

TELEVISER

TV Films



Alfred Roman
835 Riverside Dr.
New York 32, N. Y.

x10-52

when it comes to TV film...

there are no people
like show people



More than 30 years of experience in putting *Showmanship* on film has given us the "Know-How"...the extensive *facilities*...and the expert *craftsmen* to do the fine professional job your TV film commercials demand!

Write, wire or phone today . . . and let us turn your next TV film commercial into a sure-fire *television salesman!*

NATIONAL SCREEN SERVICE • 1600 BROADWAY, NEW YORK 19, N.Y.





"Live artist" quality is a characteristic of the new RCA Victor "Personal" radio, one of the most compact ever built.

How to hold a band in your hand!

Tune in this RCA Victor "Personal" radio —no bigger than a book. Out pour the full tones of any orchestra—so full of "living presence"—that it's like holding a band in your hand.

This compact instrument grows directly from basic research conducted at RCA Laboratories. Scientists and engineers here perfected highly efficient circuits and electron tubes—powered by compact RCA Batteries. Its built-in antenna gives peak performance anywhere—at home or "on the

road." Its miniature loudspeaker offers fine acoustical performance in a minimum of space.

Development of this handsome portable radio, weighing less than 4 pounds, is another example of RCA research and engineering at work for you. Result: a totally new satisfaction from a small "Personal" radio.

* * *

See the latest wonders of radio, television and electronics at RCA Exhibition Hall, 36 West 49th Street, N. Y. Admission is free. Radio Corporation of America, RCA Building, Radio City, New York 20, N. Y.



See the compact new RCA Victor "Personal" radio today. Model B411—now on display at your local RCA Victor dealer's.



RADIO CORPORATION of AMERICA
World Leader in Radio — First in Television

COVERAGE

Beyond anything
we ever thought
Possible!

Cities in Central New York
from which Mail Was Sent
to the Kay Russell Show

These are the rich Central New York counties from which most of the 2500 letters were received during the first three weeks of the Kay Russell Show (Monday through Friday, 2:30 p.m.).

WSYR-TV'S antenna is 1,636 feet above sea level — 704 feet higher than any other station in our area. It can "see" great distances, and 23,500 watts video and 12,500 watts audio assure clear, steady pictures and sound over an area far in excess of "normal" TV coverage.

If you want to sell a great number of Central New Yorkers — do your selling on WSYR-TV.

WSYR ACUSE TV

Channel 5

NBC Affiliate • WSYR-AM-FM-TV

the ONLY Complete Broadcast Institution in Central New York

Headley-Reed, National Representatives

Televiser

THE JOURNAL OF TELEVISION

TV FILMS

(Trends, Programs, Stations, Commercials, Sales, Costs)

DEMAND FOR VIDEO FILMS INCREASING
By Robert M. Paskow, Film Director, WATV, Newark 9

FILM OFFERS TV DRAMA ADDED IMPACT, REALISM
By Everett Crosby, President, Bing Crosby Enterprises 10

TELEVISION STATIONS' FILM DEPARTMENTS 12

PRIMER FOR TV FILM COMMERCIAL PRODUCTION
By Jud Kinberg, Campbell-Ewald Co., Inc. 16

SYNDICATED FILMS PROVE GOOD ADVERTISING BUY
By John L. Sinn, President, Ziv Television Programs, Inc. 20

FILM SPOTS ARE LESS COSTLY, MORE EFFECTIVE
By Larry Gordon, President, Vidicam Pictures Corporation 21

.

PROGRAMS AVAILABLE TO SPONSORS 18

RECEIVER DISTRIBUTION 19

FLIM FACTS
By Jerry Alberts 22

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For T.V.-
IMMEDIATE BOOKING

ROBERT CUMMINGS
in
THE CHASE
MICHELE MORGAN STEVE COCHRAN PETER LORRE

For Your Summer
Feature Programming
Use Major Company Product

BARBARA STANWYCK JIMMY STEWART
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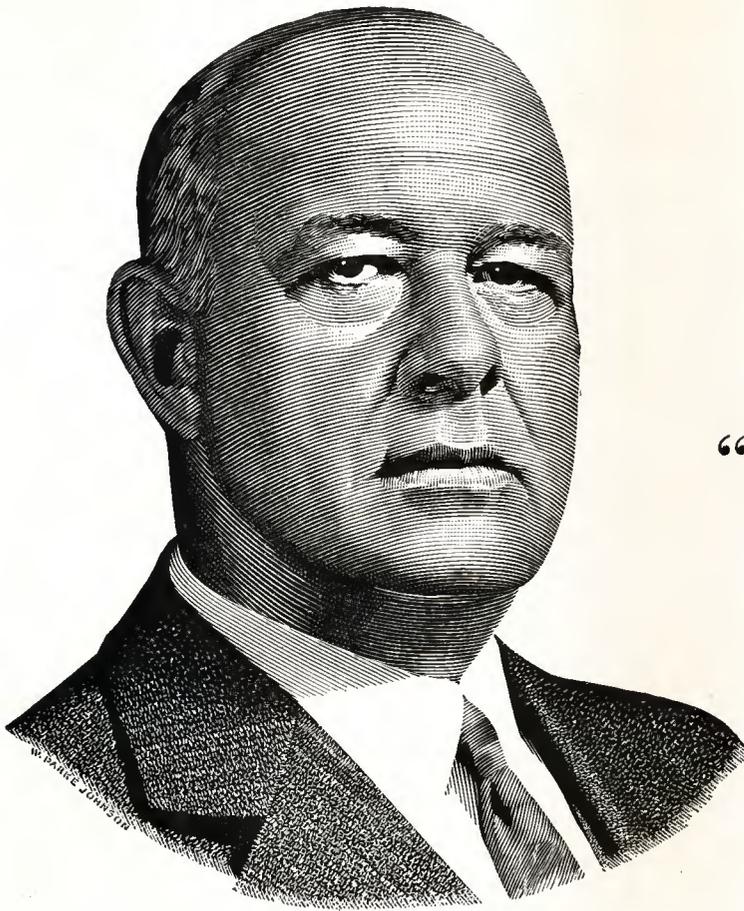
52 FEATURE PROGRAMS
with such stars as
BILL "HOPPY" BOYD JACK LARUE
FRANKIE DARRO PINKY TOMLIN
J. CARROL NAISH BUSTER CRABBE

39 TOP WESTERNS
featuring THE RANGE BUSTERS
KERMIT MAYNARD • SMITH BALLEW

SOUND CARTOONS
38 FLIP THE FROGS
13 WILLIE WHOPPERS

Write for catalog of Features, Westerns, Serials, Cartoons.

COMMONWEALTH
Film and Television, Inc.
723 Seventh Avenue, New York 19, N. Y.



*“For today and
for the future . . .”*

THEODORE E. MUELLER

President, American Radiator
and Standard Sanitary Company

“For today and for the future; for yourself and for your country; the Payroll Savings Plan is a thoroughly American plan. By helping ourselves through savings we maintain and extend individual independence and help our country preserve its freedom. Thousands at American-Standard are carrying forward this sound American tradition of national-help through self-help.”

“. . . national-help through self-help”—that’s the Payroll Savings Plan!

Introduced in 1941 and offered to millions of employees by alert managements, the Payroll Savings Plan has given employed men and women an easy, automatic way to build financial independence, save for a home, educate their children and gain many benefits that can be acquired only by thrift. It has built up a tremendous reserve of purchasing power: today, Americans hold more than \$58 billion in U. S. Savings Bonds. It has helped to provide cash to retire maturing Savings Bond issues and pay off \$6 billion in bankheld debt. It is one of our strongest checks on inflationary tendencies.

In these critical days, when “Defense is Everybody’s Job” the Payroll Savings Plan is up front with America’s defenders. Month after month, in upwards of 21,000 companies, more than 8,000,000 men and women are building a bulwark of thrift dollars. In January, 1951, 3,587,000

\$25 Defense Bonds and 1,028,000 \$50 Defense Bonds were purchased—the majority by serious savers on the Payroll Savings Plan.

Management is doing its part—in a big way. Hundreds of companies, large and small, are reinstating the Payroll Savings Plan or vitalizing the existing plan by a person-to-person canvass that puts a Payroll Savings Application Blank in the hands of every employee. No pressure is exerted—or needed. In Mr. Mueller’s American-Standard plants, for example, the person-to-person canvass added 7,800 more employees to the plan that protects.

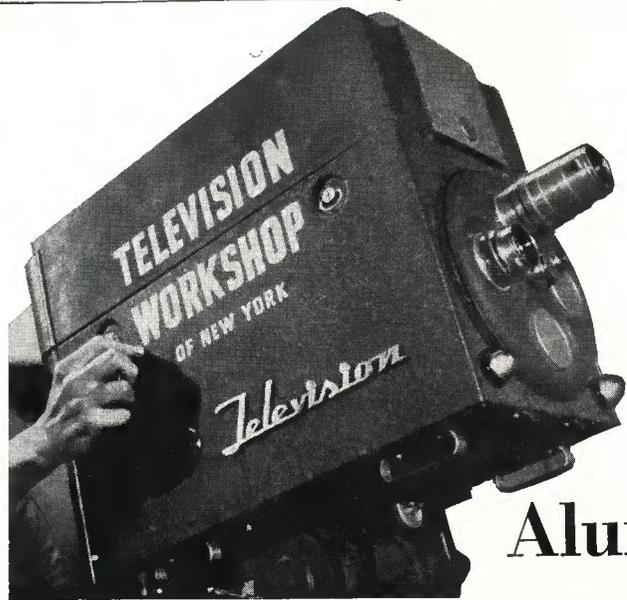
If your company does not have a Payroll Savings Plan . . . or if you have not made a person-to-person canvass recently . . . phone, wire or write to Savings Bond Division, U. S. Treasury Department, Suite 700, Washington Building, Washington, D. C. Your State Director will be glad to help you.

The U. S. Government does not pay for this advertising. The Treasury Department thanks, for their patriotic donation, the Advertising Council and

TELEVISER



TELEVISER



Where TELEVISION WORKSHOP

Alumni Are Employed

A

Adams, George
Studio Technician, WOR-TV, New York

Aldrich, Howard
Free-lance Script-Writer ("Suspense")

Algie, James
Film Dept., WPIX, N. Y.

Allen, D.
WPIX, New York

Allen, John R.
TV Director, Lever Bros., New York

Amodeo, Anthony
Studio Technician, WJZ-TV, New York

Andre, Edward
Ass't Technician, WABD, New York

Andrews, George
Cameraman, WSM-TV, Nashville

Andrews, Ted
Ass't Technician, WABD, New York

Armstrong, Joseph
President, J. Armstrong & Co. (Television Commercials), New York

B

Bailey, B. O.
Cameraman, WNBC-TV, Binghamton

Becker, Vernon
Milverne Productions, New York

Behar, Joseph
Cameraman, WPTZ, Philadelphia

Berkonpas, Alfred
Ass't. Director, WOR-TV, New York

Berkowitz, Simon
Light Man, WNBT, New York

Berman, Dave
Assistant Director, WABD, New York

Bernstein, Bob
Studio Technician, WJZ-TV, N. Y.

