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Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

Seventh year of publication

SPECIAL ISSUE
FILMS IN TELEVISION
\$1.00



NBC Television presents...

America's greatest and most believable salesman

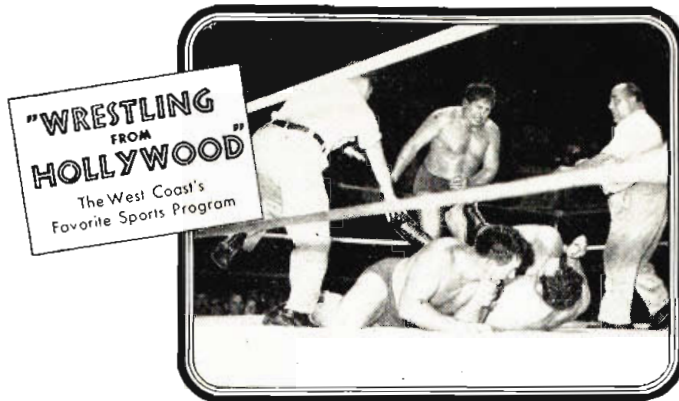
KATE SMITH

...the most powerful combination of TALENT, TIME, and SELLING MEDIUM ever offered a woman's market advertiser.

Starting September 25... Mondays through Fridays at 4 to 5 pm eastern time. Available in fifteen-minute or thirty-minute segments, once a week or oftener.

THE KATE SMITH SHOW ...on NBC Television

ADVERTISERS: Now, you can buy Hollywood-produced, audience-tested, high-Hooperated TV shows on a spot basis at prices you can afford!



Red-blooded Main Events and Semi-Finals as only Hollywood can stage them. Nationally-known mat stars in 50-70 minutes (once-a-week) of bone-crushing action and Gargantuan hilarity. Film-recorded as telecast over KTLA. Top West Coast TV sports event for 1949-50! Los Angeles Hooper for April-May — 38.8 Telerating, semi-final period. Now shown in more than 20 markets.



Most popular children's TV show on West Coast! Whimsical puppet adventure series (5-times-weekly) featuring Beany, a happy-go-lucky youngster; his pal Cecil, the seasick sea serpent; bluff Uncle-Captain Horatio Huff'n'puff; the triple-dyed meanie, Dishonest John, and a host of other delightful puppet characters. Highest rated multi-weekly TV show in Los Angeles for past 8 months. Now building audiences in 22 TV markets.



"A glorious American era recaptured!" New hep-step revival of Mississippi sidewheeler entertainment (30 minutes once-a-week) featuring Nappy LaMare's Strawhat Strutters Orchestra; outstanding guest stars and acts; the dancing Dixiettes and oldtime minstrel routines by Popcorn & Peanuts. M.C.'d by Captain Dick Lane, movie veteran just voted "King of Hollywood TV" by West Coast televiewers. Los Angeles Hooper for May-June — 11.8 Telerating.

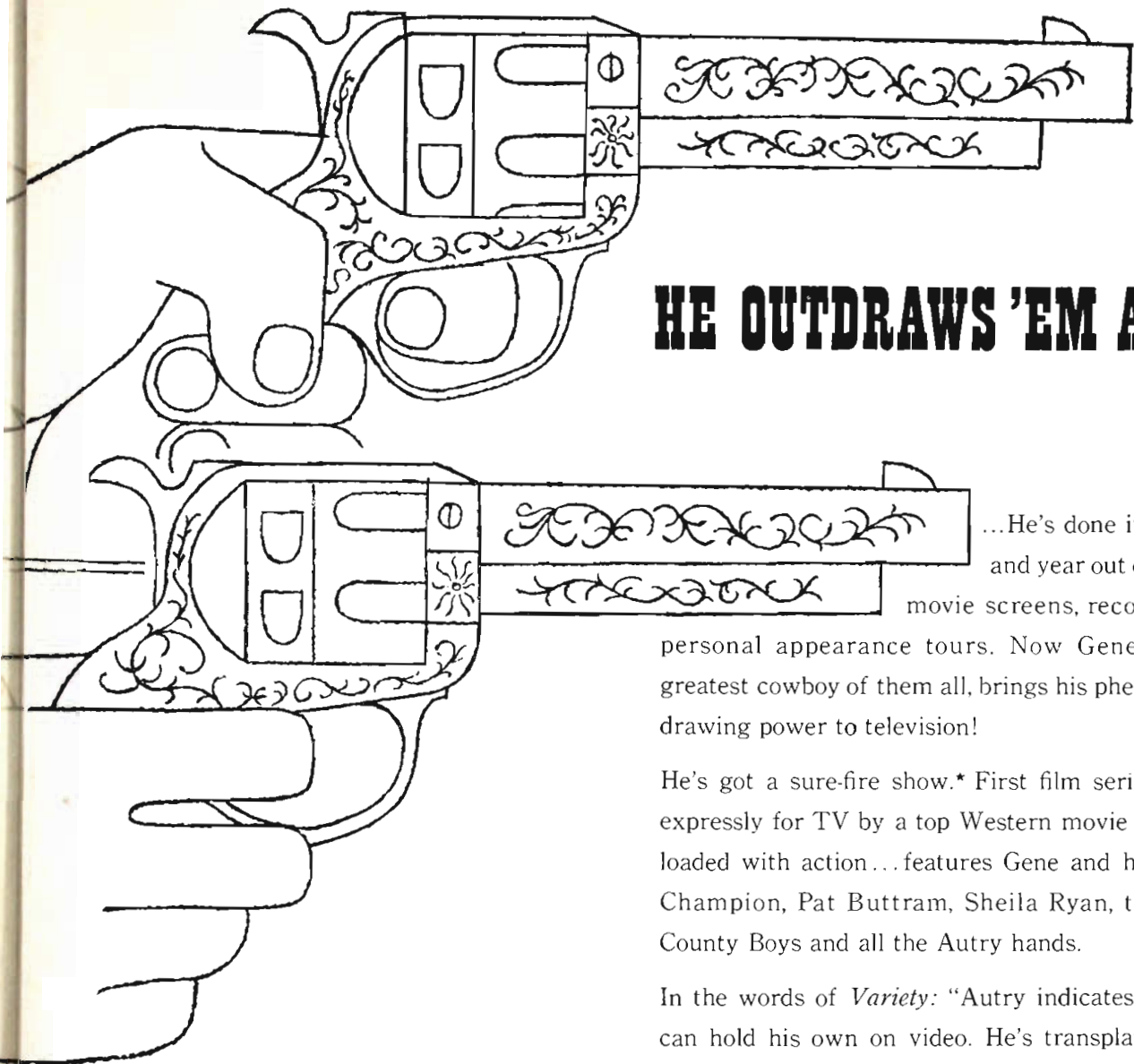
Paramount's TRANSCRIBED SHOWS offer a wide range of tested top-rated entertainment at a fraction of initial production costs. Programs are available to advertisers in one or all TV markets on a spot basis. Also available to TV stations with privilege of resale to local advertisers. Write, wire or phone for audition prints.



Eastern Sales Office • 1501 Broadway, New York 18 • BRyant 9-8700
KTLA Studios • 5451 Marathon St., Los Angeles 38, Calif. • HOLlywood 9-6363

A SERVICE OF THE PARAMOUNT TELEVISION NETWORK

Paul H. Raymer Company, Inc., National Representatives



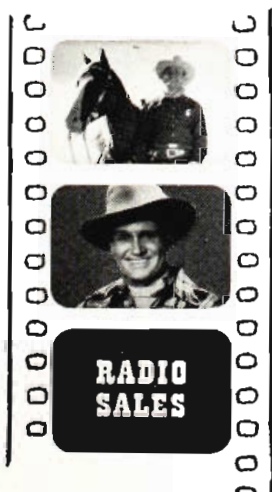
HE OUTDRAWS 'EM ALL!

...He's done it year in and year out on radio, movie screens, records and personal appearance tours. Now Gene Autry, greatest cowboy of them all, brings his phenomenal drawing power to television!

He's got a sure-fire show.* First film series made expressly for TV by a top Western movie star, it's loaded with action... features Gene and his horse Champion, Pat Buttram, Sheila Ryan, the Cass County Boys and all the Autry hands.

In the words of *Variety*: "Autry indicates that he can hold his own on video. He's transplanted his screen personality to this medium in a manner that will continue to hold a high degree of favor." *New York Daily News*: "Typical Autry entertainment, a compound of action and good humor." *The New York Times*: "Snappy horse opera."

Want to put your brand on it? Just call your nearest Radio Sales representative. He'll give you complete information—and tell you whether it's still available in your area.



*A CBS-TV Syndicated Film series of half-hour Western films, each a complete drama. Represented exclusively by Radio Sales—New York, Chicago, San Francisco, Detroit, Memphis, Los Angeles.

Radio Station WCPO
AFFILIATED WITH
The Cincinnati Post



July 24, 1950

8800 CAREW TOWER
CINCINNATI, OHIO

THE WCPO STATIONS
WCPO
WCPO-TV
WCPO-FM

Mr. C. J. Witting
DuMont Television Network
515 Madison Avenue
New York, New York

Dear Chris:

May I congratulate you on the quality of the
teletranscription of the "Cavalcade of Stars" program
which we telecast Sunday night July 16. It was the best
recording I have ever seen. It was as good as a live
network feed.

Cordially,

M. C. Watters
Vice President
General Manager

DU MONT—the first television network—continues to pioneer. New Teletranscription*
techniques developed in the Du Mont laboratories give better grays, sharper
images, minimum flare, higher fidelity sound . . . and produce unsolicited letters like the
above. One more reason why smart sponsors know—

**Dollars get more
dialers on Du Mont**

60 Stations



The Nation's Window on the World

515 Madison Avenue, New York 22, N. Y. • Phone: MUrray Hill 8-2600

*Teletranscription—sometimes called "kinescope recording"—a Du Mont Trade Mark.

FOCUS

Which Way Film

Film is now averaging 25% of total telecast time and in some cases accounts for up to 84% of a station's programming.

With the large audiences that film is now delivering whether it be old Hollywood movies or films shot for TV like "The Lone Ranger," film has proved to be one of the best buys on TV. (See State of Film, page 15).

Two deals completed within the past few months based on the ability of second-run films to draw respectable size audiences indicate that it is possible for profitable TV production now.

General Television Enterprises, the producers of the Fireside Theatre last year, were able to recoup half of their production costs (approximately \$12,000) on Procter & Gamble's first run sponsorship. Additional revenue was secured on second-run releases. Deal recently negotiated with CBS, who have taken over complete distribution rights, will insure profit for GTE. The same holds true for Grant-Realm who were considerably in the hole after producing the Lucky Strike series. They have just sold all future release rights to Ziv and this undoubtedly will put Grant-Realm in the black.

This pattern of the producer selling limited or first-run rights to an advertiser below cost and counting on profits from future runs and residual rights means that the sponsor will be able to get films produced specifically for television at a sound economical cost.

Based on the successful use of film in television, plus economic

considerations and the factors of talent and facilities, it's safe to predict that within a few years the production of film programs for TV will become a sizeable industry in itself.

ANA Report on TV and AM

Each radio home that installs TV has lost 83% of its evening potential for the radio advertiser, according to a study recently completed by the Association of National Advertisers. Designed to show that the nighttime AM audience is falling off sharply, and that time charges should be adjusted accordingly, the report contends TV practically wipes out AM nighttime listening in radio homes. Before TV, ANA reports, the average radio home uses AM one hour and 39 minutes a week. After TV, this time is slashed to 27 minutes.

"Prior to the installation of TV," says the report, "377 out of 1,000 radio homes can be expected to be using radio, at the average minute, between 7:00 and 11:00 p.m. . . . However, with television installed in each of these 1,000 homes, the potential for a radio program between 7:00 and 11:00 will be only 65 homes (instead of 377), or only 17% as many."

The study gives further evidence of TV's impact by citing a Hooper report on the fortunes of two top AM shows in five cities with more than 25% TV share of total broadcast audience. Here the indications are that, while evening AM shows can gain in areas without TV competition, those same shows invariably slip in markets with any appreciable TV development.

To dramatize its findings, the study gives Hooper's report on how rapidly TV is upping its share of total broadcast audience from 6:00 to 11:00 in key markets. Four cities, notably, already have passed AM in share of total audience, and many more are closing in on AM.

By January, 1951, ANA estimates, there will be more than 9,000,000 TV homes in the U.S., compared with 40,700,000 AM homes.

(continued on page 7)

PLAY BALL!



PHILLIES
and
ATHLETICS
Games on

WDEL-TV

CHANNEL 7

WILMINGTON, DEL.

WGAL-TV

CHANNEL 4

LANCASTER, PENNA.

All Saturday home games of these two teams are telecast over these two stations. This baseball feature is important because of its strong appeal in these markets. Because it is only one of many popular features, the result of effective long-range programming. These stations are keeping their audiences growing, loyal and responsive. They offer TV advertisers a fine opportunity for market testing for profitable business.

WDEL-TV, Wilmington, Del.
Only TV station in Delaware. Brings viewers a clear picture, all top NBC Network shows.

WGAL-TV, Lancaster, Penna.
Only TV station in this rich Pennsylvania section. Presents top shows of NBC, CBS, ABC, DuMont.

Clair R. McCollough,
General Manager

STEINMAN STATIONS

Represented by
ROBERT MEEKER
ASSOCIATES

New York Chicago
San Francisco Los Angeles



Weed

has grown
up with
RADIO

is growing
up with
TELEVISION

see the
TV
STATUS
MAP

STANDARD'S FEATURE FILM PROGRAM IS ONE OF TELEVISION'S BIG SHOWS

***videodex
reports***

73%

of the Los Angeles TV audience watch STANDARD'S feature films, sponsored by Chevrolet on KECA-TV on Monday nights.

***hooper
reports***

28.3

RATING

the sixth position among all shows, all program positions, in a seven day week in a seven station market for STANDARD TELEVISION'S feature films, sponsored by Chevrolet on Los Angeles' KECA-TV.

THIS OUTSTANDING FILM SERIES OF 75''A'' PRODUCTIONS IS AVAILABLE IN A LIMITED NUMBER OF CITIES ON AN EXCLUSIVE BASIS. WIRE OR PHONE TODAY.

STANDARD TELEVISION CORP.

1501 BROADWAY

NEW YORK CITY

LONGACRE 4-8234

FOCUS (continued from page 5)

TV SHARE OF TOTAL BROADCAST AUDIENCE, ALL DAYS, 6-11 P.M. LOCAL TIME

Source: TV City Hooperatings; Radio-TV Comparisons in TV Cities

	Jan.-Feb. '50 (4076 M TV homes Feb.)	Mar.-Apr. '50 (5092 M TV homes Apr.)	Apr.-May '50 (5846 M TV homes May)
Philadelphia	46.3% TV	51.7% TV	55.1% TV
Baltimore	50.2	53.4	54.4
New York	45.5	51.3	53.7
Washington	43.5	51.2	51.8
Chicago	39.7	46.6	48.7
Dayton	35.0	44.8	47.8
Prov.-Pawtucket	31.3	41.7	46.7
Boston	37.4	44.3	46.6
Columbus, Ohio	30.2	43.0	46.3
Cincinnati	32.8	42.3	45.8
Los Angeles	39.1	42.8	45.4
Detroit	36.4	41.6	44.1
Milwaukee	32.4	39.7	43.2
Buffalo	30.0	38.7	42.9
Toledo	35.7	38.9	41.3
Cleveland	30.2	39.5	41.0
Atlanta	25.0	30.1	34.6
Rochester	19.1	30.1	33.8
Syracuse	18.6	25.4	31.0
St. Louis	23.0	28.9	30.0
Richmond	18.8	27.4	29.6
Memphis	11.2	22.1	26.5
Pittsburgh	17.8	23.5	25.1
Minneapolis-St. Paul	17.3	20.8	23.0
Port Worth-Dallas	16.3	21.4	22.0
Louisville	12.0	18.4	21.6
San Diego	13.6	18.0	19.7
New Orleans	14.0	14.9	17.9
San Antonio	6.9	14.0	17.9
Salt Lake City	12.3	13.4	16.5
Indianapolis	8.1	11.8	14.5
Kansas City	9.7	11.6	14.0
Oklahoma City	7.9	10.8	10.7
San Francisco-Oakland	7.6	10.8	12.9
Houston	9.6	10.7	11.2
Jacksonville	7.4	9.4	9.8
Tulsa	9.3	8.2	8.6
Seattle	5.8	8.2	8.9
Birmingham	5.4	6.0	6.0

HOMES USING RADIO AND HOMES USING TV, MONDAY-FRIDAY AVERAGES
Hour-by-hour TV and AM usage, December 1949*, Total U.S.

Source: National Nielsen Radio Index and National Nielsen Television Index

Time Period	AM Listening in Radio Only Homes	AM Listening in TV Homes	TV Viewing in TV Homes
1-2 PM	27.3	22.2	3.7
2-3	25.7	20.1	6.3
3-4	26.0	18.4	6.3
4-5	25.8	16.7	13.7
5-6	27.8	13.5	34.8
6-7	31.8	8.4	44.2
7-8	38.0	8.7	51.6
8-9	40.8	7.6	65.3
9-10	40.4	5.3	70.6
10-11	31.5	4.2	63.2
11-12	18.6	2.3	29.3

*Latest available tabulation

Hooperatings Comparisons, 1948 vs. 1950, 5 cities with more than 25% TV share of total broadcast audience and 5 cities with no TV

(Recent special release by C. E. Hooper, Inc.)

TV Cities:	Lux Radio Theater		Jack Benny	
	Oct. '47 -Feb. '48	Oct. '49 -Feb. '50	Oct. '47 -Feb. '48	Oct. '49 -Feb. '50
Baltimore	28.0	16.8	23.7	16.0
Cincinnati	23.5	20.5	31.3	18.8
Detroit	34.0	20.3	21.2	15.9
Atlanta	18.0	14.8	21.7	16.1
Columbus, O.	26.0	18.2	22.5	21.8
Avg 5 TV cities	25.9	18.1	24.1	17.7
Avg 5 non-TV cities	22.5	24.7	20.0	27.6

At **PRECISION** today
we're processing the finest

INDUSTRIAL FILMS
for nationwide showings



For your 16 mm. industrial
film requirements
use Precision . . .

- Over a decade of 16 mm. industrial film printing in black and white and color.
- Fine grain developing of all negatives and prints.
- Scientific control in sound track processing.
- 100% optically printed tracks.
- Expert timing for exposure correction in black & white or color.
- Step printing for highest picture quality.
- Special production effects.
- Exclusively designed Maurer equipment.
- Personal service.

