their advice he shouldn't employ them.

Out of the ideas and suggestions made by the members of the production team comes the refinement which shows up so dramatically in the finished film.

The best producers, in Australia or abroad, often seek the opinions of the technical men before finalising the shooting script.

The experienced producer knows that a good script is the basis of a good film.

One does not need to complete production to discover whether a film is good or bad.

How often is it remarked by client or agency that the rushes were fine, but that the completed film was a disappointment?

Where their comment was justified was generally because the producer was insufficiently experienced.

## Top people come first

Ideally, the best results will be got where first class equipment is used by first class people. If there must be a compromise, choose second class equipment and first class people.

Experience and talent can triumph over poor equipment, but never the reverse.

Once the script is finalised, it is passed to the costing department of a production organisation for pricing.

In costing, every detail must be considered — time in the organisation of shooting, casting and contact with actors, set construction, hire of properties, purchase of special props, time used in lighting the set, the actual shooting time, cost of production crews, processing of the film, editing, the title cards, photographing of titles and special effects, optical effects, re-recording of the final track, cost of the commentator and finally, the cost of the answer print.

To all this must be added the studio overhead and running cost.

The Australian film-maker, isolated from the world centres of cinematic production, handicapped by a small population at home that makes purely local productions uneconomic, has had to improvise his technical equipment

and slant his stories to the outside world.

A lot of time and money for development will be needed before production and creative standards in Australia approach those witnessed, for instance, in the recent screening of Venice Film Festival award films.

A beginning towards a more adult industry has been made possible by television.

To set standards and codes an association of film producers known as the Australian Film Producers' Association has been formed to provide a central body for the discussion of the major problems constantly arising.

The first Australian productions for television are under way. In Melbourne, Pacific Films is producing 39 episodes of *The Adventures of the Terrible Ten*, a children's program sponsored by the Bank of NSW, and telecast by GTV9 in Melbourne, and ATN7 in Sydney.

The ambitious Artransa production in Sydney, 39 episodes of a period piece entitled *Whiplash*, is again in production.

Pagewood and Supreme Studios have 13 half-hours in production starring the world-famous pianiste, Winifred Atwell.

These productions and others are the first bids by Australian producers to lay down a basic structure for a vital film industry.

To summarise, I would say that the Australian film producer, given the money, the time, a reasonable amount of equipment, a good script and the confidence of the advertising agent and sponsor, will return not only the best commercial showing on television, but one that would be acceptable to screen at the next Venice Festival.

2PM ON CHANNEL 9 IS PEAK HOUSEWIFE SELLING TIME!

**£20** \* Contract Rate  
**BUYS YOU**  
**30 SECS ON TCN'S**  
**TOP DAYTIME**  
**'HOUSEWIFE'**  
**SHOWS!**

For £20 (Contract Rate) you can buy a 30 second "live" or film commercial on TCN's high rating Day-time shows emceed by Sydney's leading T.V. personalities. If you want to S-T-R-E-T-C-H your budget and you're after the big Housewife market, Day-time Channel 9 is your most economical, selective and effective medium! (Note the facts on the preceding page of this Magazine.)

Phone 28-8351 for prompt attention to your enquiry.

Approved Station Representatives:

**ALBERT J. CAMP & ASSOCIATES PTY. LTD.**

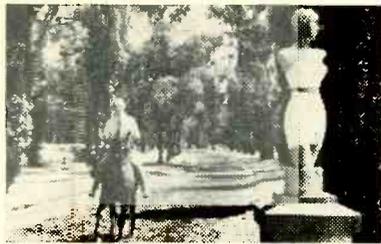
Television Advertising Counsel & Service,

Temple House, 2 Bligh St., Sydney.  
 Phone 28-8351.

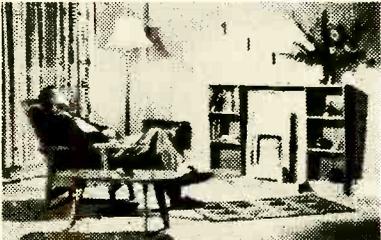


# ART IN TV COMMERCIALS

★ Phenomenal growth of television advertising in the past 3½ years has led to vastly increased activities on the film production level, with advertisers, agencies and production units developing a multitude of new techniques and creative ideas to give commercials increased effectiveness and individuality.



**CINE SERVICE (Melbourne):** 30sec filmed live action for La Mode (K. M. Campbell Pty Ltd).



**CINESOUND (Sydney):** 60sec filmed live action for Sydney Gas Company (Briggs, Canny, James and Paramor).



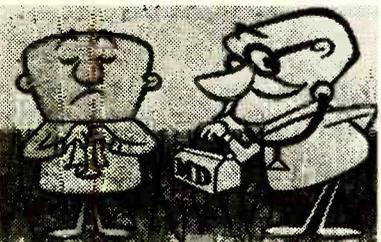
**MALGOLM-GURR (Sydney):** 10sec filmed live action for Meggezones Throat Pastilles (The Weston Company).



**CAMBRIDGE FILM AND TV (Melbourne):** 60sec filmed live action for BALM (The Hugh Berry Co.).



**ARTRANSA (Sydney):** 10sec filmed live action for Nyal Dolamin.



**ROWL GREENHALGH (Sydney):** 30sec animated for BP Zoom (Carden Advertising).



**AUST. INSTRUCTIONAL FILMS (Sydney):** 20sec filmed live action for Commonwealth Savings Bank (V. H. Freeth).



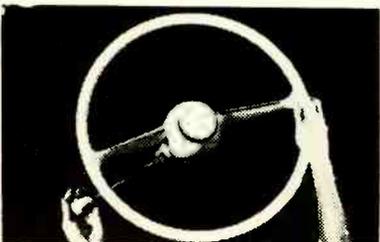
**VIC ENGLISH (Sydney):** 20sec beat-squeeze live action for Exceller Motor Mowers through Asher Joel.