Bielcik, Henry
Cameraman, WJZ-TV, N. Y.

Black, Harry
Program Mgr., WXEL-TV, Cleveland, O.

Blackstone, Milton
Executive Producer, Tele-Attractions, N. Y.

Bonnell, Sam
Featured player on "Philco Playhouse" (NBC-TV), "Pulitzer Prize Playhouse" (ABC-TV), "Lux Video Theater" (CBS-TV), "T-Men in Action" (NBC-TV), "Men Against Crime" (CBS-TV), etc.

Borden, Mickey
Director, WJAR-TV, Providence, R. I.

Bradley, William
Floor Mgr., "We, The People," New York

Brantley, Linwood
Studio Technician, WABD, New York

Briecin, Stanley
Film Dept., WATV, Newark

Brinley, Ed
Cameraman, WOIC, San Antonio

Brodley, Sheldon
Cameraman, WXYZ, Detroit

Brooks, Vernon
TV Coordinator, WGN-TV, Chicago

C

Chadbourne, Ethelmae
Prod. Dept., WCBS-TV, N. Y.

Chaiet, L. Cameron
TV Dept., Hyperion Films

Chapman, Richard
Floor Manager, KRLD-TV, Dallas, Texas

Christenberry, George
TV Director, N. W. Ayre Sons Co., N. Y.

Cinader, Robert
Editor, Ross Television Reports, N. Y.

Cilurzo, Vincent
Cameraman, WJZ-TV, New York

Cohen, Gilbert
Film Dept., WJZ-TV, New York

Cohen, Sam
Video Recording, WJZ-TV, New York

Coma, Fred
Cameraman, KOTV, Tulsa, Okla.

Condit, Warren
Lighting, NBC, N. Y.

Conrad, Edwin
WTCN-TV, Minneapolis

Cook, Mary
Prod'n Ass't., WNBS, Columbus

Cooper, Peter
Reporter, Showbusiness

Cooper, Sheldon
Director, WGN-TV, Chicago

Cox, Kayda B.
Charles Rogers Productions, New York

Craig, Eugene
WCBS-TV, New York

Cromwell, Victor
Cameraman, WCBS-TV, N. Y.

D

Davis, Don
Comm'l Supervisor, Television Cartoons

Dempsey, George F.
Manager TV Dept., Hawley School of Television, Bridgeport, Conn.

De Stanick, Steve
Cameraman, WPIX, New York

Diamond, Alan
Ass't. Technician, CBS-TV, New York

Diamond, Vernon
Director, CBS-TV, New York

Dickson, Thomas
Cameraman, WPTZ, Philadelphia

Di Franco, Frank
Producer-Director, "Allen Dale Show" (CBS-TV)
"Richard Hayes Show" (Dumont)
"You're On Your Own" (Dumont)

Dillon, Sean
Prod'n Supervisor, Trans-American, N. Y.

Di Lonardo, Hugo
Film Dept., WJZ-TV, New York

Di Salvo, Andrew
Assistant Director, New York

Doran, Richard A.
Pathe Lab. Industries, Inc.

Dyson, Franklin W.
Dyson & Turner Productions, N. Y.

E

Egan, Martin
Producer-Director, WAFM-TV, Birmingham

(Continued on next page)



T. W. Alumni

Elgort, Sam
Studio Technician, WJZ-TV, N. Y.
 Elliffe, Gloria
TV Dept., 20th Century-Fox, New York
 Elliot, Barry
Prod'n Ass't, WABD, N. Y.
 Epstein, Alfred
Cameraman, WJZ-TV, New York

F

Faviano, Fred
TV Dept., World Wide Adv. Corp., N. Y.
 Fielding, Wilbrod
Canadian Broadcasting Co., TV Dept., Toronto, Canada
 Fisher, Judith
Ass't Director, TV Dept., Maxwell Sacheim
 Fleischman, Russell
Operations Dept., WJZ-TV, N. Y.
 Folino, Salvatore
Cameraman, WJZ-TV, New York
 Foster, Al
Ass't. Cutter, Tele-News, Inc., New York
 Franklin, Ben
Cameraman, WNBT, New York
 Frazer, Mary
Free-lance "Tele-Stylist", New York
 Freedman, Jerry
Director, William Morris Agency, New York
 Freedman, Myron
Cameraman, WJZ-TV, N. Y.
 Friedman, Jack
Television Ass't, WJZ-TV, New York
 Fusco, M. C.
Cameraman, WKTV, Utica

G

Garris, Sid
WJEL, Springfield
 Gibbs, Frank
Cameraman, WNBT, N. Y.
 Giles, Charles
Studio Technician, WPIX, N. Y.
 Glennen, William
Studio Ass't, WABD-TV, New York
 Glickman, Rae
Sec. to Program Mgr., WABD, N. Y.
 Gold, Bert
TV Director of Dubin Adv. Co., Pittsburgh
 Goodsell, Jack
Ass't Nat'l Sales Mgr., WNBF, Binghamton
 Grossman, Bernard
Floor Mgr., "We, The People," New York
 Guyon, William J.
Photographer, WCBS-TV, N. Y.

H

Haddon, Alexander M.
WATV, Newark
 Halleck, Vance A.
WNBW, Washington, D. C.
 Harris, Burt
Producer-Director, WDTV, Pittsburgh, Pa.
 Harris, Robert
Managing Editor, TELEVISER Magazine
 Hartman, Frank
Writer, Telenews Productions, New York
 Harvey, Frank J.
Cameraman, WCAU-TV, Philadelphia
 Hausman, Harvey
Cameraman, WCBS-TV, New York
 Healy, Robert
Free-Lance Writer, "Hold it Please", CBS-New York

Heineman, George
Operations Director, Midwest Division, NBC-TV, Chicago
 Hellman, Gordon
Sales Presentations Mgr., WCBS-TV
 Henning, Edward
Remote Cameraman, WPIX, N. Y.
 Hertzfeld, Helene
Production Ass't., WGN-TV, Chicago
 Hess, Stanley
TV Dept., Wasser, Kay & Philips, Pittsburgh, Pa.
 Hincley, Harry
Pub. Relations, WPIX, N. Y.
 Hoffman, Harold
Cameraman, WCBS-TV, New York
 Hoffman, William
Senior Director, WLW-C, Columbus, O.
 Hollenbeck, William
Prod'n Director, KGO-TV, San Francisco
 Holmes, J.
Studio Technician, WJZ-TV, N. Y.
 Houston, Marie
TV Writer, N. W. Ayer Sons Co., N. Y.
 Hutchinson, John
Senior Producer, WBEN-TV, Buffalo

I

Idelbrando, John
Technical Director, WNBF-TV, Binghamton
 Itkin, William
Lighting Technician, WJZ-TV, New York

J

Jackson, Richard
Director of Remotes, WAVE-TV, Louisville
 Jacober, James
WOR-TV, New York
 Jacober, Warren
Senior Director, WNBT, N. Y.
 Jaeger, Andrew P.
Film Director, Dumont Network
 Jason, Jack
Mgr., TV Dept., Spotlight Agency, N. Y.
 Jawer, Bob
Ass't Comm. Mgr., WPTZ, Philadelphia
 Jenkins, Al
TV Rear-Screen Projection Development Div., Trans-Lux Corp., New York
 Johnson, Arthur
Studio Technician, WJZ-TV
 Junghaus, Max
Cameraman, WJZ-TV, New York

K

Kaminsky, Bert
Cameraman, WABD, New York
 Kaufman, Fred
Instructor, Twin City Tele Labs., Minneapolis
 Kent, Hal
Announcer, WGBS, Miami, Fla.
 Klein, Jerry
Video Recording, WJZ-TV, New York
 Krushansky, Irwin
WNBF-TV, Binghamton, N. Y.
 Kuepper, Alan
Free-lance Writer, "Lux Video Theatre" (CBS-TV)

L

La Froschia, Frank
Cameraman, WPIX, New York
 Lacey, Bill
Cameraman, WABD, New York

Lang, Morley
Studio Technician, WJZ-TV, N. Y.
 Larson, Randall
Film Director, WNBS, Columbus
 Latone, James
Film Department, WATV, Newark, N. J.
 Lee, Frank E.
TV Instructor, Woodward College, Los Angeles
 Lee, Jerry
Cameraman, WDTV, Pittsburgh
 Leventhal, Jules
Time Salesman, WCPO-TV, Cincinnati
 Lewis, Colby
Senior Producer, WTMJ-TV, Milwaukee
 Lewis, Fred
Floor Mgr., WDTV, Pittsburgh
 Little, Allan
Program Dept., WABD-Dumont, New York
 London, Michael
Senior Producer, WHAS-TV, Louisville, Kv.
 Loomis, James
Director of Remotes, WTVJ, Fla.
 Lopes, Olympio
Studio Technician, WJZ-TV, N. Y.

Mc

McKinley, Richard
Time Sales, WERE, Cleveland, Ohio
 McLellan, Andrew
TV Director, Academy of Dramatic Arts, Toronto
 McNamara, Dick
Ass't Technician, WABD, New York
 McNeil, Donald
Floor Manager, WJAR, Providence
 McSherry, William
WJZ-TV, New York
 McTigue, John
WJZ-TV, New York

M

Maguire, James
TV Prod. Dept., Van Carr Prod., New York
 Manno, George
Director-Producer, WXYZ, Detroit
 Marks, Jason
Reader, WCBS-TV, New York
 Martin, Allen
News Dept., WPIX, New York
 Martorano, Robert
Studio Technician, WABD, N. Y.
 Mascalco, Raymond
Cameraman, WJZ-TV, New York
 Mason, Sonny
Writer, WJZ-TV, New York
 Mayansick, John
Studio Ass't, "We, The People"
 Meistrich, Jerry
TV Film Cameraman, New York
 Meyer, Bernard
Traffic Dept., WNBT-TV, N. Y.
 Miranda, Robert
CMQ, Havana, Cuba
 Mantiago, Caesar
WNBT-TV, New York
 Moses, George
Cameraman, WCBS-TV, New York
 Murphy, James
Cameraman, WMAL-TV, Washington

N

Nelson, Al S.
Ass't TV Producer, Fuller, Smith & Ross,
Cleveland

Nimmo, James
Ass't Director, WABD, New York

Novich, Chester
Ass't to Producer, Young & Rubicam, N. Y.

O

O'Brien, Edward
Ass't Film Traffic Mgr., WNBT, N. Y.