...no wonder more and more
of the best 16 mm. films to-
day are processed at...

PRECISION
FILM LABORATORIES, INC.
21 West 46th St., New York 19, N. Y.
JU 2-3970



WFAA-TV
DALLAS

Announces the Appointment
of

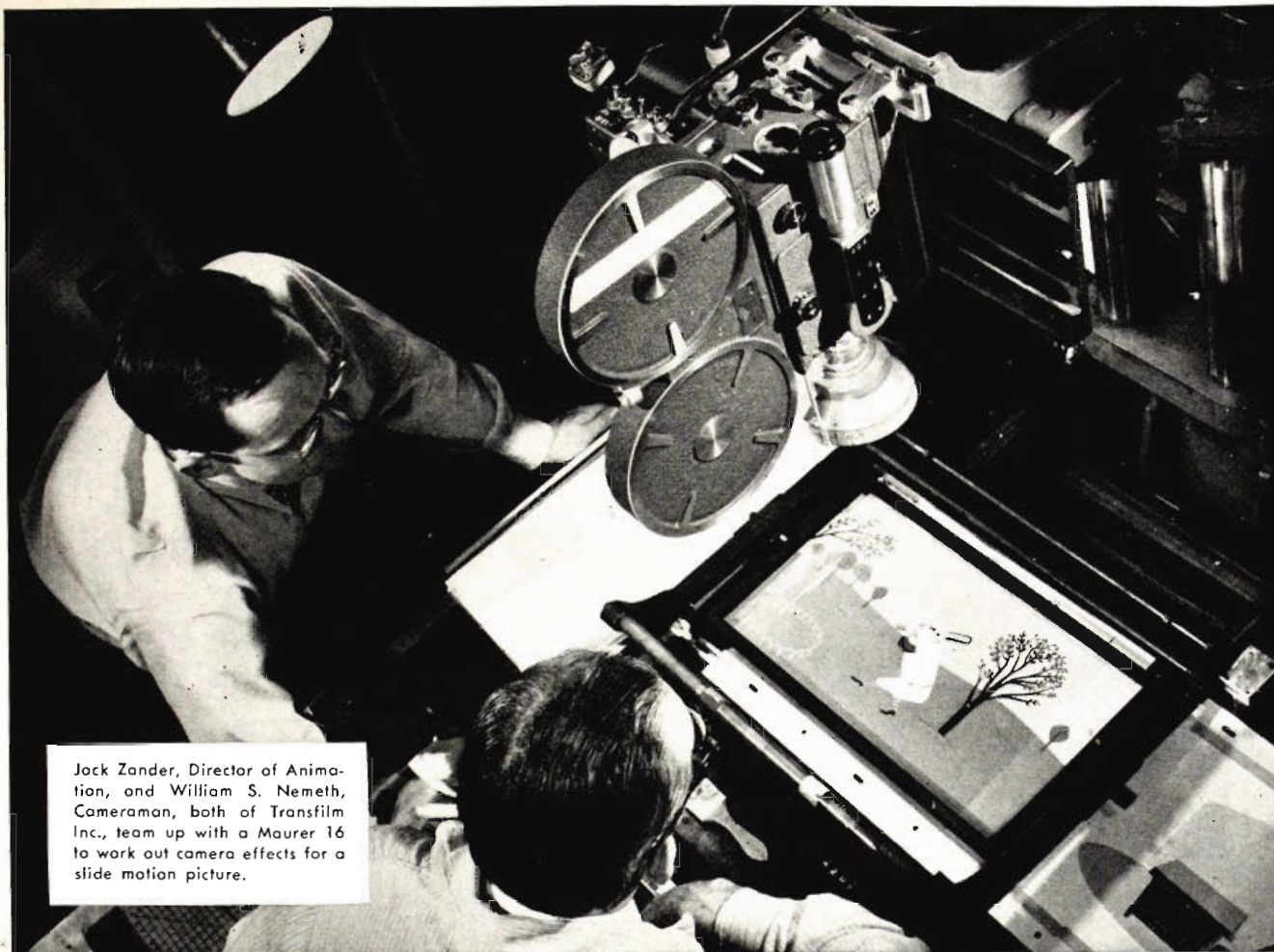
EDWARD PETRY & CO., INC.

as

National Representative *

**AM Representative for past 18 years*





Jack Zander, Director of Animation, and William S. Nemeth, Cameraman, both of Transfilm Inc., team up with a Maurer 16 to work out camera effects for a slide motion picture.

Where hair-line ACCURACY counts..

At Transfilm Incorporated, where animated motion pictures and slide films are produced in volume, hair-line accuracy is of utmost importance. Inevitably, this leading commercial film company selected Maurer as the 16 mm. camera that best supplies this vital quality.

In Maurer **VERSATILITY** they found accurate registration of each individual frame, along with precise high-power focusing and large clear direct-through-the-lens viewing.

In Maurer **DEPENDABILITY** they found consistently accurate performance under all conditions, insured by years of rigorous testing by top industry technicians.

And in Maurer **EXCLUSIVE FEATURES**, such as the 235° dissolving shutter, they found fast accurate changes of exposure while shooting.

Because it meets so many varied needs, more and more producers like Transfilm are turning to the Maurer 16 mm. as the ideal camera for every phase of professional motion picture production.

For details on these and other exclusive Maurer features, write



The Maurer 16 mm., designed specifically for professional use, is equipped with precision high-power focusing and the finest view-finder mode. Standard equipment includes: 235° dissolving shutter, automatic fade control, view-finder, sunshade and filter holder, one 400 foot gear-driven film magazine, a 60-cycle 115-volt synchronous motor, one 8-frame handcrank, power cable and a lightweight carrying case.

J. A. MAURER, INC.
 37-01 31st Street, Long Island City 1, New York
 850 South Robertson Blvd., Los Angeles 35, California

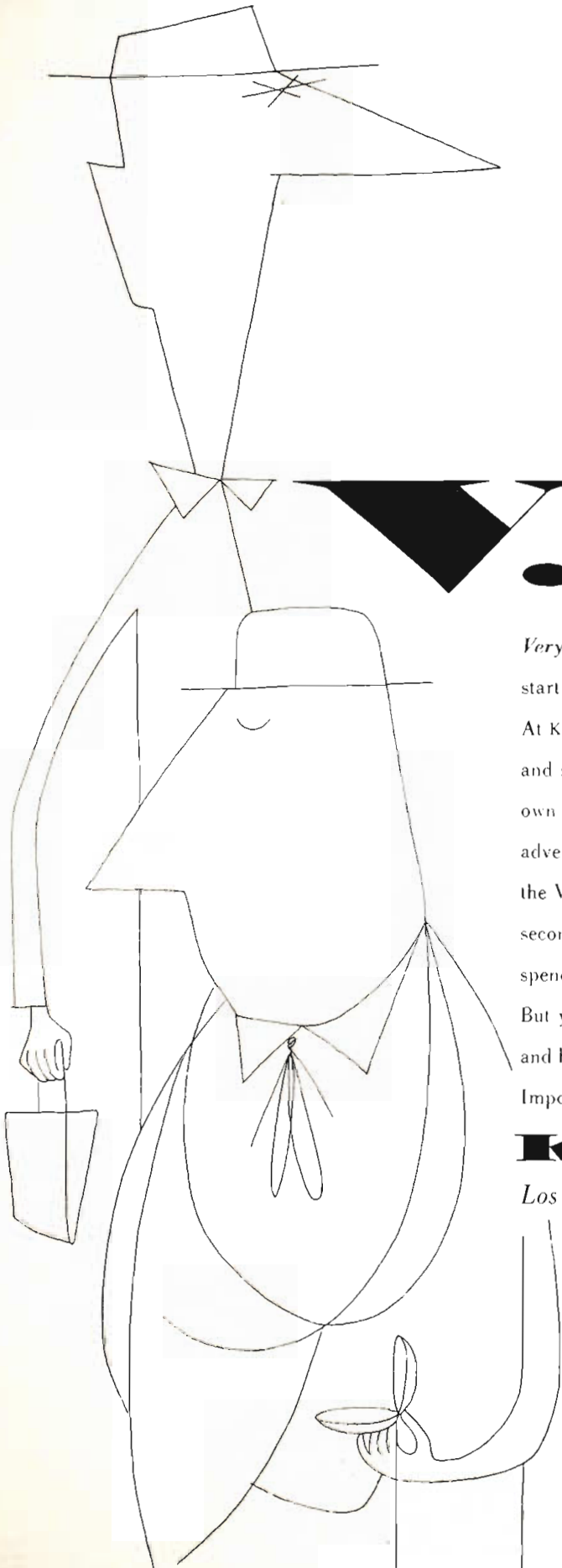
16mm
maurer

CABLE ADDRESS:
 JAMAURER

BREAKDOWN OF STATION OPERATIONS

Based on the reports of 60 operating stations for an average week in the month of June.

STATION	CITY	Avg. No. of Hrs. Weekly	% Local	Local Time			% Network	Network Time			% Commercial	% Sustaining
				Live	Film	Remote		Kines	Live	Film		
WAAM	Baltimore	68	60	75	25	—	40	—	100	—	77	24
WBAL-TV		62½	50	34	58	8	50	4	79	17	61	39
WMAR-TV		58	66	52	37	11	34	6	91	3	45	55
WBNF-TV	Binghamton	27	36	64	36	—	64	94	—	6	56	44
WTTV	Bloomington	14	50	20	80	—	50	100	—	—	30	70
WBZ-TV	Boston	69	63	25	40	35	37	14	82	4	69	31
WNAC-TV		60½	53	12	58	30	47	16	81	3	55	45
WBEN-TV	Buffalo	56	34	51	35	14	66	13	73	14	84	16
WGN-TV	Chicago	79	86	35	30	35	14	11	89	—	75	25
WNBQ		48	30	60	38	2	70	3	92	52	80	20
WKRC-TV	Cincinnati	54½	50	55	45	—	50	—	—	—	—	—
WEWS	Cleveland	89	67	78	21	1	3	1	99	—	69	31
WNBK		56 1/5	35	32	47	21	65	3	81	16	52	48
WXEL		64	60	28	20	52	40	6	89	5	72	28
WBNS-TV	Columbus	57½	57	62	38	—	43	2	98	—	53	47
WLW-C		90	64	84	15	1	36	—	—	—	85	15
WTVN		85½	76	60	30	10	24	—	100	—	19	81
KRLD-TV	Dallas-Ft. Worth	39½	77	34	56	10	23	72	—	28	42	58
WBAP-TV		53	63	85	7	8	37	100	—	—	70	30
WFAA-TV		34½	76	57	43	—	24	100	—	—	17	83
WICU	Erie	75	70	95	5	—	30	10	85	5	80	20
WOC-TV	Davenport	24¾	67	29	39	32	33	100	—	—	43	57
WHIO-TV	Dayton	76	60	50	48	2	40	—	—	—	—	—
WJBK-TV	Detroit	54½	47	61	28	11	53	16	84	—	81	19
WWJ-TV		69¼	52	58	22	20	48	6	94	—	61	39
WLAV-TV	Grand Rapids	49¼	41	—	47	53	59	6	94	—	80	20
WFMY-TV	Greensboro	23½	40	47	53	—	60	98	—	2	87	13
WSAZ-TV	Huntington	33	69	16	76	8	31	100	—	—	68	32
WFBM-TV	Indianapolis	40	57	10	62	28	43	83	—	17	79	21
WMBR-TV	Jacksonville	30	40	30	70	—	60	95	—	5	61	39
WDAF-TV	Kansas City	28	36	29	48	23	64	96	—	4	73	27
WJIM-TV	Lansing	30	10	—	100	—	90	10	90	—	75	25
KLAC-TV	Los Angeles	100	100	68	12	20	—	—	—	—	—	—
KTLA		50½	100	32	36	32	—	—	—	—	64	36
KTSL		30	80	56	44	—	20	100	—	—	90	10
KTTV		62	80	29	36	35	20	90	5	5	85	15
WAVE-TV	Louisville	40 1/6	55	28	24	48	45	100	—	—	77	23
WHAS-TV		27	78	59	34	8	22	100	—	—	45	55
WTVJ	Miami	47	56	47	33	20	44	99	—	1	88	12
WTMJ-TV	Milwaukee	62	42	67	22	11	58	18	68	14	83	17
KSTP-TV	Minneapolis	42	60	30	25	45	40	100	—	—	—	—
WNHC-TV	New Haven	56	16	22	78	—	84	12	74	14	88	12
WDSU-TV	New Orleans	45½	40	60	35	5	60	85	—	15	87	13
WABD	New York	78¾	55	66	8	26	45	—	100	—	51	49
WCBS-TV		53 5/6	37	36	64	—	63	7	86	7	54	46
WPIX		83½	100	32	47	21	—	—	—	—	54	46
WTAR-TV	Norfolk	41	11	78	22	—	89	7	93	—	81	19
KMTV	Omaha	25	60	9	91	—	40	5	—	95	62	38
WDTV	Pittsburgh	66 1/12	41	—	100	—	59	11	88	1	85	15
WTVR	Richmond	47 5/6	19	75	25	—	81	15	77	8	67	33
KDYL	Salt Lake City	45½	80	31	55	14	20	100	—	—	30	70
WOAI	San Antonio	23¼	37	25	60	15	53	98	—	2	50	50
KEYL		30¼	93	41	59	—	7	1	37	62	25	75
KGO	San Francisco	29½	59	27	41	22	41	95	—	5	83	17
KPIX		45	60	60	15	25	40	90	—	10	90	10
KRON		41	70	71	29	—	30	100	—	—	52	48
KING	Seattle	30	25	30	15	55	75	80	—	20	90	10
WHEN	Syracuse	48½	34	67	33	—	66	14	80	6	42	58
WSYR		50	20	25	75	—	80	1	89	10	60	40
KOTV	Tulsa	36	50	40	60	—	50	100	—	—	72	28



V.I.P.

Very Important People—they make today's news—
start today's fads—control today's audiences.

At KTTV we collect 'em like stamps. Our VIP lineup of stars
and shows...whether the best from CBS-TV or our
own impressive roster...sponsored by the largest national
advertisers as well as local sellers...gives us a VIP audience,
the Very Important Public of Southern California,
second greatest in the nation. Happily, you don't have to
spend a million to make an impression with KTTV's VIP lineup.
But you're in good company...you get seen
and heard a lot...you can sell a lot. You can reach that Very
Important Public on KTTV. Ask us or Radio Sales.

KTTV

Los Angeles Times • CBS Television

FIRST OFFER FOR TELEVISION:

Packaged and Priced for Budget Programming and Sponsorship

13

FEATURES

TOMORROW WE LIVE
THE YANKS ARE COMING
BOSS OF BIG TOWN
LADY FROM CHUNGKING
MAN OF COURAGE
THE PAYOFF
DEAD MEN WALK
A NIGHT FOR CRIME
QUEEN OF BROADWAY
BEHIND PRISON WALLS
CORREGIDOR
MY SON THE HERO
THE GHOST AND THE GUEST

13

FEATURES

GIRLS IN CHAINS
THE BLACK RAVEN
THE UNDERDOG
SUBMARINE BASE
ISLE OF FORGOTTEN SINS
DANGER! WOMEN AT WORK!
TIGER FANGS
THE GIRL FROM MONTEREY
HARVEST MELODY
JIVE JUNCTION
CAREER GIRL
NABONGA
MEN ON HER MIND

13

FEATURES

LADY IN THE DEATH HOUSE
THE MONSTER MAKER
SHAKE HANDS WITH MURDER
THE CONTENDER
WATERFRONT
MINSTREL MAN
SEVEN DOORS TO DEATH
WHEN THE LIGHTS GO ON AGAIN
MACHINE GUN MAMA
DELINQUENT DAUGHTERS
BABY FACE MORGAN
CITY OF SILENT MEN
SECRETS OF A CO-ED

13

**BILLY THE KID
WESTERNS**

THE MYSTERIOUS RIDER
THE KID RIDES AGAIN
FUGITIVE OF THE PLAINS
WESTERN CYCLONE
THE RENEGADE
CATTLE STAMPEDE
BLAZING FRONTIER
DEVIL RIDERS
THE DRIFTER
FRONTIER OUTLAWS
THUNDERING GUN SLINGERS
VALLEY OF VENGEANCE
RUSTLER'S HIDEOUT

13

**TEXAS RANGER
WESTERNS**

RANGERS TAKE OVER
BRAND OF THE DEVIL
WEST OF TEXAS
BORDER BUCKAROOS
FIGHTING VALLEY
TRAIL OF TERROR
RETURN OF THE RANGERS
BOSS OF RAWHIDE
GUNSMOKE MESA
OUTLAW ROUNDUP
GUNS OF THE LAW
PINTO BANDIT
SPOOK TOWN

Write, Wire or Phone

FILM-VISION CORP.

Tops for TV Programming

1501 BROADWAY, NEW YORK—LONGacre 3-6187-6188

Daytime Television?



What's New
in Television?

Take a Look at
WPTZ!

It's Healthy, Helpful and Here!

OUR DAYTIME PULSE* is rising rapidly, but our show doctors say it's going even higher—and they're delighted about it.

WPTZ's "Hollywood Playhouse" program now has a Pulse rating over three times higher than that of any regularly scheduled daytime program on any other Philadelphia station. In fact, we believe it's the highest rated daytime show in television.

Frankly, we expect it to go even higher, for "Hollywood Playhouse" has increased its Pulse rating every month it has been on the air, come rain, heat or holidays.

Here at WPTZ, however, we didn't put all our eggs in one basket. Although the SRO sign is out for "Hollywood Playhouse," there are other fine daytime shows still available for sponsorship.

For instance, an expertly produced script show is all filmed and waiting to go on the air for a smart sponsor who wants to capture a large segment of the women buyers in Philadelphia. It's a true television version of the serial shows which did so much to establish daytime radio. The cost is low, but the ratings will be high.

We also are readying other programs for sponsorship. Don't wait until the "sold out" sign goes up. Give us a call here at WPTZ, or see your NBC Spot Sales representative for complete details about the programs available on WPTZ, Philadelphia's first television station.

*Check any other service as well.
The figures probably are much higher.

PHILCO TELEVISION BROADCASTING CORPORATION
1800 Architects Building Philadelphia 3, Penna.