**VISATONE (Sydney):** 20sec filmed live action for Nestle's (Goldberg Advertising).



**AVONDALE (Sydney):** 20sec filmed live action for Byrrh Wines (Shield Advertising Service).



**SUPREME SOUND (Sydney):** 60sec filmed live action for Healing (Orr Skate and Associates).



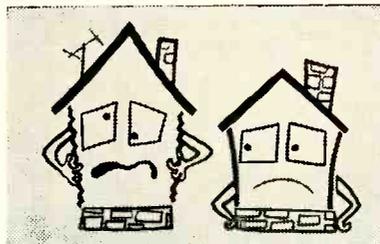
**OWEN BROTHERS (Melbourne):** 20sec filmed live action for Chesebrough Ponds (J. Walter Thompson).



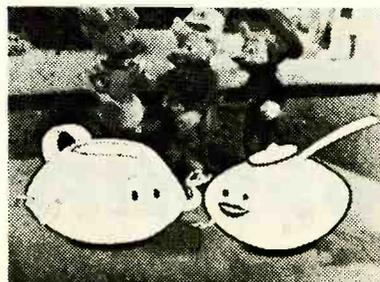
**CAMBRIDGE (Melbourne):** 20sec animated for Sennitts Ice Cream (N. V. Nixon, Melbourne).



**ERIC PORTER (Sydney):** 20sec animated for Aeroplane Jellies (Hepworth Advertising).



**SUPREME SOUND (Sydney):** 10sec animated for Australian Pest Services (V. H. Freeth Advertising).



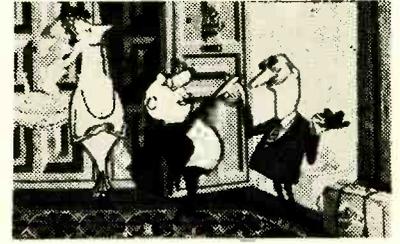
**ARTRANSA (Sydney):** 30sec animated for Kellogg's (J. Walter Thompson).



**CENTRAL VIDEO (Melbourne):** 60sec filmed live action for Fisher's Glossit (W. John Haysom Pty Ltd).



**HUIE ANIMATION (Sydney):** 20sec animated for Peerless Products (S. E. Baume Advertising).



**JOHN WILSON (Melbourne):** 10sec animated for Wiltshire Cutlery (Bell Advertising).



**GRIMSDALE-BUSHELLE (Sydney):** 60sec live and animated spot for Hyman Don through Best and Swift.



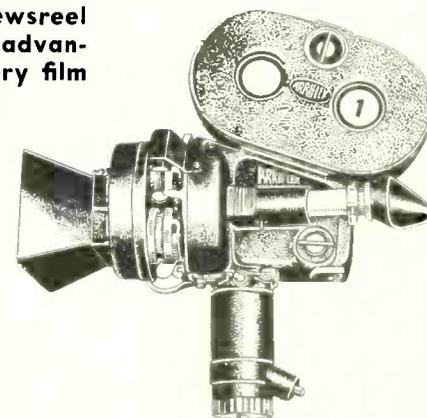
**VISATONE (Sydney):** 90sec live action and animation (by Rowl Greenhalgh) for Castrol through Coudrey-Gotham.



## FEATURES STRONGER HAND-GRIP MOTOR FOR NEW 400 ft./500 ft. MAGAZINE

Arriflex represents the last word in advanced engineering whether used as a hand-held Newsreel camera or in the studio with the ARRI 400/1000 ft. Blimp. ARRI 11B provides the greatest advantages of direct, through-the-lens focusing and viewing. ARRI 11B is designed to handle every film assignment under all conditions.

- Through the lens viewing and focusing.
- Tachometer; registers speeds from 1-50 F.P.S.
- New 400/500 ft. Colour Magazines.
- New adjustable matte box.
- Camera weight with normal lens only 8½ lbs.
- Variable speed 16 volt D.C. Motor in Hand Grip.



*Sole Australian Agents for Arnold & Richter K.G., Munich*

# H. BLEAKLEY PHOTOGRAPHICS PTY. LTD.

Bleakley House, 397-399 Kent Street, Sydney — BX 5761

241 William Street, Melbourne. 92-96 Commercial Street, Valley, Brisbane. 42 Hilton Road, Adelaide. 388 Beaufort Street, Perth.

- **ADVERTISERS**
- **AGENCIES**
- **PUBLIC RELATIONS CONSULTANTS**

**Film will provide you with the most convenient means of reaching the TV audience.**

## CINE SERVICE

IN ASSOCIATION WITH

### THE FILMS ADVISORY BUREAU

can translate your ideas and your message into film. No need to experiment — your project can be handled through the scripting and film making stages to a successful presentation on the TV screen.

**By appointment only—**

**368 Post Office Place, Melbourne, C.1.**

**Phone: MU 1373, MU 1917.**

### FOR THE FINEST ON FILM

There is only one production house in Melbourne with absolutely all facilities and know-how to produce the finest image and sound on film.

**Don't hesitate —**

**Phone either Doug. Lee or Tom Lisner**

**at BM 1414 or BM1415**

### CENTRAL VIDEO FILM SERVICE PTY. LTD.

**441 St. Kilda Road, Melbourne**

**BM1414 — BM1415**

**86 Franklin Street, Adelaide**

**LA2848 — LA5367**

*Movement toward increasing entertainment content in television commercials will result in advertising messages being of a comparable standard to the actual features with which they are associated.*

## Is entertainment a key to TV selling?



*... . It's a controversial point, but there is a definite trend towards it, say Visatone's three top executives.*

**V**ISATONE managing director, Ken G. Sledge, said the trend seemed to be towards the primary aim — through animation or live action — of producing a successful combination of entertainment and sales message.

"There is now less hard sell and more concentration on build-up by establishing atmosphere," he added.

"Films have to be of a type that do more than just carry a message."

In tracing the development of commercial film production since the inception of television, he observed that before television there were few Australian production companies, which existed by producing features.

"When the demand for TV commercials arose, agents turned to those who had produced features and, at first, the same technique was applied.

"As agents and sponsors got to work on the commercials, examining sales value, etc., this technique was modified."

He pointed out that, at that stage nobody really knew how a television commercial could be applied to this country, the only guide being the US spots which were imported for study purposes but proved far too expensive to duplicate.

"So certain compromises in technique had to be made in order to reach the Australian equivalent, within the range of the Australian advertising budget."