Orenbach, Robert A.
Executive Director, Rao Video, Inc., New
York

Orion, Chaplin
Floor Mgr., KRLD, Dallas

Ost, Charles
Production Staff, WOR-TV, New York

Ost, Arthur
Script-writer, Film-Art Inc., N. Y.

P

Palmer, Thomas
Director, WFAA, Dallas

Papai, Julius
Film Dept., WATV, Newark

Park, Warren
Director, WJAR-TV, Providence

Paulson, Barney
Film Dept., WJZ-TV, New York

Paulus, Lawrence
Studio Supervisor, WCBS-TV, New York

Peltz, Art
Producer, Wolff Agency, New York

Peayon, Robert
Floor Mgr., WCBS-TV, N. Y.

Peyton, Peyton G.
Cameraman, WCBS-TV, New York

Phillips, Irving
Scenic Dept., WCBS-TV, New York

Pliskin, Leo
Cameraman, WBNF-TV, Binghamton

Pollard, Dave
Commercial TV Writer, Young & Rubicam,
New York

Pottasch, Allan
Director-Producer, WBTB, Dallas

R

Radney, Ridgley
Assoc. Director, WFAA, Dallas, Texas

Rector, Ray
WKY-TV, Oklahoma City

Reese, Carlyle
Ass't Director, WXYZ, Detroit

Robbins, Richard
Time Salesman, WBNS-TV, Columbus

Rogow, Robert
Studio Technician, WABD-TV, N. Y.

Romero, Odilia
Television Station CMQ, Havana, Cuba

Rubin, Dan
TV Director, Jack Donowitz Adv.

Russell, George
Remotes Dept., WPIX, New York

Ruttenberg, Emery
Studio Ass't, "We, The People"

S

Sackett, Bernard
Director of TV Dept., Nat Kohler Adv.
Agency, Philadelphia

Schadl, Joseph
Film Dept., WOAI-TV, San Antonio

Schneider, Charles
Cameraman, WXEL, Cleveland

Schneyer, Herbert
Ass't Director, WMAL-TV, Washington

Schuster, Bernard
Studio Ass't, "We, The People"

Schwartz, Jerome
Lighting Technician, WCBS-TV, N. Y.

Scourby, Mary
Prod'n Ass't, J. Walter Thompson Agency

Segal, Herbert
Studio Technician, WJZ-TV, New York

Seig, Charles
Operations Control Supervisor, WNBT, N. Y.

Sharon, Sherwin
Cameraman, WCAU-TV, Philadelphia, Pa.

Sharpe, Pauline
Free-lance TV Writer, New York

Shaw, Alan
Ass't. Director, KGO-San Francisco

Sheppard, Martin
Studio Technician, WNBT, N. Y.

Sidlo, Joseph
Cameraman, WCAU-TV, Philadelphia

Silverthone, Carolyn
Director of Speech & Dramatics, Northern
Idaho College of Education, Lewiston, Idaho

Simmons, Robert
Producer-Director, WJBK-TV, Detroit

Sinclair, Joseph
Prod'n Facilities Director, WJAR-TV, Provi-
dence

Singer, Harold
Script Dept., Music Corp. of Amer.

Slifko, Steven
Cameraman, WMAR-TV, Baltimore

Smith, Morton
Cameraman, WPIX, New York

Smith, Peter
Director, WDTV, Pittsburgh

Sneedecker, Leon
Film Dept., WLWC, Columbus

Sobelman, Gloria
Art Director & Fashion Coordinator, Lue
H. Witt Adv., Inc.

Sobolov, Hal
Floor Mgr., WJZ-TV, New York

Spaniard, Ralph
Cameraman, WABD, New York

Spielberger, Sanford
Producer, WMAL-TV, Washington

Stack, Richard
Dir. of TV Sales, Gen. Artists Corp., N. Y.

Starbecker, Gene
Mgr., Television Productions, Stockton-
West-Burkhart, Inc., Cincinnati, Ohio

Stark, Marjorie
Production Dept., WNBT, N. Y.

Starr, Bernard
Scenery Dept., WCBS-TV, N. Y.

Steeves, John
Personnel Manager, WNBT, N. Y.

Steinberg, Charles
Studio Technician, WCBS-TV, N. Y.

Steinberg, Lawrence
Television Station CMQ, Havana, Cuba

Steligan, Steve
Director, WAVE-TV Louisville

T

Tabachnick, Sol
Cameraman, WATV, Newark

Tarowsky, Harold
Transmitter Engr., WPIX, N. Y.

Tepper, Charles
Sales Dept., Muntz-TV, New York

Tesser, Charles
Kinescope Recording, NBC, N. Y.

Tesser, Murray
TV Director, WJAR-TV, Providence

Tilt, Albert
Cameraman, WABD, New York

Troxel, Dick
Technical Operations, WTVJ, Miami

Tweedy, Lloyd J.
WDTV, Pittsburgh

V

Vallelunga, Joseph
Studio Technician, WJZ-TV, N. Y.

Votik, Albin
Video Operator, WCBS-TV, N. Y.

W

Warnick, Robert
Technical Operations Dept., WCBS-TV,

Webb, Robert W.
WCBS-TV, New York

Weed, Harmon
WNBT, New York

Weiss, Jerry
WNBT, New York

Werner, Henry
Studio Technician, WJZ-TV, N. Y.

Weshner, Skip
Writer, WABD-Dumont, New York

Weston, Edward
Program Mgr., WCPO-TV, Cincinnati

Weston, Steve
Ass't Director, WABD-TV, New York

Whitman, Don
Ass't. Operations Mgr., WJBK, Detroit

Whitherbee, Walter K.
Director of Remotes, WAVE-TV, Louisville

Williams, Helen
Production Assistant, Independent Pro-
ducer, New York

Wohl, Wesley
Studio Technician, WABD, New York

Wynn, Lawrence
Time Sales Staff, Dumont TV Network,
New York

Z

Zavetz, Steve
Cameraman, WPIX, New York

Zuckerman, Jerome
Cameraman, WXYZ, Detroit

Zurheide, Robert
Prod'n Mgr., Robt. M. Campbell Prodn.

T. W. Alumni Employed in New York Network Stations . . .

Amodeo, Anthony *Studio Tech.*
 Bernstein, Bob *Studio Tech.*
 Bielicik, Henry *Cameraman*
 Cilurzo, Vincent *Studio Tech.*
 Cohen, Gilbert *Film Dept.*
 Cohen, Sam *Video Recording Dept.*
 Di Lonardo, Hugo *Film Dept.*
 Elgort, Sam *Studio Tech.*
 Epstein, Alfred *Cameraman*
 Fleischman, Russell *Operations Dept.*
 Folino, Salvatore *Cameraman*

ABC-TV

Freedman, Myron *Cameraman*
 Friedman, Jack *Studio Tech.*
 Holmes, J. *Studio Tech.*
 Itkin, William *Lighting Man*
 Johnson, Arthur *Studio Tech.*
 Junghaus, Max *Cameraman*
 Klein, Jerry *Video Recording Dept.*
 Lang, Morley *Studio Tech.*

Lopes, Olympio *Studio Tech.*
 McSherry, William *Production Dept.*
 McTigue, John *Production Dept.*
 Mascolo, Raymond *Cameraman*
 Mason, Sonny *Writer*
 Paulson, Barney *Film Dept.*
 Segal, Herbert *Studio Tech.*
 Sobolov, Harold *Floor Mgr.*
 Vallelunga, Joseph *Studio Tech.*
 Werner, Henry *Studio Tech.*



CBS-TV

Chadburne, Ethelnae *Production Dept.*
 Craig, Eugene *Studio Tech.*
 Cromwell, Victor *Cameraman*
 Diamond, Alan *Assistant Tech.*
 Diamond, Vernon *Director*
 Guyon, William J. *Photographer*
 Hausman, Frank *Cameraman*
 Healy, Robert *Free-lance Writer*

Hellman, Gordon *Sales Presentations Mgr.*
 Hoffman, Harold *Cameraman*
 Marks, Jason *Reader*
 Moses, George *Cameraman*
 Paulus, Lawrence *Studio Supervisor*

Peyson, Robert *Floor Mgr.*
 Peyton, G. *Cameraman*
 Phillips, Irving *Scenic Dept.*
 Schwartz, Jerome *Lighting Tech.*
 Starr, Bernard *Scenic Dept.*
 Steinberg, Charles *Studio Tech.*
 Votik, Albin *Video Operator*
 Warnick, Robert *Studio Tech.*
 Webb, Robert *Studio Tech.*



DuMONT

Andre, Edward *Assistant Tech.*
 Andrews, Ted *Assistant Tech.*
 Berman, Dave *Assistant Director*
 Brantley, Linwood *Studio Tech.*
 Elliot, Barry *Production Dept.*
 Glennen, William *Assistant Tech.*
 Glickman, Rae *Production Dept.*
 Jaeger, Andrew P. *Film Director*

Kaminsky, Bert *Cameraman*
 Lacey, Bill *Cameraman*
 Little, Allan *Production Dept.*
 McNamara, Dick *Assistant Tech.*
 Martorano, Robert *Studio Tech.*

Nimmo, James *Assistant Director*
 Rogow, Robert *Studio Tech.*
 Spaniardi, Ralph *Cameraman*
 Tilt, Albert *Cameraman*
 Weshner, Skip *Writer*
 Weston, Steve *Assistant Director*
 Wohl, Wesley *Studio Tech.*
 Wynn, Lawrence *Time Sales*



NBC-TV

Berkowitz, Simon *Lighting Man*
 Condit, Warren *Lighting Man*
 Franklin, Ben *Cameraman*
 Gibbs, Frank *Cameraman*
 Jacober, Warren *Director*
 Loomis, James *Studio Tech.*

Meyer, Bernard *Traffic Dept.*
 Manteigo, Caesar *Studio Tech.*
 O'Brien, Edward *Asst. Film Traffic Mgr.*

Seiz, Charles *Operations Control Supervisor*
 Stark, Marjorie *Production Dept.*
 Steeves, John *Personnel Dept.*
 Tesser, Charles *Kinescope Recording Dept.*
 Weed, Harmon *Business Office*
 Weiss, Jerry *Cameraman*

Also By New York's Non-Network Stations

WOR-TV :: WPIX :: WATV

"Television Workshop Graduates Serve TV Stations from Coast-to-Coast"

Demand For Video Films Increasing

by Robert M. Paskow

Film Director, WATV, Newark

FILM programs for television are becoming more popular day by day, while television is leaping forward at a tremendous pace.

A recent check of the film situation in the metropolitan market indicates clearly that approximately eighty features and forty westerns are used weekly by the seven television stations. While this average prevails during the summer months—the all-year-round average comes pretty close to the same figures. By extending these figures, one can visualize the use of four thousand features and two thousand westerns per year. The entire library of available features and westerns for television is less than one third of the figures quoted. Therefore, each station is obliged to repeat at least twice, and frequently three times, a year. Many English-produced features are available, but only a small proportion are acceptable for television because of the poor sound tracks, surface noise, mumbling dialogue, etc., making them generally not acceptable to American audiences.