WPTZ

FIRST IN TELEVISION IN PHILADELPHIA



TV-AFFILIATE

the state of film

HIGH RATINGS FOR THE SPONSOR PLUS PROFITS FOR THE PRODUCER INSURE MAJOR INDUSTRY FOR TV FILM WHICH NOW ACCOUNTS FOR 25% OF TOTAL TELECAST TIME

By FRED KUGEL

THE surest bet in television programming is sponsorship of Hollywood movies and Westerns. No other category has consistently come up with such high ratings and at such low cost. For the advertiser who wants a ready-made audience, film is the answer. Throughout the country reports are constantly coming in like Chevrolet Triple Feature Theatre racking up a 45.0 rating after seven weeks in the Los Angeles seven station market or how, after three weeks, Hollywood Playhouse on WPTZ in Philadelphia received a 27.0 rating in the daytime. And what's even a stronger case for film is how it stands up against competition. Take this case in Chicago:

Videodex June 1950 8:00-8:30	
Film Program WENR	21.2
Lights Out WNBQ	15.9
Candid Camera WBKB	7.5

Another strong point of feature length films is its ability to hold its audience. This same film program comes in for even stiffer competition in later time segments.

Videodex June 1950 8:30-9:00	
Film Program WENR	21.2
Lucky Strike Theater WNBQ	17.9
The Goldbergs WBKB	15.9

And the "supreme test" is where stations have used movies to buck the Berle show and have fared very well on a share of audience and cost per thousand basis.

WEWS in Cleveland has been able to garner 22% of the sets in use opposite Berle and in Los Angeles KTLA, by programming a feature film against Berle and starting it a half hour earlier has been able to capture, according to Videodex, 26% of the sets in use. The popularity of movies on television apparently is not affected to any marked degree by a specific feature film. WMAL-TV's (Washington) Frontier Theatre has for the past two years consistently been the number one show in its time segment against the two competing stations.

Sponsorship ranges from inexpensive spot participations to the entire evening's telecast of a station. Ford dealers are doing this

in New York and Philadelphia. The Chevrolet dealers of Southern California sponsor a four-hour program of motion picture entertainment every Monday night at 7:00 on KECA-TV. Called Chevrolet Triple Feature Theatre, program premiered on March 6th and, as reported by Tele-Que, received a 27.0 rating within four weeks. By the end of April the program had moved into fourth place with a 45.0 rating, only a half point behind the top rated Milton Berle show.

Format usually consists of a Western and two feature films. According to the June Tele-Que ratings, all three movies were in the ten top shows. The Western show took third place with a 42.9 rating. The second feature, a J. Arthur Rank film, was in sixth place with 37.3 and the third feature was in eighth place with a 34.4 rating.

The program, which is M.C.'d by Art Baker of radio Notebook fame, opens on a musical fanfare with a series of three curtains simulating curtains of a movie house unfolding to announce the evening's program. Baker steps through the last curtain to welcome the audience and then goes into his commercial. Campbell-Ewald agency for Chevrolet uses actual cars in the commercial. Usually two or three different models are shown in the course of an evening.

Generally there are six solid

commercials during the course of the evening, one at the beginning of each feature and one in the middle. The number of commercials is purposely limited in order not to interrupt the films too frequently but they are usually from three to four minutes in length. Art Baker usually dresses in keeping with the theme of the movie, making appropriate comments on the movie action and then going into the commercial. According to R. C. Francis, Campbell-Ewald V.P., the cost of the program including commercials, film, production, etc., is around \$2600 a week.

And that's comparatively inexpensive considering four hours of programming, live commercials and class A time. Costs for these slightly vintage films run from \$50 to \$1000 depending on the size of the market, number of pictures in the package, quality of film, number of stations in a city and whether first or second run.

Second run good buy

A phenomenon all by itself is the sizeable audiences that second run movies are attracting. A great many Westerns have had ten runs in New York without any apparent diminishing in acceptance. Crusade in Europe, edited expressly for television, has enjoyed a second run in almost all TV markets and in a good many cases is giving the second run sponsor a better run for his money.

CRUSADE IN EUROPE

New York Showing

June 1949	17.5 rating
June 1950	8.8 rating

New York Receiver

Circulation

June 1949	585,200
June 1950	1,504,300

Audiences Reached

June 1949	100,000
June 1950	120,000

And in Philadelphia the rating was higher the second time around.

June 1949	13.3 rating
June 1950	14.5 rating

It is obvious that with a full year's extra circulation added, the sponsor on the second run in Philadelphia, in spite of rate increases, is receiving a much better buy for his dollar. In Cincinnati though, where Crusade had a 37.0 rating in 1949, it went down to 3.0 in 1950. Naturally competition in individual markets and the time of telecast have a great bearing on any program rating.

Other films especially produced for TV like Procter & Gamble's "Fireside Theatre" and General

Mills' "The Lone Ranger," have been able to garner a very satisfactory share of the audience. Outstanding is the "Fireside Theatre," which in almost every market has been among the top ten shows. In fact, Procter & Gamble has reached an audience on a cost per thousand basis that compared favorably to most established media. P&G have already started on their second TV film series—an adaptation of the AM program "Beulah."

Pattern for profitable production

Nowhere is the problem of the limiting budget more critical than in film produced for television. During the past year "The Life of Riley" was shot on one camera continuous action basis. Some of the "Silver Theater" was produced by Fairbanks multicam system. All had possibilities in new techniques which conceivably could lower the costs of film production. But all had bugs in them as well. It became quite apparent that very few advertisers were in a position to absorb the entire costs of film shot expressly for television. Even the largest of all, Procter & Gamble, bought only first runs and by so doing were able to pick up half-hour TV films for \$6,000, which cost the producer approximately \$12,000. Not many producers are willing to take the chance on making their profits from second and third run and other uses. However, those who have tried are now finding it paying off.

First was Grant-Realm and the Lucky Strike film series. When the company finished its contract they definitely were in the hole financially and it was only within the past few weeks that a deal was consummated by Ziv Productions to take over distribution on a basis which will eventually show a profit to the original producing outfit, Grant-Realm.

General Television Enterprises headed by Gordon LeVoy, who took the risk on the first "Fireside Theatre" series, also have come out of it ahead of the game. With Procter & Gamble footing half the bill and taking it in a limited number of cities, LeVoy could sell it first run in many TV markets and in all for second run. In Chicago, released for second run under the name of Strange Adventures, the show came up with a 10.5 rating against Break the Bank with 11.0. As of last month, CBS bought the whole package from LeVoy on a deal

which will definitely give LeVoy a sizeable profit.

CBS is going quite actively into the syndicated program field. In addition to the "Strange Adventure" series, it has latched onto one of the hottest film packages in TV—the Gene Autry series. With Wrigley sponsoring the program in six markets, CBS has the rights for the balance of the country. The films were shot specifically for television and cost approximately \$17,000 each. And as with almost all film productions for television, the financing is on the complicated side. Wrigley, Atlas Enterprises and CBS are all in for some part of the money but not for all the pictures. Twenty-six are called for—six have been finished—ten are in production now and the rest are on the planning board. The network is also peddling a new package, "Hollywood on the Line," which is designed for local sponsorship and has unique format in that two-way dialogue is arranged between film shot in Hollywood and local M.C.

And realizing the need for good film programs, almost everybody is getting into the act. Three key station representatives — Blair, Katz and Free & Peters—in an unprecedented move got together and are jointly offering a new Sherlock Holmes film series for national spot use.

Frederick Ziv Company, largest producer of AM syndicated shows, is now busily converting its popular AM program, "Cisco Kid," to TV. And many new companies have come up with attractive programs. Winik Films has just sewed up the film rights to Madison Square Garden and is now offering a series of twenty-six 15-minute weekly programs featuring highlights of sports events from the Garden.

Hollywood activities

Of the major Hollywood companies, United-Artists is perhaps most active in syndication and are releasing five different weekly television film programs. Their first package is "Top Views in Sports," sponsored by forty-eight advertisers in forty-eight markets.

Paramount has been very successful via kinescope with two of its programs from KTLA—"Wrestling in Hollywood" and "Time for Beanie." Thirty-five stations are now using one or both of these programs.

United World, subsidiary of Uni-
(continued on page 18)

FREIHOFER

*is very happy with its 17.1
Pulse rating earned by their
Associated Film Program*

RAYMOND ROSEN

*not a candlestick maker
but a leading appliance
distributor uses Associated
Films on Bendix washing
machines.*

OSCAR MAYER

*major meat packer, has not
only renewed but has
bought additional time.*

the BUTCHER *the* BAKER *the* CANDLESTICK MAKER

and hundreds of other advertisers find Associated Artists feature films the most economical way to reach a ready-made audience with a high rated program.

Careful study of the use of film in television has shown us many of the answers to effective TV advertising.

Our experience and the largest and finest library of feature motion pictures is available for your own television program.

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250 AESOP FABLE SILENT CARTOONS

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 12 1/2 min each

For further information and complete list, write to

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

STATE OF FILM

(continued from page 16)

versal Pictures, is producing a new sports package in addition to a considerable library of shorts which have been available for some time. This company is also producing TV commercials for such advertisers as Lever Brothers and Eastman Kodak.

Chief factor holding up the major film producers is the fear of antagonizing the theater owner. However, Twentieth-Century Fox and Columbia Pictures are now actively working on film program material for television.

Film Recorded Programs Are Making Headway

In spite of inferior picture quality, kinescope programs are more than holding their own. Because of the bottleneck in clearing time with so many one-station cities, the national advertiser who wants as complete coverage as possible has no other choice. While there are some advertisers who are definitely reluctant to use the film transcription, the following is a list of a few of the advertisers using kinescope for non-interconnected cities and the number of cities used.

Peter Paul (Buck Rogers) 18; Goodyear (Paul Whiteman) 18; Esso (Alan Young) 22; Anheuser-Busch (Ken Murray) 29; General Electric (Fred Waring) 39; Westinghouse (Studio One) 22; Chesterfield (Godfrey) 28; Admiral (Lights Out) 17; Ford, RCA & Sealtest (Kukla, Fran, Ollie) 34; Old Gold (Orig. Amateur Hr.) 27; Mohawk Carpet (Mohawk Showroom) 22; Philco (Philco Playhouse) 29; DuMont Labs (Morey Amsterdam) 17.

And they're getting a good buy. In one month Videodex measured 38 network programs city by city. 404 ratings were for "live" telecasts and 97 for film recordings. The average ratings were:

Live	30.9
FR	25.8

In single station cities film recordings outrated "live" shows in multi-station markets:

Live Multi-Station Cities	24.8
FR Single Station Cities	44.5

The General Electric Fred Waring show was seen "live" in 11 cities and in 5 by transcription. The average ratings were:

Live	26.9
FR	29.8

On Milwaukee's WTMJ-TV (single station city) 5 out of the first 10 programs according to Videodex

were film recordings, as the following table shows:

Texaco Theatre	72.3
Godfrey & Friends	60.5 (FR)
The Goldbergs	58.7
Ed Wynn	58.2 (FR)
Philco Playhouse	57.4
Silver Theatre	57.3 (FR)
The Clock	55.7
Show Business	54.0 (FR)
Fred Waring	48.2 (FR)
Who Said That	47.5

And in New York, Esso's Allan Young show which was kinescoped in Hollywood, and not very well either, still was able to beat out strong competition.

**Videodex June 1950
 New York**

Allan Young WCBS-TV	27.8
Baseball WABD	15.2
Kay Kyser WNBT	14.6
Blind Date WJZ-TV	9.2

These figures bring out very strongly the obvious fact that *it's not film versus kinescope versus live*. The method of production is of no concern to the viewer. All that counts is the entertainment appearing on the television receiver. And while the producer of studio programs might become discouraged over the high ratings of old Hollywood movies, there is no need to be. For after all, in spite of their being dated hundreds of thousands of dollars and top stars (a lot of them still big names today) went into the production of each of these feature films.

Undoubtedly a high rated dramatic program like "The Philco Playhouse" could be done either "live" or on film with comparable end results. The factors which will influence the method of program production are quality, economics and facilities. And on a long term view, costs may well not be the determining factor. The demands on talent will have a strong influence. A case in point concerns one of the better actresses who is a regular on the Westinghouse "Studio One" show. The strain of rehearsing and memorizing for a new show every two weeks and acting under not exactly ideal conditions of the TV studio has resulted in a constant state of nervous exhaustion. This

(continued on page 53)

let these TV stations tell the story...

KTLA

Los Angeles

Your Masterpiece film package is currently receiving the highest Hooper tele-rating in Los Angeles during the period it is running on Sunday evenings.

This program sponsored by Downtown Hudson has the highest TV rating at that hour.

WXYZ-TV

Detroit

Excellent reaction to these pictures, with an average Videodex of 25.1 . . . scheduled against some heavy competition.

WBNS-TV

Columbus

Average ratings of 18 to 22 excellent. We are presenting the films at the same time another station is televising major league baseball games from Shibe Park.

WFIL-TV

Philadelphia

I don't think there's any question of a doubt that the station which runs a Masterpiece Production feature will have little trouble in carrying the audience.

WHAS-TV

Louisville

KOB-TV Albuquerque
WSB-TV Atlanta
WAAM Baltimore
WNAC-TV Boston
WENR-TV Chicago
WKRC-TV Cincinnati
WXEL Cleveland
WBNS-TV Columbus
WFAA-TV Dallas
WXYZ-TV Detroit
KPRC Houston
KTLA Los Angeles
WHAS-TV Louisville
WTMJ Milwaukee
WTCN-TV Minneapolis
WCBS-TV New York
WFIL-TV Philadelphia
WDTV Pittsburgh
KPHO Phoenix
WOAI-TV San Antonio
KFMB-TV San Diego
KGO-TV San Francisco
KING-TV Seattle
KSD-TV St. Louis
KOTV Tulsa
WMAL-TV Washington

**PERHAPS FEATURES AND STARS
 LIKE THESE ARE THE REASON!**

STAGECOACH
JOHN WAYNE

SUNDOWN
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ETERNALLY YOURS
BRODERICK CRAWFORD

CRYSTAL BALL
RAY MILLAND

SILVER QUEEN
GEORGE BRENT

BLOCKADE
HENRY FONDA

THE KANSAN
RICHARD DIX

SLIGHTLY HONORABLE
BRODERICK CRAWFORD

TO BE OR NOT TO BE
JACK BENNY

YOUNG AND WILLING
SUSAN HAYWARD

I MARRIED A WITCH
FREDRIC MARCH

AMERICAN EMPIRE
PRESTON FOSTER

TRADE WINDS
RALPH BELLAMY

52nd STREET
KENNY BAKER

LONG VOYAGE HOME
BARRY FITZGERALD

YOU ONLY LIVE ONCE
HENRY FONDA

WINTER CARNIVAL
ANN SHERIDAN

BUCKSKIN FRONTIER
JANE WYATT

STAND IN
HUMPHREY BOGART

WOMAN OF THE TOWN
CLAIRE TREVOR

HOUSE ACROSS THE BAY
GEORGE RAFT

HISTORY IS MADE AT NIGHT
CHARLES BOYER

I MET MY LOVE AGAIN
JOAN BENNETT

FOREIGN CORRESPONDENT
JOEL McCREA

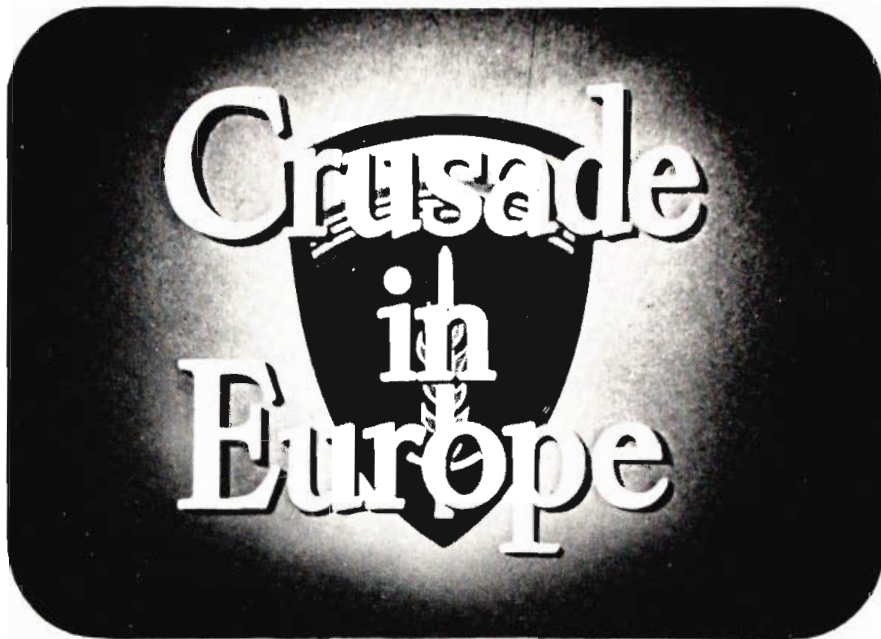
Write, wire or phone for 1st and/or 2nd run franchises

MASTERPIECE PRODUCTIONS, INC.

JULES B. WEILL, President

45 WEST 45th STREET, NEW YORK 19 • TELEPHONE: LUXEMBURG 2-4717

THE MARCH OF TIME'S



PEABODY AWARD—*for education over television*

MOTION PICTURE DAILY AWARD—*for the best public service
or educational program*

ACADEMY OF TELEVISION ARTS & SCIENCES AWARD—
for the year's best educational or public service program

du PONT AWARD—*special prize for historical documentation*

For information on how the skilled team that
produced "Crusade in Europe" can answer
your films-for-television requirements write:

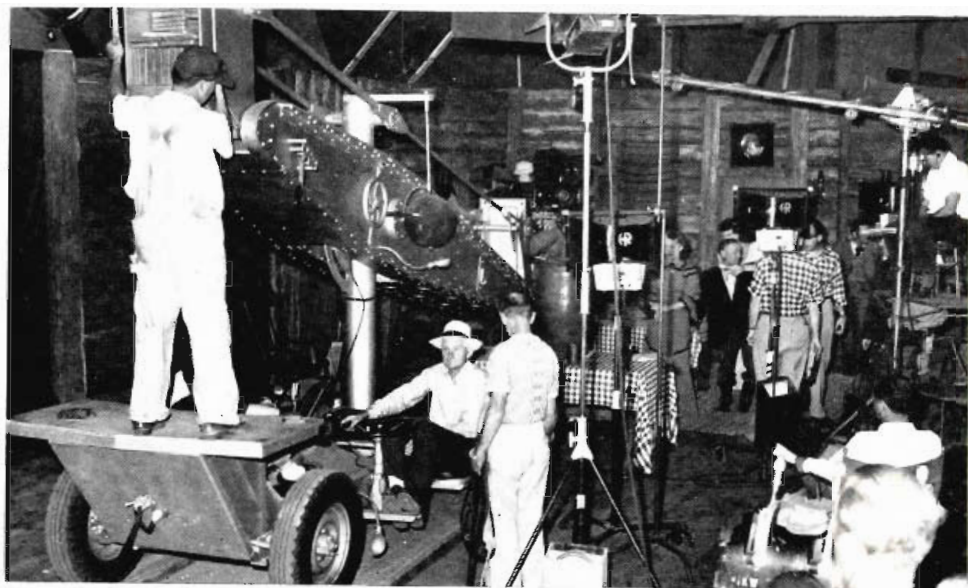


RICHARD DE ROCHEMONT, *Producer*
369 LEXINGTON AVENUE
NEW YORK 17, NEW YORK

to film or not to film

By **BREWSTER MORGAN**

*Mgr., television production,
Compton Advertising, Inc.*



Scene from Crosby Enterprises production of new P & G series.

