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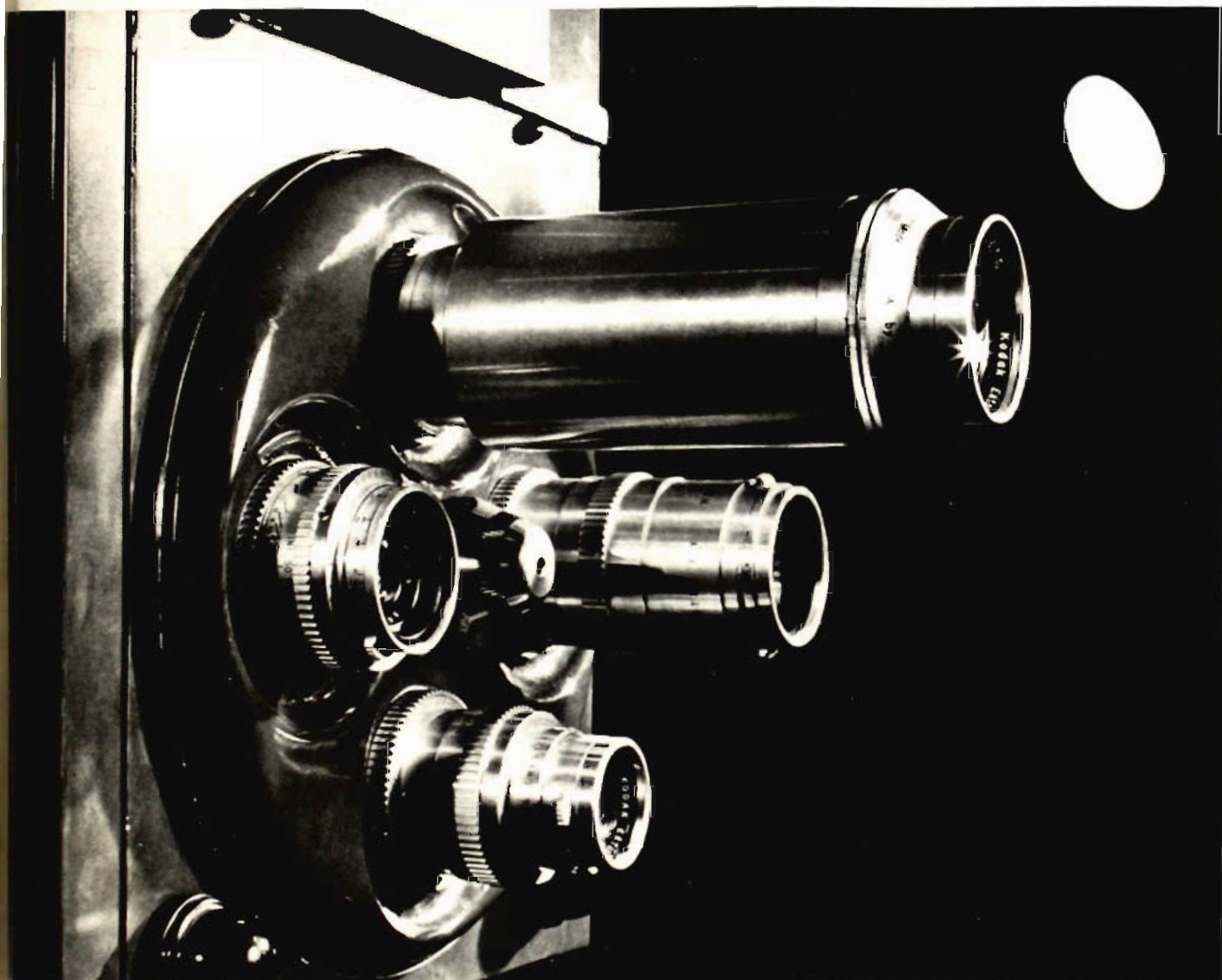
Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

film for
TELEVISION

SPECIAL ISSUE

\$1.00



More than meets the eye

More than cameras, or lights, or settings—
and NBC has the finest facilities the industry can offer...
more than any of these, it's *experience* that makes
NBC programs the most viewable in television.

For back of the varied skills of the NBC engineer, producer, director and
cameraman are *more than twenty years* of NBC-RCA experiments in
sight-and-sound... a continual refinement of technique that sets your
NBC program in a class by itself... *on America's No. 1 Television Network.*



WWJ-TV

has a 2-year
lead in Detroit

Starting new things in Detroit is nothing new with WWJ-The Detroit News... first AM station in 1920, first FM station in 1940, and first with TV in 1946

With a 2-year lead in television, WWJ-TV today is doing the most effective job of engineering, production and programming... sending out the clearest signals... reaching the largest audience... producing the best results for its many advertisers.

This fall, WWJ-TV is planning a more ambitious schedule than ever, and advertisers' demands are reaching unprecedented proportions. Better formulate your Detroit TV plans NOW... to include WWJ-TV in the fall

FIRST IN MICHIGAN

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY
ASSOCIATE AM-FM STATION WWJ

WWJ-TV

NBC Television Network

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THE
ENTERTAINMENT-STATION



channel 13

TELEVISION CENTER-NEWARK



HOW LONG IS 20

AMONG TELEVISION'S MOST SUCCESSFUL
ADVERTISERS ARE THESE SARRA CLIENTS:

Amion • Anacin • Arrow Shirts & Collars • Ballantine Ale &
Beer • Bulova • Heed Deodorant • Kolynos • Lewis Candy Co.
Lucky Strike Cigarettes • Lustre Creme Shampoo • Miller
High Life Beer • National Shawmut Bank • R & H Beer

*AVOID SHUT-I-TIS (pronounced SHUT-EYE-TIS), a new disease
suffered usually by television audiences bored with television commercials.



SECONDS?

IN TELEVISION, *twenty seconds can be loaded with a walloping, sales-winning message that entertains and delights your potential customers. Or, it can be a mighty long and boring blackout.* The answer depends on the Television commercial. To get the right answer, many of Television's most successful advertisers and their agencies rely upon Sarra for distinguished commercials. They know this dramatic medium requires the skills and techniques that can only be developed through years of experience in visual salesmanship. May we have the opportunity of showing you examples of our television commercials, custom-made for sound and sight audiences?*



PHOTOGRAPHIC ILLUSTRATIONS • MOTION PICTURES • SOUND SLIDE FILMS • TELEVISION COMMERCIALS



for
daytime
television
see
Du Mont

If you want to reach the housewife, daytime television must occupy an increasingly important place in your plans. Daytime television is doing a job for many advertisers, at a very modest cost. Surveys show that when television comes into the home, radio is neglected*—and the television antennas are sprouting thick as corn in Kansas. Du Mont is your logical contact on daytime television, because: Du Mont pioneered daytime television. Du Mont has developed the daytime programs. Du Mont has the daytime network coverage.

**We would like to furnish you these facts. Write us phone the Du Mont Network Research Department.*



America's Window on the World

FOCUS

TV Fund's Portfolio

TELEVISION Fund, Inc., formed a year ago as video's first open-end investment fund, skyrocketed its buying to include stock in 42 companies in, or allied with, video broadcasting as of July 18. In addition to stock held in firms listed below, Fund held \$500,000 worth of U.S. Treasury bonds plus \$229,000 cash on hand. The list:

No. Shares	Company
1000	Aerovox Corporation
4200	Admiral Corporation
4600	American Bosch
2300	American Broadcasting Company
500	Avco Corporation
700	Bell and Howell
1200	Burgess Battery
1400	Columbia Broadcasting System "A"
2000	Corning Glass Works
6500	Dumont (Allen B.) Laboratories—Common "A"
2000	Eastman Kodak Co.
4000	Emerson Radio & Phonograph Corp.
900	Fansteel Metallurgical
2800	General Electric Company
2000	General Instrument Company
3000	General Precision Equipment
500	General Tire & Rubber Company
1000	Hoffman Radio Corporation
200	International Business Machine Corp.
6000	International Telephone and Telegraph Corp.
300	Joslyn Mfg. and Supply Company
1700	Line Material Company
1000	Loew's Inc.
2000	Magnavox Company
1000	P. R. Mallory Company
500	Minneapolis Honeywell Regulator Co.
4000	Motorola, Inc.
1000	National Union Radio Corporation
2000	Oak Manufacturing Company
200	Owens Illinois Glass Co.—Common
4400	Paramount Pictures, Inc.
1200	Philco Corporation
1000	Pittsburgh Plate Glass Company
8400	Radio Corporation of America
500	Radio Keith Orpheum
1500	Sprague Electric Company
3200	Sylvania Electric Products, Inc.
1000	20th Century-Fox Film Corporation
2300	Webster-Chicago Corporation
3300	Westinghouse Electric Co.
\$80,000	American Telephone & Telegraph

The FCC Allocations Pose Network Problem

Further analysis of the FCC's proposed allocations in the UHF & VHF, which touched off a barrage of industry protests because of the lack of time to study the plan and file comments, shows that the project would pose a serious problem for network operations because of the very high number of one-station communities. A few broadcasters chuckled at the fact that many of the one-station areas are little more than one-horse towns—where support of even a low-cost outlet would be difficult. (Holbrook, Arizona, for example, is assigned two channels for a total population of 1,000.) Without

doubt, this will be one of the livelier phases of the upcoming hearings (now pushed back to Sept. 26). Meanwhile the freeze is still on ice—where it will stay until the allocations problem is ironed out.

Radio, TV Income At All-Time Peak

Radio-television broadcasting had its fattest year in history last year, with a total gross income of \$251,000,000, and record profits of \$40,000,080. The Department of Commerce, which compiled the figures, said that 1944-'45 income (before taxes) was higher, but high taxes during those years cut heavily into profits.

Report also showed that networks and corporate stations accounted for about 93% of this figure while smaller outlets brought in only \$3,000,000 of the \$40,000,000 total profits.

Half of '49 Sees Million Sets Produced

Receiver production in the first half of this year exceeded the million mark, with RMA members alone accounting for 913,071. Six-month output was more than entire TV production for 1948. Second quarter total was 490,534 as compared to 422,537 for the same period last year.

June production was 160,736, at the rate of 32,147 weekly for a five-week month.

Activity reached fever pitch on the manufacturer level, with virtually all the major producers introducing new lines, some with radical changes, all with relatively lower prices.

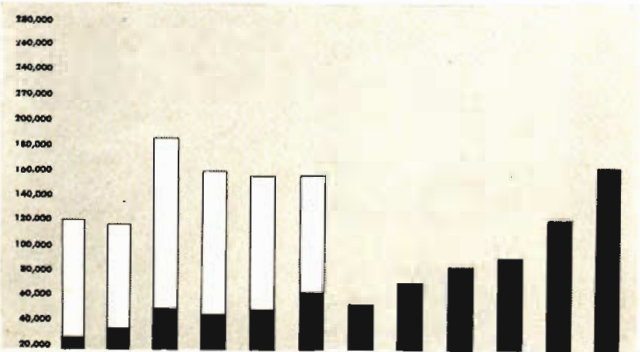
DuMont unveiled a short-necked 19-inch cathode ray tube, and Philco introduced a built-in antenna in its entire 1950 line. Philco's cheapest set among the new models is a \$199.95 table set. RCA, meanwhile, announced eight new models, including a 10-inch table set at \$199.95, a 10-inch console listed model at \$395—\$100 less than previous RCA models of this size.

While prices were tumbling at the manufacturing level, they were being radically sliced at the retail level. R. H. Macy (New York), world's largest department store, got itself entangled in litigation with DuMont for announcing—via full page ads in Manhattan newspapers—50% cuts on DuMont sets. Manufacturer immediately revoked Macy's franchise, started court action against the store. Other manufacturers and retailers watched the situation closely, felt it might exert caution against a practice which has boomeranged, i.e.,—the more prices are cut, the more the public waits. They were learning that the public can outwait anybody when it comes to price cutting.

WOR-TV Theme: Take It Easy

Seventh (and last) station to get on the air in New York, WOR's video plans indicated it wasn't going to burn up the industry with fancy (and costly) techniques during its early operation. An economic lesson, learned by many another new arrival on the TV scene, had

RECEIVER PRODUCTION INDEX
(Statistics as of July 1, 1949)



Above figures in thousands. White blocks indicate 1949 figures, black, 1948.

CHANNEL SEVEN

WMAZ-TV

WASHINGTON'S MOST POWERFUL and FIRST SEVEN-NIGHT-A-WEEK TELEVISION STATION

Owned and Operated by
THE EVENING STAR BROADCASTING COMPANY
 724 Fourteenth Street N.W.
 Washington 5, D. C.

Represented Nationally by
ABC SPOT SALES

FOCUS

been thoroughly understood by the WOR hierarchy, and would be put to use under the guidance of president Theodore Streibert and program director Julius Seebach. It's operational blueprint included: (1) a five-day programming week; (2) no purchase of package programs. Instead, WOR-TV will enter into a "partnership" with producers, who'll share in the sale of a show, but will not be paid for sustainers; (3) no news programs, unless sponsored; (4) no film programs, unless sponsored; (5) no fancy production gimmicks; (6) heavy concentration on dual airings of its AM shows, sports and personality segments.

PROGRAMMING BREAKDOWN

(By Percentage)

An analysis of current operating schedules based on an average week's program log of 38 reporting stations. Percentages are offered as a comparison for JUNE, 1948 and JUNE, 1949.

NETWORK

37	44
1948	1949

STUDIO

23	19
1948	1949

FILM

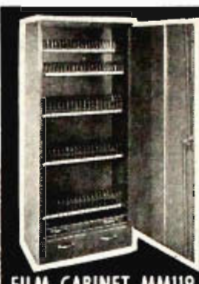
21	19
1948	1949

REMOTE

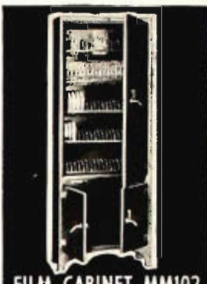
19	18
1948	1949

KEEP FILMS SAFE!

POWER DRIVE REWIND ASSEMBLY



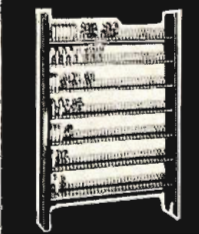
FILM CABINET MM119



FILM CABINET MM102



NO. 1 REWIND BOARD



FILM RACK RK250



SAFE MODEL FILM CABINET



SECTIONAL CABINET MM20



FILM CLEANING MACHINE CL-16



PROJECTION TABLE T-134

Write for Illustrated Literature on this and other Neumade Television Studio Items

Neumade
 TRADE MARK
PRODUCTS CORP.
 427 WEST 42ND STREET NEW YORK, N.Y.



Yes, this is an actual studio scene at WBAP-TV. For a very interesting story, see the April 11, 1949 issue of "LIFE."

TEXAS IS BIG—AND WBAP-TV IS BUILT TO MATCH!

WANT to put on a real Wild West TV show, with cowboys and cattle galloping across the stage? Or maybe a repair garage scene with real cars and trucks on stage? WBAP-TV can do it for you—easily—and carry your show to every TV receiver within 90 miles of Fort Worth-Dallas!

WBAP-TV reflects all the size and vigor of its native state. So WBAP-TV is "taking" Texas like Sam Houston took Santa Anna! It's the gol-darndest enterprise you ever saw, and it's giving its advertisers the gol-darndest results. . . .

Yes, television is going great guns around Fort Worth-Dallas, and we'd like to tell you the facts. Incidentally, our F&P branch office in Fort Worth is ideally situated to give you extraordinarily detailed and up-to-the-instant cooperation. Want some of it—now?

KSD-TV	On the Air
St. Louis	Now
WPIX	
New York	Now
WBAP-TV	
Fort Worth-Dallas	Now
WAAM	
Baltimore	Now
WAVE-TV	
Louisville	Now
WTCN-TV	
Minneapolis-St. Paul	Now
KRON-TV	
San Francisco	Oct. '49
WOC-TV	
Davenport	Oct. '49
WMBT	
Peoria	End '49

FREE & PETERS, INC.

Pioneer Radio and Television Station Representatives

Since 1932

NEW YORK CHICAGO DETROIT ATLANTA FT. WORTH HOLLYWOOD SAN FRANCISCO

We take pleasure in announcing
the appointment of
PHILLIPS BROOKS NICHOLS
as Sales Manager of
AUDIO PRODUCTIONS, INC.
producers of motion pictures
for industry, education and television

Send for "A Few Facts About Audio"
AUDIO PRODUCTIONS, INC.
FILM CENTER BUILDING
630 NINTH AVENUE
NEW YORK, N. Y.