Big Demand

This tremendous demand for features will not go unheeded by independent producers. Many film packages are being produced right now, especially for television. Several producers have settled their differences with the American Federation of Musicians and we look forward to the unfreezing of blocks of film during 1952.

The hue and cry set up by motion picture exhibitors has now become a whisper, while the producers are advancing strong arguments in

favor of their actions in selling to television.

The dated film available to television is not exactly responsible for the plight of the exhibitor. There are many better reasons. Just to name one: "Movies are *NOT* better than ever."

If there were five thousand features and three thousand westerns available to television per year, I'm pretty sure that they would all be used in many markets throughout the nation. With the revenue thus obtained, the major producers could make better features for the exhibitor. If the major producers fail to recognize this terrific demand for features, then independent producers will supply them.

Television can use features fifty-three minutes in length, also twenty-six minutes, for the hour and half-hour programs. Such tailor-made programs will eliminate the mutilation of lengthy films by inexperienced editors plus a great saving of time.

Television stations are plagued with poor prints, much of which is

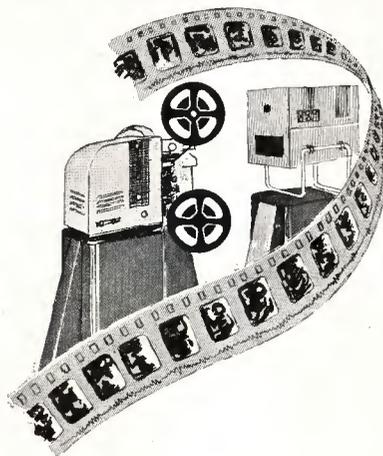
the station's fault because of careless editing, poor splicing and re-assembling in wrong sequences. Distributors are equally at fault for lack of good working prints, being under-staffed, no inspection before shipment to other accounts and booking dates too close to each other with round robin circulation from station to station. Some distributors continue to send stations prints that are falling apart, dirty, with torn sprockets and as many as forty splices to the reel—splices made with scotch tape or even wire stitching.

The average processed print can be used ten or twenty times if handled carefully and inspected after each playdate. Frequently we hear that a brand-new print is ruined after one or two plays. One can hardly blame the distributor for charging the station responsible for the ruined footage.

One Solution

One solution might be practical by numbering each print and using them in regional groups: One print for the Atlantic television stations, one for midwest, one for the west coast, etc. This would narrow down the culprits responsible for damaged footage. After each playdate each print should be rechecked and cleaned before shipment to the next station in that region.

Considering the volume of business the distributors do, many are terribly understaffed. This also applies to television stations' film departments. Better teamwork and cooperation will eliminate many gripes. Look for 1952 as television's big year for film programs.



Film Offers TV Drama Added Impact, Realism

by Everett Crosby

President, Bing Crosby Enterprises

TELEVISION film has proven its own case after a year of human trials and errors.

When my associates and I first went into New York to talk to advertising agencies, networks and sponsors about our film product,

they were singularly disinterested. The general consensus of opinion was:

"It will cost too much."

"Audiences want live shows. They want to feel that 'it's happening right now.'"

"You can't get good quality on film."

"What happens when the film breaks in the sprockets and it takes the operator several minutes to repair it?"

On and on the arguments went. And because everyone loves a challenge, we set out to disprove all these facts. On the positive side, we wanted to prove that television would be better with film; that costs would be only slightly, if at all, higher; that if programs were good audiences didn't care whether they were live or filmed; and that if film were properly inspected, a sprocket break would be a rarity. In the entire history of motion pictures, you have never seen a break on a film print in a first-run theatre because new prints are used, and careful inspections are made before each performance.

We realized, as did many people, that the pace of live shows could not continue. Television was likened to a monster in its voracious demand for programming. The manpower consumed by the agencies and networks in putting on a half hour show once weekly was unbelievable. I wished that Bing Crosby Enterprises manufactured an aspirin product, for sales would have soared. Had we come up with

a sure cure for ulcers, we could conceivably have been the saviors of the television industry's employees.

The agency and network costs were, and still are, mounting steadily. Fifteen percent may look like a good commission until against it is charged the additional personnel which must be employed to put on a live show each week. No one, no matter how altruistic, goes into television for the prestige, or even to break even. The profit motive must be dominant.

Human Errors

There was another point, and an important one. The unavoidable human errors. A camera may break down during a show. The audio may develop a bug or go out entirely, through no one's fault. Everyone has seen the prop man's virile arm protruding into a tender love scene. An actor may forget a line and be too nervous and tired to ad lib.

Ah yes, the actors—let's not overlook their part in putting on a live program. The endless hours of rehearsal right up to show time; the awful and awe-full fear of making a fluff to be gloated over by millions; the utter weariness which pervades his every nerve end, making it doubly difficult to give his best performance.

All these points sold television on film. Why do things the hard way, when there is another way? Why kill people, figuratively, when slow-and-easy will accomplish even better results?

a new page...

- health
- education
- travel
- industry
- science
- agriculture
- literature
- music
- art

... in
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television
film
catalog

For complete list of television films write

**BRITISH
INFORMATION SERVICES**

30 ROCKEFELLER PLAZA, N. Y. 20, N. Y.



Everett Crosby

Bing Crosby Enterprises produced a total of 52 *Fireside Theatre* films which are now being re-issued under the *Royal Playhouse* title. Two or three days filming time was required for each. If an actor blew a line, it was not recorded for posterity in the minds of a few million viewers and the sponsor. If at the end of a day's shooting, we were dissatisfied with a scene in the rushes, that was re-done too.

Believing that a relaxed worker is a better worker, we didn't drive anyone. Pre-production rehearsals were not prolonged to the point of staleness. Our aim was to produce the best programming possible with the best acting, direction and production values.

Our sponsor knew what he was getting, too. I realize the mail order business is a big one, with people buying products sight unseen all the time. But when a sponsor is spending hundreds of thousands of dollars, it seems only fair to give him a preview of what his money is buying.

If I were sponsoring a live program, sitting in my living room or in the monitor booth watching where my money was going, and one of those unavoidable errors mentioned above occurred, I think I should have a slight case of heart failure. As someone stated recently: "It is far better to leave your mistakes on the cutting room floor, rather than the living room floor."

Another of our series which is screening in Chicago, Milwaukee, Los Angeles, San Francisco and several other key cities is *The Chimps*, with chimpanzees in all the roles. They shoot guns, drive cars, dance, mug and do everything conceivable. Human voices have been dubbed in, of course. I have no doubt but that *The Chimps* will delight youngsters everywhere within range of a television receiver. But this series could never be done live, when you're dealing with the unpredictability of animals.

There are optical illusions and special effects which can only be accomplished through the use of film. The stage of a theatre—no matter how huge—will hold just so many sets. You can use just so much background projection. But there is no limit to the variety which can be obtained on film, no limit to the tricks or devices which a cameraman or special effects man can utilize. Television is going to be with us for a long time. Programs undreamed of today will be screening within the next year or two. They will have to be on film to achieve their impact and realism.

Cost No Factor

The cost of film is no longer a factor which once faced the sponsors, agencies and networks. By the time you figure hours of rehearsal for a live show—for which the actors must be paid, of course—and measure that against the perfection of a filmed program, the difference in dollars and cents is almost infinitesimal. The difference in favor of film is immeasurable.

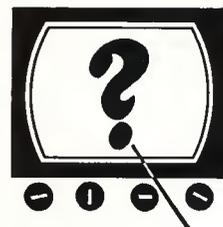
Yet another of our series, *Cry of the City*, which will be screening in the fall, had to be done on film. It is a highly dramatic format which, if confined to only a stage, would suffer considerably thereby.

There is the case of re-runs, an important factor in television film. By way of example, Bank of America sponsors *Royal Playhouse* in the California area. While the Bank of America is a vastly wealthy organization, it could not or would not have spent the kind of money required for the production values in *Royal Playhouse*. On the other

hand, Bank of America cannot afford to sponsor anything but the best. It is getting the best, we believe, at a price which suits their budget.

The same is true of all our regional sponsors. They've bought themselves a bargain, and are presenting good entertainment at the same time.

I'm not predicting the demise of live programming, not at all. The Kefauver investigations, which gripped the nation as has nothing in my memory, proved the value and importance of live television. There would have been no point in filming on-the-spot events of this type. But I do think the ratio will be 75% in favor of film within the next year, if not sooner. I further think the people most in favor of this percentage will be the agencies and networks. They decided they would rather live a little longer themselves, and let us film producers help out with the programming.



- Live action?
- Sync-sound?
- Semi-animation?
- Mechanical animation?
- Full animation?
- Stop-motion?
- Slidefilm?
- Animatic strip?
- Slides?
- Telops?

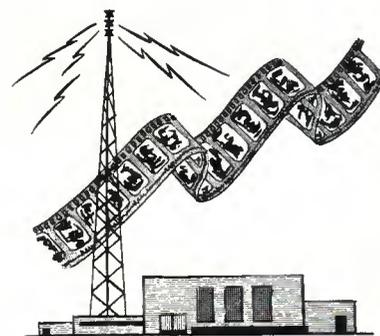
Let us help you take the question-marks out of any TV commercial problem you have.

We invite you to inspect our complete facilities and see a sample reel of our film spots.

Depicto Films, Inc.

254 W. 54TH ST., NEW YORK 19, N. Y.
Columbus 5-7621

TELEVISION STATIONS' FILM DEPARTMENTS



This survey of film facilities was made by TELEVISER via questionnaires sent to every operating television station. The variety of answers received clearly indicates a need for standardization of specifications for slides. Among the various trade names of projectors that perform similar functions, reported owned by the stations, are: Multiscope, Balop, Telop, Projectall, Flying Spot Scanner and Animatic. The main complication, however, is that specifications for apparently the same piece of equipment vary widely among the individual stations. For example, WFAA-TV requires a 3¼"x4" card for its Multiscope, while WWJ-TV specifications call for a 14"x17" card for the same instrument. Among the different size requirements for Balops reported by the stations are the following: 2¼"x3¼", 3¼"x4", 3⅞"x5", 5"x6 2/3", 6"x8", 7"x9", 8"x10" and 8⅞"x11⅞".

If any rules to guide the agency and film company can be made out of this maze of conflicting requirements, they are:

- The one standard slide that can be handled by almost all TV stations is the 2"x2" glass slide;
- Most stations can also accept 3¼"x4" glass and opaque slides. The scanned area on these cards are 2¼"x3";
- For station identification (2"x2") transparent slides most stations require 1/3 of area for call letters.

TELEVISER suggests that all TV stations, those now operating and those to go on once the freeze is lifted, accept and standardize the above specifications. Such a move will certainly be to the advantage of station, film company and ad agency alike.