ADVANTAGES AND DISADVANTAGES OF TV FILM BASED ON THE PRODUCTION OF THE FIRESIDE THEATRE FOR PROCTER & GAMBLE

WHAT I shall have to say below about television film is purely personal and informal. It will be an attempt, within the limits of my knowledge, to answer at random some of the questions which arise repeatedly about producing filmed television.

The question most frequently asked me is: What does it cost to film a television show? The obvious reply is: How much does it cost to produce a live television show? Live television production in terms of camera hours, sets, set dressing and costumes varies widely relative to the nature of the program and in proportion to the degree of perfection desired by the producers and/or sponsors. Film production is governed by the same considerations above the basic cost line. However, the price of raw stock, laboratory development and editing on 35 mm. film, for a half-hour program is approximately \$4,000, and this \$4,000

is the basis on which must be determined the advisability of filming a show.

This means, of course, that a program budgeted at \$6,500 is not a good film project; nor is any program budgeted under \$12,000-\$13,000. Let me hasten to say that I speak in terms of present conditions. No one who believes in the essentials of American genius can deny the probability that cheaper methods will be developed. But most current methods which purport to be cheaper than orthodox filming, in my opinion, have involved the operators in losses which however gracefully absorbed, are economically untenable.

The objective in finding new filming methods for TV will be clearly understood if one holds fast to essential differences between TV film and films made for theatrical release. Whereas the raw stock and laboratory costs of an "A" picture

may amount to as little as 3% of the total budget—or at most to 10%—if a "star" director is at the helm—in a half-hour TV picture budgeted at \$12,000 to \$13,000 the same elements will amount to 25 or 30% of the total budget. No wonder then, that intelligent producers have concentrated their efforts on reducing the ratio of gross film exposed to net film incorporated in the final version.

The question then arises: Does the advantage of film offset the cost? This cannot be answered without knowing the nature of the program and how it will be used. In general, film offers greater flexibility of program structure; as well as the optimum opportunity for use on non-interconnected stations, and for re-use on networks. These are obvious advantages but are not devoid of booby traps.

Let's consider the matter of flexibility. The economics of film mak-

ing, exclusive of the cost of actors, story, settings, set dressings and costumes—elements common to live television as well—are determined by the amount of flexibility you wish to give the director and the editor in delivering the definitive edition of any single show. There is nothing mysterious about this. The ability of the director of a live show to give you best results will depend largely on his opportunity to determine and rehearse camera

may prove to be inferior to live television—and usually is.

In other words, cheap filming methods will seldom be better, and will usually be inferior to good live production; although they will still offer permanence of re-show values.

In all the above discussion, I speak primarily of dramatic shows. Audience participation shows, for example, certainly can be filmed with less flexible methods and suffer small loss. Film for this kind of

film performance is better economics for the actor and he can afford to charge less money.

2. A busy writer who may find a series of "first nights" incompatible with a working schedule involving other tasks, can write a television film play in his own chosen time at less drain on his "paying" hours.
3. Studio space and production facilities which must be divided and scheduled for a number of shows having "first nights" on the same night, can be used all day every day in a film operation. Economically, they must eventually be cheaper than facilities that carry enormous loads on some nights and at certain hours, and lie unused at other times.
4. The planning and erection of sets, purchase of costumes and props, etc., can be carried out for ten shows filmed in rotation, at less cost per unit than under the "first-night"-each-week system.
5. Directors and production staffs operate at maximum results per dollar when they are manufacturing a product removed from the hazards of "deadline" accidents.

All the above factors have not made themselves felt, as yet, in the economics of TV programming but they must, eventually, and perhaps sooner than we realize.

As television becomes more competitive—program against program—quality obviously will become the decisive factor. The equation is roughly: Better quality = greater talent + more preparation and rehearsal time = more money. For dramatic shows, film is likely to meet the new challenge more effectively than live production.

Another booby trap in connection with film is the contention that because motion picture people have been dealing with "pictures" for years they are automatically equipped for this new medium.

Film is not a cure-all or a sure-fire formula for quality. The elements entering into a good film show are no different than those from which good live shows result. In fact, a word of caution is necessary in this connection. Live TV production has been enormously resourceful in its use of the camera for the small screen. Motion picture producers who have not made careful study of the properties of small screen will not make proper



Brewster Morgan and Frank Wisbar, writer-director of the Fireside series.

angles, camera movements, and camera dispersal in relation to the performer's action and tempo. In a live program, the director eventually commits himself to these elements on the spot during actual presentation, and under the pressure of immediacy. In the filmed show, he has an opportunity to choose more objectively between varying camera angles and movements; as well as to select shadings of actors' tempo, expression and position. However, if the method of filming does not provide flexibility and varied opportunities for choice; if it is too closely confined to fixed camera angles, then in actuality it

show has the same advantage as tape for a radio show of the same ilk; elimination of gaffs, slow spots and other mistakes common to ad-lib performances.

But in my experience, most people who want to know about film are concerned with dramatic shows, and I confine myself largely to this category.

A number of economic factors come into play as a dramatic show expands its ambitions.

1. An actor can easily do a half-hour film show in three working days. These three days can be accommodated to his other commitments. Therefore, the

use of the motion picture camera. Our own production crews, which represent years of experience in motion picture making, have had to learn a vast number of new techniques. They are television enthusiasts, they all own sets, and they all have enormous respect for the skill and ingenuity of "live" camera work. The idea that Hollywood in its generic sense, can transfer its technical talents to TV with little or no effort is a myth.

What applies to technical treatment, is also true of story values, and scene treatment. The man skilled at story telling will use a different approach in a living room with three or four persons present, than he will on a platform from which he addresses a thousand people. The normal theatrical screenplay begins when the lights go down in the theater. The primary objective is to carry the audience out of the theater into a new

atmosphere or setting in which the story plays. The customer has paid his money and will wait quite a long time before he cuts his losses by walking out. He will wait while atmosphere is created, while characters are drawn together, while the direction of the story is indicated.

At home, in a free seat, looking at a small window in a box against the wall of a room whose every detail is familiar to him, the viewer's interest in the people who appear at that window will carry him out of that living room. But if the people do not interest him in fairly short order, he can move to another theater in several seconds with no loss of investment.

Special TV Skills

This is not a dissertation on TV writing, but is meant as a warning that even the most competent writer of theatrical screen plays may turn out highly inadequate television plays regardless of the incidental fact that the play is going to be filmed. Television directors and writers, therefore, have little to fear from motion picture people per se, unless the latter have mastered the needs of small screen production. Those needs are not modified by the use of film as against live production and let us hope fervently that film TV does not inherit the cliches which weigh down theatrical films in so many cases.

On the other hand, skills developed in live TV for cover purposes—that is to hide certain inadequacies of current live production, should not be too highly valued. These are temporary and will become obsolete from month to month. There is a danger, as there was in radio, that these skills will become self-limiting factors in story treatment. To the degree that this danger exists—filmed TV will, and does exert a healthy influence on live production.

The third booby-trap relative to film lies in failure to analyze the good or object.

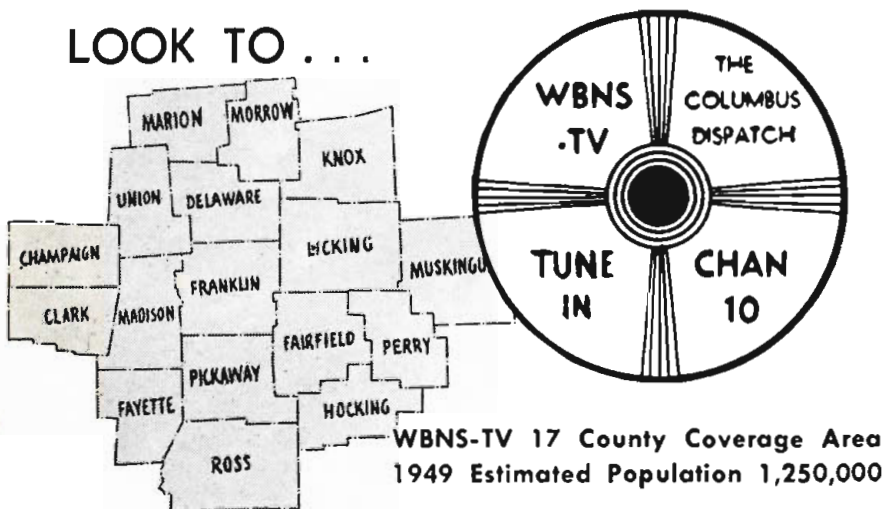
1. If you want increased quality and a chance to amortize your investment by repeating your best shows, film is a better investment. But don't be too sanguine about repeat showings. Your sights may be elevated by the time you get around to repeating, and what looks good now may be less appealing in six months or a year.

(continued on page 53)

IT'S A HABIT

Columbus and Central Ohio

LOOK TO . . .



WBNS-TV 17 County Coverage Area
1949 Estimated Population 1,250,000

. . . To See Their Favorite Programs on TV

No question about TV coverage when you take advantage of the listening habits of Columbus and Central Ohio. It's a habit with TV set owners to tune in Channel 10 and see their favorite local and CBS programs.

WBNS-TV offers the top CBS audience-pullers, Arthur Godfrey, Fred Waring, Ed Sullivan . . . plus the favorite Columbus stars who have held the highest Hooperatings for years, Chet Long, Irwin Johnson, Fern Sharp.

Show your product to this rich, ready-made audience by scheduling WBNS-TV now. Our excellent facilities and experienced personnel will help you build steady sales on Channel 10 . . . where Columbus and Central Ohio look for the best in TV shows.

WBNS-TV

Columbus, Ohio - Channel 10
CBS-TV Network

Affiliated with The Columbus Dispatch and WBNS AM

Sales Office: 33 North High Street

Studio and Transmitter: 495 Olentangy Blvd.

NATIONAL ADVERTISING REPRESENTATIVE: BLAIR TV INC.

DON'T turn up your nose at the 20-second station break with a crack like: "That's not a spot—that's a speck." Because the Twenty is plenty—plenty powerful! And don't look down your nose at the eight-second spot. For certain definite uses, the Eight is great.

Let's consider some specific advantages of the Twenty over the Minute. The Twenty can sustain impact, where the minute gets tedious and irritating when keyed to the same pitch. It can stand more repetition—as much as 200 times in a single market! It is better for a singing ditty. Just right in length, leaves 'em wanting more. It travels in better company, getting the breaks between better shows with bigger audiences. The Twenty can tell a story—sell a story—your sales story!

Recently, Hollywood commercial producers faced a state sales tax on all TV film productions running one minute or less. Board of Equalization contended such short films were taxable because they were in a category with "stock shots." Anything of a minute or less "had no creative effort . . . could not tell a story . . . had no continuity . . ."

Los Angeles Chamber of Commerce took up the fight and invited the Board's legal counsel and executives to a special screening of minute-and-less TV spots. More than 30 commercials were run in less than many minutes. Result: Twenties proved that even one-third of a minute film could have creative effort and a completely rounded sales story.

Sound on a Twenty runs only 18 seconds, of course, because of the advanced position of the track in film projection. On an Eight only four seconds of sound-on-film is permitted by NBC stations. You can't tell your story in four seconds? Carnation did it. The Erwin, Wasey agency decided to test both the Eight and the Twenty for Carnation Evaporated Milk, realizing the coming importance of the :08 secondary station break in getting good availabilities.

Campaign was planned for four Eights and four Twenties. Four sales themes were selected: Baby Feeding, Creaming Coffee, Cooking Purposes and the general institutional theme, "Milk from Contented Cows."

Cartoon was chosen as the technique, for its high repetition potential, and it was decided to interchange animation in the spots. Each

eight is great

By **HARRY WAYNE McMAHAN**

Executive Producer, Five Star Productions

An extract from book, "Television Commercials That Sell," to be published next November.



7-Eleven Stores of Texas do an institutional job with a :20 singing ditty . . . or as "signature" for one-minute spots.



Carnation Milk's "Milk Drop" shows three uses of product: for Baby Feeding, for Cooking, for Creaming Coffee.



Wembley cravats come alive and sing their theme, "Knot 'em, crush 'em, twist 'em," in this popular :20 spot.



Log Cabin Luke headed the poll over Texaco and Camels again in May, proving that repetition helps a good spot.

Eight would be expanded to a Twenty by addition of a 12-second stock close. This would make 44 seconds of basic animation do the work of eight spots running nearly two full minutes. Since the Eights used only four seconds of sound; it was obviously necessary to write the Eights first—to get the absolute minimum in words with a maximum of graphic thought. Here are the four lines finally selected:

"Carnation Milk . . . from Contented Cows . . . for Contented Babies!"

"Cream Your Coffee with the Milk that Whips—Carnation!"

"Cook with Double-Rich Milk—Carnation!"

"Carnation Milk—Just the Water is Remooooooved!"

A cute cartoon character, the

"Magic Milk Drop," was created to activate the spots. To make identification with the product more graphic, "Drop" would pluck one of the three flower carnations from the can and use it as his "magic wand." With this format, development of animation was no problem. For instance, it was a simple matter to give voice to the Milk Drop and have him say, cow-fashion, "Just the Water is Remooooooved!" as he touches a quart of milk with his magic wand and it "evaporates" in half, dissolving to a can of Carnation Evaporated Milk.

Such is the graphic power of pictures well wedded to sound. Though taking but eight seconds on the screen—and only half of that with sound—the idea is bound to stick in the minds of viewers.

twenty is plenty

Log Cabin Bread had an even greater test for the Twenty. Here was a variety bread in a single market area, with a new white bread to introduce. For TV it wanted an animated cartoon series to feature "Log Cabin Luke" in a Western square dance routine. Five Twenties were made, and the series hit the air in October, 1949. Two months later it was voted "favorite TV commercial," ahead of Texaco and Lucky Strike, in the Los Angeles' Tele-Que poll. The new white bread was a huge success in a highly competitive market. The spots were continued, even though only a ninety-day life expectancy had been originally anticipated.

For the next six months the series stayed among the Top Five commercials in viewer popularity and in May, 1950 it topped the poll again, this time over Texaco and Camels. By then the spots had been shown 1,000 times—more than 200 each in a single market area. Obviously, it would have been impossible for a minute spot to equal that record. More important, Dan B. Miner agency figured the cost-per-viewer at 1/10,000 of a cent!

The Wembley Ties Twenties combined charm and product sell. First, a tuneful jingle was created beginning:

"The world's longest-wearing tie,
—That's me!
The fashion-wise Wembley Tie,
—That's me!
Knot 'im! Crush 'im! Twist 'im!
—Not a wrinkle . . ."

Cartoon-photo technique was selected for treatment and three actual Wembley Ties were animated with the bass voice in the center singing "That's Me!" Knotting, crushing, and twisting were depicted in animation and the finished spot will bear many happy repetitions. This Twenty is successful because it listens right, jingle-wise,

looks good, cartoon-wise, and sells well, advertising-wise. Product is constantly before the viewer, demonstrating its qualities from start to finish. The more repetitions a spot like this gets, the more effective it becomes.

Again, in a quite different use, the Twenty did a selling job for the 7-Eleven stores of Texas. The jingle again came into play to get across a basic institutional message: the stores open each morning at 7, close each night at 11—and carry *everything* in stock.

Cartoon characters were selected—a rooster to open up at 7 and an owl to do the closing at 11. They sang:

ROOSTER: "Seven days a week,
we open up at 7—

OWL: And seven days a week,
we're open till 11—

ALTERNATE LINES, CARTOONED IN ACTION:

We got ice . . . milk . . . bread
. . . peas

We got meat . . . drinks . . .
eggs . . . cheese!

ROOSTER: We got soup-to-nuts,
that's why we sing:

OWL: 7-Eleven's got *everything*!

There was the basic institutional story in :20 (sound-wise, in :18!). Now to give it an added usage: twelve films were constructed on individual services and products of the company, each to open with "grow" cartoons to gain audience interest, then utilize live action to most effectively *demonstrate*. This would take a total of :40—so the Twenty could then be tacked on for a smash closer.

Here the Twenty is serving a double purpose—as an entity doing a full institutional job and an effective signature for minute spots. Further, it can be used as a "theme" to open and close any live show, should the client decide on such use.

The Twenty requires more skill,

more care than the one-minute film, in our opinion, just as it is more difficult to engrave the alphabet on the head of a pin than it is to write it on a blackboard.—But the pin has more point. . . .

The Twenty cries for the graphic, the simple clear-cut idea expressed with visual certainty. Words are important, too, but only in a related way. The picture must cling long after the clock hand has passed the station break. Words are merely tacks that nail the canvas to the frame.

Words set to music, live longer—hence the value of the jingle. Wilshire Club Ginger Ale uses singing bubbles to illustrate its "billion-bubble carbonation."

Sylmar's Spaghetti Sauce has a musical revue in :20, with the tomatoes, onion, peppers and ripe olive singing of the part they play.

Folger's Coffee has a charming cartoon solo from the "Happy Cup of Coffee."

Many effective Twenties combine live action—so essential to showing product enjoyment—with cartoon. But, by and large, live action has a tendency to shorten the life of any spot, as compared with cartoon.

The Twenty, of course, is not new to the short ad-film field. Many advertisers have been within seconds of this mark in their Theater advertising films. For instance, Ford has made 25-second films for movie houses these last ten years. It was on Ford and other 25-second theater films that we cut our eye-teeth in the short ad-film industry years ago. More than 1,000 scripts later, TV cut us down to 20. Now the cry is for eight, with only four seconds sound. Next we expect someone to say: "What can you do in two seconds?"

The answer is: "The Two might do, but the Eight is great and, man, that Twenty is plenty . . ."

young & rubicam's pretest tv studio



By JOHN FREESE

Head of Motion Picture Production,
Young & Rubicam, Inc.

Y & R staffers testing lighting for model cars.