The Visatone executives felt that advertisers and agencies should support a good standard of production in order to do a good selling job for the client.

"Television in this country has now reached the stage where the audience is there and agencies should realise that, for national coverage, more money should go into films," said Sledge.

"It is impossible to produce a first class commercial on a shoe-string budget."

He instanced cases in the past where advertisers had expended the majority of their budget on television bookings, leaving a small balance with which they expected to produce a series of commercials.

"Advertisers now are becoming increasingly selective in their choice of production units and, with less importance being placed on price, are going to the unit which they know can offer the best service in a particu-



**Ken Sledge**  
mng director



**Peter Balson**  
director



**Hans Wetzel**  
tech. director.

lar production field," he declared.

"People are now putting amounts aside for production, completely divorced from their program budgets."

Obtaining fresh talent is a constant problem.

Sledge said he felt there would always be an opening for concerns which could specialise in training artists for television commercials.

"If these people could only realise what the future holds, they would set up means of training the talent that is undoubtedly required," he said.

He suggested the organisation of talent quests, for publicity gimmicks, etc., as holding unlimited possibilities of expanding the talent field.

"I do feel there's a great opportunity, as yet virtually unexploited, for advertisers to complete a cycle of advertising."

"That is to carry a television theme through all other media, co-ordinating the sales message," he continued.

"The sound size has advanced in the use of jingles on both radio and television, while several point of sale displays have incorporated photographic stills from live action film scenes.

"However, the impact in visual image and themes must eventually be carried through all phases of a campaign as ad-men study these aspects more closely."

In summing up technical advancement, Technical Director Hans Wetzel said:

"At the beginning many producers had the theory that commercials would need only 16mm processing and techniques of the same calibre.

"But it has since been proved that a TV spot, although only of perhaps one-minute duration, has as many technical requirements as 20minutes of feature material.

"Producers and advertisers quickly realised this and today exactly the same technical equipment as used for 35mm features is employed in TV commercials."

He cited Videotape as "a most excellent way of recording what the TV camera sees," pointing out that its scope was limited only by what a camera can do.

# VISUAL APPROACH TO TV

*Off beat techniques help Rowntrees put its messages over with minimum audio*



**FRUIT PASTILLE:** Jackie Clancy, as election candidate, prepares to deliver policy speech, but before he does his stooge (Ron Pinnell) gives him a Fruit Pastille.

**A** STRIKING example of the visual emphasis in filmed TV spots is evident in a commercials series made by Cambridge Studios for Rowntrees (Aust.) Pty Ltd through Briggs, Canny, James & Paramor.

The extensive range of products, comprising Caramel Wafers, Crispin, Fruit Gums, Fruit Pastilles and Smarties are all presented for television in an appealing way.

Using, in the main, musical backgrounds, Caramel Wafers and Crispin are introduced into real life situations gradually, unobtrusively and without any resort to hard, high pressure selling.

Treatment of Fruit Gums commercials is, in a manner, abstract. In each of the various commercials for this product the images depict children mentally coaxing their mothers to buy Fruit Gums — and as mother leaves on a shopping trip the pleading rhythm Don't Forget the Fruit Gums

Mum is used as the only background to the visuals.

Fruit Pastilles are treated in humorous vein. Well-known comedian Jackie Clancy appears in each of the four spots as an important 'dignitary' about to either sing or make a speech.

He is alternately rock 'n' roll idol, air marshal, election candidate, Lord Mayor.

In each case his tasting of a Fruit Pastille prepares him for further oral outbursts.

The Smarties commercials carry no dialogue, but simply depict the expressions of young people photographed candidly as they eat Smarties. Backing the visuals is the very catchy jingle, Lots and Lots of Smarties.



**CARAMEL WAFERS:** In this spot for Rowntrees, video is accented when a shipboard group displays their fare-well gift from friends — a pack of Caramel Wafers.



As Lord Mayor, Clancy is again interrupted before a speech, when Pinnell offers him a Fruit Pastille.



**FRUIT GUMS:** As mother leaves boy wishes mentally (in v/o), "Don't forget the Fruit Gums, Mum".



**CRISPIN:** This high angle shot shows a game of scrabble in progress with a tray of Crispin nearby.



Here youngsters, home from school, receive Caramel Wafers as reward for obtaining high marks.

# CINESOUND

## THE COMPLETE PRODUCTION ORGANISATION

**\* Feature Films:**

- "Boomerang";
- "Southern Cross Crusade".

**\* Television Programmes:**

- "On Active Service";
- "Wednesday at St. Stephen's".

**\* 35mm Documentaries in Eastmancolor:**

- "The Sunshine State";
- "In The Wake of the Stars";
- "Brisbane, City of Sunshine";
- "Northern Lights";
- "Power Under Capricorn";
- "Melbourne, Festival City".

**\* Cinesound Review**

— in its 32nd year.

**\* T.V. Daily**

**Newsreel** — released in three States.

**\* Theatre Advertising Films.**

**\* 16mm Documentary Films in Ektachrome, Kodachrome and Black and White.**

**\* Television Commercials.**

**\* Animation and Cartooning:** Under the control of Mr. Zoran Janjic, Chief Animator, late of Zagreb Films, Yugoslavia; Chief Animator for Hans Held in Hamburg.

**\* 16mm, 17½mm and 35mm Optical and Magnetic sound recording, plus ¼" Magnetic sound recording.**

Branches or Representatives in All States:

541 Darling Street, Rozelle, N.S.W. 'Phone WB 0611.

178 Flinders Street, Melbourne, VIC. 'Phone MF 1739.

G. Gibson, Brisbane, QLD. 'Phone MY 5727.

B. Lobascher, Perth, W.A. 'Phone BA 6021.

# CINESOUND

★ *The vast growth of the TV production industry and greater liaison with agencies has led to better scripts (with balanced emphasis on both audio and video) and bigger budgets, which in turn have produced better and brighter commercials. Vital in today's TV commercials production, says Morcom, are pre-filming conferences occupying an absolute minimum of four hours for each assignment.*

# WRITERS THINKING VISUALLY



By **GEORGE MORCOM**, general manager, Cambridge Film & TV Productions Pty Ltd

**M**ELBOURNE film producers have now had more than three years experience in making TV commercials. Over this period considerable progress has been achieved. Reviewing the many hundreds of commercials produced by our company this progress splits up into three sections.