PROJECTORS

CITY	ADDRESS	CONTACT	Motion Picture	Slide
ALBUQUERQUE, N. MEX.				
KOB-TV	234 S. Fifth Ave. (buying) 905 So. Buena Vista Blvd.	Dorothy B. Smith Bill Williams	2—16 mm	2—2" x 2" 1—Balop 3" x 4" masked
AMES, IOWA				
WOI-TV	Iowa State College	John W. Dunlop	2—16 mm	1—Opaque & trans. 3" x 4" 1—2" x 2"
ATLANTA, GA.				
WAGA-TV	1032 W. Peachtree	Ellen Evans	2—16 mm	1—2" x 2" 1—Balop 6" x 8"
WSB-TV	1601 Peachtree St.	Jean Hendrix	2—16 mm	3—2" x 2"
BALTIMORE, MD.				
WAAM-TV	3725 Malden Ave.	Herbert B. Cahan	2—16 mm	2—2" x 2"
WBAL-TV	2610 N. Charles St.	Arnold L. Wilkes	3—16 mm	4—2" x 2" 1—Telop 4" x 5" 2—Automatic 2" x 2" 1—Manual 2" x 2"
WMAR-TV	Sun Building	David V. R. Stickle	2—16 mm	1—Balop 1—Animatic 1—Projectall
BINGHAMTON, N. Y.				
WNBF-TV	Arlington Hotel	Edward M. Scala	2—16 mm	1—2" x 2"
BIRMINGHAM, ALA.				
WAFM-TV	Radio Park, Red Mt.	W. O. Crompton	2—16 mm	2—2" x 2" 1—Multiscope 3¼" x 4" 1—2" x 2" 1—Projectall 3" x 5"
WBRC-TV	Red Mountain	Keith Williams	2—16 mm	
BLOOMINGTON, IND.				
WTTV	535 S. Walnut St.	Albert M. Fuscus	1—16 mm	2—2" x 2" 2—Opaque 3" x 4"
BOSTON, MASS.				
WBZ-TV	1170 Soldiers Field	Carl Lawton	2—16 mm 2—35 mm	1—2" x 2" 1—film strip
WNAC-TV	21 Brookline Ave.	James Pike	2—16 mm 2—35 mm	1—2" x 2" 1—3¼" x 4"
BUFFALO, N. Y.				
WBEN-TV	Hotel Statler	Quintin P. Renner	2—16 mm	1—2" x 2" 1—Balop
CHICAGO, ILL.				
WBKB	190 North State St.	George Rice	2—16 mm 2—35 mm	1—Multiscope 3" x 4"

PROJECTORS

CITY	ADDRESS	CONTACT	Motion Picture	Slide
WENR-TV	400 W. Madison St.	Pauline Thompson	2-16 mm 2-35 mm	4-2" x 2"
WGN-TV	441 N. Michigan Ave.	Elizabeth Bain	4-16 mm 4-35 mm	2-Opaque & trans. 3¼" x 4"
WNBQ	Merchandise Mart	Isabelle Cooney	2-16 mm 2-35 mm	2-2" x 2"
CHARLOTTE, N. C.				
WBTB	514 Wilder Bldg.	(Miss) Jerry Patterson	2-16 mm	1-2" x 2"
CINCINNATI, OHIO				
WCPO-TV	2345 Symmes St.	Ed Weston	2-16 mm	2-2" x 2" 1-3¼" x 4¼" 1-Film strip
WKRC-TV	800 Broadway	R. W. Ostrander	2-16 mm	1-2" x 2" 1-Film strip 1-Balop 3¼" x 4"
WLW-T	140 W. 9th St.	Russ Landers	2-16 mm	3-2" x 2" 1-Opaque 7½" x 5¼"
CLEVELAND, OHIO				
WEWS	1816 E. 13th St.	Donald E. Pierce	2-16 mm	1-2" x 2" 1-Film strip
WNBK	815 Superior Ave.	Albert L. Odeal	2-16 mm 2-35 mm	2-2" x 2" 2-Film strip
WXEL	Pleasant Valley & State Rds.	Edwin Abbott	2-16 mm	2-2" x 2" 1-Balop 3¼" x 4" 1-Multiscope 3¼" x 4"
COLUMBUS, OHIO				
WBNS-TV	495 Olentangy Blvd.	Jerome R. Reeves	3-16 mm	1-2" x 2" 1-Telop 4" x 5"
WLW-C	3165 Olentangy River Road	William W. Huffman	2-16 mm	1-2" x 2" 1-Film strip
WTVN	50 W. Broad Street	Colin G. Male	2-16 mm	2-2" x 2" 1-Film strip 1-Balop 3¼" x 4¼"
DALLAS, TEXAS				
WFAA-TV	3000 Harry Hines Blvd.	Howard B. Anderson	2-16 mm	1-Opaque 3½" x 4½"
KRLD-TV	Herald Square	Roy George	2-16 mm	1-3½" x 4" 1-Multiscope 3¼" x 4"
DAVENPORT, IOWA				
WOC-TV	1000 Brody St.	Ken Wagner	2-16 mm	1-2" x 2" 1-Multiscope
DAYTON, OHIO				
WHIO-TV	1414 Wilmington Ave.	George Skipper	2-16 mm	2-2" x 2" 1-Opaque 4" x 5"
WLW-D	4595 S. Dixie Highway	Dick Cook	2-16 mm	1-Automatic 2" x 2" 1-Manual 2" x 2" 1-Balop 6" x 8"
DETROIT, MICH.				
WJBK-TV	500 Temple Avenue	R. H. Striker	2-16 mm	2-2" x 2" 2-Film strip 1-Balop
WWJ-TV	The Detroit News	Douglas Wright	2-16 mm	3-2" x 2" also single and double frame slide film 1-Multiscope 14" x 17" opaque 2-2" x 2"
WXYZ-TV	McCabees Building	Kenneth J. Sims	2-16 mm 2-35 mm	
ERIE, PA.				
WICU	3514 State St.	John Cook	1-16 mm 1-35 mm	1-2" x 2"
FORT WORTH, TEXAS				
WBAP-TV	3900 Barnett	(Miss) Lynn Trammell	2-16 mm	1-2" x 2" 1-Telop 4" x 5"
GRAND RAPIDS, MICH.				
WLAV-TV	6 Fountain St., N.E.	Hal Kaufman	1-16 mm	1-2" x 2" 1-Telop 4" x 5"
GREENSBORO, N. C.				
WFMY-TV	212 N. Davie St.	Dan Shields	1-16 mm	1-Automatic 2" x 2"
HOUSTON, TEXAS				
KPRC-TV	Post Oak Road	Bert Mitchell	2-16 mm	1-Balop 3¼" x 4"
HUNTINGTON, W. VA.				
WSAZ-TV	W. Virginia Bldg.	A. E. Cowan	2-16 mm	2-2" x 2" 1-Balop
INDIANAPOLIS, IND.				
WFBM-TV	1330 N. Meridian St.	Hugh L. Kibbey	2-16 mm	1-Projectall 3¼" x 4" 1-Balop 6" x 8"
JACKSONVILLE, FLA.				
WMBR-TV	P. O. Box 5187	Duke LeBrun	2-16 mm	1-2" x 2" 1-Projectall
JOHNSTOWN, PA.				
WJAC-TV	329 Main St.	Frank P. Cummins	2-16 mm	1-2" x 2"

PROJECTORS

CITY	ADDRESS	CONTACT	Motion Picture	Slide
KALAMAZOO, MICH.				
WKZO-TV	124 W. Michigan Ave.	Harry E. Travis	2—16 mm	1—2" x 2" 1—Telop 4" x 5"
KANSAS CITY, MO.				
WDAF-TV	3030 Summit	Bill Bates	2—16 mm	1—4" x 5"
LANCASTER, PA.				
WGAL-TV	24 South Queen St.	Barton K. Feroe	2—16 mm	1—2" x 2" 1—3¼" x 4"
LANSING, MICH.				
WJIM-TV	Bank of Lansing Bldg.	Robert Gibson	2—16 mm	2—2" x 2" 1—Balop 3⅞" x 5"
LOS ANGELES, CALIF.				
KECA-TV	4151 Prospect Ave.	Norma I. Olsen	3—16 mm 2—35 mm	5—2" x 2" 1—Balop 2¼" x 3¼" 1—Film strip
KFI-TV	141 N. Vermont Ave.	James H. Love	2—16 mm	2—2" x 2" 2—Opaque trans. 3¼" x 4" 2—Opaque 7½" x 10"
KLAC-TV	1000 N. Cahuenga Blvd.	Walter F. Getze	2—16 mm 1—35 mm	2—2" x 2" 1—3¼" x 4" 1—Opaque 8" x 12"
KNBH-TV	Sunset & Vine	Robert Guggenheim	2—16 mm 2—35 mm	3—2" x 2"
KTLA	5451 Marathon St.	Leland G. Muller	2—16 mm	2—2" x 2" 1—Multiscope
KTSL	1313 N. Vine St.	Bob Andersen	2—16 mm 1—35 mm	2—2" x 2"
KTTV	5746 Sunset Blvd.	Joe Conn	2—16 mm 1—35 mm	3—2" x 2" 1—Film strip
LOUISVILLE, KY.				
WAVE-TV	334 E. Broadway	John H. Boyle	2—16 mm	1—2" x 2" 1—Telop 3¼" x 4"
WHAS-TV	6th & Broadway	Ed Driscoll	2—16 mm	1—3¼" x 4"
MEMPHIS, TENN.				
WMCT	P.O. Box 311	Wilson Mount	2—16 mm	1—2" x 2" 1—Multiscope
MIAMI, FLA.				
WTVJ	17 N.W. Third St.	L. B. Mell	2—16 mm	1—Opaque & trans. 3¼" x 4"
MILWAUKEE, Wis.				
WTMJ-TV	720 E. Capitol Drive	James Fitzgerald	2—16 mm	1—2" x 2" 1—3¼" x 4" 1—Balop 5" x 6-2/3"
MINNEAPOLIS-ST. PAUL, MINN.				
WTCN-TV	Radio City-50 S. 9th St.	Harry Jones, Film Dir. Don Pottratz, Photo Dir.	1—16 mm 3—16 mm	2—2" x 2" 1—6" x 8" 2—2" x 2"
KSTP-TV	3415 University Ave. S.E.	Richard P. Kepler	3—16 mm	2—2" x 2"
NASHVILLE, TENN.				
WSM-TV	301 7th Avenue	(Miss) Montrey Ashburn	2—16 mm	2—2" x 2"
NEWARK, N. J.				
WATV	Television Center	Robert M. Paskow	4—16 mm	4—3¼" x 4" 1—Balop
NEW HAVEN, CONN.				
WNHC-TV	1110 Chapel St.	(Mrs.) Kit Adler	3—16 mm	2—2" x 2" 1—Balop 1—Projectall
NEW ORLEANS, LA.				
WDSU-TV	520 Royal St.	Rose Wetzel	2—16 mm	2—2" x 2" 2—3¼" x 4"
NEW YORK, N. Y.				
WABD	515 Madison Ave.	Andrew Jaeger	2—16 mm 3—35 mm	1—2" x 2"
WCBS-TV	485 Madison Ave.	M. A. Barrett	9—16 mm 9—35 mm	5—Telop 4" x 5"
WJZ-TV	7 W. 66th Street	Nat Fowler	3—16 mm 3—35 mm	6—2" x 2" 1—Telop 3¼" x 4" 1—Balop 3¼" x 4"
WNBT	30 Rockefeller Plaza	Stan Parlan	5—16 mm 4—35 mm	6—2" x 2" 2—Telop opaque 4" x 5"
WOR-TV	1440 Broadway	Milford Fenster	3—16 mm 2—35 mm	3—2" x 2" 1—Telop 1—Opaque & trans. 3¼" x 4"
WPIX	220 E. 42nd Street	Anthony Azzato	2—16 mm 2—35 mm	4—2" x 2" 1—Animatic 1—Film strip
NORFOLK, VA.				
WTAR-TV	720 Bousch St.	Harry L. Nicholas, Jr.	2—16 mm	2—2" x 2" 1—Projectall 2—Opaque 3¼" x 4"