Let **WCAU** be your star salesman!

WCAU-TV puts your star salesmen in the living-rooms of the second largest television market. All but *two per cent* of Philadelphia's TV receivers are located in homes. So make your business calls pay off via WCAU-TV, a CBS affiliate.

THE PHILADELPHIA BULLETIN STATIONS

**TV
AM
FM**

MEMO . . .

National Broadcasting Company, Inc.

INTERDEPARTMENT CORRESPONDENCE

TO All Spot Sales Salesmen

DATE July 22, 1949

FROM Jacob A. Evans

SUBJECT Where There's a Choice —
It's WPTZ All the Way

The most effective method of determining the popularity of a television station is to follow the choice of viewers when the same program may be seen on two or more stations. In Philadelphia on no less than five occasions where the same program was telecast by at least two of the three Philadelphia stations, WPTZ has completely dominated the Philadelphia television audience.

ITEM: The Admiral Broadway Revue is seen on both WPTZ and Station B. The latest Pulse ratings show a 57% higher rating for WPTZ.

ITEM: The Cancer Crusade program telecast in Philadelphia on June 4th, 10:15 to 11:45 PM was carried by all three television stations. WPTZ's audience was consistently greater than the combined audience of the other two stations; 62% greater than Station B and 192% greater than Station C.

ITEM: The baseball game telecast on June 5th was seen on both WPTZ and Station C. In spite of the fact that the other station normally programs on Sunday afternoon while WPTZ does not, and in spite of the fact that Station C began programming at 10 AM, whereas WPTZ began to program one-quarter hour before the game with a news tape, WPTZ's rating averaged 40% higher than the other station.

ITEM: The World Series last fall was carried by all three Philadelphia stations. During the second game, a survey made by Patterson, Korchin & Co. showed WPTZ to have 23% greater audience than Station B and 263% greater audience than Station C.

ITEM: During the 1949 Mummies' Parade, all three Philadelphia stations made individual, simultaneous pickups of the event. Again WPTZ dominated the Philadelphia picture with a greater audience than the two other stations combined; 91% greater audience than Station B and 222% greater audience than Station C. In this, as well as the previous instance, there were no preceding, following or replacement shows which might have affected results.

This is a most impressive record and clearly indicates the preference of the Philadelphia television audience for WPTZ. It's another perfect example of experience in television broadcasting paying off. I would suggest that your agency contacts are advised of the consistent superiority of WPTZ in Philadelphia.

Jacob A. Evans



PHILCO TELEVISION BROADCASTING CORPORATION
1800 Architects Building Philadelphia 3, Penna.
Telephone: LOcust 4-2244

WPTZ

FIRST IN TELEVISION IN PHILADELPHIA

Television Magazine - August

the *Lucky Strike* series



The writers, directors and production men who own and operate Grant-Realm. Left to right: Charles Haas, Rudy Abel, Sobe Martin, Stanley Ruben, Marshall Grant and Norman Elzer. Louis Lantz, another member of the organization, is not pictured here.

By NORMAN ELZER

General Manager,
Marshall Grant-Realm Productions

THE major problem encountered in producing TV's first sponsored series of dramatic motion pictures—the 26 half-hour editions of American Tobacco Company's (*Lucky Strike*) *Your Show Time*—did not lie in the field of production itself. Inasmuch as both sponsor and agency were accustomed to radio practices it was difficult to make clear to them that they were now engaged in a manufacturing process which could not possibly be subjected to the week-to-week and hour-to-hour uncertainties of AM broadcasting.

From the beginning it proved difficult to procure from the sponsor an adequate number of approvals on stories which were practical for our purposes. Our production problems could be solved only by immediately consecutive shooting of the entire series. Therefore, it was important to have a pool of stories approved in advance in order that a sufficient number of scripts might be prepared. Neither the agency nor the sponsor was sufficiently aware of the importance of this factor.

As a corollary to the above, it is, of course, obvious that the cost of a TV series can be kept low only if the entire series is considered as a single motion picture project with all details planned in advance so as

to make maximum use of sets and shooting time.

In the details of production the cost factors are identical with those in any film enterprise. Such elements as size of sets, size of cast, and so forth, must always be considered. For example, in a dramatic piece, limiting the cast of characters helps the director to stay close to his people, and makes it possible to use smaller sets; the use of smaller sets in turn cuts the amount of lighting equipment and the number of electricians and grips required. Also, of course, on a short schedule the total number of sets must be kept down or too much available shooting time will be spent in moves from place to place.

The series was budgeted at \$8,500 per film, but it was not possible to keep within this scope of expenditure under the circumstances that arose in production procedure. There were two distinct reasons why we exceeded our budgets—and it is emphasized here that all excess costs were borne, not by the sponsor, *but by us*. Furthermore, at no time did we exceed our schedules for hours and shooting, nor our budget figures for film and crew costs.

The primary difficulty responsible for increasing our expenditures was the difficulty referred to above in

getting the sponsor to approve stories quickly enough and in sufficient number. We were twice forced to suspend production for a considerable period—at considerable cost to us. These interruptions added seriously to overhead and script costs. Furthermore, the necessity to meet air dates sometimes compelled going ahead with production of stories (which we knew would be too costly) simply because they were the only approved titles at hand. In addition, sets could not be planned for maximum efficiency and maximum use.

Even with the above difficulties taken into consideration, it would still have been possible to produce these films for \$8,500. However, the results would not have been comparable to the sample which the sponsor purchased, and it was important for us, and for the industry as a whole, that the first sponsored film show should not result in any feeling on the part of the advertiser that a deception had been practiced upon him.

The further consideration which impelled us to maintain our original quality was the fact that at no time did we regard the American Tobacco deal as an immediate source of important profits. The main profit in the series was always expected to come from the fringe and

WHAT HAPPENS WHEN FILM DRAMA IS PRODUCED FOR A SPONSOR

★

The Spices

of

TV Technique

are

animation

special effects

optical effects

★

Season your TV sales message by adding the spice of entertainment through animation, special and optical effects. We are considered experts in this field.

★

Let us show you how these techniques may be expertly and effectively used by you.

★

Before planning your next film spot—consult us.



70 EAST 45TH ST NEW YORK 17 N.Y.
MURRAY HILL 6-8933

subsequent rights which the contract guaranteed us. It was, therefore, economically sound for us to keep the quality of our shows at a high level in order to maintain the value of our subsequent rights.

Economies & Improvements Were Made Throughout

Our chief economies resulted from the high degree of pre-production planning we were able to achieve in spite of story difficulties with the agency and sponsor. For example, we produced 16 half-hour films without a break in 32 normal shooting days. This meant casting, wardrobe, construction and set dressing for a completely new motion picture every two days.

On such an arduous schedule any excess overtime had to be avoided if the same crew, with its growing experience and team work, were to be kept throughout. Therefore, the certainty and skill of the director were of primary importance. Equally important were the skill and speed of the camera man and gaffer working as a team. The other key members of the crew who had to be top quality and speedy were the make-up man, the wardrobe staff, the hairdresser and the property man.

One of the improvements achieved during the later production phases of *Your Show Time* was the transmission quality of the prints sent to the stations. This was achieved by decreasing the contrast in lighting on the set, and by special tests made to determine the best negative and positive characteristics for TV transmission.

Production Techniques Similar To Movies

Techniques required for TV production are largely variations of the known techniques in the theatrical motion picture field. In writing the screenplay the question of scope must be considered. First, so as not to exceed the viewing qualities of a 10-inch tube, and second, to avoid too costly sets and casts. However, the only problem genuinely peculiar to TV is to provide dramatic and verbal transitions to and from commercials.

In lighting and camera work the special problems are quite obvious although the techniques for solving them are not always easily arrived

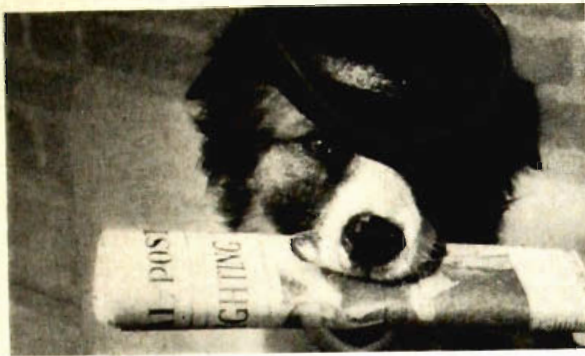
at in the time allotted for shooting. Naturally the power of resolution of current TV tubes precludes the use of any extensive diffusion in close-ups. Also in many compositions it is important to carry the greatest possible depth of photographic definition. Because the differentiation of gray tones on the receiver is not very subtle, attention must be paid to achieving adequate background and foreground separation; otherwise faces and figures will tend to melt into the walls and furniture. In this connection it is important to avoid wardrobe, wallpaper and set dressings which are either too indeterminate or too "busy" in character. At the moment, best TV transmission seems to require a lower degree of contrast than would be considered desirable for theatrical projection.

Will Use Theater Markets To Capitalize On Series

The outlets other than TV through which we intend to capitalize on our possession of these 26 films are the same outlets available for any 35mm film and its 16mm reductions. The exploitation of such additional media depends, of course, on the quality of the film itself, the availability of a sales force to insure maximum distribution, and the amount of film on any given market at the time of attempted release. In part, the sources of revenue other than TV depend on the nature of the subject matter used. Certainly, for theatrical and institutional use, our series of short story classics would be better adapted than other material equally good for TV.

In closing it might be well to observe that one of the chief lessons we have drawn from our experience is the need for greater scope and latitude of locale. One of the great advantages of a film program over live television is the ability of film to portray locations and experiences not easily available for direct televising at current budgets or with current techniques. We are now preparing a series under the title "Tales of Adventure" in which we hope to take advantage of the flexibility of the film medium to produce a group of high-level action melodramas, a type of subject-matter which has always so successfully captivated the theatre-going audience.

Now Available—
FOR SPONSORS AND STATIONS



Odd professions... fascinating natural phenomena... strange events of all kinds!

But there's nothing strange about the audience these great films will develop!

The famous
"STRANGER THAN
FICTION"
Film Series

Ready on or about September 15

WHETHER IT'S A SINGLE COMMERCIAL
OR A COMPLETE PROGRAM —
THE KNOW-HOW ORGANIZATION IS
UNITED WORLD FILMS!

For full information, without obligation, write, wire, phone...

TELEVISION  DEPARTMENT
UNITED WORLD

Subsidiary of Universal Pictures
Movie Entertainment Leaders for 37 Years
1445 Park Avenue, New York 22, N. Y.

• ENTERTAINMENT SELLS! •

Delightful 12½-minute programs — a two-year's supply of smash hit material already in the can!





Announces

TV PRODUCTION IN NEW YORK

For better service to advertisers and agencies in the East, Wilding announces production of television commercials in New York, in addition to production in *our own studios* in Chicago, Detroit and Hollywood.

As the largest producer of motion pictures for commercial application, Wilding brings to television sponsors the finest production facilities plus the "know-how" of the visual medium gained in over thirty years of producing outstandingly successful pictures for leaders of American industry.

Wilding offers a complete service by one organization from creation of script idea through production of either 35 or 16mm prints ready for telecasting.

Any of our offices listed below will be glad to show you samples of the television commercials we have produced for such organizations as Oldsmobile—Parker Pen—Admiral—Ford—Meisterbrau Beer—DeSoto—MacMillan Oil—Crosley—Ohio Oil—Household Finance—Sunbeam Appliances and others.

WILDING PICTURE PRODUCTIONS, INC.

NEW YORK
385 MADISON AVENUE

HOLLYWOOD
5981 Venice Blvd.

CHICAGO
1345 Argyle Street

DETROIT
4925 Cadieux Rd.

ST. LOUIS
4053 Lindell Blvd.

CLEVELAND
Swetland Bldg.

CINCINNATI
Neave Bldg.

film for TELEVISION

three minutes in every half-hour is the sole reason the advertiser uses tv

By G. DAVID GUDEBROD

Film Production Manager,
N. W. Ayer & Son, Inc.

TIME was when a well-equipped agency film unit was qualified for the job by knowing the capabilities of about fifteen commercial film companies. But since World War II, there have appeared as many self-styled film producers as there are people who know how to oil a wheelbarrow. Choosing the right producer out of this bumper crop is further complicated by the fact that nine out of ten of them are also self-styled television experts. They can prove it, too . . . some with a sample reel of commercials made for mythical products, some with one-minute spots produced at amazingly low budgets!

To cope with the problem of selecting a producer for television film commercials, agencies are providing themselves with film-wise personnel. Depending upon the needs of the agency, this film unit varies from a one-man staff to a relatively large number of persons. At N. W. Ayer & Son, like several other agencies, the task of handling the production supervision of film commercials has devolved upon the same unit which handled industrial and sales training films for many years. Instead, however, of being a more or less autonomous division, film production is now an integral portion of the radio-television department at N. W. Ayer. The primary functions of the film unit are three: To plan a workable film production budget for commercials, to keep the copy department abreast of production techniques and facilities, and to select and supervise the work of film producers.

In order to function efficiently, the film unit is geographically located in the midst of the copy-writing group so that there can be a constant and immediate flow of information in both directions. In this way, the copywriters' enthusiasm for costly ideas is quenched by the film unit's more realistic approach. And frequently, the film unit, goaded by the copy department's creative ideas, finds a way to deliver

the effect the writer wants. Better commercials result.

Once the copy has been written, story-boards prepared and the campaign approved by the client, Production takes over. The selection of the producer is now our problem. Frequently, we have pre-selected a producer and have written the commercials with his abilities and facilities in mind. But equally frequently, we must pick one to do the series after it has been approved. It is the writer's belief that selecting a producer is, in some ways, comparable to choosing an artist to illustrate a printed advertisement. Artist "A" is a painter of small children. You don't use him to do a seascape. Artist "B," on the other hand, knows the sea, but is not the logical man to do an illustration of a cut-away locomotive. Similarly, the film producer with a long list of fine food films to his credit is obviously the one to consult in case you want a commercial made about a plate of waffles. There are, of course, many other considerations which may play a part in the final decision . . . geographical location, special services available, client wishes, etc. Then there is the question of price! Always and forever!

Top Headache: Costs

The most acute headache to face an agency film unit is the result of trying to answer the question "How much does a one minute commercial cost?" Try to explain to a film neophyte how a host of variables interrelate to effect the final cost and you have a major undertaking. Sound vs. silent. Voice over or lip sync. Interior vs exterior. Studio vs factory interiors. Music. Sound effects. Thirty-five or sixteen. Animation, live action, stop motion.

Believe it or not, we have seen a one minute sound film commercial which was produced at a cost to the client of \$69 (the man said!) and it wasn't *too* bad. We've seen another one minute sound film commercial which cost \$8500. And neither



advertiser paid too much— simply because the cost of the commercial in each case had been carefully related to other factors. How many stations would it be used on? How many times would it be repeated? How many were produced at the same time? How long would the basic copy theme likely remain unchanged?

But to return, for a moment, to the question of selecting a producer for any given series of TV film commercials: This selection cannot, or should not, be done on a mere price basis. By and large, films should not be bought the way a purchasing department buys twelve gross, quarter inch, ten gauge faucet washers. Films for television, or for any other use, cannot be defined so exactly. Competitive bids too frequently lead to corner-cutting and sometimes downright shoddy production which eventually show up on the screen. After all, *three commercial minutes in every half hour is the sole reason the advertiser is using television.* These three minutes speak for the advertiser. They must speak eloquently, lucidly and believably. A few dollars saved at the sacrifice of these qualities is false economy.

The rule book for the making of television film commercials has not been written. It is going to be written by the Advertiser, the Copywriter, the Film Supervisor, and the Film Producer—with the help of that omniscient and omnipresent person, the Viewer.

A GREAT TV FILM BUY!

CUSTOM MADE
ONE MINUTE

TV FILM

FOR ONLY

\$150.00

35
MM

16
MM

Additional prints at low cost!

Price Includes

- Artful production
- Effective illustrations
- Animated tricky titles
- Sound on film (consists of off-screen voice and music)

*
Quickest service from
America's leading pro-
ducer of spot message
Motion Pictures for
over 30 years

Save Time - Save Money
Write or Phone

Filmack Trailer Co.