1. Better scripts.
2. Better agency liaison.
3. Better budgets.

And the equation, of course, follows, 1 + 2 + 3 = better commercials.

(1) It's evident now that agency writers are thinking visually instead of emphasising the audio. Almost 90 pc of scripts we receive these days require no modifications as far as the visuals are concerned, and happily the cry "the picture won't fit the commentary" (and vice-versa) is seldom heard.

### Value of bigger budgets

Planning before shooting is extensive, of course — we find the absolute minimum time for a production conference is generally four hours.

Tying in with this situation is heading (2), and another word for agency liaison can be 'enthusiasm'.

This mutual enthusiasm is shared on many of our recent productions and, of course, let's not fool ourselves, it's greatly helped by (3) better budgets.

Better budgets, whether for a 10sec spot, or a 60sec spot, show up very quickly.

Basically they mean we can afford to engage better actors; we can build better, more elaborate sets.

Once on the floor we can shoot more "takes", try extra angles and so on, for maximum success.

Over the three year period we have learnt a tremendous amount — anybody in the TV business has to, and it is learnt very quickly.

Service is a pre-requisite — it extends from a prompt quotation to punctual delivery of a commercial.

But in a business as critical as film production it is essential for everybody that production deadlines be met. The only sure way of offsetting any crisis on deliveries is to stipulate comfortable production and processing time before accepting an order.

Sometimes this is easier said than done but if a client is aware of the problems the hurdle can usually be negotiated.

In three years, production standards have improved greatly. They will continue to do so.

## TEAM THAT BROUGHT THE DISNEY TOUCH TO LOCAL ANIMATION

**K**EEPING pace with the post-TV boom in advertising, Melbourne TV production companies have expanded rapidly and are now geared to handle a full share of commercials, production with equally complete facilities for filmed live action and animation.

One of Melbourne's biggest steps forward in the exploitation of animation techniques was the establishment last year of the specialist company John Wilson Productions at Television City, 22 Bendigo Street, Richmond.

Five top specialists in the animated cartoon business were brought across from America to train an Australian team in the highly specialised art.

Most of the members of this train-

*A Melbourne animation company didn't just gamble on success — it imported a team of experts to ensure it*

ing team had worked with Walt Disney and all had specialised knowledge of the production of cartoons for commercial purposes.

The Americans have now returned and the Australian team (including many well-known names in Australian creative art work) have the company in full production.

Gus McLaren was formally a black and white artist with the Argus and Australian Post, Alex Stitt a freelance designer in all fields of advertising,

Frank Hellard from the Melbourne Herald and Ralph Peveril, a freelance cartoonist since returning from overseas.

John Wilson Productions had to spend £20,500 on specialised equipment, studios and facilities before work could even start.

Its techniques are those which have resulted in, year after year in America, animated cartoons taking six out of the ten top places for the best liked television commercials of all kinds.

# ALL OUR OWN WERK..

OR THE PRODUCTION THEREOF ANYWAY



PERSIL



HOOVER



VISCOUNT



ALKA SELTZER



SURF



ROBBIALAC

**PRETTY AS PITCHERS?** Or Candlesnuffers, Coffins, Parachutes? (all in Prop Store).  
**LIGHT?** On any subject. Cameras. Eyeshades. Velocitators. Fivekays. Pups. Snoots. Gobos. Highly illuminated.  
**SOUND?** Very. Western Electric Noiseless. Jingles. Bells. Decibels. Most Hi-Fi.  
**ANIMATION?** Lively lads at Avondale. Lasses too.  
**ART?** Craftsmanship plus Artmanship. Heads in clouds. Feet on ground. Unique. The lot on any lot.  
**TELETECHNICIANS?** Extremely Teleefficient. Steeped in film lore. Developer in blood. Know what's what and where and how to get it.  
**TITLES LETTERING LAYOUT STILLS MURALS OPTICAL EFFECTS SPECIAL EFFECTS RECORDINGS CASTING**

# AVONDALE STUDIOS

14 HENDERSON STREET, TURELLA, N.S.W. PHONE US AT LX 8246.

We can produce world quality TV commercials, but . . .

# Time is the most important factor

OVER the past 3½ years the Australian film industry has received a definite 'shot in the arm' with the advent of TV.

New equipment has been brought into the country together with new techniques and the opportunity for our technical staffs to practice and improve their own styles and methods of production.

Let's face it, the eternal cry that Australia is a young country is hog-wash and a cheap sentimental excuse for a job not well enough done.

Australia has one of the oldest film industries in the world though, due to population problems and other economic factors, it has been allowed to slip.

The industry has never been in a healthier position and we are now able to turn out world class film products, if we are given the time.

## ANIMATION STOOD ALL THE TESTS

By **W. J. OWEN**,  
managing director, animation and photography director, Owen Bros Animated Films Pty Ltd

THE early days of television certainly created some apprehension as to whether to expand immediately or adopt a 'wait and see' policy.

It was difficult to see sufficiently ahead — to know whether animation as applied to the television advertising film would 'go over' with the viewing public — and, of course, most important of all — the sponsor.

There is no doubt now of the importance of animation to the TV commercial.

The advent of television has indeed expanded the scope of animation to the extent that new equipment and facilities have had to be devised to cater for the special effects and techniques that are continually coming forward.

In the pre-TV era very little animation was being produced and that mainly of a technical nature, equipment was simple, but at that time, adequate.

Since then, of course, the television commercial has created a demand for a high quality product, which has meant considerable research into methods of increasing production speed and the never ending study of new technique and approach.

Standard of production has, of necessity, to be as high as the budget will allow.

The great limiting factors to quality production are a limited budget and an inadequate deadline — but these factors are gradually being overcome as improved technical equipment is installed.



W. J. Owen

By **DOUGLAS H. LEE**,  
director, Central Video Film Service Pty Ltd

Due to last-minute changes and uncertainty at agency level, the design and planning of a very important and expensive piece of production is very often left till too late, leading to an end result with which we are all too familiar.