PROJECTORS

CITY	ADDRESS	CONTACT	Motion Picture	Slide
OKLAHOMA CITY, OKLA.				
WKY-TV	Box 8668, 1300 E. Britton Rd.	Kieth Mathers	4—16 mm	4—2" x 2"
OMAHA, NEBR.				
KMTV	2615 Farnam St.	Glen Harris	2—16 mm	2—2" x 2" 1—Multiscope 3¼" x 4"
WOW-TV	3509 Farnam St.	Soren H. Munkhof	2—16 mm	2—2" x 2" 1—Balop 3¼" x 4"
PHILADELPHIA, PA.				
WCAU-TV	1622 Chestnut St.	Helen Buck	2—16 mm	4—2" x 2" 1—Film strip
WPTZ	1800 Architects Bldg.	Edward G. Murray	2—16 mm 2—35 mm	1—Balop 2½" x 2⅞" 1—Flying spot scanner 2⅞" x 2⅞"
WFIL-TV	46th & Market Sts.	Walter L. Tillman	2—16 mm	2—Opaque & trans. 3¼" x 4"
PHOENIX, ARIZ.				
KPHO-TV	631 N. 1st Ave.	Roland C. Oxford	2—16 mm	1—2" x 2"
PITTSBURGH, PA.				
WDTV	Chamber of Commerce Bldg.	Richard Dreyfuss	6—16 mm	1—2" x 2" 1—Balop 4" x 6"
PROVIDENCE, R. I.				
WJAR-TV	176 Weybosset St.	William L. Cooper, Jr.	2—16 mm	2—2" x 2" 1—Film strip 1—Multiscope 3¼" x 4"
RICHMOND, VA.				
WTVR	3301 W. Broad St.	G. Conrad Rianbart	2—16 mm	3—2" x 2" 1—Film strip 1—Balop 8⅞" x 11⅞"
ROCHESTER, N. Y.				
WHAM-TV	201 Humboldt St.	David D. Manning	2—16 mm	1—3¼" x 4"
ROCK ISLAND, ILL.				
WHBF-TV	Telco Bldg.	Charles F. Harrison	2—16 mm	1—Flying spot scanner 2" x 2"
ST. LOUIS, MO.				
KSD-TV	1111 Olive St.	Keith Gunther	2—16 mm	2—2" x 2"
SALT LAKE CITY, UTAH				
KDYL-TV	Tribune-Telegram Building	F. C. Eckhardt	2—16 mm	1—2" x 2"
KSL-TV	10 S. Main St.	Scott Clawson	4—16 mm	1—2" x 2" 1—Film strip 1—Balop
SAN ANTONIO, TEXAS				
KEYL	Transit Tower	Tom J. Maloney	2—16 mm	1—2" x 2" 1—Multiscope 3¼" x 4" opaque
WOAI-TV	1031 Navarro St.	Hull Youngblood	2—16 mm	1—2" x 2" 1—Projectall
SAN DIEGO, CALIF.				
KFMB-TV	1375 Pacific Highway	Bill Fox	1—16 mm	1—2" x 2" 1—3¼" x 4"
SAN FRANCISCO, CALIF.				
KGO-TV	155 Montgomery	Nancy Macduff	2—16 mm 2—35 mm	2—2" x 2" 1—Balop 3¼" x 4" 1—Film strip
KPIX	1 Nob Hill Circle	Sandy Spillman	4—16 mm	4—2" x 2"
KRON-TV	5th & Mission St.	Stanley Lichenstein	2—16 mm	2—Automatic 2" x 2" 1—Manual 2" x 2"
SCHENECTADY, N. Y.				
WRGB	60 Washington Ave.	Albert G. Zink	2—16 mm	1—Balop 3¼" x 4" 1—Balop 8" x 10"
SEATTLE, WASH.				
KING-TV	301 Galer St.	Florine Majers	2—16 mm	1—Balop 3¼" x 4"
SYRACUSE, N. Y.				
WHEN	101 Court St.	Julie Burke	1—16 mm	4—2" x 2"
WSYR-TV	Syracuse Kemper Bldg.	W. V. Rothrum	2—16 mm	2—2" x 2" 1—3¼" x 4"
TOLEDO, OHIO				
WSPD-TV	136 Huron Street	E. S. Phillips	2—16 mm	2—2" x 2"
TULSA, OKLA.				
KOTV	3rd & Frankfort Sts.	Craig Ramsey	2—16 mm	2—2" x 2"
UTICA, N. Y.				
WKTV	P.O. Box 386	J. Casaletta	2—16 mm	1—3¼" x 4"
WASHINGTON, D. C.				
WMAL-TV	4461 Connecticut Ave. N.W.	C. K. Bloomquist	2—16 mm	2—2" x 2" 2—Film strip
WNBW	724 14th St. N.W.	George Dorsey	2—16 mm 1—35 mm	2—2" x 2" 1—Balop 7" x 9"
WTOP-TV	Warner Building	L. Wilkinson	2—16 mm	2—2" x 2"
WTTG	12th & E. Sts., N.W.	Jules Huber	2—16 mm	1—2" x 2"
WILMINGTON, DEL.				
WDEL-TV	10th & King Sts.	James Adshead	2—16 mm	1—2" x 2" 1—3¼" x 4"

Primer For TV Film Commercial Production

by Jud Kinberg

Campbell-Ewald Co. Inc.

AXIOM: Never forget the man in millions of living rooms who has the chance of watching or not watching what you have to show him.

Until the time comes when we can strap viewers into their armchairs, there will be no substitute for the commercial which correctly utilizes the most arresting and applicable film techniques. That may mean animation, stop motion, opticals, jingles or simply effective live action. But in each case, it must get the attention of the audience, furnish a reason for viewing and then match these incentive points with compelling selling points. Only if the three elements are present will the advertiser's message penetrate to those remote brain cells controlling the pocketbook.

There are few topics more factual than automobile time-purchase plans. Yet in a minute spot recently completed on this subject we found we could tell the client's story best through an animated character's run-in with everything from a truculent cloud (epitomizing "collision") to a baby-carrying stork (for "changing circumstances" allowed for under the plan). I think the ultimate effectiveness of the commercial will be far greater in terms of recall and results than would have been possible through "hit-'em-on-the-head" exposition.

On the other hand, where you talk about a TV set's "steady, clear picture," the best thing you can do is show exactly what you're talking about. The variations and decisions are endless, but they all point up

the great value gained from planning a spot with the same care and consideration for the viewer that goes into the best TV shows.

In all of this, we cannot afford to forget for a minute the man who sits with his family before a teaset for an evening of diversion. As powerful as TV is, he can cut us dead with the flick of a knob. But if we can reach him, we are utilizing the most powerful selling aid yet devised.

Truism: If you're using film, really *use* it.

One of the greatest advantages of motion pictures lies in their ability to take us anywhere and show us anything. Get a car out of the showroom, head it toward a pleasure point and you add emotional appeal to the demonstration of the product.

Observation: There's nothing deadlier than a pointless gimmick.

Verisimilitude is as important to a good television commercial as it is to a good book. In video, that means linking the product with a believable situation. Of course, just as in the novel, the incident can be pointed up or directed. But to be accepted, the sales message has to grow out of a readily-grasped truth.

Even the cleverest tricks and gimmicks lose much of their force if they stand unrelated to a viewer's sphere of experience. It may be startling to show a genie popping out of a lamp, but nobody buys lamps for their genie-power. Unless the viewer can identify himself with some part of the commercial, it has no meaning for him.

Warning from Sad Experience: You can't stretch a minute.

Sometimes an idea can carry you away. It may be startling, cover every selling point and wrap them all up in an appealing story line. But before you put it into production, it must pass a crucial test: will it fit easily and effectively into the 10, 20 or 60 seconds allotted to it.

Each element of the commercial should flow smoothly and easily into the next. The audience will work with you, looking and listening with reasonable concentration. But there must be time for them to grasp the import of each scene, time for them to relate it to what came before and time to assimilate the total impact. I haven't checked the surveys on this, but I feel safe in saying that few things in TV advertising are as deadly as a commercial bulging at the scenes.

Opinion: Nothing is gained by making a detective story of film commercial production.

When account executives promise and clients expect the impossible of TV film commercials, the fault may well lie with the agency's own film men. Purposely or not, we often cloak our activities in the colorful but hard-to-fathom trade jargon. We know what we're talking about (a reasonable amount of the time) but it is far more important to familiarize both agency and client with basic knowledge of motion picture making. Once you do, a lot of those vexing queries usually disappear.

When a man knows something of the complex operations behind the production of even an eight-second station break film, he is far less likely to wonder why it can't be completed overnight.

Future: Just as in space copy, TV film commercials are becoming less cluttered and more dynamic because of it. Stylized animation, for example, has gained wide acceptance with advertisers, agencies, viewers and the various awards committees.

The general swing to film in TV programming has served to re-emphasize the value of film commercials. If anything, commercials seem to be the pace-setters for the trend as mergers, deals, rumors and the entrance of major motion picture studios presage a flood of shows on film.



**You need the
BEST TOOLS
to do the
BEST JOB**

for film projection: The Eastman 16mm. Television Projector, Model 250. The first heavy-duty 16mm. projection instrument designed for TV film requirements, it is specifically engineered to obtain the best possible flat-field image plus theater-quality sound reproduction from 16mm. sound film for broadcast on TV audio and video circuits.