TV commercials are like curries. When bad, they're disastrous; when good, they're pretty potent stuff. And every cook thinks most of them ought to be better. Y & R has always believed in extensive experimentation. But unlike cooks, we have to move ahead without a book. We know a lot of ingredients and plenty of ways to put them together, but only trial and error will live up existing recipes, concoct new ones, and maybe even uncover some fabulous new food nobody ever heard of.

Experimentation, though, can be wasteful and unbelievably complicated in this infant business. We wanted to do more with fewer handicaps. Does a chef have to rush out and hire a kitchen when he wants to work on a new dish? Why should we? We had a perfectly good conference room that would seat 100 people; why not convert it? So we did. By the end of June, after a month's work, we had an experimental motion-picture-TV studio ready to operate. We had no precedent to go on. This is the first time such a studio has been adapted for agency use, and it's still too early to gauge results. But so far we like it.

First, this is an experimental

laboratory for TV commercials, film and live. It has a lot of other uses and potentialities, but that's the main one. Here we can try out varied timing and pace, which was impossible before. We can see at once how props will look and how they can be used differently. Since the studio is equipped with every kind of basic light to be found in a TV or movie studio, we can experiment freely with new and better lighting arrangements. Such experiments enabled us to develop the proper lighting for silverware on live commercials.

Writers, especially, find all this a godsend. Accustomed to working in the aural medium of radio, the commercial writer has difficulty making the switch to TV, a visual medium. From start to finish, he must learn to think visually, and he can only do it by close contact and constant practice with the medium. Having a studio handy for experimentation (apart from his required attendance at dress rehearsals) helps him bridge the gap more quickly and smoothly. Too, the studio constantly suggests new working techniques and devices to writers. Often it cues script changes that eliminate unforeseen problems, increase dramatic value.

Ideas in showmanship and salesmanship can be quickly tested on film. What we see here is the film equivalent of a layout. It's not finished, any more than a layout is a finished ad.

This studio, of course, wasn't designed to do everything. It has filled in on emergency production jobs. When Korea first hit the headlines, we filmed a topical interview for "We the People" in the studio on Thursday afternoon, had the film back for cutting that night, and put it on at dress rehearsal Friday afternoon.

But Y & R is in the business of producing ideas, not motion pictures. We don't want to produce our own film commercials. We've set up a tool to help us design commercials. To that end we've made it as complete and efficient a unit as possible, but we aren't asking it to do highly specialized jobs. Simple, basic sets can be used here at any time. Complicated sets and scenery requiring storage are out, as is animation. We do have facilities for rear screen projection, among them a rear view film projector and one of the newly-developed trans-lux black screens. Also, there's an animatic single frame projector. Re-

(continued on page 54)

We hold no brief for white whiskers

— — but

experience does help

And we've had over thirty years experience in producing business films—all kinds, institutional, public relations, sales training, product advertising—and films for television since its beginning.

Isn't it logical, when considering TV film programming and commercials to seek out an organization that is fully equipped with imagination as well as experience? The same complete production facilities and "know-how" that have made the leading institutional films for American industry are available for your television commercials.

Wilding is now equipped to produce television commercials in New York, in addition to our studios in Chicago, Detroit and Hollywood.

CHICAGO

1345 Argyle Street

NEW YORK

385 Madison Ave.

DETROIT

4925 Cadieux Rd.

CLEVELAND

310 Swetland Bldg.

HOLLYWOOD

5981 Venice Blvd.

ST. LOUIS

4053 Lindell Blvd.

CINCINNATI

Enquirer Bldg.

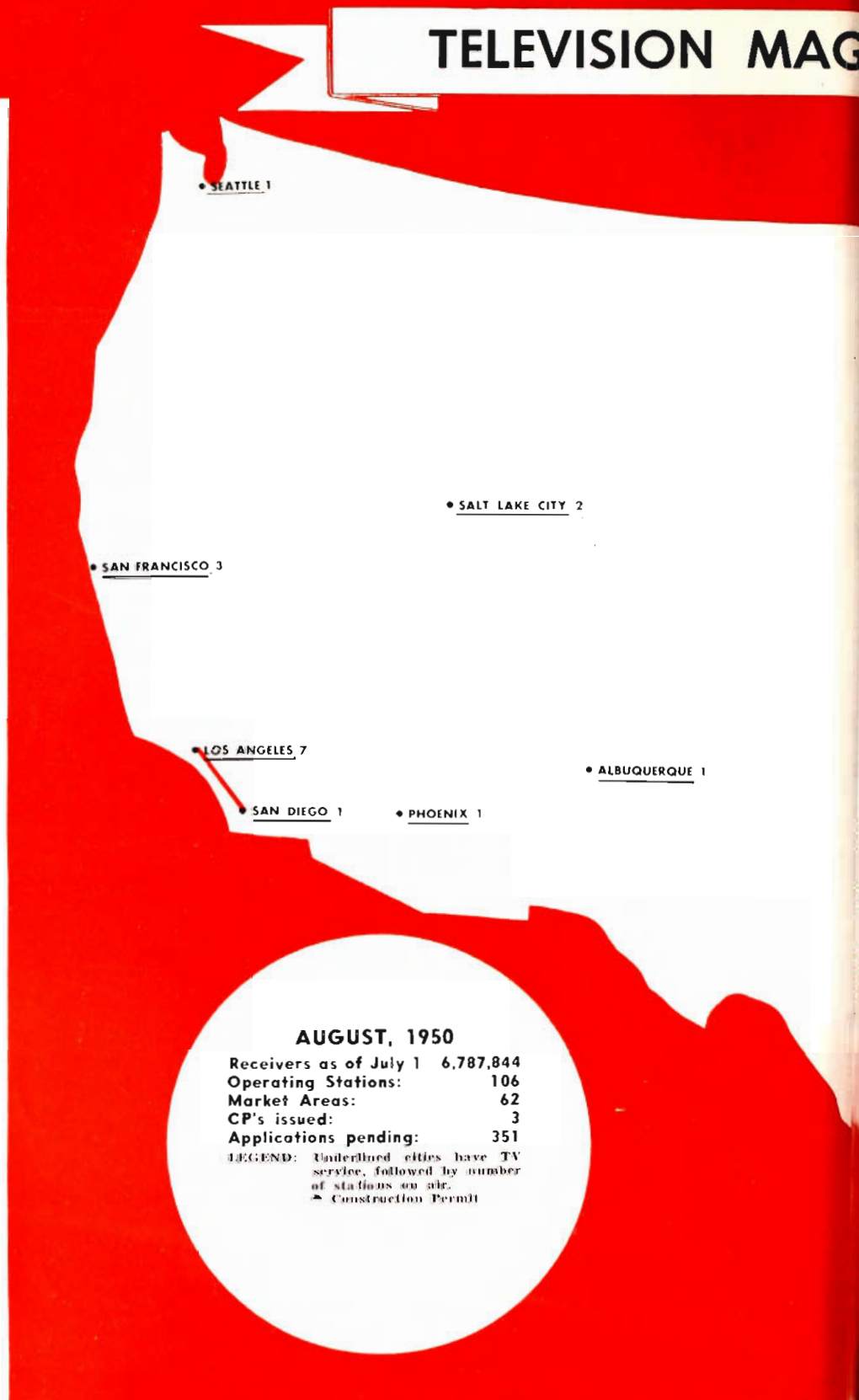
WILDING
PICTURE PRODUCTIONS, INC.

MOTION PICTURES • SLIDE FILMS • TELEVISION FILMS



OPERATING STATIONS

(Network affiliation in parentheses; %'s indicate Depth of Penetration of area)	Receiver Circulation (July 1)
Albuquerque—10.4 KOB-TV (A, C, D, N)	3,617
Ames—9.7 WOI-TV (A, C, D, N)	11,924
Atlanta—10.8 WSB-TV (A, N, P) WAGA-TV (C, D)	45,352
Baltimore—23.9 WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	178,240
Binghamton—7.1 WNBF-TV (A, C, D, N)	15,377
Birmingham—7.0 WAFM-TV (A, C, P) WBRC-TV (D, N)	15,575
Bloomington—2.7 WTTV (A, C, D, N)	6,618
Boston—29.6 WBZ-TV (N) WNAC-TV (A, C, D, P)	405,068
Buffalo—28.6 WBEN-TV (A, C, D, N)	101,678
Charlotte—7.4 WBTV (A, C, D, N)	17,331
Chicago—34.3 WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)	536,895
Cincinnati—33.2 WKRC-TV (C); WLW-TV (N); WCPO-TV (A, D, P)	146,000
Cleveland-Akron—30.5 WEWS (A, C); WNBK (N); WXEL (A, D, P)	244,788
Columbus—34.6 WLW-TV (N); WTVN (A, D); WBNS-TV (C, P)	73,695
Dallas-Ft. Worth—19.6 WFAA-TV (A, D, N, P); KRLD-TV (C); WBAP-TV (A, N)	59,385
Davenport-Rock Isl.—12.3 WOC-TV (N, P) WHBF-TV (A, C, D);	14,130
Dayton—12.5 WHIO-TV (A, C, D, P); WLW-D (N)	71,000
Detroit—30.8 WJBK-TV (C, D); WXYZ-TV (A); WWJ-TV (N)	265,000
Erie—41.2 WICU (A, C, D, N)	27,034
Ft. Worth-Dallas—19.6 WFAA-TV (A, D, N, P); KRLD-TV (C); WBAP-TV (A, N)	59,385
Grand Rapids—15.2 WLAY-TV (A, C, D, N)	35,498
Greensboro—5.6 WEMY-TV (A, C, D, N)	13,235
Houston—10.0 XPRC (A, C, D, N, P)	27,734
Huntington—9.4 WSAZ-TV (A, C, D, N)	13,488
Indianapolis—15.5 WFBN-TV (A, C, D, N)	41,505
Jacksonville—11.8 WMBR-TV (A, C, D, N)	11,915
Johnstown—7.1 WJAC-TV (A, C, D, N)	24,706
Kalamazoo—4.1 WKZO (A, C, D, N)	10,900
Kansas City—11.4 WDAF-TV (A, C, D, N)	37,600
Lawrence—18.0 WGAL-TV (A, C, D, N)	51,159



AUGUST, 1950

Receivers as of July 1 6,787,844
 Operating Stations: 106
 Market Areas: 62
 CP's issued: 3
 Applications pending: 351

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

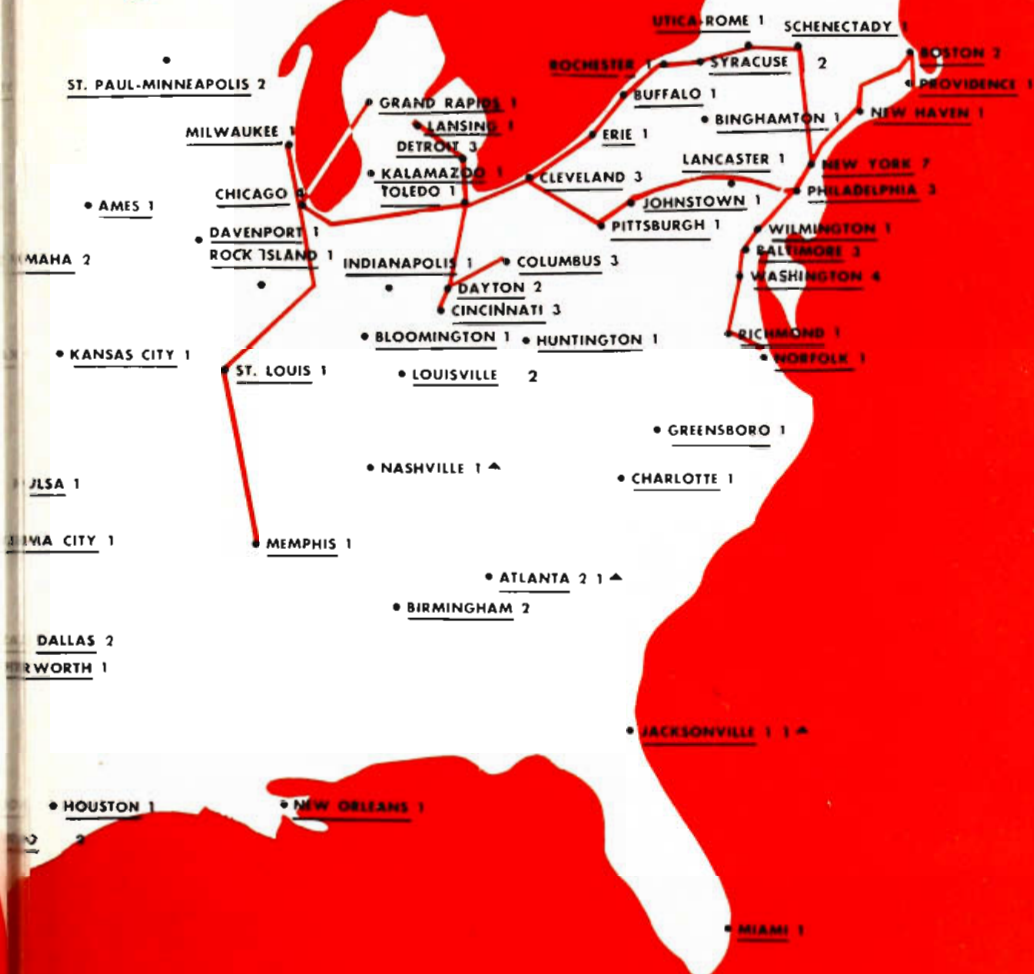
NEW YORK BOSTON CHICAGO DETROIT



Weed

pioneer radio and television station

WEED'S STATUS MAP



Lansing—10.4	11,000
WJIM-TV (A, C, D, N)	
Los Angeles—41.0	596,673
KFI-TV; KLAC-TV; KNBH (N); KTLA (P); KTSN (D); KTTV (C); KECA-TV (A)	
Louisville—17.9	35,769
WAVE-TV (A, D, N, P); WHAS-TV (C)	
Memphis—21.5	39,927
WMCT (A, C, D, N)	
Miami—18.8	29,200
WTVJ (A, C, D, N)	
Milwaukee—37.6	119,044
WTMJ-TV (A, C, D, N)	
Minn'polis-St. Paul—25.2	97,500
KSTP-TV (N); WTCN-TV (A, C, D, P)	
New Haven—22.9	85,200
WNHC-TV (A, C, D, N, P)	
New Orleans—13.6	28,754
WDSU-TV (A, C, D, N)	
New York—42.0	1,607,805
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBT (N); WOR-TV (P); WPIX	
Norfolk—12.5	21,635
WTAR-TV (A, C, N)	
Oklahoma City—17.2	32,493
WKY-TV (A, C, D, N)	
Omaha—17.3	24,535
KMTV (A, C, D); WOW-TV (N, P)	
Philadelphia—46.3	544,529
WPTZ (N); WCAU-TV (C); WFIL-TV (A, D, P)	
Phoenix—11.9	11,836
KPHO (A, C, D, N)	
Pittsburgh—17.2	118,000
WDTV (A, C, D, N)	
Providence—5.7	64,420
WJAR-TV (C, N, P)	
Richmond—36.1	37,697
WTVR (C, D, N)	
Rochester—22.1	44,062
WHAM-TV (A, C, D, N)	
Rock Island—12.3	14,130
WHBF-TV (A, C, D);	
St. Louis—27.5	140,000
KSD-TV (A, C, D, N, P)	
Salt Lake City—15.5	21,000
KDYL-TV (N, P); KSL-TV (A, C, D)	
San Antonio—14.4	19,958
WOAI-TV (A, C, N); KEYL-TV (D, P)	
San Diego—24.8	45,231
KFMB-TV (A, C, N, P)	
San Francisco—7.4	65,652
KPIX (C, D, P); KGO-TV (A); KRON-TV (N)	
Schenectady-Albany-Troy	87,000
—32.4 WRGB (C, D, N)	
Seattle—8.7	31,400
KING-TV (A, C, D, N, P)	
Syracuse—23.3	47,937
WHEN (A, C, D); WSYR-TV (N)	
Toledo—18.8	49,000
WSPD-TV (A, C, D, N, P)	
Tulsa—27.5	32,918
KOTV (A, C, D, N, P)	
Utica-Rome—6.7	16,500
WKTV (A, C, N)	
Washington—31.4	143,000
WMAL-TV (A); WNBW (N); WOIC (C, P); WTTG (D)	
Wilmington—3.1	37,500
WDEL-TV (D, N)	
OPENING DATES:	
WSMT, Nashville, Sept. 6; WJAX-TV, Jacksonville, Fall, 1950.	

SAN FRANCISCO

ATLANTA

HOLLYWOOD

Weed
representatives

Weed
and company





HERE COME THE NEW
DU MONT'S

*The biggest line, the biggest pictures,
 the lowest prices in Du Mont history!*

New cabinets, new features, big new pictures, here are the most exciting new telesets on the market. Sixteen stunning new models—a style for every taste—make this the biggest Du Mont line ever. And famous Du Mont manufacturing superiority—improved by exclusive new Du Mont quality control methods—makes this the finest line of telesets ever built!

Every set has a giant 17- or 19-inch picture. Here is natural

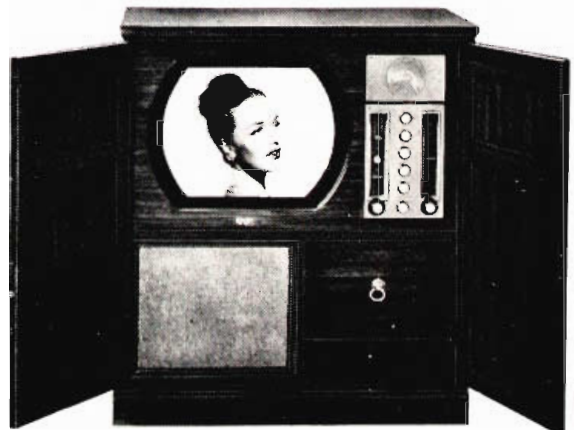
Rectangular television, generous Life-Size television. Here are the tube sizes everyone wants. Here are the tube sizes the markets of today and tomorrow will demand. But stand by for the most exciting news of all: *These are the lowest priced telesets Du Mont has ever built!*

Yes, Du Mont electronic genius has raised the quality, increased the picture size and still reduced the final list price. Never before has the best in television been so easy to own.

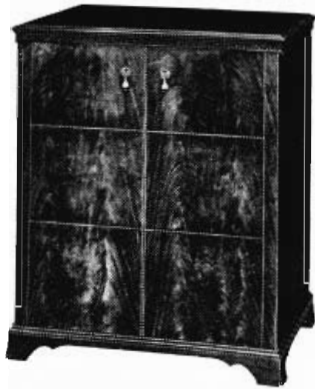


↳ the **HANOVER**
 by **DU MONT**
 19-inch direct-view
 Lifetone* picture.
 Phono-jack
 for record player.
 Built-in
 static-free FM radio.