1327 S. Wabash Ave . . . CHICAGO
Phone Harrison 7-3395

WE ARE

Proud

of our contribution to the production of the Ballantine Beer and Ale commercials, currently a part of the N.Y. Yankees and Philadelphia Phillies and Athletics telecasts, and of our association with J. Walter Thompson Company for the production of these commercials.

Depicto Films, inc.

245 W. 55th STREET
NEW YORK 19, N.Y.

film for
TELEVISION

*picking a
producer*

**COST, ABILITY, REPUTATION
ARE THE MAJOR REQUISITES**

WHAT can you do, Mr. Client, to select a producer who will turn out a top-notch picture of the type you want, at a fair price—and without adding troubles not specified in the contract?

The first step is to determine in what classification your picture belongs: advertising; selling; public relations; documentary; training; educational; technical; animation; scientific. It will fall into *one* of these generalizations, each one of which can be broken down into literally *hundreds of special applications* or situations.

Let's say the classification is consumer selling, and the product a new line of electric refrigerators. The pictures are to be used by dealers, department stores; and because it's going to contain many good hints on the care of foods, can also be distributed to various women's clubs, etc. It is decided also, that the treatment will have to be a combination of both dialogue sequences and narration. Now for a producer who can deliver this particular picture with the greatest *effectiveness* and *economy*.

The best bet is usually the recommendation of some one you know who has had a similar job done which proved thoroughly satisfactory. Failing that, there's always the good old red-book, the classified telephone directory with its light and heavy-faced type. In our contact with the various producers under consideration, what points are most important? If you want to play safe—check all of these, *before*, not after signing:

- Financial responsibility.
- Client list.
- Standing with former and current clients.
- Quality of production.
- Types of pictures produced.
- Experience in producing this particular type of picture.
- Employment of a permanent

salaried staff of experienced people in *all phases of production*, or dependence on free lance help, if available. Facilities; including ownership of studios completely equipped.

Operating own animation department, or "farming" it out.

Availability of good professional talent.

Employment of union or non-union crews. (The union employees of a factory refused to work when a non-union movie crew came into a plant to shoot assembly line operations. Several days and some money was lost, until a union crew reported on the job.)

Competence of the writing staff on outline, scripts and continuities.

Experienced directors with a knowledge of business practices as well as thorough training in motion picture production.

Ability to produce pictures on schedule and deliver on stated date.

Facilities for print distribution, booking, promotion, and projection in the field.

Facilities for maintenance, replacements and repairs for the client's prints and shipments to projection points.

Connections for theatre, school or club distribution.

And of great importance, *how many repeat orders have they secured, and how long in business.*

If any outfit can pass that *examination* to your satisfaction—and they're around if you look for 'em—*sign up with 'em!* Maybe they've been looking for *you* too, but haven't been able to get by your secretary.



film for
TELEVISION

film widens scope of live programs

By J. BURGI CONTNER

(Mr. Contner, long identified with eastern production for major film companies, has now become active in television, and has done a considerable amount of film sequence shooting for NBC and Jerry Fairbanks.)

MUCH has been written pro and con on photographing motion pictures for reproduction on TV. After having photographed numerous films for this purpose over the past two years the author has come to the conclusion that a well-photographed subject made for motion picture use will look equally well on TV.

A well-lighted subject that has not too much contrast, and with good detail in the highlights and shadows, is necessary for good reproduction in the theatre as well as on TV. Long shots need not be avoided but should be short as possible once the scene is established.

Since TV is very intimate, from the audience standpoint, everything should be photographed with this in mind. Unlike the stage, where the

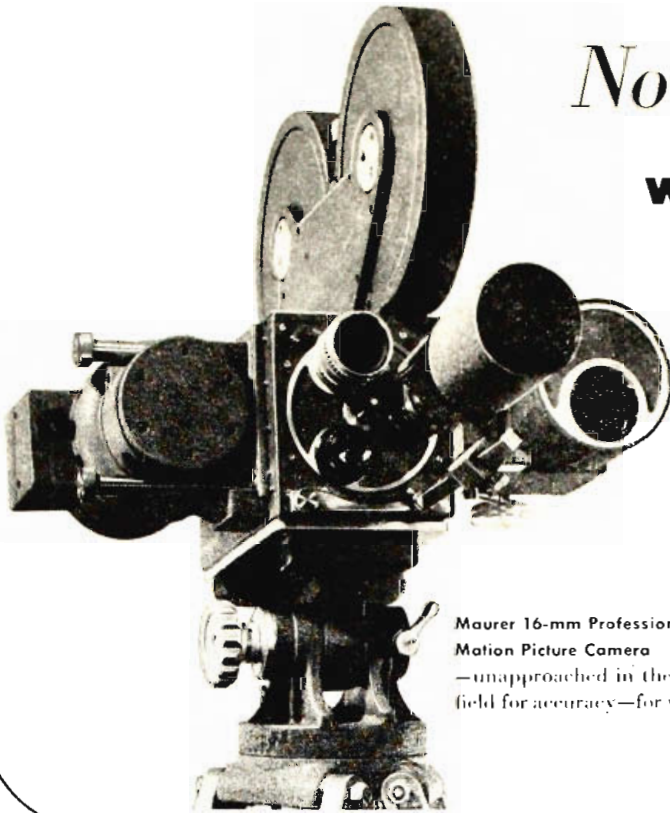
spectator views everything from one point of view, or the movie theatre where the intimate scenes are projected to the audience in close-up form, the TV actors are virtually present in the home and this illusion should be maintained. In the photographing of many film sequences for NBC shows I have discovered that the mood of the lighting and the settings of the scenes should match the live show as closely as possible as to quality and contrast. Otherwise there will be a visual jolt to the viewer, and the smooth flow of continuity will be broken.

At this time it might be well to predict that motion pictures will become a necessary tool in staging a complete story on television. Exterior sets are very expensive; cer-

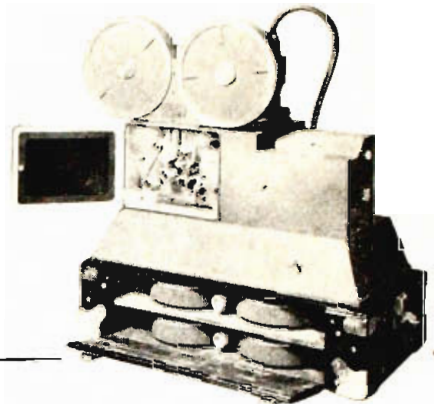
tain types are impossible to build on indoor studio stages. These can be staged more satisfactorily outdoors on suitable locations that match those called for by the story. "Lapse-of-time" sequences are impossible to do live where the main actor or actors finish one scene and must appear in the following scene in a change of costume and in another set. Without staging one of the scenes on film it cannot be done. A recent live program showed Jackie Cooper as a grocery boy leaning on a broom, daydreaming. It then dissolved into a motion picture of Cooper dressing in high hat and tails. In a later scene a dissolve was made to another film sequence where he played the drums in a nite club. Obviously, this type of
(continued on page 43)

No Compromise

**WITH STANDARDS
OF QUALITY**



**Maurer 16-mm Professional
Motion Picture Camera**
—unapproached in the 16-mm
field for accuracy—for versatility.



Maurer 16-mm Recorder produces sound tracks
of the highest quality and fidelity. Standard
amplifier equipment provides the full fre-
quency range that standard projectors and
television receivers are equipped to repro-
duce. A flat frequency range of 30 to 10,000
cycles is available.

Although it is still difficult to forecast the extent of their ultimate use in television, *filmed presentations*—because of their recognized advantages—are destined for a very important role in the TV field.

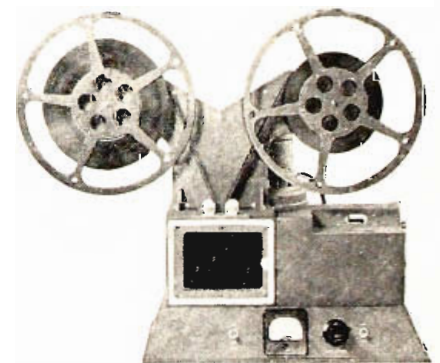
And as 16-mm film has been adopted by all of the television networks for their kinescope recordings, it is hard to justify the greater expense involved in original production in any other film media.

This is particularly true since equipment is now available to produce 16-mm originals that meet the highest motion picture standards.

New Catalogue mailed on request.

J. A. MAURER, INC.

37-03 31st Street, Long Island City 1, N. Y.



Maurer 16-mm Film Phonograph— high-fidelity
reproducer for re-recording that provides a
flat characteristic ± 1 db to 10,000 cps.

**16mm
maurer**

16-mm Professional Production Equipment

film for TELEVISION

kinescope recordings

By **GEORGE GORDON**

Eastman-Kodak Company

UNDoubtedly one of the most important developments in TV is film recordings, variously referred to as kinescope recordings, video transcriptions and Tele Transcriptions, etc. etc. The importance of film recording is emphasized by the fact that approximately 30 hours of this type of programming is turned out each week by the four networks, and that some 30 advertisers are placing recordings on 49 individual stations.

While kinescope programs are continually improving there are still a few major problems to be solved, perhaps the most important of which is picture and sound quality.

At the present time video recordings are at a slight disadvantage with respect to quality when compared to a high quality film obtained by direct photography. This is principally the result of the quality of the image available at the recording monitor. The generally short rehearsal time, inadequate studio facilities, the necessity for continuous action without an opportunity for retakes, and the dissimilarity of television camera characteristics tremendously complicate the production of a program. Thus the image to be recorded may and does vary over a wide range of quality.

Most of the networks are in agreement that original program quality is the most important variable in the video recording system, and the hardest to control. All are in agreement that the average quality level can and will improve considerably. Improved measurement and control techniques in the actual recording operations are stabilizing the product and permitting more thorough study of the actual mechanisms of image formation and transfer from take to film. These studies have led to various attacks on the quality problem and still better results should be forth-

coming. Right now, however, a technically good program, that is one with carefully controlled studio lighting, thoughtfully selected set decoration, properties, actor's make up, etc., and skillful camera operation will produce a video recording which when rebroadcast is a very satisfactory program source. Of the many factors involved, lighting of the set is probably the one which can yield the greatest immediate improvement in the live broadcast as well as in the video recording. Maintenance of consistent lighting level throughout the set and control of the lighting contrast so the subject brightness range will be within the rather restricted range of brightnesses the television system can reproduce will go a long way toward producing consistently good video recordings.

The most common system records the picture and sound separately as negative films, and these are printed onto the same film strip to yield a composite sound-on-film release positive print. One network, however, records picture and sound as negatives on the same film strip by threading the film successively through the picture camera and the sound recorder.

Limited use has been made of simultaneous recording of picture and sound in a single system camera using a negative image on the monitor tube. The quality so obtained is probably better than from the negative-positive method, but the production of additional copies is somewhat complicated and the print quality is not so high. This system is used, in conjunction with very rapid processing, for a theater television system. By this method, the film may be run on the regular theater projector with normal theater screen brightness approximately 60 seconds after the image appears on the monitor tube.

The fundamental problems com-
(continued on page 32)

NOW

SPECIAL EQUIPMENT
PROCESSES 16MM
TELEVISION FILM

1.

STEP PRINTING OF
PICTURE AS A
SEPARATE OPERATION

2.

SOUND PRINTING ON
MAURER 1-TO-1
OPTICAL TRACK
PRINTER AS A
SEPARATE OPERATION

Both combined in Superlative
Sound Prints for Television.
Specialized 16mm Laboratory
Methods preserve and protect
the finest originals. Write for
details of our television service.

PRECISION

FILM LABORATORIES, INC.

21 West 46th Street, N.Y.C.

JUdson 2-3970

film for TELEVISION

tv's closed-circuit pre-filming technique offers low-cost shows

By **GEORGE SHUPERT**

Director, Commercial Television Operations, Paramount Pictures, Inc.



THE demand by television stations for old motion pictures has led many showmen to discern a new Klondike in the business of producing low budget filmed entertainment especially for television. In the past 30 months we have seen several hundred companies formed for the express purpose of catering to the new medium. Some of the luckier producers found a few sponsors willing to bankroll a weekly newsreel, a series of sports highlights, dramatizations of short story classics and a variety of animated commercials.

Ambitious plans were announced daily, usually promising to feature various celebrities in dramatic or musical shorts. Most of these projects were shelved because the producers found themselves unable to cut costs sufficiently to recoup the original investment, let alone make a profit at current low rentals.

Discovery of gold in them that television hills by motion picture producers using regular techniques is probably still some time away. Potentially, television's closed circuit pre-filming technique holds the key to low-budget film making.

Just as a television broadcast can be film-recorded, so can a transcription be made of a show's final camera rehearsal. Which is another way of saying that if a transcription is to be made of a show and its commercials, why not make the best

possible transcription in advance and start the initial public broadcast with it. Closed circuit pre-filming and editing of a show, experience has shown, greatly improves performances because it reduces tension, insures against embarrassing fluffs, and yields a noticeably higher degree of professional polish, pacing and sparkle.

The Paramount video transcription system processes the exposed film so rapidly that it delivers a complete negative to a show's producer within 30 seconds of his signal to "Cut!" Thus, if retakes are required, he can discover the fact immediately. If he is a man who can decide exactly what he wants before bringing his performers and scenery into the studio, the cost of pre-filming a half-hour show should stand him no more than \$800. In a motion picture studio, employing conventional motion picture production methods, the cost of the same show could easily mount to 20 times higher.

Transcription Quality Equals Newsreels

The picture quality of closed-circuit film transcriptions is high, equaling newsreel standards and is entirely satisfactory for television broadcasting to home viewing-screens. Improvement is noticeable from month to month as the studio technicians increase their familiar-

ity with the pickup peculiarities of electronic cameras.

More than a score of national advertisers are now employing Paramount's television pre-filming technique to produce low-cost television commercials, usually making them in batches to achieve maximum economies. Many of the commercials are spots of the open-end type, suitable for use by retailers who have their own names added by a live announcer.

Quite logically one might expect television stations also to offer this prefilming service to advertisers, advertising agencies and package show producers. In practice, however, the limited studio facilities of virtually all stations become so tied up with necessary rehearsals that nothing save a milkman's schedule could ever be arranged for a special recording service.

The new closed-circuit pre-filming technique will probably be taken over by those who are most interested in producing films for television use. That means a fair sprinkling of independent motion picture studio owners and the leading producers of shorts and documentaries. They can install television camera chains and video transcription systems in their motion picture studios and employ the new technique whenever it can be turned to advantage. To offer an adequate pre-filming service in-

volves \$50,000 to \$100,000 worth of television equipment, hence the scarcity of volunteers at the moment. But within a short period of time, with the number of advertisers using television steadily increasing, film producers may turn to this new technique. And then, paradoxically, television will become film's No. 1 hired hand.

**The Case For
Video Transcriptions**

Video transcriptions are of tremendous importance to television's economics. They enable a station, advertiser or package show producer to amortize his usually heavy production costs through repeat performances at later dates and through syndication to advertisers and stations in other cities and, eventually, in other countries.

They make it possible currently for an advertiser to buy network time in each of today's 47 TV markets, less than half of which are linked by coaxial cable.

Any programming backlog built up by the television industry must take the form of film transcriptions. Every sustaining or locally sponsored program that might be sold elsewhere will require video transcriptions for audition purposes. Sales will often be made to widely separated regional advertisers and to individual stations (for resale to local sponsors). Each buyer, more often than not, will desire to present the show at a different broadcast time due to preference, time differential or availability. Video transcriptions provide a logical solution of this difficulty. For example, transcriptions of "Armchair Detective" (originating at and recorded at KTLA, Los Angeles) are currently used by Whitehall Pharmacal Co. over the CBS Eastern TV Network.

**TV Transcriptions
As Spot Vehicle**

Not all advertisers want network shows. Transcriptions enable such advertisers to spot their telecasts in various markets to tie in with special sales drives. Transcriptions make it possible for local advertisers to obtain shows at a fraction of initial production costs. Transcriptions make impressive sales promotional tools when projected at sales conventions. They have reference value and may be copyrighted. In fact, a sight-and-sound film-transcription is the only form by which a television show can be protected in its entirety under existing law.