Whisper-quiet mechanical operation—plus sound reproduction free from high-frequency distortion—it is simple to operate. It will deliver continuous-duty performance on a full air-time schedule. Capable of instant start-stop operation, it gives your programming staff a tool for intercutting film and live action instantaneously.

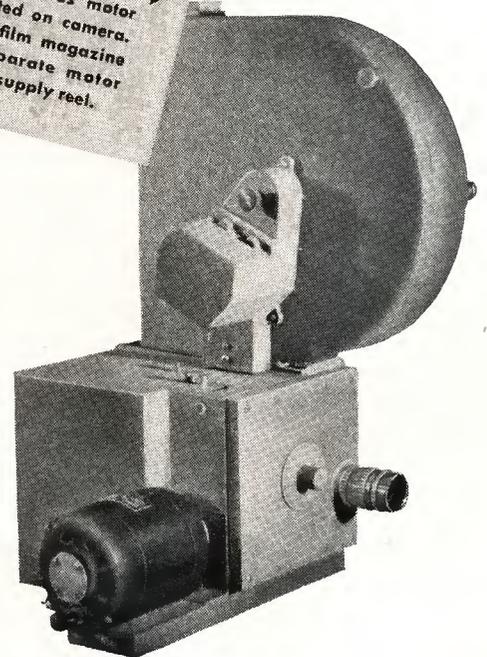
Illustration shows the Eastman 16mm. Television Projector, Model 250, from control panel side. Glass door permits full visibility of film-advance mechanism at all times.

The Eastman Television Recording Camera. Illustration shows synchronous motor drive mounted on camera. Housing on film magazine encloses separate motor drive for film supply reel.

for film recording: The Eastman Television Recording Camera. Whether network or local, live or film, recording of every broadcast program is your only permanent program record. It can pay for itself—and earn a profit, too—by giving your air-time schedule more flexibility, your advertisers wider market

coverage, and your program department more sales potential.

This equipment is available for immediate delivery and installation. For detailed information concerning prices, specifications, and installation data, write directly to Rochester or any branch office.



**Motion Picture Film Department
Eastman Kodak Company
Rochester 4, N. Y.**

**Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois**

**East Coast Division
342 Madison Avenue
New York 17, New York**

**West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, California**

—Programs Available to Sponsors—

Information concerning these programs, now being made available to sponsors by the respective stations, is published as a service to stations, agencies and advertisers. Stations desiring listings should mail the required information to TELEVISER by the twentieth of each month, previous to the month of publication.

WGN-TV, Chicago

Show: "Talking With Toni"

Description: Interviews conducted by "the busiest young housewife in town." She takes her viewers along with her to meet the celebrities and personalities of the day. Toni acts as your master salesman to demonstrate and effectively sell your product. Her training guarantees that your merchandise gets the attention of a store demonstration with a smooth-as-silk and as easy to take technique.

Day: Monday through Friday

Time: 9:45 to 10:00 a.m.

Cost: \$125 per 2 minute participation

WCPO-TV, Cincinnati

Show: "Al's Corner"

Description: 1 hour mid-morning show, designed strictly for children. Kids are given drawing lessons, sculpturing, music, puppet show, stories read to them, music

and gimmicks for their amusement. Has taken the place of an early morning baby sitter in many homes.

Day: Monday through Friday

Time: 11:00 a.m. to 12:00 noon

Time Cost: \$350

Program Cost: \$50 (Commissionable)

WNBK, Cleveland

Show: "Industry on Parade"

Description: An absorbing fifteen minute visit behind the scenes of modern industry. "Industry on Parade" takes the viewers through oil refineries, steel mills, automobile manufacturers, etc. An education in industry from raw material to finished product showing the tremendous potential of America.

Day: Sunday

Time: 7:15 to 7:30 p.m.

Cost: Rates on request

Show: "Tom Manning Sports Show"

Description: The dean of American sportscasters brings to the more than a million and a half WNBK viewers Cleveland's top TV sports show. Features latest Acme wire photos covering up-to-the-minute news in the nation's sports world. All phases of sports news will be covered by pictures, late bulletins, score of major league baseball games and sports celebrity interviews.

Day: Monday through Friday

Time: 6:40 to 6:45 p.m.

Cost: Rates on request

WTVN, Columbus

Show: "The Sports Picture"

Description: Bill Brown, Central Ohio Sports authority, gives a complete, concise report and analy-

sis of the local and national sports picture. An interesting sports figure is interviewed every evening. Central Ohio's most well-rounded sports review.

Day: Monday through Friday

Time: 6:00 to 6:15 p.m.

Time Cost: \$200. \$65 per spot

Program Cost: \$50. \$5 per spot (Commissionable)

WBAP-TV, Ft. Worth-Dallas

Show: "See Saw Zoo"

Description: A studio puppet show with the waste basket animal players including Brutus Fox, Maurice Bumsteer, Professor Beaver, Mrs. Roxirox. See Saw Zoo puppets sold from coast to coast.

Day: Monday through Friday

Time: 5:45 to 6:00 p.m.

Program Cost: \$90 per show, 5 per week; \$100 per show, 3 per week (Commissionable)

WTAR-TV, Norfolk

Show: "What's Cookin' "

Description: Madeline Weaver, the star of the program, offers valuable information on getting the maximum use and efficiency from kitchen utensils, kitchen shortcuts, and new and appetizing ways of preparing familiar foods, as well as introducing popular economical dishes to the average table. The real purpose of "What's Cookin' " is to show how to make the food dollar go farther without sacrificing quality. It is handled in a wholesome, philosophical manner interspersed with humorous anecdotes.

Day: Wednesday and Friday

Time: 1:30 to 2:00 p.m.

Cost: \$40 including time and frequency discounts. (Commissionable)

as usual . . .

TELEVISER
WILL NOT
BE PUBLISHED
DURING
JULY AND
AUGUST

next issue . . .

SEPTEMBER 15

Commercials of the Month

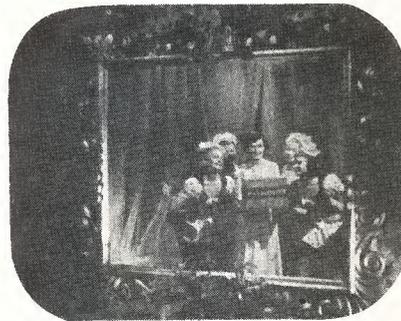
an advertising directory of film commercials

Sarra, Inc.

New York
200 East 56 Street

Chicago
16 East Ontario Street

Specialists in visual selling.



Palmolive

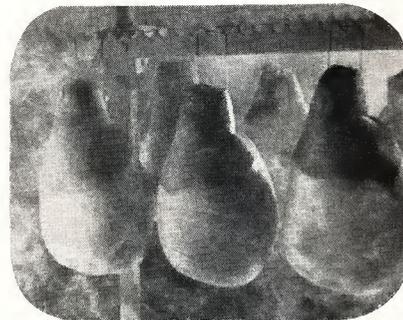
Here's the latest from the Sarra studios. A delightful concoction of hard fact and pleasant romance that spells sales for Palmolive. Through a magic mirror, a song and dance skit dramatizes the "Let Your Beauty Be Seen" jingle. Live announcing hammers home hard selling facts. And throughout, a giant cake of Palmolive shares the spotlight with the live talent, lending effective brand name punch. Produced for Palmolive by Sarra, Inc., through their agency Ted Bates.

Sarra, Inc.

New York
200 East 56 Street

Chicago
16 East Ontario Street

Specialists in visual selling.



Swift

A proud feather in Sarra's cap is this well integrated, fast-paced spot produced for Swift and Company through J. Walter Thompson, their agency. A prize winner—voted four awards and two honorable mentions at the 9th Annual Awards Competition of the Chicago Federated Advertising Club. It proceeds from a novel and imaginative introduction through product-in-use shots that play up a novel service angle. Brand identification is done with finesse and the whole minute sparkles with the distinctive touch associated with Sarra, Inc., productions.

RECEIVER DISTRIBUTION...

May 1, 1951

New York (7)	2,350,000	Kansas City (1)	119,000	Ames (1)	58,400
Chicago (4)	921,000	Dallas (2) {	117,000	Davenport-	
Los Angeles (7)	918,000	Ft. Worth (1) }		Rock Island (2)	56,400
Philadelphia (3)	852,000	Atlanta (2)	110,000	New Orleans (1)	56,400
Boston (2)	732,000	Lancaster (1)	97,100	Birmingham (2)	51,700
Detroit (3)	472,000	San Diego (1)	93,500	Lansing (1)	50,000
Cleveland (3)	470,000	Toledo (1)	91,000	Erie (1)	46,900
Baltimore (3)	297,000	Louisville (2)	89,200	Salt Lake City (2)	45,100
St. Louis (1)	289,000	Oklahoma City (1)	87,600	San Antonio (2)	44,000
Washington (4)	261,000	Johnstown (1)	87,300	Huntington (1)	43,000
Minn.-St. Paul (2)	259,000	Memphis (1)	85,000	Utica (1)	42,000
Cincinnati (3)	255,000	Seattle (1)	83,300	Phoenix (1)	37,900
Pittsburgh (1)	255,000	Rochester (1)	81,400	Binghamton (1)	37,200
Milwaukee (1)	239,000	Grand Rapids (1)	78,800	Kalamazoo (1)	36,800
Buffalo (1)	202,000	Richmond (1)	78,600	Jacksonville (1)	32,000
San Francisco (3)	189,000	Omaha (2)	76,800	Nashville (1)	29,100
Schenectady (1)	155,000	Houston (1)	76,700	Bloomington (1)	16,200
New Haven (1)	153,000	Charlotte (1)	75,300	Albuquerque (1)	8,000
Providence (1)	149,000	Tulsa (1)	70,100		
Columbus (3)	147,000	Norfolk (1)	67,300	Total	12,499,900
Indianapolis (1)	132,000	Greensboro (1)	67,000		
Dayton (2)	128,000	Wilmington (1)	65,800		
Syracuse (2)	121,000	Miami (1)	65,000		

NBC estimates.

Number of stations in parentheses.

Syndicated Films Prove Good Advertising Buy

by John L. Sinn

President, Ziv Television Programs, Inc.

FOR the same reasons that "spot" radio is here to stay and increase in importance, so, too, is "spot" television destined to become increasingly important with the passing of each year.

Our experiences in "spot" television during the past few years have convinced us that we were right in our original concept that advertisers have a great need for top-grade filmed-syndicated television programming to help do a selling job in individual communities.

Our files bulge with hundreds of "success story" letters not only from national advertisers who are using our shows for "spot" advertising, but from independent local sponsors who are using our shows advantageously to help them overcome increasingly severe competition.