↳ the **SHERBROOKE**
 by **DU MONT**
 19-inch direct-view
 Lifetone* picture.
 Built-in
 FM and AM radio
 with dual tone controls.
 Fully automatic
 three-way record player.



16 MAGNIFICENT PERFORMERS
 including these models not illustrated;
 17-inch Rectangular Picture Telesets
 • the SUMTER • the STRATHMORE
 • the CARLTON • the ANDOVER
 • the BURLINGAME
 19-inch Life-Size Picture Telesets
 • the WESTERLY • the WINSLOW



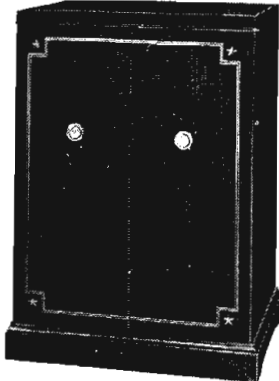
the MT. VERNON by DU MONT
 19-inch direct-view Lifetone* picture.
 Phono-jack for record player.
 Built-in static-free FM radio



the ARDMORE by DU MONT
 19-inch direct-view Lifetone* picture.
 Phono-jack for record player.
 Built-in static-free FM radio.



the TARRYTOWN by DU MONT
 17-inch direct-view Lifetone* picture.
 Built-in FM and AM radio with dual tone controls
 Fully automatic three-way record player.



the REVERE by DU MONT
 17-inch direct-view Lifetone* picture.
 Phono-jack for record player.
 Built-in static-free FM radio.



the BROOKVILLE by DU MONT
 17-inch direct-view Lifetone* picture.
 Phono-jack for record player.
 Built-in static-free FM radio.

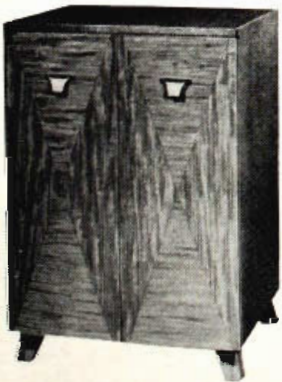
Never before have Authorized Du Mont Dealers faced such a tremendous profit opportunity. Now all America can afford Du Mont big picture television.

To move these new Du Monts to their fast-growing market Du Mont will stage its biggest promotions, run its most lavish advertising and selling campaigns. The biggest and best magazines and newspapers in America will carry the story of the magnificent value of these new Du Monts. And Du Mont

Dealers will do their biggest Du Mont year!
 Now, today, call your Du Mont Distributor. See these new telesets at the earliest possible moment. Get your order in. Get your sales promotion material. Get excited because you have the most exciting merchandise in the market—the new Du Monts—television's finest, at Du Mont's lowest prices!

SOLD THROUGH AUTHORIZED DU MONT DEALERS

*Trade Mark



the PARK LANE by DU MONT
 17-inch direct-view Lifetone* picture.
 Phono-jack for record player.



the VENTURA by DU MONT
 17-inch direct-view Lifetone* picture.
 Phono-jack for record player.
 (Table Model)

the
 big show
 in
 television

DU MONT

First with the finest in Television



Copyright 1950, Allen B. Du Mont Laboratories Inc., Television Receiver Division, East Paterson, N. J.
 and the Du Mont Television Network, 515 Madison Avenue, New York 22, N. Y.

another opening!

another show!

How about *your* TV show?

Does it get off to a rousing good start that sets the pace of the show and keys the audience to a high pitch of receptivity?

Or does it limp on screen with a dull title card or slide that gives no hint of the entertainment to follow?

It is smart showmanship to let NATIONAL SCREEN SERVICE project the spirit of your TV show — whether it is excitement, fun, suspense, drama or tear-jerker — into a TV film title that moves and sings and dances to the tune of your show.

NATIONAL SCREEN SERVICE *can* do just that because it has above all else the *savvy* of show business, learned the hard, long way during more than 30 years of service to the motion picture industry.

Whether it is a title opening or a hard-hitting commercial, NSS has the staff, the technical know-how, the coast-to-coast facilities and the genius of showmanship that will make your TV film a smash hit.

Phone Circle 6-5700 in New York . . . or contact any one of our offices in 31 cities across the country.



The opening of the Art Ford Show begins with a long shot of Broadway and the glitter of Times Square.



In a closer shot of Broadway, animated signs flash the topics of the show and herald its theme.



One of the signs is picked up and zooms on the screen flashing on and off the name of the show's star, Art Ford.



The sign then animates the title of the show.

national screen service

1600 Broadway, New York 19



agency's contribution to the film commercial

By G. DAVID GUDEBROD

Mgr. of Film Division

N. W. Ayer & Son, Inc.

IN some skeptical quarters, the question has been asked "just what can an advertising agency contribute to the making of a filmed television commercial?" The query is usually voiced with a raised eyebrow and a negative intonation which together imply that there really isn't anything an agency can bring to such an esoteric art-form as a one minute film in the first place and certainly not to a television film in the second place.

The implication just won't stand too close an examination; because good television commercials on film require certain elements which, by and large, a good agency can supply better than anyone else. Good film commercials are never on hand in the stock room of even the largest industrial corporations. Nor do they spring full blown from the turret head of a Mitchell or Maurer camera. The mere fact that a large industrial concern *wants* such a commercial and the fact that a production organization knows all the tricks of film making does not guarantee a good film commercial. In all honesty, it must be admitted that the fact that an agency works on a film commercial does not guarantee it either; but the presence of the agency does help—or at least it *should*.

Overall viewpoint important

In the recent headlong development of television, sometimes the agency has contributed most by digging in its heels and refusing to be swept along by the undertow of showmanship. Sometimes, the best film commercial is none at all. This is admittedly a contribution in reverse; but it is worth noting just in passing because it indicates the agency's first great contribution—the ability to look at the problem objectively without glamorizing the medium and without overemphasizing the need for it.

The decision to use television at all must be made in the light of the grand strategy of a specific adver-

tising and merchandising campaign. Where is this client going? What are his other advertising commitments? Is television *today* a wise investment of this client's money?

Then on the strategic level, the advertising agency can (or should) make another decision. Is this commercial to be part of a program or must it stand on its own two feet as a chain break or one minute spot. It can certainly be logically argued that a good one minute spot is not necessarily a good commercial within the framework of a program. Furthermore, the question of whether this film is to be one of many or whether it will have to bear repeated use must be considered seriously at this stage of operations if the commercial is to be good advertising for the client.

There is still another area, well before actual production starts, in which the agency can contribute largely to the success of a film commercial. Through past experience with the client's advertising, an agency will know pretty exactly what basic appeals must successfully awaken in people the urge to own the product. Without this specialized knowledge, even the fanciest production techniques or the clients' unbounded enthusiasm will avail nothing.

Once actual creative work on the film commercial starts the advertising agency begins to make its most obvious contribution. Just as a copy writer frequently sits down beside an art director to blend their talents into a finished printed ad in which the contribution of each is indistinguishable, so an advertising writer for television can join forces with the film supervisor to create a powerful television film commercial. Each contributes much to the final result but it is difficult to isolate any single contribution.

It is certain, however, that the copywriter brings to the film commercial both his acquired knowledge of the specific product and his in-

herent knowledge of what makes good visual copy. The advertising man who knows the film medium (would there were more of them!) brings to the combination not only an understanding of good advertising practice but a specialized understanding of the limitations and capabilities of film. His familiarity with the tools and devices of film making, cost factors, cutting practices and recording techniques are invaluable.

Follow through

Finally, with the script of the film commercial written (and re-written and re-written!) and approved by the client, the well qualified advertising agency makes still another contribution by having the film supervisor follow through on all phases of production. Every script, no matter how carefully written or in what detail, is open to several interpretations. No two directors will ever read, or film, a script the same way. Which director, or producer, will be most likely to do this film best? At what cost level should the film be made? What about casting? Without usurping the functions of the film director or producer, the advertising agency film supervisor must keep a firm hand on the helm if the finished film is to resemble, even remotely, the commercial which he, and the writer, created. Parenthetically it should be noted that the job of a good agency film supervisor requires tact, diplomacy and a considerable piece of understanding.

So what actually does an advertising agency contribute to a filmed television commercial? Briefly four things: 1) Basic, unbiased planning and counsel about television as a medium of mass communication. 2) Objective, tactical planning for the wise use of the medium. 3) Creative effort guided by a knowledge of the specific account and of the film medium. 4) Interpretive and quality control during all phases of production.

electronic versus film

REPORT ON CLOSED CIRCUIT KINESCOPE EXPERIMENT AND EVALUATION AS AGAINST REGULAR FILM PRODUCTION

By **RALPH COHN**

*Mgr., Television Dept., Screen Gems, Inc.
Subsidiary of Columbia Pictures*

IT doesn't take a John Crosby to realize that many dramatic shows which originate live in New York are far superior to the film programs that have been produced on either east or west coasts. This had led some program departments in advertising agencies and networks to conclude that film is an inferior medium to live production. This conclusion is unjustified and will be disproved as soon as first-rate film makers enter the picture, rather than the courageous but inexperienced pioneers now engaged in making TV films.

The problem of making film programs for TV is largely economic. To overcome the obstacle of prohibitive costs, many shortcuts have been attempted by ingenious production groups. Unfortunately most of these attempts have resulted in a loss of quality.

During a recent trip to California, I had the opportunity to study a very interesting and significant production experiment conducted by television station KLAC-TV. The results seemed to go a long way toward providing economic but quality television films. KLAC has combined some of the best features of live production with conventional motion picture procedure and has been able to put a half-hour dramatic show on film for less than \$2,000 of "below-the-line" costs.

In the picture industry "below-the-line" costs are understood to include all production expenses, except stars, script, producer, and director. Assuming that these remaining items, commonly referred to as "above-the-line" costs, will average \$1500 per half-hour program, this means that such a program on film can be produced for \$3500: This has been accomplished by shooting with conventional motion picture techniques—that is, one angle at a time, covering each scene with several angles, shooting

piecemeal, but using an electronic rather than a motion picture camera. The video signals are then transmitted to the face of a receiver tube where they are photographed on motion picture film by any one of several TV transcription methods. The sound is recorded on separate synchronous film.

This method which has been talked about for some time in the television industry is far superior to film recording a live program at the time of the telecast. The reason most film transcriptions of live programs do not attain good photographic quality is that it is almost impossible to light a scene for three different camera angles at the same time. By using this closed circuit method, however, the lights are set individually for each specific setup very quickly and easily, and a very creditable result is achieved.

Doubles camera setups and cuts crew in half

One might ask why not use a regular motion picture camera? The electronic camera offers definite advantages. It is far more sensitive than a film camera, thus requiring much less lighting equipment and manpower to produce an image which can be photographed on film off the face of the tube. With less equipment, less personnel is required, and the time needed to make each camera setup is reduced by 60 to 75 percent.

The fastest theatrical film quickie production can make 30 to 40 camera setups a day, whereas by using an electronic TV camera it is possible to shoot as many as 75 setups in the same working period. Doubling the number of camera setups and halving the crew required to make them obviously goes a long way toward solving cost problems.

Each setup is lighted by a TV cameraman assisted possibly by a motion picture trained "gaffer" or head electrician. The cameraman is not forced to look through the lens to estimate what the result will be on film. He can see his results simultaneously on the face of the receiver tube while the lights are being set up.

The camera operator has much less difficulty following focus during any moving shots, since in electronic cameras the scene is continuously in view while it is being made. This replaces the guesswork that accompanies shooting with a film camera, where once the lens is racked over it is impossible to know for certain whether a moving shot is in focus. In addition, electronic cameras being much lighter than film cameras, they do not require laying cumbersome dolly tracks for moving shots. A relatively smooth floor and a so-called western dolly produce adequate results.

Another advantage of this method of production is that optical effects, such as wipes, dissolves, superimpositions, fadeouts, etc., can be done live with 2 electronic cameras, and can be recorded on film during production. This saves a great deal of time and money involved in making fine grain positives, as well as work on the optical bench. Later, while the film is being edited, if the director or producer feels it is necessary, additional optical effects can be made in the conventional motion picture manner.

After a program has been photographed off the tube, the individual shots are developed just like production dailies, and selected takes are printed along with the respective soundtrack. These rushes are then turned over to a film editor who can cut the program in the same manner that he would if he were assembling ordinary motion picture film. He has several angles

camera

to choose from at leisure and can change, shorten, or lengthen scenes or sequences at will. When the film is cut and edited to the satisfaction of the director, producer, and the sponsor, the soundtrack can be re-recorded for the addition of effects and musical tracks (if this has not been done on the set); then negative can be cut to match the finished workprint, and release prints turned out.

Good picture quality is not enough

I do not contend that the results are equal to the carefully balanced, beautifully photographed scenes of first-rate Hollywood theatrical movies. I do maintain that this kind of photographic meticulousness is not necessary for TV at this stage, since in transmission many of these fine photographic details tend to be obliterated. I have seen a sufficient number of programs produced by this method to convince me that this is a highly satisfactory solution to today's film quality and cost problems.

All of the foregoing notwithstanding, the first step toward attaining good quality in TV entertainment is to have a good script. This involves hiring writers who have talent, giving them worthwhile material, and sympathetic supervision. This problem is one that must be solved no matter what physical production method is used, and rests solely in the hands of the man who pays the bills. The differences in physical production techniques can never be more than minor advances in the art of television. The principal step, and one that is yet to be taken on any large scale, is the development of producers, directors, and writers with talent and good taste. There will never be any substitute for these.

SLASH

FILM PRODUCTION COSTS

with the Fairchild PIC-SYNC* Tape Recorder

*Pic-Sync means "in sync" with picture camera regardless of tape stretch.

Each time you retake a sound track, film production costs go up. The waste of film stock and the time delay for processing increase operating costs immeasurably. You *eliminate* these extra costs with the Fairchild PIC-SYNC Tape Recorder. Play back the sound at once . . . check it . . . erase the track . . . retake the sound *before the talent, the set and crew are disbanded.*



Now Use 1/4" Tape For All Original Sound Tracks

Fairchild's development of the PIC-SYNC feature makes possible the use of 1/4" tape. Sprocket driven magnetic tape is costly.

- 1/4" tape costs 80% less than 16 mm magnetic tape.
- 1/4" tape requires 50% less storage space.
- 1/4" tape is easier to handle.
- 1/4" tape assures more intimate contact with the heads.
- 1/4" tape has more uniform coating—less amplitude flutter.
- 1/4" tape eliminates roughness of tone caused by sprocket drive.

Write for data on the Pic-Sync Tape Recorder and the Control Track Generator.

TELEVISION SAFETY SOUND TRACK RECORDING

CBS-TV saves \$24.00 per hour by making safety sound tracks of television recordings with the Fairchild PIC-SYNC Tape Recorder.

Now! . . . Synchronous Recording With Your Present Tape Recorder and the FAIRCHILD CONTROL TRACK GENERATOR.



Inexpensive! Simple to connect! With no modifications to your present 1/4" tape recorder you can "sync" sound-on-tape with picture-on-film. The Fairchild Control Track Generator can be removed from its compact carrying case for rack mounting. Does not require special skill to connect or operate.

FR-116



Fairchild

RECORDING EQUIPMENT CORPORATION

154TH ST. AND 7TH AVE. WHITESTONE, L. I., N. Y.



Animation Rough



Clean-up



Finished "Cel"

skill makes animation

By **CARL FALLBERG**

Animation Director, Archer Productions, Inc.

THERE is no easy, inexpensive way to produce full animation. A certain standardized production plan must be followed, from basic story idea to completed cartoon. It demands a tremendous amount of creative thinking and drawing. And each phase of production depends upon the professional skill of many operatives, from animators to inkers.

First step, of course, is developing the basic story idea into story-board form. The story-board man (who's also a sketch artist) must see that the continuity makes sense and falls within the prescribed time and footage. Then the action is broken down explicitly, using enough sketches to illustrate it clearly. Animators demand a clear-cut presentation of each scene and each sketch must have just the right pose or expression.

Next the layout artist takes over. He functions much as a set designer or art director in a live studio. This means he plans and executes, under the director's supervision, the exact pictorial locale of each scene, sets the sizes of objects and path of character action, and charts camera moves (zooms, trucks, pans, etc.)

The director sets the tempo and pace of the overall production. It is his responsibility to take the idea imbedded in the story-board and convert it into an active, moving piece of advertising. He must worry about budgets and picture costs as well as artistic values.

Once the director has determined the timing and screen action of the characters, he huddles with the animator and plots the exact course of every frame of film. However, he defers to the animator, on some

points, because the animator often uncovers possibilities in a scene which could never be detected by the writer or director.

The animator's task varies with the type of action. Every scene has its own peculiar problems, making it impossible to lay down a set of artistic rules for its preparation. However, certain technical methods relating to timing and mechanics remain constant. Animator and director lay out the timing of the action on "exposure sheets"—long sheets of paper ruled horizontally to indicate frames of film, with vertical columns for action notes, "cel" levels, dialogue, and camera instructions. This sheet becomes the log of all the mechanics of the scene, and serves as a guide for everyone concerned with the production.

The animator usually first dashes off a series of thumbnail drawings showing the general routine of the action. He'll work on these until he gets the feel of the scene. Then he actually begins to animate, though he seldom creates every drawing that goes into the complete action. Nor does he finish drawings but leaves his roughs to be "cleaned up" by his assistant. Generally, the animator draws only "key" poses or "extremes" of action, leaving the in-between drawings, which take the action from one extreme to another, to his assistant.

When the rough animation is approved by the director and animator, the okay is given to "clean up" the drawings so they can be traced onto "cels" and painted preparatory to final photography. "Cleaning up" involves making final, detailed drawings from the

animator's rough "extremes." This job is handled by the assistant, who must convert the animator's rough sketching into the form it takes on the screen. After the extreme drawings are done, the supplementary or "in-betweens" are added. Here, again, the in-between has an exacting task, for he must be careful to repeat everything in the cleaned up extremes, to the last tiny detail.

The scene is now ready for inking, which implies tracing the drawings onto sheets of clear plastic, called "cels" from the early days when they were made of celluloid. Actually, it's more creative than simple tracing, for the inker must transpose the drawing so as to retain as much of the original's freedom, spontaneity and construction as possible.