### Extensive pre-planning

Not enough time left for retakes, reprints or the remaking of opticals (an exceedingly important segment, which must be handled delicately in a short commercial, where only one little unpleasant item, such as timing, or duration of, can mar its whole effectiveness) coupled with the inordinate fear which the average agency representative has of saying to his client, "We can't go on yet, the commercials aren't ready" or "the campaign starts next week so this will have to do".

This always results in inferior quality work being used which does not enhance the popularity of either the film industry as a whole or the unit in particular.

How can this be overcome?

As in all industries, complete and extensive pre-planning is a must.

The agency TV executive, if there is one, or the account executive should confer with the film director and/or the cameraman from the production house concerned and decide on the format which is to be used.

The production house men will then be able to advise (a) whether or not the suggested ideas are feasible and if not suggest an alternative; (b) whether there will be enough time to have the necessary opticals, fine grains, mats, etc., organised in order to meet the suggested or required deadline.

At least one week should be left in hand after the screening of the answer print so that minor changes may be made if necessary before the printing of release prints.

The shooting script or storyboard should be as detailed as possible, including not only the action and dialogue but a precise description of sets, props and special effects.

Extra time spent in writing a detailed script will pay off immensely when you come to the shooting stage.

Perhaps the most formidable challenge faced by production houses today, is the fact that the basic subject matter of most commercials is, by its very nature, visually uninteresting.

Problem is to enliven it — give it pictorial impact that will arouse an emotional response from an audience.

Bearing all this in mind and remembering that time is money and that words are cheap, that it is the translation of them into celluloid that becomes expensive — the resulting time saved at production level will more than compensate for the extra time and effort at the planning stage.

When you're thinking of animation for your client, bring your storyboard, script or even your first thoughts to us and have a chat about it. We've first rate equipment and ideas in our highly efficient studio. Directing operations are John and Jacqueline Huie . . . late Larkin Studio and Guild Television Service, London. With our knowledge of the medium and your knowledge of your client's product, we can crystallise ideas into selling commercials at a price to keep us all happy.

**HUIE ANIMATION INC. PTY. LTD.**  
83 REGENT ST., SYDNEY MX 2568  
Makers of animated cartoons for TV, cinema & industry.

# 27 Years

Technical Perfection and Production Experience guarantee all our Commercial, Industrial and Documentary Films.

## SOLARCHROME

Color Productions Pty. Ltd.  
St. John's Road, Glebe, N.S.W. Phone: MW 3759.

**HERSCHELLS FILMS  
FOR UNEXCELLED SERVICE**

**PRODUCTION:** 35mm — 16mm.

**STUDIO — TELEVISION CITY, BENDIGO ST.,  
RICHMOND**

**PROCESSING:**

35mm Negative/Positive  
16mm Negative/Positive

**REVERSAL**

**PRINTING:**

Colour: Black and White  
35mm Optical: Step, Contact  
16mm Optical: Reduction, Step,  
Contact

**EQUIPMENT**

Projectors, Editors, Splicers, Synchronisers, Printers,  
Processing Machines, Split Reels.

**SPECIAL SERVICE FOR INTERSTATE  
PRODUCERS**

**HERSCHELLS FILMS PTY. LTD.  
31 Agnes Street, East Melbourne. MF 1956**

# If it's impact you want, dress up your TV commercial



The importance of background sets

By **DONALD DAGGETT**,  
manager, **Avondale Studios Pty Ltd**

A great deal of importance has been attached to the cameraman since the advent of television commercial film production.

Now that it is generally agreed that a certain standard of camera work has been reached in photographing commercial films, it is becoming more important to improve the quality of the design of sets as well as presentation of the product.

Television audiences will automatically compare the production quality of a television film commercial with that of a movie film.

In the past, altogether too little emphasis has been placed on the artistry of sets and staging, which are most important in the production of good photographic illustrations.

The making of a commercial film, if it is to be regarded as a presentation as intimately connected with the product as its packaging, is as important to its promotion as an entire staff of sales personnel.

We, in the industry, are acutely aware of the responsibility with which we are burdened when the work of a great number of competent people is entrusted to our imaginative creativeness.

We have the product. It has weathered conception, design, manufacture and packaging — all to no avail, if it is not to be introduced to an advertising-weary public in an appetising form.

Of vital importance is the setting in which we are to show the product.

The product, we know, is the star of the commercial.

It is what we are trying to sell. But are we to exhibit this masterpiece without a frame?



To increase a commercial's effectiveness, sets and styling are of utmost importance. ABOVE is an attractive bedroom setting, in perfect harmony with the product being advertised, and BELOW an executive suite, carefully planned to create the desired atmosphere.



**Creates the atmosphere**

The imperative need for good sets is clearly shown. Here at Avondale, where due recognition is given to the art department under Dennis Gentle, sets are not regarded as something to hide the studio floor.

Each script is carefully analysed and the right atmosphere held in mind throughout the initial design of background, whether it is to be a stage of composite sets, or the humble but worthy S Board.

The budget is stretched with that one ingredient that can stretch it — imagination.

All the basic and too often forgotten elements of design are used.

The result, as it must be when clear planning and artistic flair are married, is one successful element of the successful commercial.

In close liaison with the art department, our animation department, under the direction of Werner Wallais, late of Ufa Film Company, Germany, a great deal of thought is then given to titles and graphics with a fresh style of approach.

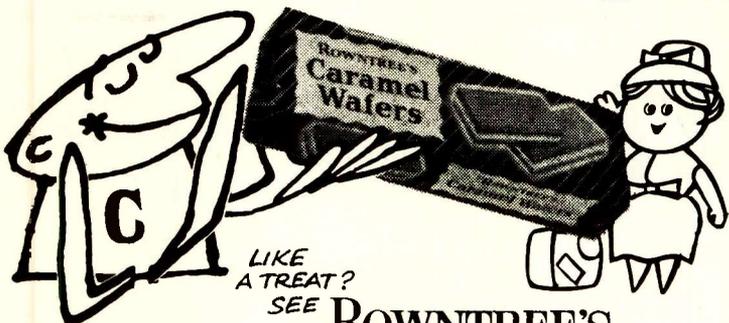
Our own still department under Julie Balzar, takes the necessary stills of backgrounds for graphics.