Ziv Television Programs, Inc., recently leased a substantial portion of the *California Studios* for five years, thus committing ourselves to a long range, full scale operation of producing programs on film which we will sell on a syndicated basis. The amount of money involved in our leasing of the property dictates that we not only do a more thorough job of selling the programs we have on hand, but that we produce newer and better shows to sell. Perhaps by the time you read this there will already have been announcements as to new Ziv programs to supplement those we already have: *Boston Blackie*, *The Falcon*, *Cisco Kid*, *Story Theater*, *Easy Aces*, *Yesterday's Newsreel*, and *Sports Album*, in addition to

several hundred feature and western films.

In leasing the *California Studios* we have done more than merely commit ourselves to increase our output of programming: We have conceded that Hollywood (in our opinion) is the best place to film programs for television. As other firms have done, we experimented extensively both in the east and in the west, and finally came to the realization that the technical know-how, the talent, the climate and the space for filming television shows is located in or around Hollywood. For the same reasons that Hollywood became the motion picture capital, so, too, must Hollywood become the television film capital.

We have learned, of course, that the techniques of making motion pictures and TV films are different. But we also learned that the people who have been making motion pictures are the people who more readily adapt to the correct principles of making the television product.

Filming techniques are daily improving and viewers across the na-

tion have been turning, with increasing pleasure, to filmed shows.

We at Ziv believe that, therefore, as in radio, advertising will look more and more towards filmed-syndicated programs to help them do a thorough selling job.

For one thing, with the rapid progress in production techniques, a viewer no longer automatically turns off a filmed show and turns on a "live" show. Nowadays the viewer is in a position to weigh programs in terms of content, rather than in terms of "live" and "filmed." Thus, if the producer of filmed programming comes up with programs whose content is as good as or better than the content of live programs, the advertiser need no longer fear that he is on unequal terms in his reaching for an audience.

Syndicated programming offers an even further advantage to an advertiser: He can place the program in the best available time period, community by community.

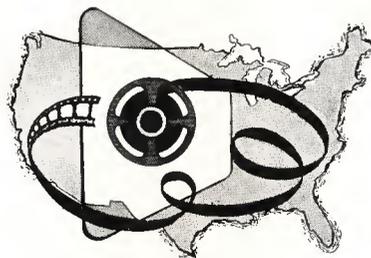
For this reason, transcribed radio shows such as *The Guy Lombardo Show*, *Cisco Kid*, and *Favorite Story* have built up enormous ratings in individual cities. The advertisers who have bought these shows have been able to place them in most advantageous time spots. The same situation has already proven true with filmed-syndicated television shows, and will continue to hold true as time goes on.

In short, national "spot," and local advertisers alike are finding they are getting tremendous dollar value in buying syndicated programs.

Ziv does not believe that "live" programming is doomed. Certainly there is a need for such programming. However, there is also need for better "live" programming—the use of top-quality material, the invention and utilization of new techniques. It is not enough to merely put a camera in front of a radio program.

We who are in the filmed-television business have many advantages. We can literally use the sky as our limit, and adapt to television the same techniques—and better ones—that motion pictures employ.

The producers of "live" shows will have to, therefore, improve their product to meet the increasing competition of filmed fare. If the challenge is met, the entire industry will benefit.



Film Spots Are Less Costly, More Effective

by Larry Gordon

President, Vidicam Pictures Corporation

THE spot commercial is undoubtedly the most widely used television advertising method at the present time. The vast majority of spots used today are on motion picture film, by far the least expensive and the most effective method. It's least expensive because once the advertiser has his commercial on film he can use it over and over again and can have additional prints made cheaply, thus allowing him to reach the entire television audience with time costs being the biggest single expense.

There are many reasons why a film commercial is more effective than a live one. One of these is that technical errors and "fluffs," dangers always present when commercials are done live, can be safely eliminated on film. Film also enables the producer to use animation, trick dissolves, optical sleight-of-hands, and other interest building effects.

Every advertiser who contemplates using television to help sell his product (and who doesn't) must consider two problems; how is he going to tell his story convincingly, and how much will it cost.

Budget Comes First

The budget should be considered first because upon it will depend the length and type commercial to be used. Time cost, talent and commissions, and production make up the four factors contributing to the price of television advertising. All but the production costs are readily determined, either by consulting

published lists or by using a little simple arithmetic.

Production costs vary quite a bit, and here's the reason why. First of all, the producer's staff, which includes the writer, director, artists, animation men, cameramen, lab technicians, prop men, sound men, electricians and the set designer all command salaries in proportion to their experience and ability. Other production costs include film, lab costs for developing and printing negatives, sound track, adding visuals such as dissolves and fades, sound effects, music and the not inconsiderable amount represented by time spent on the job.

To give you an idea of just how much the cost of spot commercials can vary, let's take a look at two series of spots recently produced here at Vidicam.

A good example of a high-priced commercial is the series of five one-minute spots for Old Reading Beer made for the Aitkin-Kynett Agency in Philadelphia. Adding to the cost of this series was music, with a well known quartet doing the vocalizing, animation, the construction of sets duplicating in every detail Old Dutch Pennsylvania interiors, and a total of 15 actors and actresses on the payroll. These spots cost approximately \$5,000 and broke down as follows:

Talent	\$ 950
Art Work	250
Sets	600
Animation	900
Lab Charges	1,200
Film	400

Add to this the writer's and director's pay and other minor miscellaneous expenses and you get an idea of how expensive some spots can be.

On the other hand, commercials which require nothing more than a straight product demonstration can be made for much less money. A good example of this is the series we just completed for Hazel Bishop Lipstick for the Raymond Spector Agency in New York. These three one-minute spots required only an announcer and a demonstrator and were shot against a simple background of drapes. There was no animation and no special effects to add to the cost—a perfect example of an inexpensive but still highly effective commercial.

We make a practice of laying out a one-minute spot so that it can be cut into 20-second and 40-second segments, each making a complete, integral commercial. Such cost-cutting devices do nothing to impair the quality of the spot because both segments are part of the original product.

The most recent progress made in the economy of shooting TV films at Vidicam, is the development and perfection of our patented Vidicam System, a method in which the multiple camera technique is used.

Briefly, the Vidicam System consists of using two or more motion picture cameras to shoot the action simultaneously from two or more different angles. Aligned for parallel to each motion picture camera is a television camera which projects the picture being filmed onto a monitor in the control room. This enables the director in the control room to observe what each camera is shooting and to select the picture of his choice or, immediately upon the shooting of unsatisfactory footage, to reshoot specific scenes without waiting for development and filming of rushes. This system makes possible the actual editing of the picture as it is being shot and saves many hours of time and substantial expense in shooting, editing and processing. Either lip synchronized sound or narrated sound can be used.

Now, let's take a series of spots we just completed for No-Rinse Surf, the new Lever Brothers detergent, to illustrate the economy and time saving methods being employed in today's TV spot film production.

This series of 3 one-minute and 2 one-minute, 20 second spots were made under the supervision of G. David Gudebrod, John Esau and Bill Barrett of N. W. Ayer.

Ordinarily a job like this one would take two full days to produce. Instead it was completed in one day (and I don't mean a 24 hour work day, either). Add to this the fact that only about one-third of the film footage shot was no good, compared to the 5 to 1 ratio of n.g. film in normal motion picture procedure and you can see what drastic savings in production costs and time have been accomplished.

By the end of the day ten complete spots were on film with two good takes of all the action, eliminating any possibility of reshooting because of mechanical errors, poor film or mistakes in the lab.

Another important economy in the production of this series was the re-dressing of one basic kitchen set for all five spots. All in all, the No-Rinse Surf commercials were produced at a savings of 30% below the average cost for such a job.

Film Facts

by JERRY ALBERT

WITH the summer hiatus upon us, let's take a few moments to review the developments in films-for-TV during the past ten months—and to go out on a limb with a few rash, but considered, predictions of things to come.

Most provocative event of this period was the merger of United Paramount Theatres with the American Broadcasting Company, a first of a series of such actions which must inevitably take place sooner or later. As forecast in this column during recent months (although not anticipated at such an early date), theater management executives have seen the handwriting on the wall and are finding it expedient to come to terms with the writers of same. What changes this will bring in programming and station relations are still to be seen.

Rumors of other similar deals are widespread at this writing, and rumor-mongers report frequent meetings between NBC's Frank Folsom and 20th Century-Fox's Spyros Skouras, with lesser ripples spreading out of a possible tie-up between Metro-Goldwyn-Mayer and CBS.

Less spectacular have been a number of technical developments tending to increase greatly the use of film in every aspect of programming. In general, transmission techniques—and film production methods—have improved to the point where it is often almost impossible to determine what is film and what is live.

Closely related is the improvement in kinescope recording quality. Formerly afflicted with excessive contrasts and poor definition, this device—vitaly important as a substitute for nationwide TV networking—now offers thoroughly acceptable reproduction of live performances.

And, of course, we are moving steadily closer to the era of color TV, with the latest offer (at this writing) by RCA to permit the use of its tri-color electronic tube in the CBS color transmission system. As suggested here before, film makers will do well to consider producing all of their TV programs on color film from now on.

And now we embark on a hazardous bit of limb-crawling.

First, we predict that the next twelve months will see the solid front of major film company opposition to TV production cracking wide open.

Several of the Hollywood giants are already in Television through subsidiary companies, back door releasing deals and special TV promotions of theatrical productions. But none has yet produced a major film for TV program use. Now, however, signs are multiplying that such productions are in the wind; it is probable that the earliest of these will be made as program material for national advertisers, and will bear the imprimatur of subsidiary companies, rather than the parent Hollywood organizations. But they will be made on major company lots, with as much of the full Hollywood treatment as the budgets will allow. After that—who knows?

Second, despite the extensive bruhaha over the Supreme Court support of FCC's okay of CBS color system, color TV will remain a very limited achievement until a fully "compatible" system is perfected, to permit black-and-white reception of color transmission on existing sets. It's strictly a guess, but at the present rate of progress, this may occur within the year.

Let's wait and see.

SPOTS

- OVER 100
- SPOTS ON
- THE AIR FOR
- AMERICA'S
- LARGEST
- ADVERTISERS—
- PRODUCED BY

Gray-O'Reilly

480 LEXINGTON AVE., NEW YORK
PLAZA 3-1531

•

TELEVISER has always presented the FACTS.
Now here are some FACTS about TELEVISER.



Only TELEVISER offers your advertisement these result producing features.

- **CREAM READERSHIP**—TELEVISER reaches executives who purchase time, services, equipment.
- **LOWEST RATES**—TELEVISER's advertising rates are the lowest per thousand of any television magazine.
- **LONG LIFE**—Your ad works for you 12 months out of the year. TELEVISER's information-packed and historically valuable articles bear constant re-examination.
- **REPUTATION**—TELEVISER was the first standard size magazine in the field and has grown with the industry.
- **LOYAL READERSHIP**—Many of our subscribers have been with us since our first issue in 1944. They have learned that TELEVISER is the one television magazine they can believe in.

Televiser monthly journal of television

1780 Broadway, New York 19, N. Y.