Star ★ ★ ★

**YOUR TV FILM PROGRAMS
WITH NAMES LIKE THESE**

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

JOAN BENNETT

ALAN LADD

BRIAN AHERNE

BRUCE CABOT

CONSTANCE BENNETT

ALAN MOWBRAY

LAUREL & HARDY

FREDRIC MARCH

BETTY FIELD

WILLIAM BENDIX

ADOLPHE MENJOU

BURGESS MEREDITH

VICTOR MATURE

PAUL LUKAS



★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

IMMEDIATELY AVAILABLE
on 16 or 35mm

*Write or wire for complete list and details
low cost rental plan*

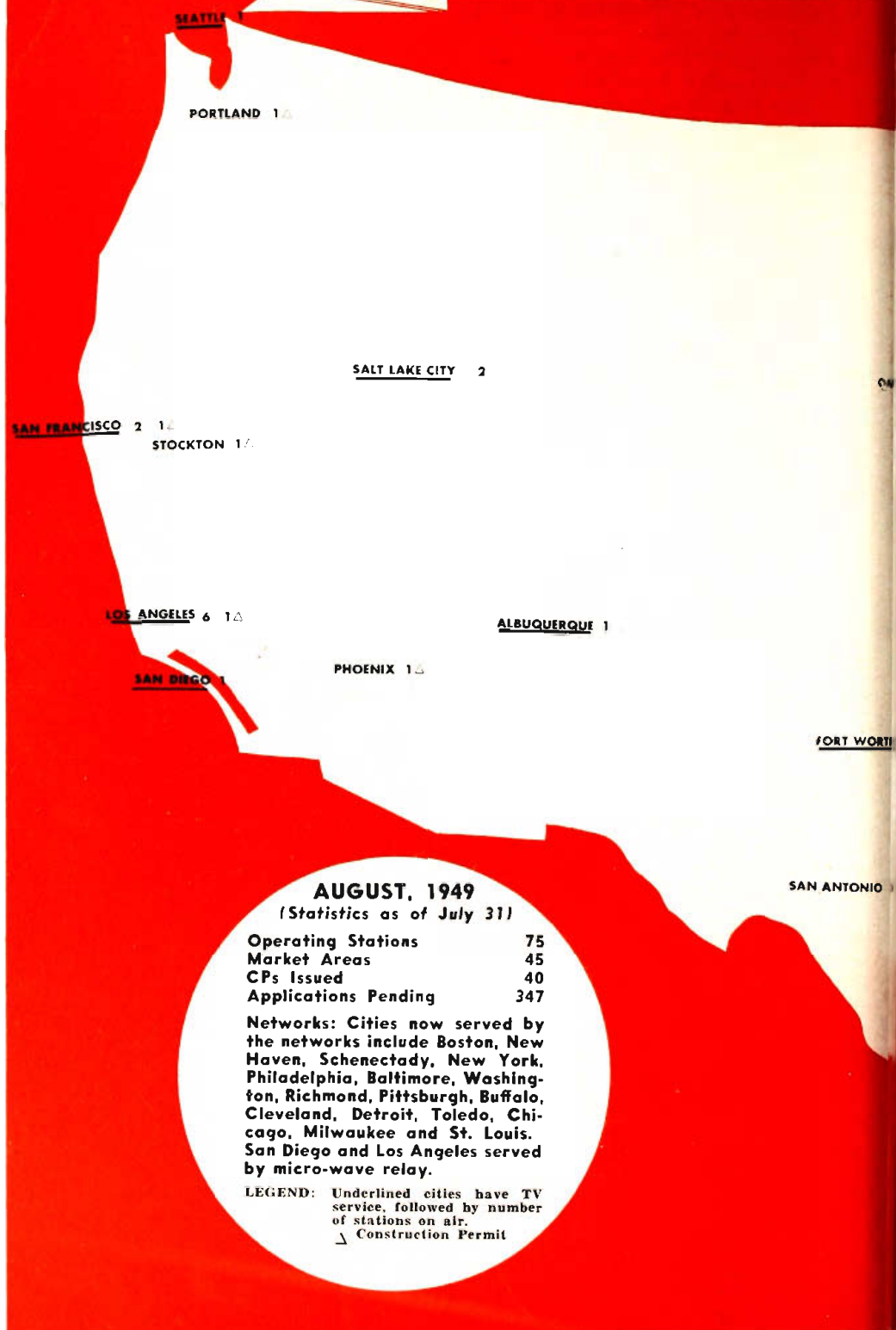
NATIONWIDE TELEVISION CORP.

10 EAST 49th STREET
NEW YORK 17 • NEW YORK

PLAZA 9-3868

OPERATING STATIONS

(Network Affiliation in Parenthesis)	Receiver Circulation
U. S. TOTAL AS OF JULY 15, 1,874,412	
Albuquerque KOB-TV (C, D)	1,000
Atlanta WSB-TV (A, N) WAGA-TV (C, D)	13,500
Baltimore WAAM (A, D) WBAL-TV (N) WMAR-TV (C)	66,769
Birmingham WAFM-TV (C) WBRC-TV (D, N)	3,100
Boston WBZ-TV (N) WNAC-TV (A, C, D)	105,111
Buffalo WBEN-TV (A, D, N)	26,000
Charlotte WBT (A, C, D, N)	1,000
Chicago WBKB (C—Oct. 1) WENR-TV (A) WGN-TV (C, D) WNBQ (N)	155,000
Cincinnati WLW-T (N) WKRC-TV (C) WCPO-TV (A)	27,656
Cleveland-Akron WEWS (A, C, D) WNBK (N)	64,487
Columbus WLW-C (N)	7,015
Dayton WHIO-TV (C) WLW-D (N)	8,421
Detroit WJBK-TV (C, D) WWJ-TV (N) WXYZ-TV (A)	70,000
Erie WICU (A, C, D, N)	5,700
Fort Worth-Dallas WBAP-TV (N)	11,500
Grand Rapids WLAV-TV (A)	2,000
Houston KLEE-TV (C, D)	6,500
Indianapolis WFBM-TV (C, D, N)	6,500
Lancaster WGAL-TV (C, D, N)	9,600
Los Angeles KFI-TV KLAC-TV KNBH (N) KTLA KTSL (D) KTTV (C)	154,000
Louisville WAVE-TV (A, C, D, N)	8,500
Memphis WMCT (A, C, N)	6,200
Miami WTVJ (C, D, N)	7,560
Milwaukee WTMJ-TV (A, C, D, N)	28,447
New Haven WNHC-TV (C, D, N)	34,300
New Orleans WDSU-TV (A, C, D, N)	4,600
New York WABD (D) WATV WCBS-TV (C) WJZ-TV (A) WNBT (N) WPIX	628,400



AUGUST, 1949
(Statistics as of July 31)

Operating Stations	75
Market Areas	45
CPs Issued	40
Applications Pending	347

Networks: Cities now served by the networks include Boston, New Haven, Schenectady, New York, Philadelphia, Baltimore, Washington, Richmond, Pittsburgh, Buffalo, Cleveland, Detroit, Toledo, Chicago, Milwaukee and St. Louis. San Diego and Los Angeles served by micro-wave relay.

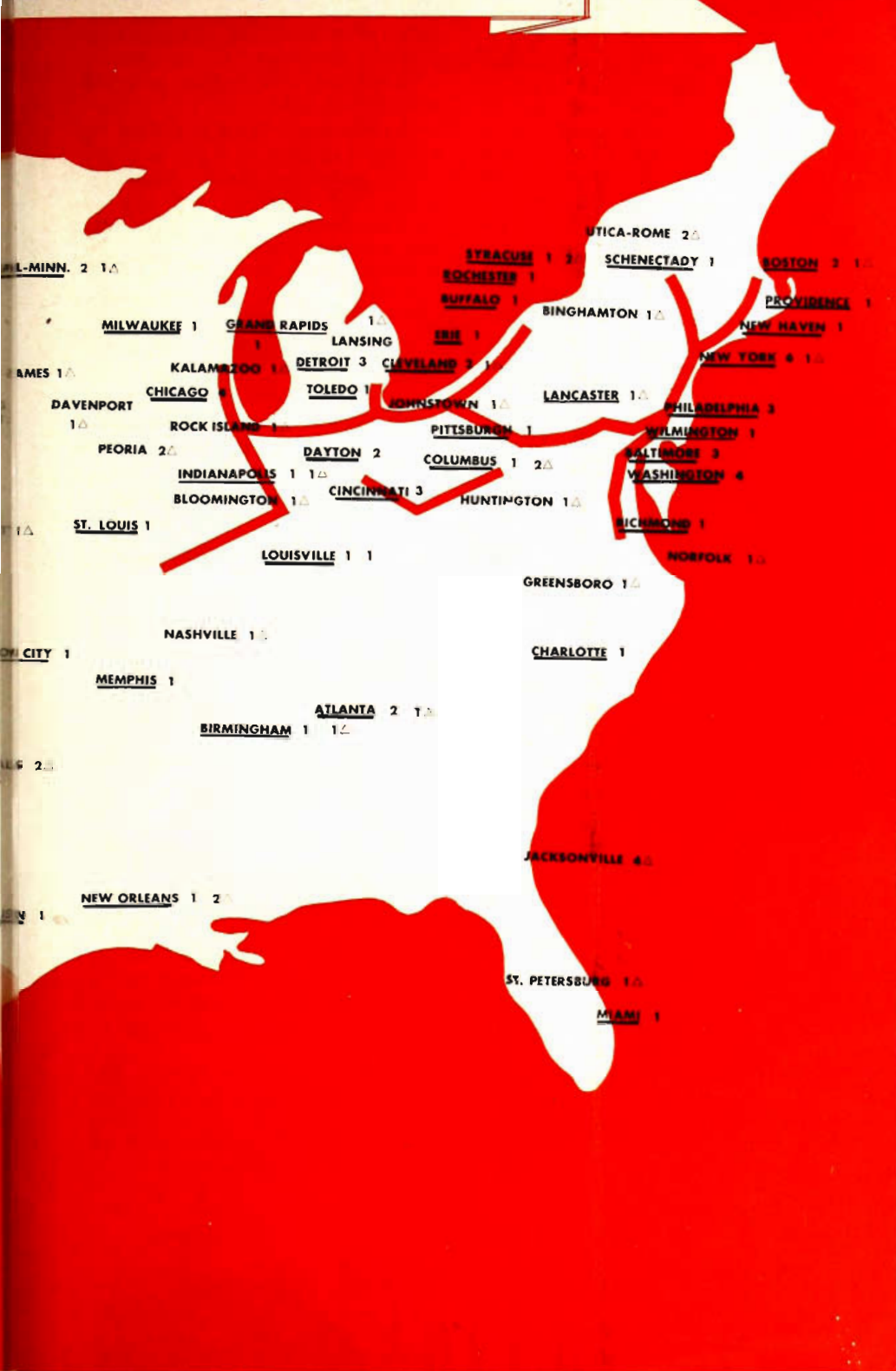
LEGEND: Underlined cities have TV service, followed by number of stations on air.
△ Construction Permit

*Television demands the undivided efforts of a representative devoted exclusively to the development of television sales in the national field.

HARRINGTON, RIGHT
EXCLUSIVE TELEVISION STATIONS

270 PARK AVENUE, NEW YORK 17, N. Y. *

E'S STATUS MAP



Oklahoma City	4,200
WKY-TV	
Philadelphia	190,000
WPTZ (N)	
WCAU-TV (C)	
WFIL-TV (A, D)	
Pittsburgh	22,000
WDTV (A, C, D, N)	
Providence	11,748
WJAR-TV (N)	
Richmond	13,065
WTVR (D, N)	
Rochester	3,400
WHAM-TV (C, N)	
St. Louis	36,976
KSD-TV (C, D, N)	
St. Paul-Minneapolis	20,250
KSTP-TV (N)	
WTCN-TV (A, C, D)	
Salt Lake City	5,600
KDYL-TV (N)	
KSL-TV (C, D)	
San Diego	4,500
KFMB-TV (A, C)	
San Francisco	8,200
KPIX (C, D, N)	
KGO-TV (A)	
Schenectady	27,500
WRGB (C, D, N)	
Seattle	7,500
KRSC-TV (C, D, N)	
Syracuse	6,254
WHEN (C, D)	
Toledo	18,000
WSPD-TV (C, D)	
Washington	51,000
WMAL-TV (A)	
WNBW (N)	
WOIC (C)	
WTTG (D)	
Wilmington	8,600
WDEL-TV (D)	

Receiver figures are based on station, distributor and dealer estimates, and are presented as an informed approximation rather than an exact count, subject to adjustment each month.

FALL OPENING DATES OF NEW STATIONS:

Columbus	August
WBNS-TV	September
WTVN	
Dallas	Sept. 1
KBTX	Oct. 1
KRLD-TV	
Davenport	August
WOC-TV	
Greensboro	September
WFMY-TV	
Huntington	September
WSAZ-TV	
Johnstown	Sept. 15
WJAC-TV	
Kansas City	Nov. 1
WDAF-TV	
Los Angeles	Sept. 1
KECA-TV	
New York	Fall
WOR-TV	
Omaha	September
KMTV	September
WOW-TV	
Peoria	August
WMBD	
San Francisco	Oct. 1
KRON-TV	
Tulsa	August
KOVB	
Utica-Rome	Fall
WKTV	

PARSONS, INC.

REPRESENTATIVES*

ONE TOWER, CHICAGO, ILL.

WBEN-TV BUFFALO, NEW YORK

WFMY-TV GREENSBORO, N. C.

WTMJ-TV MILWAUKEE, WIS.

film for TELEVISION

commercial techniques

By **BOYCE NEMEC**

Society of Motion Picture Engineers

HERE are a few words intended to reduce, or at least soften, the blows that fall on the advertising agency man who finds himself in trouble when a television film commercial doesn't look right on the advertisers home receivers. Several "rules in brief" will be good things to remember. Like most rules, they are not inflexible but also, like crossing the street against the light, it is always wise to be aware of what you are doing.

In general, the agency, the film producer and the film director should plan the script of a television film so that the picture can be shot with perhaps only minor infractions of these rules.

The rules are these—

1. Compose the picture and plan the action with the size of the home receivers in mind. 'Tight' scenes and close action will give the best results.

2. Light the scene to give the desired highlights and then illuminate the shadows with plenty of fill light so that such things as earrings, neckties, ears and teeth will come through clearly. The receiver has a tendency to lose either light or dark detail and can do a better job with highlights if such things as the background and shadows are also fairly well illuminated.

3. The film laboratory develops the negative and what they consider normal should be all right for pictures to be televised.

4. Making the release print is also the job of the film laboratory and it is generally agreed that prints about two printer points

light (the laboratory will know what this means) seem to give the best results.

Good results will produce contented sponsors, provided parts of the commercial don't get lost in transmission. Another good rule is to make certain that all important action and all printed titles be composed with liberal top, bottom and side margins. With circular receiver screens becoming popular, it is safest to lop the corners off a little also. Top and bottom margins of eight or nine per cent and side margins of about twelve or thirteen per cent, with generous corner allowances, will make sure that the travails of "Hop Along Cassidy" reach the avid younger generation.

Brief Your Crew And Don't "Kibitz"

When it comes actually to making a film to be televised, the film production crew should be told as clearly as possible what the needs of the moment are and should then be left to their own devices. Experienced camera talent comes high, and although cameramen are generally a very patient lot, 'kibitzing' is sometimes as hard for them to take on the set as in a poker game. Composition and camera angle are an important part of the artistry in the finished film and the final effect will suffer if the cameraman has too much help.

The lighting equipment and camera are the cameraman's tools. The camera is not really a part of this discussion but it will be helpful to know what the lights are and how they are used. The brightest is, of course, the arc light and on black and white sets they are generally used for the key light. Arc spot lamps are highly directional and will give the effect that the sun is shining directly on the subject.

There are other arc lamps used for general and fill lighting . . . The prime advantage being that a single piece of equipment on an already crowded set will deliver a great quantity of light.

Incandescent lamps deliver a smaller quantity of light but are much easier to handle. They require little attention and can be used as spotlights for key lighting, for general illumination and in other ways for fill light. These are the lamps that are generally used to produce luminous shadows.

Light Sources

Fluorescent lights are not concentrated sources and are generally used where shadowless effects are desired. Where a great quantity of light is needed, large banks of fluorescent tubes can be used, but they have a disadvantage in that they require a great deal of floor space.

Briefly then, the film studio set is lighted with:—

Arc or incandescent spot lamps for the main or key light;

Incandescent flood lamps for general lighting;

Smaller incandescent floods for the fill light that is used to soften up hard shadows.