Next the cels are ready for the painters. At this point the layout-man, director and animator determine the most practical and pleasing value-schemes for the characters that will harmonize with the finished background paintings. When the painting is done, the scene is checked and the cels, exposure sheets, and finished backgrounds go to the animation camera for shooting.

Camera work is perhaps the most mechanical phase of the entire production, but it requires extreme care. The camera man progresses set-up by set-up and frame by frame at the same time making all the calibrated camera moves that are indicated on the exposure sheets. Any misshooting would cause a jump on the screen.

From here on the animated picture progresses exactly as a live action picture.

tv

film products of superior quality

by **Du Pont**

Dependable Du Pont films for television are approved and widely used throughout the industry. They're especially suitable for optimum pictorial and sound results.

CHECK THIS HANDY CHART:

FILM PURPOSE	16 MM	35 MM
Picture Production	Type 330 —a rapid reversal panchromatic film for high-speed processing of TV shows, newsreels, documentary subjects.	Type 104 (Superior 1) a panchromatic film for general exterior and process background work. Type 126 (Superior 2) a panchromatic film for general studio interior and exterior work . . . combines fine grain with speed. Type 127 (Superior 3) a panchromatic film of exceptional speed for interior and exterior work where light is limited.
Sound Recording	Type 602-A —an excellent sound recording film for all-round work.	Type 201* —a positive-type emulsion double the speed of regular positive stock.
Tele-transcription	Type 628-A —a fine-grain, low-contrast film designed for TV recording and master positives.	Type 628-B —has same characteristics as Type 628-A.
Release Prints	Type 625-A —an all-round, fine-grain release film.	Type 625-B —has same emulsion as Type 625-A.

An informative technical data book and brochures describing these dependable films for television will be mailed on request. Write for it now. Any Du Pont Photo Products Department representative will gladly give you complete information about these films and will assist you with any TV pictorial problem you may have. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Del.

ATLANTA 3 1115 Candler Bldg.
 BOSTON 10 140 Federal Street
 CHICAGO 18 3289 N. California Ave.
 CLEVELAND 14 2012 Union Commerce Bldg.
 LOS ANGELES 38 6656 Santa Monica Blvd.
 NEW YORK 11 248 West 18th Street
 PHILADELPHIA 2 225 S. 15th Street

**Du Pont produces many other film products particularly suitable for television purposes. Ask about them.*

Du Pont Photographic Products

FILMS • PAPER • CHEMICALS



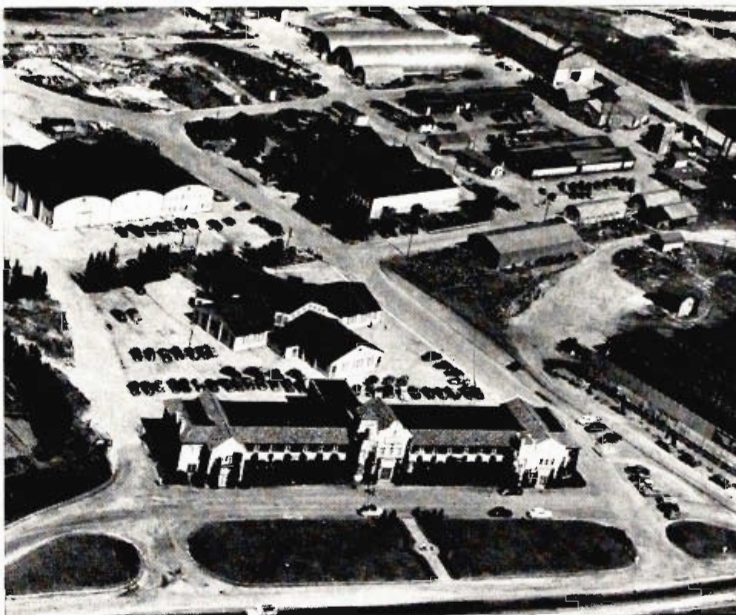
REG. U.S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

Alexander . . . COMPLETELY GEARED TO SERVE EVERY TV FILM COMMERCIAL NEED!

FOR LOCAL SPONSORS: A TV Library of more than 5,000 16mm film commercials (for open-end use). Wide subject selection for fifty different types of local businesses. Service to handle every detail!

FOR NATIONAL SPONSORS: From drafting of first scenario outlines to on-schedule delivery of completed films, a single source serving every production, processing, servicing and distribution need!



Above are the Studios of the Alexander Film Co., covering a 17-acre tract just north of Colorado Springs. With more than three decades of experience as the world's largest producer-distributor of advertising films, Alexander offers the video sponsor a complete, economical film service featuring film commercials of unsurpassed quality.

PRODUCTION

Unsurpassed facilities for live-action, cartoon animation, jointed figure or title-board camera work. All films produced in 35mm, then reduced to 16mm for maximum image clarity.

PROCESSING

Alexander's Laboratory covers more than an acre . . . houses the latest in equipment and facilities. Video quality is achieved through precision contrast control. Flawless audio is assured by "6-track" recording direct to 16mm with Maurer equipment.

DISTRIBUTION & SERVICING

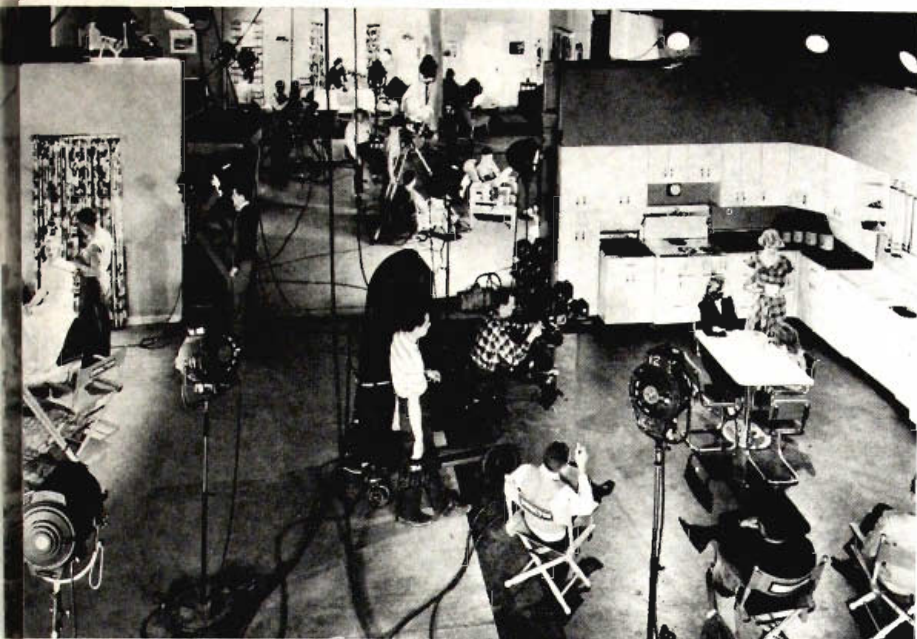
Automatic and systematic servicing assures maximum distribution from a minimum number of prints. Cleaning, waxing, polishing and storage in temperature-controlled vaults maintains best reproduction quality.

—WRITE TODAY FOR FULL INFORMATION—

ALEXANDER
FILM CO.

COLORADO SPRINGS

BRANCH OFFICES: NEW YORK • • CHICAGO • • DALLAS • • SAN FRANCISCO



Alexander turns out 2,500 film shorts yearly on stages like this.

syndication

THE ANSWER FOR LOW COST TELEVISION COMMERCIALS

VIA the syndicated film commercial local and regional advertisers with limited budgets can obtain an effective TV commercial for only a fraction of what it would cost if he had to produce it himself. For as little as \$75 an advertiser can rent thirteen 20-second film commercials.

Originally produced for theatre advertising, these commercials are designed to promote various types of businesses in general terms but provide for the local advertiser to tag on his own identification and individualized sales message. For example, in the baking category, commercials will cover how bread is made, why bread is important to one's health, the different kinds of bread, how pastry is made, etc. The local bakery ties this general theme in with his own store either by slides, additional film shot specifically for this purpose, or by superimposition on the actual film.

The major producers of syndicated commercials charge about \$2 a second for a specific signature cut film. This cost has been included in the \$75 mentioned above. These commercials may be rented anywhere from \$2.50 to \$15 per film

depending upon the size of the market. Minimum rental is for thirteen spots.

Two companies—Motion Picture Advertising Service and Alexander Films—have libraries of thousands of subjects in almost every retail service category, covering a wide range of businesses ranging from pastries to public utilities. Some idea of the extensiveness of these libraries is that under a single category like garages, Alexander has available commercials for 23 different garage services from auto accessories to wrecker service. 29 commercials cover auto repair work alone.

Flexible and relatively inexpensive as they are, syndicated commercials have certain drawbacks. Some advertisers feel that the sales pitch is too general to be effective and the local signature tag doesn't give sufficient chance to really sell. And then, of course, these films have not been shot for television. They do not come in exactly the right time segments. And camera angles, long shots and other production techniques which are fine for large screen theatre advertising

(continued on page 48)



Retirement for you . . . financial security for loved ones.



Doctor? Lawyer? Save for your child's future career.



. . . save by mail easily and conveniently.

Bowery Savings Bank ties in with Special Purposes bank series (above) with its own story.



Bowery's dividend.

New account every five minutes.



SHOW YOUR TV COMMERCIALS TO **40,000,000** MOVIEGOERS IN OVER 14,000 THEATRES

Your TV film commercials can show to some or all of 40,000,000 moviegoers in 14,750 theatres, as well as to the 21,485,000 viewers* in TV homes!

These 14,750 theatres are available in almost all markets, large and small, on a completely selective theatre-by-theatre basis. They have 7,450,000 seats, 61% of the U. S. total.

In present TV markets, movies can intensify your coverage. In non-TV markets, theatres can carry the impact of your sight-and-sound, action and product-demonstration advertising to 26,000,000 people not now reached by television.

You can get this vastly increased audience

at a low cost per 1,000 viewers! When you compare movie and TV coverage, remember that virtually 100% of selected movie audiences see and hear your film.

The Movie Advertising Bureau handles all details of theatre schedules. Each theatre selected screens your 40- to 80-second film at every program for a full week. Local dealer signatures if desired. More than half of the theatres have a weekly rate of less than \$12.00. Thousands have the minimum \$7.00 rate. Agency commission is 15-2%.

We prepare theatre coverage plans for you without cost or obligation. Write, wire or phone MUrray Hill 6-3717 for complete information.

**Based on an average of 3.3 viewers in 6,510,500 TV homes (July 1, 1950 estimate)*

THE MOVIE ADVERTISING BUREAU

70 EAST 45th STREET
NEW YORK 17



"Guber's Secret," one of a series of highly successful 1 minute films made for Chevrolet was selected the winner of the "Award for Distinctive Merit" for 1949. This highest of awards is bestowed by the Art Directors Club of New York for the best commercial films of the year.

ADVERTISER
Chevrolet

AGENCY
Campbell-Ewald Co., Inc.

PRODUCED BY
ARCHER PRODUCTIONS, INC.
35 WEST 53rd STREET, NEW YORK 19, N. Y.
JUdson 6-2690



Humor is used to selling advantage as these amusing polar bears find cool relief with Tenderleaf Iced Tea. Superb artwork—fully animated—enhances the witty quality of their dialogue.

ADVERTISER
Standard Brands, Inc.
AGENCY
Compton Advertising, Inc.

PRODUCED BY
SHAMUS CULHANE PRODUCTIONS, INC.
207 EAST 37th STREET, NEW YORK 16, N. Y.
MUrray Hill 2-2533



Three elves, Fatty, Skinny and Tiny are made to act, with whimsical gesturing, their roles in making housekeeping easy through the magic action of AJAX in this series of 1 minute fully animated commercials.

ADVERTISER
Colgate-Palmolive-Peet Co.
AGENCY
Sherman & Marquette, Inc.

PRODUCED BY
SHAMUS CULHANE PRODUCTIONS, INC.
207 EAST 37th STREET, NEW YORK 16, N. Y.
MUrray Hill 2-2533



Eastman Kodak provides its dealers with these excellent commercials, open-ended for sight and sound for local sponsorship. Sells not only cameras but dealer's service facilities as well.

ADVERTISER
Eastman Kodak Company
AGENCY
J. Walter Thompson Co.

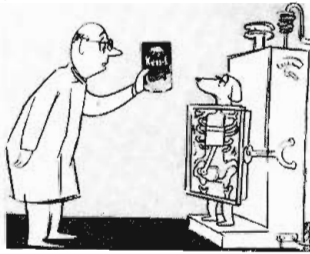
PRODUCED BY
DEPICTO FILMS, INC.
250 WEST 54th STREET, NEW YORK 19, N. Y.
COlumbus 5-7621



Barnacle Bill the Sailor provides an entertaining spot and proves to be an expert salesman for Remington Electric Shavers in this expertly animated TV commercial.

ADVERTISER
Remington Rand, Inc.
AGENCY
Leeford Advertising Agency

PRODUCED BY
DEPICTO FILMS, INC.
250 WEST 54th STREET, NEW YORK 19, N. Y.
COlumbus 5-7621



40 second animated spots for Ken-L-Ration Dog Food based on Sam Cobeau's cartoon ads. These spots are the solution for many a dog's personal and domestic problems.

ADVERTISER
 Ken-L Products

AGENCY
 Ruthrauff & Ryan, Inc.

PRODUCED BY
FILM GRAPHICS, INC.
 245 WEST 55th STREET, NEW YORK 19, N. Y.
 JUDson 6-0083-4

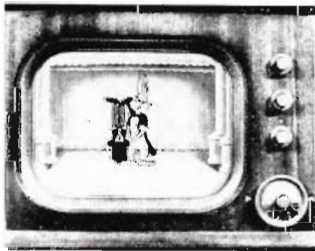


Vitalis Barn Dance. A one minute fully animated square dance done in semi-illustration style.

ADVERTISER
 Bristol-Myers Co.

AGENCY
 Doherty, Clifford & Shenfield, Inc.

PRODUCED BY
FILM GRAPHICS, INC.
 245 WEST 55th STREET, NEW YORK 19, N. Y.
 JUDson 6-0083-4



One of the "acts" on NBC's "Saturday Night Revue" starting September 9 will be an ingenious series of spots featuring the "Magic Bunny" for S.O.S. Scouring Pads. Each of the films is devised in Five Star's new low-budget technique of combining cartoon and live action.

ADVERTISER
 The S.O.S. Company

AGENCY
 McCann-Erickson, Inc.

PRODUCED BY
FIVE STAR PRODUCTIONS
 6525 SUNSET BLVD., HOLLYWOOD 28, CALIF.
 HEMPstead 4807



Four techniques combine to make unique the new Toddy spot. Produced in color, opening sequence is animated cartoon with singing cans in third-dimensional stop motion, followed by live action and then straight cartoon finish with the "chocolate cow." Film is being used on "Howdy Doody" for TV and in Theatres.

ADVERTISER
 The Wander Company

AGENCY
 Grant Advertising, Inc.

PRODUCED BY
FIVE STAR PRODUCTIONS
 6525 SUNSET BLVD., HOLLYWOOD 28, CALIF.
 HEMPstead 4807



Making a striking use of the :08 station-break film spot, Five Star Productions has developed a clever new series of "Magic Milk Drop" cartoons for Carnation Evaporated Milk. High in impact value, yet entertaining, each film accomplishes its purpose with only :01 of sound.

ADVERTISER
 Carnation Company

AGENCY
 Erwin, Wasey & Co., Ltd.

PRODUCED BY
FIVE STAR PRODUCTIONS
 6526 SUNSET BLVD., HOLLYWOOD 28, CALIF.
 HEMPstead 4807



Imaginative production techniques achieve high entertainment value while emphasizing package and product-in-use. Clever dance sequences and giant props introduce a freshness to these commercials, with offscreen voice providing selling copy in a jingle.

ADVERTISER

Lever Brothers Company

AGENCY

Ruthrauff & Ryan, Inc.

PRODUCED BY

GRAY-O'REILLY STUDIOS

480 LEXINGTON AVE., NEW YORK 17, N. Y.
PLaza 3-1531



Series of five TV spots skillfully blending full animation, live action and stop motion photography, feature the sensational "growing" coffee cups of Chase & Sanborn coffee.

ADVERTISER

Standard Brands, Inc.

AGENCY

Compton Advertising, Inc.

PRODUCED BY

BEN HARRISON STUDIOS

245 WEST 55th STREET, NEW YORK 19, N. Y.
PLaza 7-3217



Slick, highly stylized 20 second spot in smooth, full animation using a fresh ultra modern technique eagerly sought by art directors. Proves that stylization doesn't necessarily mean stiff jerky action.

ADVERTISER

Clark Bros. Chewing Gum Company

AGENCY

McCann-Erickson, Inc.

PRODUCED BY

BEN HARRISON STUDIOS

245 WEST 55th STREET, NEW YORK 19, N. Y.
PLaza 7-3217



One of a series of recent Chesterfield tobacco farmer TV commercials made on location in tobacco land and shown in connection with the Chesterfield telecast at the Washington Senators and the New York Giants over WPIX in New York and WTTG in Washington.

ADVERTISER

Liggett & Myers Tobacco Co.

AGENCY

Cunningham & Walsh, Inc.

PRODUCED BY

MURPHY-LILLIS, INC.

59 PARK AVENUE, NEW YORK 16, N. Y.
Murray Hill 6-2142



"Mr. Boh," on his motorcycle, opens one of the six 1-minute spots advertising Bohemian Beer. Sparkling live-action shots of the product, used throughout the series, were combined with varied approaches of inexpensive animation and simple trick photography to obtain wide variety in all six commercials.

ADVERTISER

The National Brewing Co.

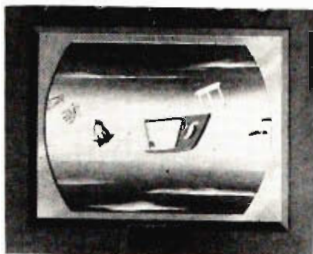
AGENCY

Owen & Chappell, Inc.

PRODUCED BY

NATIONAL SCREEN SERVICE

1600 BROADWAY, NEW YORK 19, N. Y.
CIrcle 6-5700
OFFICES IN 30 OTHER CITIES



A frame from one of RCA's series of 54 1-minute, 70-second, and 20-second hard-selling spots to sell new TV sets. Wide national and dealer use was enlivened by careful use of live action, animation, stop-motion and other pace-changing techniques.

ADVERTISER
Radio Corporation of America
RCA Victor Division

AGENCY
J. Walter Thompson Co.