Photographs of labels and packages are reduced to values of grey and white for good reproduction of detail.

Sets need not be expensive items in production if carried out by technicians who are fully experienced. Most of the art staff at Avondale, even to the prop. men, realise the importance of interior decoration, and a close study of this important subject is being done under Dennis Gentle.

The following, where applicable, greatly add to a commercial's effectiveness:

- The use of cornices and ceilings with hanging chandeliers or pendants to emphasise more depth to the set.
- Photo murals. Good quality sets can be improved by using large photographic backgrounds of sky and buildings through windows archways and foreground pieces.
- Painted backgrounds which can be drawn in shades of grey and white quickly for certain products.
- The use of models.
- Front projection to give variations of moving patterns or as an aid to cut from one scene to another. These are a few of the many examples.



LIKE A TREAT?  
SEE

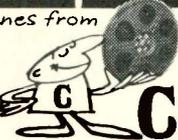
**ROWNTREE'S  
Caramel Wafers FILMS**

Cambridge made all the Rowntrees Caramel Wafer Films. You've most likely seen them. People have said lots of nice things about them. Sales have been pretty good too, but that's natural when you make good films for a good product. Cambridge have also made good films for other good Rowntrees products — Crispin, Kit-Kat, Smarties and Fruit-Gums, and they're selling pretty well too.

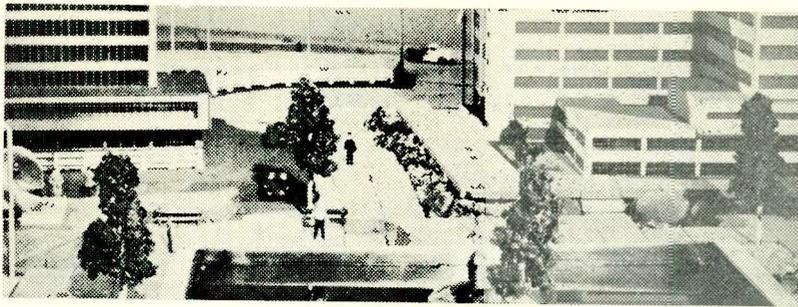


Three scenes from the new Cambridge Productions for Rowntrees Caramel Wafers

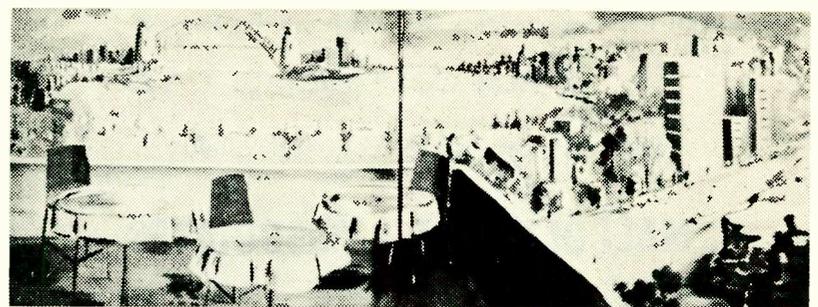
We'd like to make good selling films for you. If you haven't seen our reel, give George Marcom a buzz right now!



**CAMBRIDGE**  
FILM and T.V. Productions  
221 Pelham St. Carlton, Vic. FJ2204



This miniature set called for detailed planning and construction, but the final effect stimulated the atmosphere for the product.



When creating the illusion of outdoors, set construction can be minimized by the addition of a sketched background, as in this view of the Harbour.

## VIDEOTAPE OPENED UP VAST NEW HORIZONS

IN the past year in Australia, and somewhat earlier in America, a quiet revolution has been sweeping the television industry.

Barely noticed by the viewing public, it has been blessing advertisers, agencies, networks and stations with lower costs, fewer ulcers, improved scheduling of better programs and veritably a new and better way of life.

Hero of this upheaval has been the Ampex videotape television recorder, one of the medium's most far reaching technical developments in 10 years.

First introduced in the USA in 1956 at a CBS-TV affiliates' session, its use has grown until the top 100 TV markets in the States are now equipped with tape.

The three major networks, CBS, NBC and ABC, have between them over 400 machines in regular use, in both color and black and white.

Introduced in Australia in 1958 by ATN Sydney, pioneer tape user in Australia, its use has now grown until Ampex videotapes are in daily use in major stations in four States.

Station managements in this country have been quick to realise the bene-

By **GEOFFREY E. HEALY**,  
Australian representative,  
Ampex Corporation

fits arising from the application of tape to their market's particular requirement, and to follow the lead so clearly demonstrated in the USA and in many overseas countries. Altogether 577 Videotape Television recorders are in use throughout the world as of March 1, and numbers are growing daily.

Continual development and research in the Ampex laboratories in California have yielded answers to the tape wear problem, interchangeability between recorders, splicing and non-synchronous operation.

This latest development, inter-sync, has opened up hitherto undreamed of horizons in the production facility of taped programs. Supers and dissolves, cross overs to tape and back to studio film or slide can now be made without roll-overs or disturbances.

For the advertising agency, tape has

meant that its TV producers can make commercials at lower cost, in less time and with fewer worries.

At the local level, the small retailer can do a taped commercial right on the floor of his store or shop at the

height of traffic or after hours, depending on his needs.

For smaller stations with limited studio space (often only one) tape can provide the only means of providing important local live commercials during peak evening hours when limited facilities are required for news, interviews and so on.

### VIDEOTAPE'S SIX BIG ADVANTAGES

**HERE ATN**, which pioneered the use of videotape in Australia and is now equipped with two of the Ampex machines, lists the six reasons why this method of recording TV commercials and programs has proved such a tremendous world-wide success.

**SPEED.** Commercials are ready for immediate playback on air after recording — no waiting for processing, treading up projectors, splicing.

**LOW COST.** Cost comparison with other methods of recording readily shows big savings with made-on-tape com-

mercials.

**QUICK HANDLING.** Commercials recorded in Sydney today can be 'on air' in Melbourne, Brisbane and Adelaide within a few hours.