Remember that these are the tools of the cameraman. Tell him what the final results should be and let him decide which of the tools to use and how to use them. If the cameraman is capable, the results will be most pleasing but if they are not, apologize to the sponsor and use another cameraman next time.

There is a great deal more to this story of composition and lighting. For a larger helping of such details, get in touch with us, the Society of Motion Picture Engineers.

Auricon-Pro 16mm "Double-System" Camera

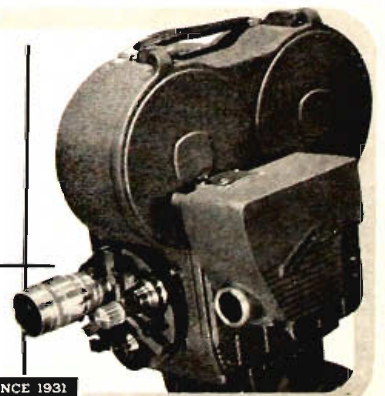
at \$644.50 (Silent Model CM-71-S) provides a professional camera for producing 16mm Television Films, with ease and economy.

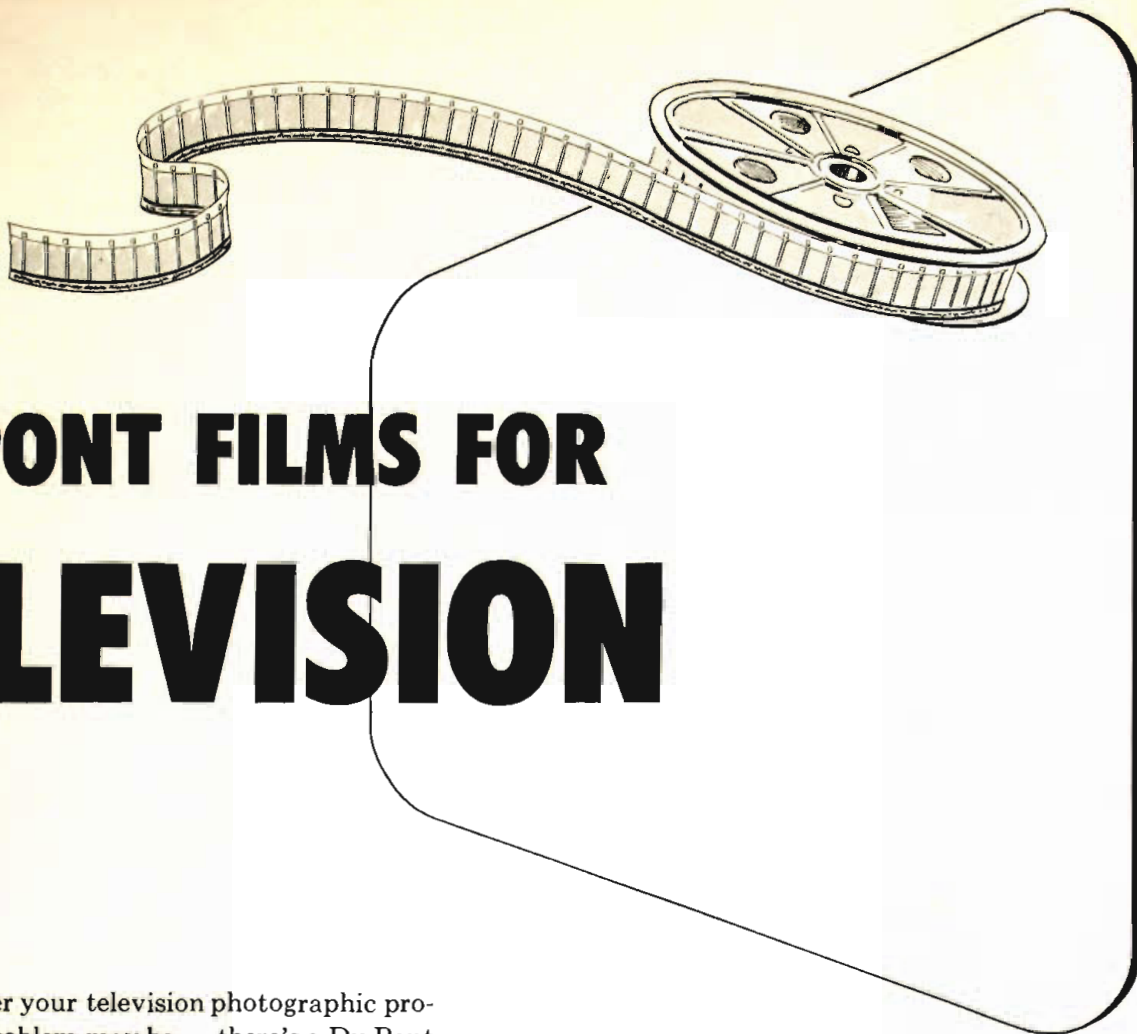
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check list of production techniques

DUE to the limited range of picture tube brightness subject contrast should be controlled wherever possible. It is not always necessary to resort to flat lighting in order to hold contrast with the brightness range, but *even lighting* is essential, particularly over large picture areas. In short, large picture areas must have about the same average illumination. Otherwise, wide variations in brightness over the area will have to be compensated for by adjustment of the shading controls. Furthermore, the general intensity of illumination from scene to scene should be kept constant so that the level of the TV signal does not change markedly; for this reason, night scenes should be avoided where possible.

Avoid low key lighting where the principal part of the picture is in

shadows. Television doesn't reproduce extreme blacks faithfully, but instead causes a flare on the black areas.

Avoid excessive use of artistic highlighting, and don't use too many spots. The difference between the white light and the grey on the actor's face, for example, doesn't register.

Avoid pure white backgrounds behind actors to eliminate the danger of faces merging into the background itself. Conversely, avoid dark backgrounds against light subjects.

Avoid too many contrasting scenes, insofar as lighting extremes are concerned. A very dark scene followed by a very light scene makes it difficult for the shading engineer.

Shooting

Action within scenes should be continuous. Where inanimate objects are shown for any period of time, motion of the camera by zooming, change of angle, traveling, or slow panning should be substituted to accomplish the effect of action. In the transition from one

scene to another, it is desirable to use lap dissolves, quick fades, or instantaneous "cuts," timed to keep pace with the program.

Keep actors closely grouped to facilitate the use of close-ups. Accordingly, keep casts down to a minimum.

Use more action and camera movement to counter-balance the close-ups and close groupings of the cast.

Avoid too many long shots where the camera is a long distance from the actors, thus making them a small part of the picture. Actually, a long shot should be used only to establish location.

Avoid too rapid panning.

Avoid crowding the picture frame, i.e., center the action in the middle of the frame, thereby leaving ample space on sides, top and bottom. Curvature of the tube sometimes eliminates these outside areas, causing loss of information at the edges of the frame. This is a most important production factor and is stressed by TV station film directors. Recent data from one station indicates that because adjustment of picture size in home re-

For Your Convenience

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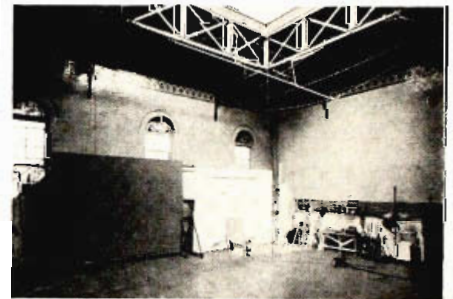
Conveniently located in the heart of Manhattan, these studios offer the advertiser, agency and producer "on location" supervisory control and economies.

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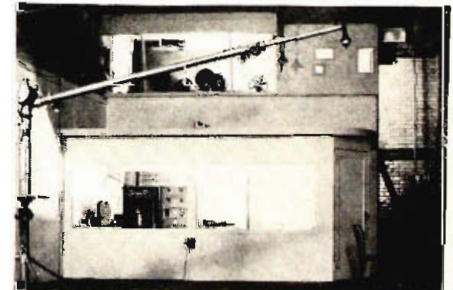
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- TRANSCRIPTION PLAYBACKS**
- WIRE RECORDERS**
- PUBLIC ADDRESS SYSTEMS**
- PROJECTION SCREENS**
- TAPE RECORDERS**
- SOUND SLIDE FILM PROJECTORS**
- FILMSTRIP PROJECTORS**
- RECORD PLAYERS**
- FILM EDITING EQUIPMENT**
- FILM STORAGE EQUIPMENT**
- STEREOPTICONS**
- CONTINUOUS PROJECTION EQUIPMENT**

ceivers varies greatly, all significant action and subject material should be kept within a central area having 8½% top and bottom margins and 13% side margins. When this is done, a large majority of receivers will show the all-important information.

Keep away from complicated weaves, patterns, checks or overly

fancy backgrounds. Titles must be in large, clear lettering to be legible, using black and white or gray and black combinations. It is also advised here to avoid crowding the frame on titles.

For silent films with live announcer, be certain of good cues for the audio portion.

On commercials have the script

checked beforehand with the TV station sales department if possible; this will eliminate the necessity of costly changes if approval is not given.

A breakdown of footage for each scene of a film insert or spot commercial is helpful.

Allow plenty of leader at the be-
 (continued on page 35)

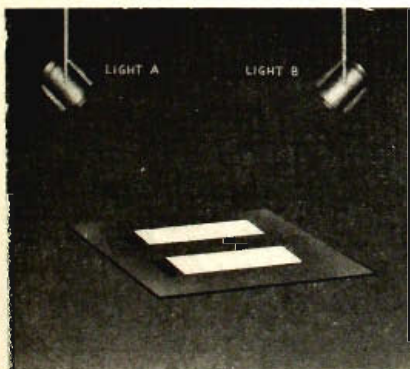


Figure 1

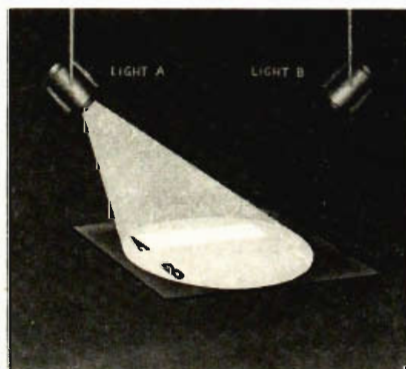


Figure 2

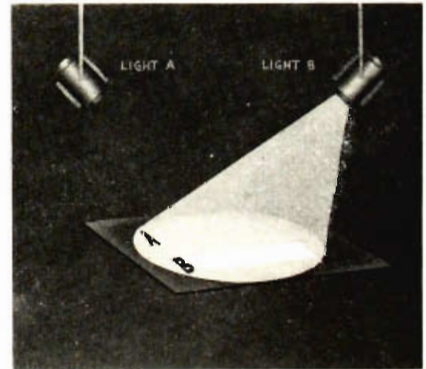
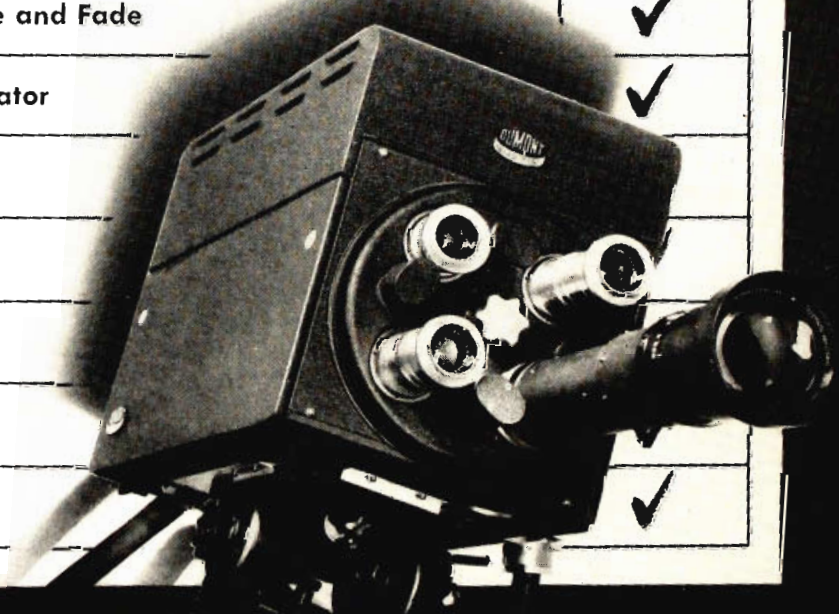


Figure 3

OLD PRINCIPLE PLUS NEW TECHNIQUE: LOW-COST COMMERCIALS. A long stride toward low-budget commercial production was made recently by Spectrolux Television Corp., which unveiled a system of achieving animation through the use of colored filtered light. By flashing the lights on and off the photographed information is given the effect of motion, dissolves, etc. which is picked up by the camera. The lights are controlled by rheostats and permit fast or slow action photography, as desired. Illustrations above show the basic principle of the Spectrolux technique, which can turn out commercials for as low as \$30 apiece. (FIGURE 1) Under normal light both bars "A" and "B" are visible, and will photograph as separate bars. (FIGURE 2) When colored filtered light from lamp A is turned on, bar "B" disappears, and only bar "A" will photograph. (FIGURE 3) When lamp B is on, through a colored filter of the opposite characters from lamp A, using terms of "complementary" colors, bar "A" disappears, and only bar "B" will photograph.

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film for
TELEVISION

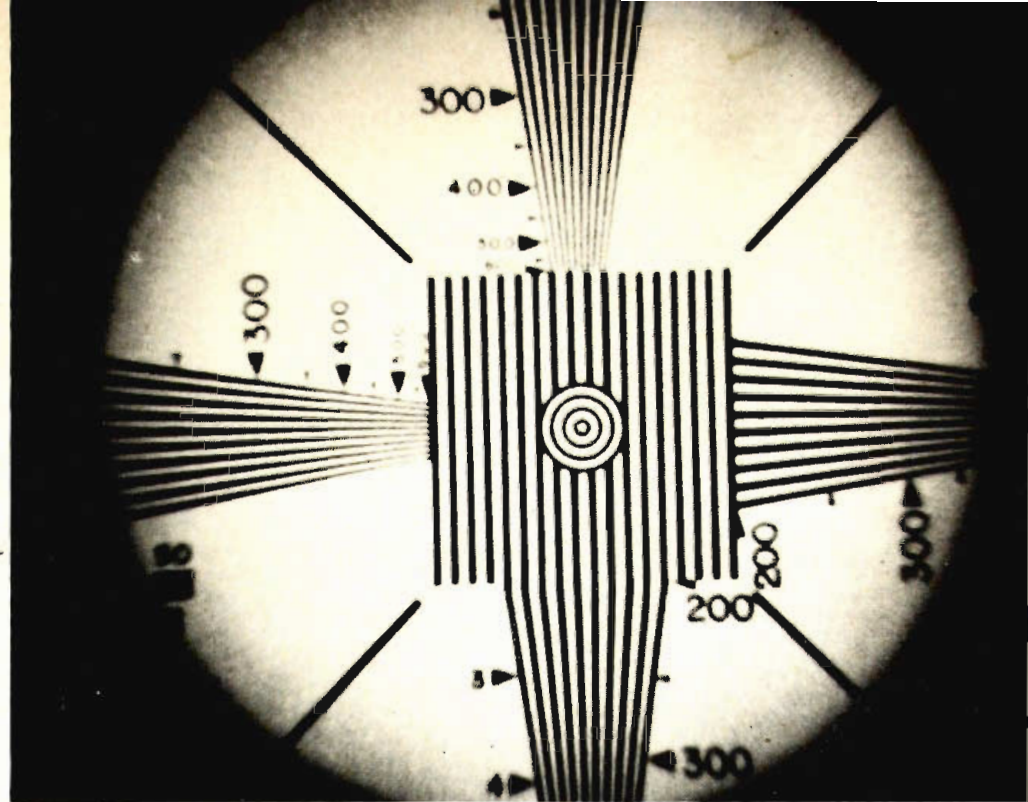
16 mm in tv

By JOHN MAURER

President, J. A. Maurer, Inc.

THE past fifteen years have seen a constantly increasing percentage of industrial and educational motion pictures produced directly in the 16-mm size. Numerous producing companies, equipped for photography and sound recording solely on 16-mm film, have firmly established themselves in spite of vehement opposition from older organizations which refuse to concede that technically good results can be obtained on any film smaller than 35-mm.

It is natural that these 16-mm producers are today seeking their share of the film business created by television. It is equally natural that all of the old arguments against 16-mm production are again being advanced. Unfortunately, many of the advertisers and agency executives who now make the decisions regarding film "commercials" and other uses of film in television have had no previous motion picture experience. They are understandably confused by claims and counter-claims which, too often, take the form of generalizations like "16-mm is unsatisfactory. If you want results, you must do it in 35," or "16-mm is perfectly adequate and much cheaper." If this brief discussion can make it possible for such puzzled executives to see beyond these misleading generalizations and analyze their problems in the light of the pertinent facts, it will, I think, have performed a real and important service for the television industry.



The above is an enlarged reproduction of a 16mm original which shows that it is capable of more definition than television requires. Note that the RMA resolution chart exactly filled the 16mm frame.

Here, briefly, are some of the most important of these pertinent facts:

(1) Two-thirds of all existing TV stations are equipped only for 16-mm film. Network executives see no prospect of any increase in the percentage of 35-mm installations.

(2) All but one of the leading companies doing kinescope recording of live television programs use 16-mm film, and there is no prospect that any of them will change to 35-mm.

(3) Both 35-mm and 16-mm films are capable of providing substantially more picture detail than can be utilized by the standard television channel (see figures 1 and 2).

Good Picture Quality Obtainable On Both

(4) Good pictorial "quality," which includes such characteristics as softness or brilliance (where desired), "roundness" or illusion of depth, and "atmosphere," is readily obtainable in pictures photographed on either size of film. All of these qualities in a picture are controlled primarily by studio lighting. *But*—and this is of the greatest importance—the materials most suitable for 16-mm professional photography require a lighting technique decidedly different from that generally used by 35-mm cameramen. For that reason, adequate experience in 16-mm photography is essential, and very few 35-mm cameramen are able to do good work when they

first attempt to use 16-mm film.

(5) Good film laboratory service is available for handling 16-mm production, but the number of laboratories able to do first class work with 16-mm film is much smaller than the number of 35-mm laboratories. Bad film laboratory work will, of course, ruin any production.

(6) When good equipment is used for both recording and reproduction, sound on 16-mm film closely approaches the standard of quality established for 35-mm theatrical films.

(7) Most of the 16-mm projectors now installed in television stations, however, give decidedly unsatisfactory sound reproduction. This is partly a matter of the original design of the machines and partly a matter of inadequate maintenance. Fortunately, most of the broadcasters are aware of this defect in their equipment and now are taking steps toward its improvement. Much can be done with careful maintenance guided by the use of available test films. It should be pointed out that the above noted unsatisfactory situation in the reproduction of film sound tracks affects all 16-mm prints, regardless of whether they are produced by reduction from 35-mm originals or directly in 16-mm. It is, therefore, of importance to all television advertisers that the apparatus be improved as rapidly as possible.

(8) Most of the obtrusively bad
(continued on page 41)

KINESCOPE

(continued from page 21)

mon to all recording methods have been solved rather satisfactorily. Reconciliation of the 24 frames per second standard film speed (both 16mm and 35mm) with the 30 frames per second rate of television has necessitated special recording camera design and both 35mm and 16mm models are available. Other problems related to the long continuous runs to which these cameras are subjected have also been resolved. Standard sound-on-film recording techniques are used for both single system and double system recording. Recently developed equipment has made very high quality sound on 16mm film a commercial operation. At the present time the limiting factor in 16mm sound quality is the projectors with which the recordings are projected into the studio film chain. High quality monitors, usually fed by direct cable connections within a studio plant or by special micro wave relays, have been designed and built. These units provide the maximum of image quality and in addition pro-

vide facilities for presenting negative images, reversed sweeps, etc. as required by the various end results for which the video recordings are intended. Thus the technical problem has shifted from how to make the system *work at all* to how to make it *work better*. Quality improvement programs are well under way at every such installation. The demand for video recordings has been so great that each organization concerned has placed its equipment in commercial operation as quickly as possible. As a result of this rapid expansion many refinements in the process have had to yield priority to day to day production problems.

Network Systems

At the present time negative-positive double system recording, that is picture and sound track on separate film strips, is used by the Columbia Broadcasting System, the National Broadcasting Company, and Allen B. Du Mont Laboratories, Inc. All of these networks use 16mm film for both picture and sound. Release prints are made by printing these negatives onto a single film. The special picture recording cameras were built by the Eastman Kodak Company and J. M. Wall, Inc. The sound recording equipments are newly designed high quality units made by RCA, J. A. Maurer, Inc., and Reeves Sound Company, Inc. The American Broadcasting Company uses 16mm single system negative-positive recording. The film is run through the Wall Camera and a Maurer sound recorder in sequence. Prints are made from the composite negative.

The Paramount Pictures Corp. system of theater television utilizes a 35mm single system Akeley camera for recording a direct positive picture from a negative cathode ray tube image and records a positive sound track simultaneously in the same camera. The film runs in sequence through the recording camera, the rapid processing machine, and the regular theater projector.

The many advantages of video recording to the advertiser, broadcaster, and to the television industry as a whole can only be realized, of course, if the system is economically sound. As the number of stations commercially operating increases and the number of operating hours increases the problem of providing program material by direct interconnection of stations will probably become tremendously expensive in initial investment and operating cost, as well as very difficult because of time problems. Under these circumstances, a film distribution system seems to offer the opportunity for better scheduling and lower cost. The certainty of action and timing inherent in a film program should also appeal to the broadcaster. So far the direct photography of television programs in the studio simultaneously with broadcasting or at a separate performance has been both impractical and expensive. On the other hand, video recordings, with a remotely located installation fed from any studio, and operating in a standardized manner, can compete very favorably—with respect to cost—with either direct station connections or direct photography.

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film for TELEVISION

sound in tv films

By **HAZARD E. REEVES**

President, Reeves Sound Studios, Inc.

THE importance of high-quality sound recording for television transmissions is emphasized by the use of FM in television broadcasting. Motion picture sound recording techniques, although capable of meeting FM standards of quality, frequently do not. Good sound recording on film depends on a good mechanical driving mechanism, wide range amplifier equipment, precision built galvanometer or light value equipment, as well as complete photographic and laboratory control of the exposed sound negative.

Sound on film recording demands exacting controls due to the many variables in the process. In a record recording operation, or in the magnetic recording system, you have very few problems remaining once a good recording is made. An immediate playback proves up desired quality. After the sound-on-film recording is made, then your real trouble begins. For the correct photographic exposure there is a correct chemical bath which must develop the film to close tolerances of temperature and time. Assuming that these conditions are met, then the final sound print must be carried through a similar process of close control. Proper printing exposure, as well as the chemical controls, are essential.

Sound quality standards have been high as far as the engineering world is concerned. Great strides in wide range sound recording have been made in the past fifteen years. Unfortunately, the average home radio set will not reproduce wide range sound. Tone controls on most radio sets generally ruin what good sound quality there might have been in the set. Network line broadcasts frequently have such a low top frequency response that the sound quality is considered poor by any standards. I mention these facts only to make a plausible explanation why the terribly poor sound reproduction on film television broadcasting is tolerated.

Many sound experts are amazed at the striking contrast between live FM quality and a poor film sound recording on television. There is absolutely no excuse for this situation. Although there are many more points of technical control required in film recording, excuses for poor sound should not be accepted.

Both 35mm and 16mm film are used extensively in television. The 16mm film, due to its reduced speed (36 feet per minute versus 90 feet per minute of 35mm film) is more difficult to record and process. Not only is more accuracy required in processing and printing, but also the reproducing equipment must be more accurately adjusted to get reasonably good sound reproduction.

The TV station cannot always blame poor quality reproduction on the film. The fault could easily be in its equipment. Improper threading of the film in the projector machine could contribute to poor quality reproduction. Standard 35mm and 16mm films are available for checking sound quality of the equipment.

Producer Should Demand Highest Standards

The film laboratory frequently has been the source of poor sound quality. In the photographic process, as already mentioned, there are many variable factors which must be kept under tight control. Not only in their chemical controls but also in their printing controls as well as the mechanical drive mechanisms. Even defective photographic emulsions have been the source of trouble.

The purpose of mentioning the many factors going into quality control of good sound-on-film recording is not to have the process appear more difficult and bewildering. By stressing the main factors involved it should be easier for producers to get higher standards of quality. A producer should not accept excuses for poor reproduction.

A good sound engineer can frequently put his finger on the cause of the trouble. There is test equipment available in any good sound studio and film laboratory to quickly prove the cause of poor quality.

In view of the fact that there are a number of good film recording facilities as well as excellent film laboratories available, the television film producer should make sure that every phase of the photographic process is properly carried through. There is nothing more futile than to have a poor sound film production due to unexplained and mysterious reasons.

An Example of Unsatisfactory Results

Recently a producer decided to make a half-hour television production. He assumed that he could rent sound and camera equipment and that it would naturally get excellent results. Unfortunately, the sound recorder was not of high enough quality to be satisfactory. The location where the picture was shot had bad acoustics and there was inadequate power in the building to furnish enough electric current for both the lights and the sound equipment. I need not go into detail to state that the end result was tragic. The production was made on 16mm film which made problems still more difficult. I was present to see the first showing of the film. It was a complete loss. Just following a reasonable amount of essential procedure would have avoided these mistakes.

With the acceptance of magnetic recording in motion picture production, problems of control are somewhat reduced. However, there still remain the same basic problems of careful procedure. Immediate playback is positive insurance of a good track to use in re-recording to film. Also, one step in the laboratory process is eliminated if the production is to be re-recorded. There seems no question that magnetic recording will be used extensively in television film recordings and it will be a great aid in better quality control, plus the fact that a higher quality of sound recording is possible by its use.

From the above review of the factors involved in good sound on film recording, it is quite apparent that there is no trick to getting good sound results. Careful, exacting controls from the film negative right through to the final reproducing machine should insure consistent results which can meet the demands of FM sound quality.

film for **TELEVISION**

profitable pattern *for tv film production*

**AFTER COMPLETING 26 PROGRAMS FOR P&G,
GTE LOOKS TO MARKETING FOR PROFIT**

By GORDON LEVOY

General Television Enterprises, Inc.

LET us look at the method of marketing in the motion picture industry. When a photoplay is produced, whether for a hundred thousand dollars or a million dollars, we never expect to recapture the cost of it from its initial usage, and no one dares to think that a booking into the Music Hall Theatre, or even over the Loew's circuit, should pay for the entire expense. Rather does the producer amortize the cost by selling first-runs, then second-runs, third-runs, etc.

There is no reason why, therefore, that this same procedure cannot be applied to television. Instead of selling first-run rights to a circuit, they can be sold to an initial sponsor; then instead of selling second-run rights to another circuit, they can be sold either to a secondary sponsor or possibly limited to sale for regional sponsors or sustaining use, and likewise, instead of selling the independent theatres thereafter subsequent rights, the film can be sold to independent stations, each of which would, in effect, be an independent theatre operator.

Take a concrete example: suppose that a film running 26:25 were to cost \$10,000. This would mean that the producer would have to ask \$12,000 for it in order to gain for himself a sufficient profit, together with a margin for contingencies and increased labor costs. Because of the fact that there are still but a few thousand sets in some markets an agency does not feel that it would want to pay that much for a

film presentation per week. There is no need to do so, however, unless the agency or the sponsor insists on keeping and shelving it so that no one else may use it, which is a tremendous waste. There is no reason why they cannot have the advantage of such a program for \$7,000 with certain clearance rights and privileges, and at a subsequent date a secondary sponsor have the rights for \$5,000, thus amortizing the cost to the producer and enabling the producer at a still later date to sell the product gainfully. Similarly, a sponsor could acquire a quarter-hour show for about \$3,000 nationally, and get all the benefits of a motion picture much more expensively produced.

Examine the relative costs of live shows as opposed to motion picture shows. Generally speaking, an agency is quoted a package price for a live show and usually it is on a similar basis to that of radio wherein it includes director, cast, script, musicians and music, and sometimes extras, and the price is quoted at \$4,000. Little is said about the camera rehearsal time that may run another \$2,000, or the studio labor and sets, painting, lights and other physical requisites which may run another thousand dollars, and various other sundries that all in all make this very deceptive price of \$4,000 in reality closer to \$7,500. An agency, therefore, has to endure all of the headaches and heartaches involved in a live show with the limitations in its production potentialities with the true price of this \$4,000 show becoming \$7,500,

whereas, under the plan that GTE offers, as will be shown later, a beautifully constructed adult entertainment motion picture produced at a cost of \$10,000 can be used by this agency in its place for only \$7,000 or even \$5,000. Added to this is the fact that the agency itself is involved in no cost of supervising the production, with the numerous problems that arise, in that it receives twenty-six or fifty-two finished pictures—with the commercials even insterted if requested—and all it has to do is to take the photoplays prepared in advance, ready far ahead of schedule, and give them to the projectionists for transmission.

Then what and why is General Television Enterprises, Inc.? Curiosity seems to have arisen mainly because the industry is not able to type-classify it. It is not a producer, an agent, nor a sales representative; it simply arranges the production and distribution of motion picture photoplays especially produced and designed for television. This, of course, is new to radio but it is customary in the motion picture field, where the three essential branches of the business are production, distribution and exhibition.

Today much of television presentation is a fad which will become irksome unless better entertainment is offered. On the other hand, if a sponsor or an agency is going to say "we cannot pay for better entertainment until there are more sets," they are faced with the obstacle that more sets will not be sold until there is better entertainment. The only way, therefore, that the sponsor or the agency can break this vicious circle, if they desire to invest in the future and not sit idly by while others secure and utilize the valuable time franchises, is to abandon the archaic stand or posi-

tion that they must own the product exclusively.

Should an agency say to its clients: "We know that these pictures are excellent productions and cost much more than \$2,500 to make, but we cannot use them due solely to the fact that a non-competitive sponsor displayed the same pictures some time prior thereto." and in so doing either lose the opportunities of television and time franchises, or continue to present bad entertainment, 75% of that which is on the television screen today being bad entertainment? Can it be said, for example, that an oil company cannot benefit from advertising in connection with a show that was previously used for soap; or that a food product cannot derive suitable entertainment from motion pictures once used for cigarettes?

On these principles GTE has entered into its first contracts and agreed to deliver fifty-two episodes to Procter and Gamble, each a beautifully constructed photoplay at much less than its actual cost. Twenty-six were to have been delivered by August 15 to start running on September 6th, and actually were produced and ready for delivery before that date, so that the

sponsor and the agency can lean back, knowing that their shows are ready to be handed over to the projectionist. By the same token we were able to convince Procter and Gamble and Compton Advertising, Inc., of the wisdom of this method so that this product will be used by them in the twenty-four cities of the eastern and midwestern networks on a basis of thirty days clearance. Thus a secondary sponsor can use these same pictures for such sponsorship—either nationally or regionally—because the excellence and quality of production are constant, as are the excellence and quality of a production of a motion picture that first plays the Music Hall Theatre, then goes on to successive subsequent runs.

TECHNIQUES

(cont'd from page 29)

ginning and end of a film. Station requirements range from three seconds (about two feet of 16mm) to 15 feet; others prefer the "Academy" leader, which allows time for cueing in and shading, and helps eliminate any fluffs due to close timing.

The average life expectancy of prints is from 300 to 500 showings,

provided projection equipment is in good shape and the print is carefully handled. Since this is not always the case, it's wise to furnish the station with two or three prints. Thus, if film is damaged, the additional print will be insurance against an unsatisfactory commercial.

Successful use of color prints on black and white TV depends largely on the color contrasts in the original film. There must be ample separation in colors, particularly in the pastels, for clear reproduction. Some stations set the percentage of acceptable color prints at 80%.

There are several steps before an agency or advertiser secures release prints. First is the negative in the camera which, when developed, is called the original or master negative. A copy, or fine-grain negative, is used for making prints instead of the original negative—since a damaged original is very difficult to fix. A work print is used with the copy negative for cutting and editing, for scoring the picture with music and for adding sound. When this is finished, the copy negative is cut up to coincide with the work print. Then the two negatives are made into release prints.

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cutting room*

a monthly critique of current commercials

Cartoons, as a means of establishing name identification, have been used successfully by advertisers in printed media, and are perhaps more effective—if cleverly produced—in television. Cartoon commercials have the ability to capture and hold the viewer's interest, which in many cases is more difficult in the straight, literal approach. Camels, Ford and Ballantine commercials shown here are examples of the highly effective use of the cartoon technique.