**FAITHFUL REPRODUCTION.** 'Life-like' reproduction gives faithful picture of products and models.

**IMMEDIATE CHECKING.** Commercials can be played back for check — no errors slip through.

**CONSTANT RE-USE.** Commercials can be repeated many times — nothing is lost as no cutting or splicing is necessary.

## "SEQUEL TO SATURDAY" WIDELY PRAISED!

### N.R.M.A. FILM WINS ACCLAIM OF CIVIC LEADERS AND PRESS!

"This is the best film on road safety I have seen—and I saw many when I was overseas."  
Mr. A. G. Enticknap, Minister for Transport,  
"Sydney Morning Herald."

"The Police Department is proud to have played a part in the production of this excellent film."  
Mr. N. Allen, Deputy Commissioner of Police,  
"Sydney Morning Herald."

"We came away from the theatre very thoughtful indeed . . . it's a film motorists should see."  
"The Australian Women's Weekly."

" . . . A bright and entertaining little film . . . it cannot fail to make an impression on the thoughtful and civic minded citizen who sees it."  
"Pix."

Produced by the DOCUMENTARY DIVISION of DAVID KOFFEL FILM AND TELEVISION PRODUCTIONS and photographed in Eastmancolor, "Sequel to Saturday" is generally distributed throughout Australia by Metro-Goldwyn-Mayer.

If you've a film project under consideration from 10 seconds to 20 minutes in length . . . may WE help YOU?

## DAVID KOFFEL FILM & TV PRODUCTIONS

106-110 GOULBURN STREET, SYDNEY.  
Telephones: MA 9551 (7 lines).

Victorian Office: T. & G. Building, 145 Collins Street, Melbourne. Telephone, MF 5918—MF 4857.



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the most up-to-date equipment

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orchestrating singing commercials

top editing, processing in short periods of time

the oldest and most efficient tape to disc service in Australia

For further information its:-

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Australian Recorded Labels: Opus-Planet-Galaxy-Star

TV FILM COMMERCIALS

Fast service, fair prices, top quality.

**MALCOLM-GURR ASSOCIATES**

George D. Malcolm Tom Gurr John M. Farrell

SOUTHERN INTERNATIONAL STUDIOS,  
EBLEY ST., BONDI JUNCTION, SYDNEY.

Telephone: FW 1115

Offering advertising agencies all the facilities of a modern motion picture studio, together with 25 years' experience in script writing, cinematography, direction and production.

**John Farrell will be happy to tell you our story.  
Ring him at FW 1115.**

MALCOLM-GURR ASSOCIATES combine the production units of Teleradio Productions (Aust.) Pty. Ltd. and George D. Malcolm Productions.

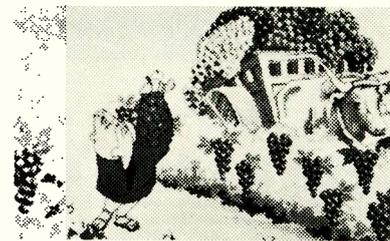
● ● TV SPOT SHOTS PAGE ● ●

Regular B&T feature devoted to the techniques employed in current TV commercials.



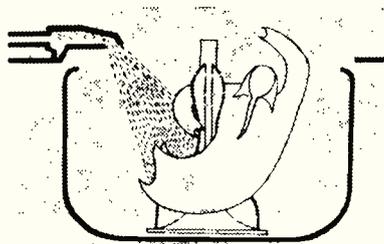
Coty's 20sec filmed live action spot, produced by Supreme Sound Studios for Vincent H. Freeth Advertising.

● Film features model of the year, Ann Felton, presenting the Coty Golden Vanity compact. Ends with product identification.



McWilliam's Wines' 20sec animated spot, produced by Artransa for the Weston Company.

● McWilliam's friar jumps into vineyard and picks the best quality grapes. He kisses them before putting them into his cart.



Simpson Washer's 60sec animated spot, produced by Huie Animation Incorporated for Collings Productions.

● Animated shirt gives demonstration of the merits of the Simpson Automatic Washing Machine. Ends on product identification.



Cream of Yeast's 20sec filmed live action spot, produced by Visatone for Goldberg Advertising.

● After taking Cream of Yeast, husband finishes a vigorous game of squash, and he and his family are pictured as healthy and energetic.

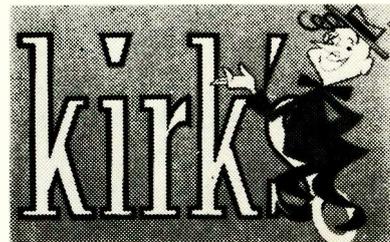


Our large and experienced studio provides a complete animation service. Production is based on modern techniques and our perfected standards. For all types of Animated Commercials consult us for prompt quotations.



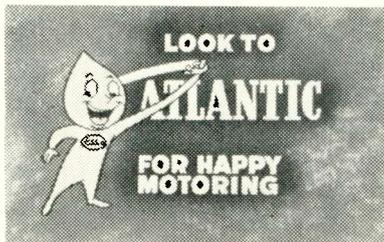
British Paints' 60sec filmed live action spot, produced by Avondale Studios for S. E. Baume Advertising.

● Man talks about Nu-Plastik paint to wife, who is watching TV. Ends on medium shot of Nu-Plastik.



Kirks' 20sec animated spot, produced by Rowl Greenhalgh Productions for Vinnicombe Advertising.

● Kirks' character speeds about on monocycolo to the Kirk's jingle. Get a kick out of life, drink Kirks.



Atlantic's 60sec animated and filmed live action spot, produced by Eric Porter Productions for Fortune.

● Animated Atlantic character opens and closes film, with a middle sequence displaying the services at the Atlantic garages.



Nescafe's 60sec filmed live action spot, produced by Artransa for Hansen Rubensohn-McCann Erickson.

● Winter commercial opens on young people in ski hut, enjoying warming Nescafe after a day on the snow. Ends on product identification.

**ROWL GREENHALGH**  
PRODUCTIONS PTY. LTD.

24 HILL STREET, NORTH SYDNEY

PHONE  
92-3815

**Milk Board radio spots**

NSW Milk Board, through Hansen Rubensohn-McCann Erickson, will launch a campaign on NSW and country stations, using 25wd and 50wd spots in daytime sessions.

**Agency Appointments...****Manager of Fortune, Melb.**

Fortune Advertising has announced the appointment of Paul Freadman as manager of its Melbourne office. Freadman succeeds L. F. Sims, who has taken charge of Fortune (Far East) in Hong Kong.



Freadman has been manager of Paul Freadman the National Gas Association of Australia for the past 6½ years. This is a promotional body with a large national advertising appropriation.

Freadman is an arts graduate with first class honors, and a former university lecturer. He gained his early advertising experience with Goldberg Advertising and Mooney Webb.

He spent over four years with the Australian Broadcasting Control Board as survey officer on audience measurement and program surveys.

As an air crew officer during the war with the RAAF, he completed one tour of operations with No. 8 Squadron.

Freadman is closely associated with the Australian Institute of International Affairs and with the Australian-American Association.

**Stewart-Cowcher Agency**

New Melbourne agency, Stewart-Cowcher Advertising, has announced the appointment of Laurie Edwards as production manager. Edwards was previously with the production department of Paton Advertising Service, and also gained media experience there.

**New Melbourne media manager**

Bayne Mackay Advertising, Melbourne, has announced the appointment of Miss Lillian Pattinson as the agency's new media manager.

She was formerly media manager for John Higgins Publicity, and earlier appointments were with Noel Paton, Gordon and Gotch, Macquarie Broadcasting (as Network service executive, Victoria), and the Paton Advertising Service.

**Advertising Associates**

Advertising Associates, Melbourne, has announced the appointment of Maureen Brown, who will be in charge of the agency's TV accounts. This follows Eric Reade's move to joint manager's position in the new TV division of Alexander Moulton Advertising.

Miss Brown came to Australia from the BBC in 1956, was traffic supervisor at HSV when television began in Melbourne, later became private secretary to program manager Colin Fraser, and returned to London last year for six months' production study with the BBC.

**AGENCY ROUND-UP**

**Alexander Moulton Advertising, Melbourne, has established a new TV division under the joint control of two top agency TV managers, Eric Reade from Advertising Associates, and Rupert Eldridge, from Jackson Wain (Victoria).**

Alexander Moulton told B&T this week that he believed the appointment of two top men to joint control of a TV division was a unique but logical step in advertising.

He said: "We have appointed two top executives to ensure that our clients receive the broadest and soundest service in the TV medium."

The appointments, and establishment of the new division follow the agency's move to new premises at 272 Little Collins-st, where it occupies an entire floor of 3250 square feet. Agency retains its telephone numbers, 63-2647,8,9.

Eric Reade, who took up his position last week, has been with Advertising Associates (formerly Mahlook) for three years, and before that was script editor of 3AW for 4½ years. He has also worked with 3HA, 3CS and 4BH.

Reade has worked in TV since it began in Melbourne, as well as on top radio features, Black and Green Butterfly, an Anzac Day special, and Good Friday's Thunder Over the Hills.

Rupert Eldridge, who also began his new appointment last week, came from England late in 1956, after wartime experience as senior film and photographic officer in the British Ministry of Works, post-war service in setting up and equipping the photographic section in the Ministry of Education, and management of a London film and photographic studio servicing top agencies and manufacturers.

**Sponsor's Easter campaign**

A. & W. Brown, hairdressing salon, through Australian Applied Advertising, will launch a country campaign on 2WL, 2GF and 2GN, prior to the Easter period. Campaign will use 100wd spots before and after the Country Women's Association program, on 2GF, 2GN, and in the women's session on 2WL, aired Monday and Tuesday.

Copy angle will be directed towards country women intending to visit Sydney at Easter and suggests they visit an A. & W. Brown salon.

In Sydney, salon has extended its advertising on 2CH, using 100wd spots in Dick Fair's session, aired Monday and Tuesday. It is also using 100wd spots in Allan Toohy's 2UW session, aired Monday and Tuesday, and Eric Parrant's 2GB session, aired Monday to Thursday.

**Victorian radio campaign**

South Australian Rubber Mills, through Wallens & Co., Melbourne, has launched a Victoria-wide radio campaign to promote first release of its new plastic foam products in the State.

Products are being introduced through rotation of one week spot saturations on 3XY, 3AW, 3DB and 3UZ, together with three announcements a week in women's sessions, and three daytime spots on all Victorian country radio stations.

Eldridge began in Australia as TV production assistant on ABV, became executive TV producer with Nichols-Cumming, and then TV manager for Jackson Wain (Victoria).

He is a fellow of the Institute of British Photographers, and an associate of the Royal Photographic Society and the Royal Society of Arts.

**Sponsor plans national TV**

British Medical Laboratories, through Russell-Morris Advertising, will soon launch national TV advertising for products Ford Pills and Dr Mackenzie's Menthoids, widely known proprietary medicines.

Firm signed contracts early November last for co-sponsorship of The Rifleman, in NSW, and Maverick, in Victoria, plus a considerable number of 60sec spots aimed at peak women audiences in the afternoon. TV soon proved a successful advertising medium for the two products.

Now BML has signed for split sponsorship of 77 Sunset Strip in SA, Maverick in WA, and has also added Waterfront in Victoria, and a new show in that State to follow Waterfront. Details of this show are not yet available.

The agency expects its client to take a suitable TV series in Queensland in the near future.

**NZ radio agency opens**

New agency, Denis Hurley Advertising Limited, has opened in New Zealand, which will specialise in radio advertising. Address of the new agency is 41 The Terrace, CPO Box 2626, Wellington, C1. Phone, 43915.

Denis Hurley has opened the agency after 7½ years' experience as radio manager with J. Inglis Wright Ltd. He hopes to prove that a specialist radio agency can offer a service to clients that a more general type of agency cannot.

**Agency's new premises**

Curtis Stevens Advertising, Melbourne, has moved its offices from 422 Collins-st to new building at 161 Fitzroy-st, St Kilda. Agency's new phone numbers are 94-0624,5,6.

New offices, providing room for expansion and staff additions, are compact and have modern lighting, partitioning and sound reduction installations.



**SMITH & JULIUS PTY. LTD.**  
COMMERCIAL ARTISTS  
& PHOTOGRAPHERS  
SYDNEY MX4021 · MELBOURNE FJ4297

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