The famous whimsy of the Dr. Seuss cartoons enables the Ford commercial to make a direct service (and sales) pitch while being thoroughly entertaining. Produced by United Productions for J. Walter Thompson.

The Camel cigarette commercial, a Transfilm production for Wm. Esty, again illustrates smart use of modern cartoon art to simulate animation. Here the camera does the work—at only a fraction of the cost of full animation. First to come up with this technique was Young & Rubicam for the Sanka weather spot (Audio Productions) which are still in a class by themselves.



To those acquainted with abstract film work the possibilities of its commercial application have always been apparent. Full credit must go to J. Walter Thompson's film department for the first (so far as we know) utilization of abstract art in a TV commercial. Using an exceptionally clever and rhythmic musical score as a base, JWT has produced for Ballantine one of video's most effective commercial series to date. The clever art work used by the sponsor in printed media has been transferred to TV with imagination and humor in simulated animation. The various commercials in the series parody stories of fact and fancy (such as "Yankee Doodle" shown below), supplemented by rhyming commentary. Here is a prime example of a commercial that provides solid entertainment in one minute and at the same time delivers the sales message with maximum impact. Agency used the services of Sarra and Depicto in producing the series.



Six thousand miles of travel...seven babies (finally narrowed down to one)...two days of actual shooting—all for a 13-second sequence. A large cast and set illustrating a county fair atmosphere for a single scene showing a cake baked with Crisco winning a blue ribbon award...location shooting to get a waterfall scene when there are thousands of feet of stock film available. Extravagant? Not at all! It's this kind of thinking and production that makes the new Procter & Gamble commercials so effective. Only a thorough understanding of what makes good film on the part of the agency and the producer (Compton and Special Purpose Films) could have made this possible.

SPF had a task on its hands, and could easily have balked at some of the difficulties imposed in production. A trip to Los Angeles was necessary because New York law prohibits the use of babies in commercial motion pictures. But the extra effort paid off. The baby sequence in the Ivory Soap commercial consumes only 13-seconds, but enough footage was obtained for a one-minute film titled "Miss America, 1970" which P&G will probably find useful until that year. It might also have been easier—and more economic—to keep the cast down to, say, one woman contestant and a judge in the Crisco commercial, but here again, sincerity called the turn. Simulated atmosphere of a county fair provides the proper ring of authenticity not otherwise possible, and gives the viewer the feeling of "sitting in" on the real thing. Such authenticity should definitely produce sales for Crisco.

The humorous approach—often a dangerous selling technique with boomerang tendencies—is effectively handled in another Crisco commercial: the situation of a "summer widower" doing his own baking. If the theme is a bit jaded, its objective is not: the product is simple to use. A departure in visual technique is used for Duz, in which product identification gets the heaviest play. The announcer does his job before a huge box of Duz, meanwhile tossing newly-washed clothing on a trick clothesline behind him.

In spite of the refusal to compromise on costs, the series of nine one-minute commercials came in under \$2,000 apiece. Closer script editing may well have cut costs to one-half this figure, but it's evident the extra outlay will more than pay off P&G, not only in more showings per dollar, but in all-important sales effectiveness.





"Sugar and Spice . . . and a skin so nice." One look at Procter and Gamble's Miss America for 1970, and you'll agree. And you'll be seeing her, too, starting this September on miles of TV films for the soap that's 99 44/100% pure.

Procter & Gamble's Miss America of 1970

● Procter and Gamble asked us to tell the story of the most famous soap in the world in a series of TV commercials. Despite an unplanned trip of 6,000 miles, the "IVORY LOOK" went on film . . . right on schedule . . . right on the budget. You could and should expect this kind of service preparing your television commercials. But, more than that, you should look

for creative ability when exploring this new dramatic medium.

We will be glad to show you the Procter and Gamble commercials we've just prepared, and show you how this same creative ability and professional technique can help sell your products through TV commercials or sponsored films. Call us, won't you? PLaza 9-1792.

Special Purpose Films, inc.

16 EAST 58 STREET, NEW YORK 22, N. Y.

*motion pictures . . . television commercials . . . slide films . . .
packaged entertainment for television*

film for TELEVISION

the commercial

WHAT THE ADVERTISER AND THE AGENCY SHOULD KNOW ABOUT PLANNING AND COSTS

By H. G. CHRISTENSEN

THE main question in the minds of the sponsors is how much will the film cost. And before any legitimate producer can even approximate costs he will have to know the following major factors. There are still others but these, briefly outlined, will give some idea why estimates can't be handed out on the spot, and will show why films cost money.

Script: The first requisite, and a most important one, is a good script writer. Don't think because you're making a minute movie you don't need as good a writer as you would on a five-reeler. If anything you need a better one. (Remember the guy who apologized for the length of a letter he'd written, by saying he didn't have time to write a short one?) That also goes for scripts. The cost of a script is flexible, depending on the amount of time, research and contact necessary.

Director: Everything said about the writer goes for the director—in spades. His is the responsibility for the final result, providing of course he has that good script we're talking about. His interpretation, planning and direction can make or break a picture. His cost will vary, but this is not a place to economize.

Cast: Here too is where attempted economy can lead to ruin. They come at all prices from \$25.00 a day up to four figures for "name" talent! It pays to get the best in proven ability and performance.

Sets: When sets are necessary—living rooms, offices, salesrooms, kitchens, and the like—they present a very flexible cost factor. How many? What size? How elaborate? What period? Can they be stock sets or must they be especially designed and built? The answers to these questions affect costs in a major way.

Locations: Locations may be either interiors (such as factories, offices, salesrooms, service stations, etc.) or exteriors, which of course could be anything and anywhere. How many scenes? Where located? What are transportation facilities? What about hotel accommodations for crew? How many shooting days required? How much lighting equipment? Are scenes silent or sound? All these factors must be known—and more—before costs can be figured.

Studio: How many scenes? Sound or silent? How large a crew at union scale? How many sets to be lit? How many days required?

Properties: Who furnishes them? If so, what part? What does the studio have to get? Are they obtainable locally or must they be bought? Must they be in a certain period, ultra modern, or just old fashioned? Do some have to be made? Props can cost a little or a lot—it all depends on what they are.

Wardrobe: The questions posed for props can be repeated for costumes—plus the fact that they must fit the wearer, photograph well and

(continued on page 48)

FILM for TV

Features

Westerns

Comedies

Educational

Sports

Travel

YOUR ASSURANCE

Because of the sound foundation on which NU-ART and the name of HEDWIG have been built, the trade may be assured of integrity and dependability.

QUANTITY and QUALITY

Because of the amount of films we have, we are ready to consider bulk programming contracts whereby the stations save considerably on their costs.

Write to:

TV DEPT. G. W. HEDWIG



FOR

SMART

TELEVISION

COMMERCIALS

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2 GET PRICES FROM
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NEW YORK
MURRAY HILL 8-1162

film for TELEVISION

animation

By JACK ZANDER

President, East Coast Division, Screen Cartoonists Guild
and Director of Animation, Transfilm, Inc.

ANIMATION is the making of a different picture for each frame of a strip of motion picture film. As in live action or straight motion picture photography, if each image is different (in a different position) the illusion of motion is created. In a 20 second short, there are 30 feet of motion picture film. There are 16 frames per foot: $16 \times 30 = 480$. Thus one may have 480 separate drawings for each 20 second spot.

It is not hard to see where the high cost of animation stems from, when you consider that each of these drawings has to be rendered in its own peculiar way, and then photographed, one at a time.

This process—continuous action that does not repeat itself—is called “full animation.” This is the most expensive type of animation. It is possible to cut down the costs by designing a film that does not require full animation.

A good illustration of this difference can be given by visualizing a character or object walking off in perspective. This requires separate drawings for each position, as the object gets smaller and further away—and the whole scene may require hundreds of drawings. *But*, if the same character walks on a plane across the screen, or on a panoramic background, it is possible to keep him walking for as long as we wish with only 10 or 20 drawings.

Cycle Animation Is Economic Method

This action, or any action that repeats itself, is called a “cycle” and, as the same few drawings are used over and over, it makes for a distinct saving. Thus, a horse galloping, a train running on tracks, a man walking—these are actions which can be effective and yet save

the advertiser some money. Often an entire short is based on a cycle—witness the 20 second “Pistol Pete” spot for Camels, and the “Bromo Seltzer Train” spot.

Another technique which can be employed to save money is the camera dissolve. Instead of 10 drawings for a change of position of a character, it is possible to cross-dissolve in 8 or 10 frames from one position to another, and give a very convincing impression of motion.

There are, in fact, an infinite number of stages between full animation and the simplest camera movements. This is why it is always important to work with animators who understand the different techniques, and who are straight-forward with agencies in telling them exactly how money can be saved and effects achieved. At the same time, agencies must understand that there are no easy and inexpensive ways of doing full animation.



Now - show Television Films anywhere - Instantly!

WITH THE NEW

AMPRO "REPEATER"

16mm. one-case sound-on-film projector

Here is the greatest “television show salesman” you’ve ever seen! This new, wonderfully compact sound-on-film projector, complete in one lightweight case, screen and all . . . makes it possible to present sound films of full television shows or commercials anywhere—without fuss, bother or delay. Clients, prospects, dealers, salesmen, can now see television programs exactly as they will appear on the air. Just place the Ampro “Repeater” anywhere, snap it open, plug it in . . . and in seconds, you can present a clear, bright sound motion picture in any normally lighted room! For merchandising, promoting, selling or pre-testing television campaigns—this unit is ideal.

GET ALL THE DETAILS about this remarkable new aid to more effective, more profitable television promotion. Mail the handy coupon right now.

New Ampro “Repeater” ideally suited for television previewing . . .

COMPACT, COMPLETE . . . an entire sound movie theater in one lightweight carrying case. Projector, speaker, amplifier—even the projection screen are all in one neat unit.

NO REEL ARMS, NO THREADING . . . just plug it in, snap open the screen and show a brilliantly clear sound movie in a normally lighted room.

EASY SERVICING . . . merely lift off the entire case for instant servicing. Everything is completely accessible.

REPEAT SHOWINGS are possible without re-winding or re-threading.

FULL SIZE, FULL QUALITY . . . weighing only 36 pounds, the “Repeater” offers brilliant 300 watt illumination, full quality, Underwriters Approval.



A General Precision
Equipment Corporation Subsidiary

AMPRO CORPORATION
2835 N. Western Ave., Chicago 18, Ill.

Gentlemen: I am interested in this dramatic new way to present television programs and commercials. Please rush me full details on the new Ampro one-case “Repeater” sound projector right away!

NAME _____
ADDRESS _____
CITY _____ STATE _____

16MM

(continued from page 31)

sound heard in connection with film telecasts today is due to the continuing use of old films. Even on the present, generally unsatisfactory equipment, a good 16-mm film will give a passable result. The exception to this statement occurs when projector mechanisms are permitted to get into a condition in which they reproduce all musical tracks with bad "wows." Again, proper maintenance is all that is required.

(9) Many old 16-mm films have unpleasantly high background noise in their sound tracks. Tracks made with modern equipment and properly handled in the film laboratory consistently show a signal-to-noise ratio between 45 and 50 decibels, (very satisfactory from the standpoint of background noise).

(10) Animation and the simpler "optical effects" such as fades, dissolves and wipes are readily obtainable in 16-mm production. Facilities for the more elaborate and startling types of "opticals," however, are much more limited at the present than those available to 35-mm producers.

Skill Is The Keynote

With the above *FACTS* in mind, we are ready to consider a general statement that is far more pertinent than those mentioned at the beginning of this article: **THE MOST IMPORTANT INGREDIENT IN ANY MOTION PICTURE IS THE SKILL OF ITS PRODUCER.** If a producer is competent, is experienced in 16-mm and prefers to work with 16-mm equipment, he will obtain good results, and he will not undertake to do work for which he does not have proper equipment and facilities. If he is not competent, it doesn't matter what equipment or film size he uses.

It is pertinent, too, that the more elaborate the production contemplated, the less is the advantage of working with 16-mm equipment. As a general rule the 16-mm producer can provide a given result at a lower price than the 35-mm producer because his overhead is lower, because he does not have to pay for extensive fireproofing of his facilities, and because his more mobile equipment permits him to work faster and with less personnel. When the production problem requires very elaborate studio facilities, these savings become of less relative importance in the large over-all budget.

In making his decision as to whether or not to entrust his contemplated production to a given producer, the advertising executive should look at examples of work. Then he should satisfy himself that the producer has good professional equipment in good condition, whether 35-mm or 16-mm, and give careful consideration to his business reputation. The last consideration

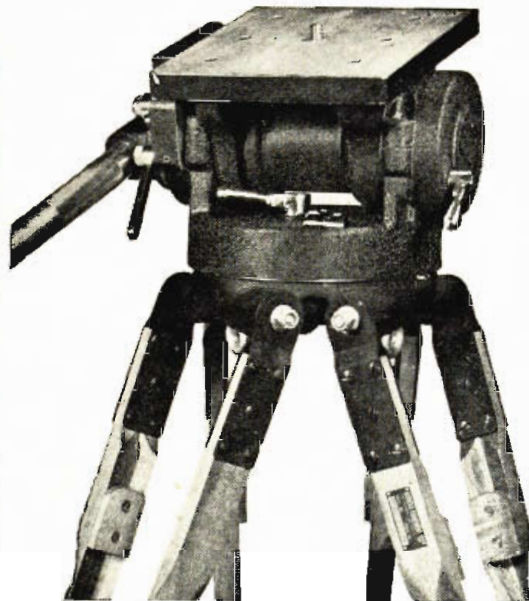
should be price. Does the producer's price fall within the advertiser's budget? If the prospective producer can meet requirements in the above respects, it makes little difference, except for the probable difference in cost, whether he shoots in 16-mm or 35-mm; if the picture is to have national television distribution, the final prints will have to be made in 16-mm in any case.

Floating Action!

for all TV Cameras

"BALANCED" TV TRIPOD

Pat. Pending



This tripod was engineered and designed expressly to meet all video camera requirements.

Previous concepts of gyro and friction type design have been discarded to achieve absolute balance, effortless operation, super-smooth tilt and pan action, dependability, ruggedness and efficiency.

Below:

3 wheel portable dolly with balanced TV Tripod mounted.

Complete 360° pan without ragged or jerky movement is accomplished with effortless control. It is impossible to get anything but perfectly smooth pan and tilt action with the "BALANCED" TV Tripod.

Quick-release pan handle adjustment locks into position desired by operator with no "play" between pan handle and tripod head. Tripod head mechanism is rustproof, completely enclosed, never requires adjustments, cleaning or lubrication. Built-in spirit level. Telescoping extension pan handle.

Write for further particulars



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Your station can rent the finest short subjects available for television.

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Two-reel comedy and musical films with

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Commonwealth

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

film programming

WHEN a nightly series of westerns on Washington's WMAL-TV can outdraw all other stations in that city; when *Hopalong Cassidy* on KTLA has consistently rated either second or third in the Los Angeles area; and when a local western series on WATV can compete in share-of-audience with top network shows on other New York stations, it's pretty obvious the position film now has in TV.

And when one considers the old features, westerns, shorts, cartoons, and other miscellaneous film fare that is now finding its way to TV (almost all of which have outlived their theatrical use) it doesn't take a crystal ball to prophesize how important films will be to programming—particularly in the future when TV can afford its own film production.

No producer has yet found a profitable means to produce films for TV. Grant-Realm didn't make any money out of the *Lucky Strike* series (story on p. 13) and Fairbanks' *Public Prosecutor* and Ampro's *Eddie Drake* have still to be picked up by sponsors. However, in spite of Hollywood's lack of success along these lines, there's still optimism in certain quarters. Gordon Levoy of General TV Enterprises, who are handling the P & G series, thinks they have a solution to the problem (See page 34).

More Stations, Sets May Solve \$ Problem

Perhaps as more stations go on the air and set circulation increases, the problem of making money out of producing films for TV will no longer exist. However, it may always be an obstacle if we think of film production in terms of regular techniques. Film transcription might well be the answer.

Of course there are exceptions, and a good example is the Eisenhower *Crusade in Europe* series, the March of Time-20th Century-Fox-ABC deal sponsored by Time, Inc. Here is one of TV's outstanding programs. And although the Luce interests shelled out a good deal of money—more than *Lucky Strike* did for the *Your Show Time* series, they don't seem to be at all sorry for sponsoring this almost

monumental TV production.

The one branch of film production which is comparatively healthy is the newsreel. Practically every station is using some kind of film newsreel. The principal supplier is INS Telenews. This combination of the Hearst news service with the Telenews company, an independent newsreel operation, has worked out quite well with more than 31 stations subscribing to the service (10 minute daily, and/or 20-minute weekly segments) and some 31 sponsors bankrolling it. This newsreel also serves as the basis for the *CBS Newsreel*, which is sponsored by Oldsmobile. Another major newsreel is the *Camel Theatre*, which started over a year ago with Fox Movietone supplying the film but switched a few months ago to a combination of live announcers picked up in two or three cities, plus an NBC-produced newsreel. Last year many stations, particularly those owned by newspapers, had grandiose plans for local newsreels, but the cost of putting out a daily reel, plus the fact that sponsors were not clamoring to sponsor such programs, has resulted in a considerable cutback of station newsreel operations.

Ready Market For Syndicated Pkgs.

Syndicated film programs, made up largely of existing footage such as the Ziv and United Artist sport packages, or the United World Universal series of old (but still highly entertaining) films, are finding a ready market. Here production and editing costs are sufficiently low to hold the selling price at a point where stations, in many cases, can buy films on a sustaining basis. New outfits like International Telefilm, who have produced a series of nature films built around John Kieran, have met with considerable success. United Artists, by tying in with the American Newsreel Company, a cooperative setup with independent operators throughout the country, has been able to get sufficient material for a women's and sports program—and isn't having too much trouble signing up sponsors.

All these programs can be bought by the local advertiser or station for under \$100 in most cases. The more film programs produced in this category the sooner local stations will start operating in the black. These are the kind of programs which can be sold locally, and that is where the station makes its money.

FILMS WIDEN SCOPE

(continued from page 23)

scene could not be done any other way.

Also many tricks and effects can be accomplished. A sequence was needed of Nancy Coleman walking in the park in the evening. This was photographed at dusk and a lighted street lamp was included in the scene to complete the illusion. Then there was a scene with Elisabeth Bergner that was photographed in bright sunlight with filters to give the effect of night.

Equipment used in these instances was a Mitchell 35mm Studio Camera and a good portion of the work was done with a 35mm Reflex type Motion Picture camera. This has a film capacity of 200 ft, is very compact and has a 3-lens turret and 12 volt motor. The subject photographed is viewed through the taking lens while photographing and eliminates all parallels since the image is viewed exactly as photographed, right side up and magnified 5 times. It is also possible to follow focus visually with this camera.

I have covered a variety of subjects and situations that have been photographed for use in live shows, and can say that New York City offers a wide range of suitable locations. The picture at the beginning of this article, for example, shows a production crew at work in Washington Mews, in Greenwich Village, for a sequence of *Suicide Club*, which starred Bramwell Fletcher. The background is supposed to be a scene in London in the late 1800's. This scene blended in perfectly with the live portion of the show, so much so that it's doubtful the viewing audience was aware of the switch from live action to film.

Motion pictures well handled are a valuable tool for television producers and will broaden the scope of productions that would be impossible otherwise.



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for television

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one source that serves major advertisers and over 90% of all TV stations . . .

- MAJOR STUDIO FEATURES
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*Films for WMAL-TV's "Frontier Theatre," supplied by Film Equities, has larger audience than all other Washington stations combined.

SPECIAL TV PROGRAM SERIES

MAN FROM SCOTLAND YARD 13 episodes
15 MINUTES EACH

DOWN YOUR HOLLYWOOD MEMORY LANE 13 episodes
HALF-HOUR EACH

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WPIX'S POPULAR 15 MINUTE SHOW (KINESCOPE)

SCREENING PRINTS AVAILABLE

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FILM EQUITIES CORP.
SERVING TELEVISION

10 East 49th Street, New York 17, N. Y. • MU 8-2214

one station's film department

By **ROBERT M. PASKOW**

Film Program Director, WATV

FILM is the most economical time segment on a station's program schedule, and when used consistently, can produce surprisingly high ratings. In many instances, film material of varying lengths is indispensable to good programming, since it can be used as an adjunct to live shows, such as remotes or studio presentations, or as actual portions of a live program.

There is no one particular source of supply for film material, and it is therefore necessary for us—as it is with all stations—to dig up new sources constantly. And while film sources are somewhat limited, there has never been what we would call a serious shortage. In fact, the source of supply is widening as the TV industry grows—and as the market for film widens.

Costs of film material are prorated at fairly reasonable levels, but

the cost structure itself is unsatisfactory. Presently costs are arrived at on a set circulation basis (a base that changes daily, and is obviously uncertain) but we recommend that rates should be founded on a percentage of the hourly rate or time segment. Clearances are still a headache—and a business risk for the station—but more efficiency is evident as film sources become acquainted with TV. Many distributors think they have the necessary clearances when they haven't; frequently two distributors claim rights to the same film, one for 16mm, the other for 35mm. Such complexity hardly simplifies the film director's job. In our particular case, we take as much precaution as possible. All prints scheduled for use by WATV must be on hand a week in advance for screening as to content, quality, contrast and sound track.

We've found that 10-minute segments of film are popular with advertisers, but we're constantly on the look-out for material that runs anywhere from two and one-half minutes up to 90 minutes. While the general run of westerns, cartoons, adventure reels and the like are in good supply, we note a scar-

city of brief musicals, half-hour featurettes, or 40-minute "streamliners" (features of shorter length). These latter categories, if produced in series, could become a highly salable package for the station.

The quality of film now available to us is better in most respects, except content, than it was, say, a year ago, and there are indications that even this will improve. Many of the major film companies and program producers are turning out increasingly better material for use on TV, and much of it is certain to attract the attention of advertisers as well as the station.

The Film Department, Its Function & Service

WATV airs approximately 30 hours each week of film fare, a factor that would seem to definitely establish the importance of film in a station's program schedule.

In order to handle the function of obtaining, processing and scheduling such a wealth of film material the services of a five-member film department are necessary. Many stations are inclined to overlook the importance of a film staff with

(continued on page 45)

NOW! Modern, Comprehensive TV "Staging" plus NEW TV REVENUE from Pattern Time

with the GRAY TELOP



This most versatile telecasting optical projector enables dual projection with any desired optical dissolve under exact control.

The accessory STAGE NUMBER 1 adds three functions separately or simultaneously: a) teletype news strip, b) vertical roll strip and c) revolving stage for small objects.

The TELOP, used with TV film cameras, permits instant fading of one object to another, change by lap dissolve or by superimposing. Widest latitude is given program directors for maximum visual interest and increased TV station income.

For full details write for Bulletin T-101

**GRAY RESEARCH
and Development Co., Inc.**
16 Arbor St., Hartford 1, Conn.

SAFEGUARD TV FILM

Television film is subject to damage from innumerable causes. Film blemishes and flaws are intensified in the concentrated television image, bring discordant noises from the sound track and hinder smooth, steady projection. No producer can afford to have his production marred by avoidable film defects. No station and no sponsor can afford to have film damage or imperfect projection distract their audience. **PEERLESS FILM TREATMENT** has proven its unique value in safeguarding film for 15 years.

Insist on PEERLESS FILM TREATMENT
Available at laboratories, coast to coast

Write for folder, "20 Questions."

PEERLESS FILM PROCESSING CORP.
Office: 165 W. 46th St., New York 19, N. Y.
Processing Plant: 130 W. 46th St., N. Y.



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OF FEET OF

FINE FILM!

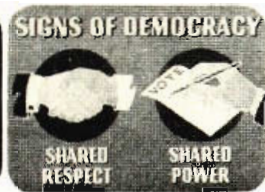


HUNDREDS OF

FASCINATING

SUBJECTS!

Available immediately for your TELEVISION shows!



ENCYCLOPAEDIA BRITANNICA FILMS INC.

Encyclopaedia Britannica Films brings you a vast store of fascinating Television fare . . . *ready now for immediate showing!* Here are more than 300 outstanding titles, including a range of subjects from "Home Cookery of Fish" to "Atomic Energy"; from "Hitting in Baseball" to "Christopher Columbus."

These are famous EBFilms . . . the world's largest and finest library of educational films. They are technically excellent and they are as *entertaining* as they are informative!

Select a sequence of EBFilms and you have a ready-made series you can proudly sponsor for 13, 26, or even 52 weeks. Or, use footage from EBFilms in sportscasts, newscasts, quiz shows, children's programs and scores of other programs. Our Television Department will assemble special programs to fit your needs. You'll find EBFilms bring new life, new visual interest to your programs. You'll find EBFilms capture new TV viewers *and keep them*. Write today for complete information.



ENCYCLOPAEDIA BRITANNICA FILMS INC.

Wilmette, Illinois

standardization of film requirements

By MELVIN L. GOLD

President, National Television Film Council

SPEAKING before one of the National Television Film Council meetings, Norman Livingston, director of commercial operations for WOR, pointed out that if the studio time-charges for rehearsals were properly added into the cost of preparing a live show, it could definitely be proven that a good film show could be produced for the same, or less money, than any ordinary live show.

At this time, films produced expressly for television have not sufficiently proved themselves to encourage the kind of financing necessary to make the industry as important as it will one day become. Once having achieved that status, it is the consensus of opinion that television will find it advantageous to use film for programming, commercials, and most other needs, rather than live shows.

One of the outstanding problems has been the means of arriving at a proper cost for a motion picture film. Even in the theatrical field a standard price has never been established for motion pictures. Prices have been predicated upon a combination of circumstances, all of which have added up to the theatre's proportionate ability to establish grosses. It was logical that this should also apply to television stations, and already, throughout the country, stations and motion picture distributors are agreeing on prices based on station time-rates. Since the station time-rate is predicated, to a large extent, on the number of sets in the area, you can readily appreciate the similarity between this solution and that which has become standard practice in the theatrical field.

Aside from the negotiable phases of films on television, the very nemesis of all programming, both live and film, has been the subject of clearances. Especially that of music. On film, this problem has been more acute. Especially so, since most of the films supplied to stations in television's early stages have been old theatrical films, where the rights to use these films for

television purposes has never been indicated, or was nebulous.

In the establishing of the Standard Exhibition Contract, the National Television Film Council gave great consideration to these phases of the Television-Film business. In the contract, it is definitely established that the motion picture distributor, since he is the "seller," must provide necessary proof of copyright, clearances, etc., in offering his films to the television stations. It has also been made clear that musical performing rights must be warranted by the distributor as being controlled by Broadcast Music Incorporated; American Society of Composers, Authors and Publishers; Society of European Stage, Authors and Composers, Inc.; or Associated Music Publishers, Inc. . . . or in the public domain . . . or controlled by the distributor. These were very important aspects of standardization and have simplified placement of these obligations.

The Television Station Committee and the Production Committee have also determined that one of the great needs of standardization in the exhibitions of films on television stations is the standardization of "cue-marks." At present, various kinds of markings are being used to "cue" film.

The Standard Exhibition Contract, while avoiding any appearance of standardizing negotiations, does establish a method of doing business that is fair to station and distributor, and meets their problems on a common ground. These, of course, are not all the problems that exist. In the National Television Film Council, our committees are hard at work, attempting to discover ways and means to establish clearances that will satisfy television stations, cut their red tape, simplify the economy of their operations with regard to film, and alleviate the distributor's problems in that regard. The Television Station Committee of NTFC is currently preparing a manual for television stations film directors, as well as TV film department plans, for distribution to stations throughout the country.

STATION FILM DEPT.

(continued from page 44)

"know-how"—particularly to keep production and operating costs at a minimum. In my opinion it's a serious mistake to relegate the film function to a minority role. A capable film buyer, for example, can help a station to make money—as well as cover his own salary many times over—by knowing his sources of film, how to transfer his film know-how to commercials, makes suggestions to the program director, etc.

At WATV the film department consists of the following: film buyer and booker (department head); assistant in charge of programming; projectionist; editor; secretary and librarian. We have a screening room which seats 24, and such extensive equipment as: two 16mm projection machines; one moviola; four rewind machines (two motor-driven); four splicers; 50 1,600 foot reels; 100 2,000 foot reels; storage racks; storage room and workshop; two work tables and two footage counters.

In addition, the film department offers WATV clients facilities for producing commercials at the following rates: approximately \$100 and up for 20-second commercials, approximately \$300 and up for 60 second-commercials.

AVAILABLE NOW

A young, married man with a background in commercial motion picture and still photography.

EXPERIENCED . . . in taking, developing and printing stills such as used in station publicity and photographic title cards. My work also included taking 16MM movies using the Cine-Kodak Special, Bell & Howell 70-DA and Bolex; doing both editing and animation as used in commercials.

TRAINED . . . in use of Auricon Single-System sound camera and developing of this film. By attending Theater Arts Institute, Phila's television production school, I have been able to adapt all my past experience to television work.

WILLING . . . to work in any job, for any number of hours, at any salary, anywhere in U. S. For any further information, please write:

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THE FILM COMMERCIAL

(continued from page 39)

if in period fashion must be authentic to the last detail.

Sound Effects: What kind? Can they be obtained already recorded or do they have to be made? If so, where? Will it require travel for a sound crew?

Narration: Is the picture a "voice-over" job? If so, who does the narration—a top-flight name in the business at a healthy fee, or just a good announcer, with a good voice still hoping to get screen credit? Their prices vary—and how!

Music: Here's an item that can vary plenty in costs. You can have library music, free from royalty payments for as low as a dollar a foot if you're lucky enough to find something that fits the theme of the picture. Or you can have special orchestrations or scores written, arranged and recorded by a symphony orchestra, if your budget will stand the freight.

With Friend Petrillo's ban on music on films for television, advertisers have been seriously handicapped.

Method used to circumvent the ban is by recording music on disks, which are synchronized to the

silent film. Others, where possible, resort to the music libraries which have music on film recorded before the middle of 1945. Harmonica backgrounds have been used until recently. Petrillo has recently put a stop to this source. Vocals or a *cappella* backgrounds are also used effectively.

Raw Stock: This is merely the film on which the picture is shot and from which prints are made. The cost of the film itself is so much per foot, so there's no flexibility there. But, and it's a big but, the amount the director uses is very flexible. The usual ratio on commercial pictures is 4 or 5 to one, meaning five thousand feet of negative may be used in shooting a 1000 foot picture. However, some directors have never heard of "five to one" except at a race track. Consequently costs can start skyward here.

Animation: Here is where you can really spend it if you're so inclined. Almost anything can be animated; from a straight line connecting two points on a map to showing that the light in the refrigerator actually does go out when the door is closed. The cost of animation can run all the way from \$3.00 a foot to \$50.00 and more.

Process Photography: Under this heading come miniatures, slow motion, stop-motion, microphotography, optical effects, rear projection, background, double exposures, stunts, to name but a few. Wonders can be accomplished by their use, but it takes plenty of preparation, time and money.

Library: "Use a stock shot" is one of the standbys of most script writers. What some of them would do if they couldn't specify, "stock shots," Heaven only knows. Sure, lots of times they're necessary and add a lot to a picture, if they can be *had*—and I might add in some cases, if they can be *seen*! Most of them have been "duped" so many times that when you get them they're only a shadow of their former negatives. Avoid them whenever you can, if you're a stickler for quality.

Cutting and Editing: The cutter—or "film editor," if we're high-toned—is as important to the final picture as the writer is to the script. Here again it pays big dividends to have the best.

Contingencies: Weather conditions on location, possible delays due to sickness in the cast, failures of equipment, transportation, electricity, strikes, accidents, etc., etc.

let's face it

Obviously, the film television commercial is here to stay. But the public is beginning to be more critical of both programs and commercials.

This means that the filming of these short spots is becoming more and more important, and smart agencies are more and more reluctant to entrust this work to motion picture producers whose only claim to fame is that they work fast and cheap.

Our record in this type of production is following the classic pattern. As the picture changes from one where nothing mattered as long as there was something on the screen to one where more care

and thought are required, our share of the business increases.

Why?

Because we have only one production standard. Because we are an organization where every job, whether it be a one minute spot or a five reel picture, is handled by the same people, and gets the benefit of a quarter century of production experience. This is one shop where everybody works, where the owners are the producer-director and the cameraman. What this means in economy can be determined by giving us an opportunity to estimate on your next job. What it means in quality is a matter of record.

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