PRODUCED BY
PATHSCOPE PRODUCTIONS, INC.
580 FIFTH AVENUE, NEW YORK 17, N. Y.
PLo2o 7-5200

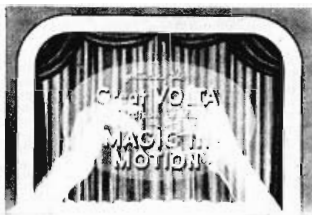


One in a series of eleven one minute commercials in which light treatment of live action photography effectively suggests the convenience and appetite appeal of Van Camp Beans.

ADVERTISER
Stokely-Van Camp Inc.

AGENCY
Calkins & Holden, Carlock,
McClinton & Smith Inc.

PRODUCED BY
LESLIE ROUSH PRODUCTIONS, INC.
333 WEST 52nd STREET, NEW YORK 19, N. Y.
COlumbus 5-6430



Introductory trailer with startling effects achieved by opticals properly sets mood for magic show which follows. Filming is insurance against tricks "misfiring."

ADVERTISER
Amalie Division
L. Sonneborn Sons, Inc.

AGENCY
Hicks & Greist, Inc.

PRODUCED BY
SEABOARD STUDIOS, INC.
157 EAST 69th STREET, NEW YORK 21, N. Y.
REgent 7-9200



Adroit combination of writing, editing and narration distinguish this series of one minute spots for C.A.R.E. Dramatic impact of subject is fully conveyed into moving appeal for help.

ADVERTISER
C.A.R.E.

AGENCY
Direct

PRODUCED BY
SEABOARD STUDIOS, INC.
157 EAST 69th STREET, NEW YORK 21, N. Y.
REgent 7-9200



One of a series of four 1 minute TV spots featuring Betty Furness selling Westinghouse Vacuum Cleaners. To be used nationally for local dealer tie-up advertising.

ADVERTISER
Westinghouse Electric Corp.

AGENCY
Fuller & Smith & Ross, Inc.

PRODUCED BY
FLETCHER SMITH STUDIOS, INC.
1585 BROADWAY, NEW YORK 19, N. Y.
JUdson 6-3950



"To Jim" and "To Peggy," Hamilton Watch's famous Christmas magazine ads are vividly dramatized in two TV films. Each film devotes 4 minutes to the story and 30 seconds to an integrated direct commercial. Significant use of TV as part of overall advertising campaign.

ADVERTISER

Hamilton Watch Company

AGENCY

Batten, Barton, Durstine & Osborn, Inc.

PRODUCED BY

SCREEN GEMS, INC.

729 SEVENTH AVENUE, NEW YORK 19, N. Y.
Circle 5-5044



Photography and animation blend effectively to combine good entertainment with the sales message in this series for Bromo Seltzer.

ADVERTISER

Emerson Drug Company

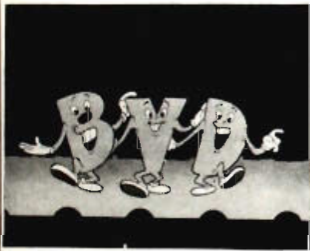
AGENCY

Batten, Barton, Durstine & Osborn, Inc.

PRODUCED BY

SCREEN GEMS, INC.

729 SEVENTH AVENUE, NEW YORK 19, N. Y.
Circle 5-5044



This granddaddy of all animated commercials first appeared on TV screens in January of 1948 and is still going strong. For a long time it led viewer popularity polls.

ADVERTISER

The B.V.D. Corp.

AGENCY

Grey Advertising Agency, Inc.

PRODUCED BY

SCREEN GEMS, INC.

729 SEVENTH AVENUE, NEW YORK 19, N. Y.
Circle 5-5044



Synchronizing superimposed titles with live action photography covers a lot of ground effectively and quickly in this series of five 20 second spots for Borden.

ADVERTISER

The Borden Company

AGENCY

Young & Rubicam, Inc.

PRODUCED BY

SCREEN GEMS, INC.

729 SEVENTH AVENUE, NEW YORK 19, N. Y.
Circle 5-5044



A good example of showmanship in TV advertising is this spot for Clark Candy. Attractive costumes and set built around advertiser's trade mark provide background for song and dance entertainment which points up product's desirability.

ADVERTISER

The D. L. Clark Company

AGENCY

Batten, Barton, Durstine & Osborn, Inc.

PRODUCED BY

SCREEN GEMS, INC.

729 SEVENTH AVENUE, NEW YORK 19, N. Y.
Circle 5-5044

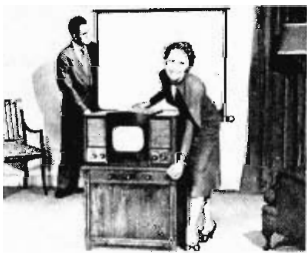


Attractive shower tap view realistically introduces this user and use of Drene Shampoo. Later she is shown smartly gowned and coiffed—the target of male admiration. Excellent example of complete "sell" in 20 seconds as well as 1 minute live action spots.

ADVERTISER
Procter & Gamble

AGENCY
Compton Advertising, Inc.

PRODUCED BY
SPECIAL PURPOSE FILMS, INC.
44 WEST 56th STREET, NEW YORK 19, N. Y.
JUdson 6-0020

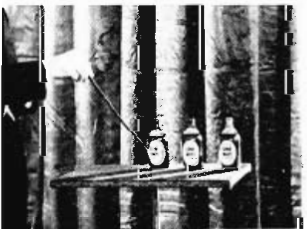


Live action photography and motte shots enable this couple to demonstrate to surprised guests how the ordinary 10" TV screen image is easily and clearly enlarged by Norelco Duo-Vue to a 36" x 48" size that is easily and comfortably viewed by 20 to 40 people in a room.

ADVERTISER
North American Philips Co., Inc.

AGENCY
Erwin, Wasey & Co., Inc.

PRODUCED BY
SPECIAL PURPOSE FILMS, INC.
44 WEST 56th STREET, NEW YORK 19, N. Y.
JUdson 6-0020



Through the use of special production techniques, these bottles are made to disappear one by one at the touch of the magician's wand. By similar magic they are later discovered in the trash can. These effects emphasize the audio message, "One way bottles have no deposits—no return."

ADVERTISER
Glass Manufacturers Institute

AGENCY
Foote, Cone & Belding

PRODUCED BY
SPECIAL PURPOSE FILMS, INC.
44 WEST 56th STREET, NEW YORK 19, N. Y.
JUdson 6-0020



Realistic western atmosphere of Hopalong Cassidy show is preserved in these commercials by bridging from show to general store of Silver City. Commercials are further integrated with this popular children's program by having smart kids, who sing and dance, come into the store to buy and praise Silvercup Breed.

ADVERTISER
Gordon Baking Company

AGENCY
N. W. Ayer & Son, Inc.

PRODUCED BY
SPECIAL PURPOSE FILMS, INC.
44 WEST 56th STREET, NEW YORK 19, N. Y.
JUdson 6-0020



Through stop motion and animation a Fairy Godmother hovers over this advertising still photo. Stars are "popped" on to illustrate the length, width and control of this foundation garment by Warner Brothers. This type of treatment overcomes all TV station restrictions while permitting a tasteful yet effective sales pitch.

ADVERTISER
The Warner Brothers Co.

AGENCY
C. J. LaRoche & Co., Inc.

PRODUCED BY
SPECIAL PURPOSE FILMS, INC.
44 WEST 56th STREET, NEW YORK 19, N. Y.
JUdson 6-0020



This Beauty Queen award winner provides a combination of closeup fashion photography, vignetted inset scene with running clock and animated title overlays—all in 20 seconds.

ADVERTISER

Bulova Watch Co.

AGENCY

The Biow Company, Inc.

PRODUCED BY

TV/FILMS, INC.

155 WEST 46TH STREET, NEW YORK 19, N. Y.
JUdson 2-3507



Series of Lux commercials features Universal Pictures stars such as Shelley Winters, Marta Toren and others showing glimpses of their Hollywood life and use of Lux soap. NBC technicians have particularly praised the TV transmission characteristics of these films.

ADVERTISER

Lever Brothers Co.

AGENCY

J. Walter Thompson Co.

PRODUCED BY

UNITED WORLD FILMS, INC.

1445 PARK AVENUE, NEW YORK 29, N. Y.
TRofolgar 6-5200



All departments of a modern Whelan store are covered in this series of live action drug store commercials. Especially tailored to fit this popular Dumont network program.

ADVERTISER

Whelan Drug Stores, Inc.

AGENCY

Product Advertising Corporation

PRODUCED BY

VIDEO VARIETIES CORPORATION

41 EAST 50th STREET, NEW YORK 22, N. Y.
Studios: West Coast Sound Studios
510 WEST 57th STREET, NEW YORK 19, N. Y.



Expert animation, matte work and live action in tip sync excite and sustain viewer interest for a hard hitting sales message in this series of 1 minute and 20 second commercials for Philip Morris.

ADVERTISER

Philip Morris & Co., Inc.

AGENCY

The Biow Company, Inc.

PRODUCED BY

WILDING PICTURE PRODUCTIONS, INC.

385 MADISON AVENUE, NEW YORK 22, N. Y.
PLaza 9-0854



Each month Winik Films brings to life on film, pages of "Mademoiselle." This leading fashion magazine suggests theme for these one minute fashion shows. Used by leading department stores throughout the country as tie-up between magazine, manufacturer and department store.

ADVERTISER

Mademoiselle Magazine

AGENCY

Kelly, Nason, Inc.

PRODUCED BY

WINIK FILMS CORPORATION

625 MADISON AVENUE, NEW YORK 22, N. Y.
PLaza 3-0684

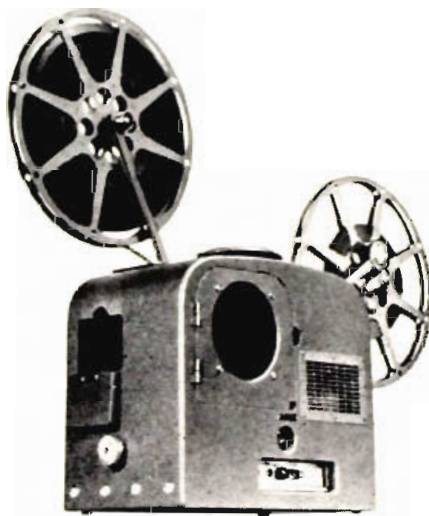
Matched for your TV needs

70-DE Camera



The 16mm camera favored by leading TV stations for spot news and full releases. Three-lens turret head with matching positive viewfinders, seven operating speeds including slow motion, critical focuser, rewind knob and hand crank. Many other features. Film movement matches that of the Filmosound to give you brilliant, steady pictures.

One-Case Filmosound Sound Projector



First choice of TV experts for previewing film before broadcasting... and for showing film to clients. Projects 16mm film—sound or silent—with a perfection that's made it No. 1 choice among experienced users. Light, compact, easy to carry and operate. With six-inch built-in speaker. Larger separate speakers available for audiences up to auditorium size.

Send for Bell & Howell TV Booklet

Complete catalogue of fine Bell & Howell TV equipment and how you can use it to improve your TV services! Write for it today!

You buy for a lifetime when you buy

Bell & Howell

7111 McCormick Road, Chicago 45, Ill.

SYNDICATION

(continued from page 39)

ing, in some cases are not too satisfactory for television. However, with more advertisers using syndicated film, Alexander and Motion Picture Advertising are now shooting their commercials with television in mind. And it is possible, by careful screening and editing, to come up with a satisfactory series.

A number of new companies have produced syndicated films expressly for television. Special Purpose Films has produced a series for banks promoting different aspects of savings. The commercials, 45-seconds in length, are designed primarily for 1-minute spots allowing the individual bank a 15-second trailer for its own identification message. In most cases, Special Purpose also produces the tie-in film usually showing a picture of the bank with a prominent display of the name and some feature of the bank's service such as a free parking lot or banking by mail. The Jay Armstrong Company has specialized in a rather extensive series for breweries which has found high acceptance.

Many national advertisers are now making available free of charge to their dealers open-end TV commercials with provision for local identification as the source for the merchandise at the end of the commercial. In most cases, the dealer has to buy his own time but there are many instances where the national advertiser will go in on a 50-50 basis.

One company, Retailers Television Film Service, similar in function to the newspaper mat services, was inaugurated just to service the manufacturer on cooperative TV campaigns. This company has a unique distribution set-up whereby it makes available, usually to one station in a city, a library of prints of the advertisers serviced together with full details of the local merchants who carry the various lines.

Some companies have built their entire TV campaign around a series of cooperative open-end TV commercials. Gruen Watch Company has just put out a free film service for its dealers with over forty films merchandising all-important watch selling events (weddings, graduations, Father's Day, etc., etc.). And in line with the dual use of films for theatre advertising as well as TV, thirteen have been produced in color for TV.

+ *plus* AUDIENCES FOR YOUR TV COMMERCIALS

MANY advertisers are getting additional value out of their TV films by making them double in brass. Old line film users have for years reached large audiences for their institutional and promotion films through club showings, schools, sales meetings, conventions and by screening to key retail outlets.

One of the first to put their TV efforts to work was United States Rubber who, having secured the rights for TV of film highlights of the "Tam O'Shanter" golf tournament, made the films available to golf pros for showing to their members.

And perhaps the most potent plus audience for the television commercial is theatre advertising. Approximately 60% of all operating theatres in more than 7,000 markets accept screen advertising. An ad-

vertiser may book as little as one theatre for one week or the entire 14,000 theatres which show movie advertising for an extended campaign.

Many advertisers are now using theatre advertising to supplement their present television campaign. Some to reach the non-TV areas, others to intensify campaigns where a new sales drive is being put on or to bolster up a weak market.

If properly produced with both media in mind, the film commercial can be used effectively on both television and in theatres. Such TV advertisers as Ford, Dodge, United Fruit, Borden's, have made duplicate use of their films. Local retailers use the film commercials on a cooperative advertising basis.

Movie advertising is divided into two categories: (1) National films which run 60 or 80 seconds in length

and in which the advertiser's message is straight product selling or brand promotion and (2) Local films running 40 seconds which combine the product sales story and usually a 15-second ending for dealer-retailer tie-in.

The doubling in brass of the film commercial obviously requires pre-production planning. All commercial movie films are on 35mm and approximately half of the total in one of five available color processes. The 35mm film can be reduced, though, to 16mm where necessary.

Technically the production requirements for theatre and TV use are not the same. More close-ups are needed for TV. Subject lighting and backgrounds in movie films may suffer a picture definition loss in television transmission. And in the treatment of the commercial, the

(continued on page 52)



Borden



Studebaker



Sears



Edelweiss

EXPERIENCE

You've heard it before and you'll hear it again . . . "There's no substitute for experience." An ever-increasing group of advertisers is learning that thirty-seven years of Atlas know-how is an important factor in the production of top quality films for television . . . films that produce results. With complete creative, photographic, recording, and laboratory facilities under one roof, we are equipped to handle any job, large or small, with speed and efficiency. Your inquiry is invited.

Atlas Film Corporation

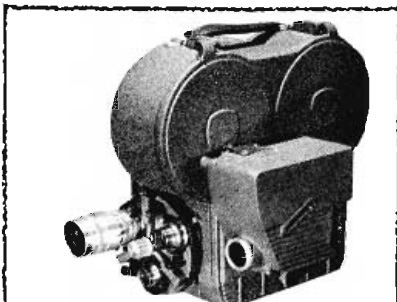
1111 South Blvd., Oak Park, Illinois • 228 N. LaSalle St., Chicago

Established 1913

Auricon
16mm Sound-On-Film
RECORDING EQUIPMENT
for
TELEVISION FILM
PRODUCTION



AURICON "Cine-Voice" CAMERA
100 FT. 16mm Sound-on-Film . . . \$695⁰⁰



"AURICON-PRO" CAMERA
200 FT. 16mm Sound-on-Film . . . \$1191⁰⁰



"AURICON 1200" CAMERA
1200 FT. 16mm Sound-on-Film . . . \$2860⁰⁰

AURICON Cameras provide ideal working tools for Television Films of all kinds. Sold on a 30 day money-back guarantee. Write for free Catalog. GUARANTEED ONE YEAR • RCA LICENSED



BERNDT-BACH, Inc.

7373 Beverly Blvd., Los Angeles 36, Calif.

MANUFACTURERS OF SOUND-ON-FILM
RECORDING EQUIPMENT SINCE 1931

fundamentals

A FEW POINTERS FOR THE ADVERTISING MAN

Lights

The film studio is lighted with arc spot lamps for main or key light, which is used to illuminate highlight area of the subject of greatest interest. Incandescent flood lamps provide the general lighting. Smaller incandescent floods give fill light, which is the balancing light used to control contrast. Arc light is brightest, and the highly directional arc spot will give effect of sun shining directly on the subject. Incandescent lamps deliver less light, but are much easier to handle and require little attention.

Scene is usually lighted to give desired highlights, then shadows are illuminated with plenty of fill light to bring out such detail as earrings, neckties, ears, teeth. This makes for a better picture, since receivers tend to lose either light or dark detail.

Low key lighting is avoided when main part of picture is in shadow. TV doesn't reproduce blacks faithfully, but instead causes a flare on black areas.

Pure white backgrounds behind actors are avoided to eliminate danger of faces merging with the background itself. Conversely dark backgrounds against light subjects are also avoided.

Too many contrasting scenes aren't good. A very dark scene followed by a very light one complicates the job of the shading engineer.

When the density rises above a certain value or when rapid changes in density take place an edge-flare effect occurs. Edge-flare effect is more marked when dark areas occur near lower and right borders of picture area. This condition can be anticipated by care in set design and lighting technique.

Camera

In general, camera takes employing zooming, travelling, and panning should be done at a lower rate of speed than is customary in motion picture production. If this precaution is not taken, geometrical

distortion in the receiver-tube image will occur.

"Tight" scenes and close action will give the best results. More action and camera movement is used to counter-balance the closeups and close groupings of the cast.

Backgrounds of uniform tone or color in shooting titles should be avoided. Backgrounds having coarse and large pattern texture obtain best contrast. Letters in titles are shaded decreasing in density toward the right, to reduce horizontal smear effect.

Make certain that all important action and all printed titles have top and bottom margins of eight to nine percent and side margins of about 12 to 13 percent with generous corner allowances.

Action

20 Second Spot:

Picture takes up exactly 30 feet in 35mm film, 12 feet in 16mm film.

Sound track cannot exceed 18 seconds in length. Using the maximum length, this equals 27 feet in 35mm film, 10 feet 32 frames in 16mm film.

The 18 seconds of sound should be printed on the 20 seconds of picture to telecast as follows: 1½ seconds of silent picture; 18 seconds of sound; ½ second of silent picture.

The ½ second of silent picture at the Head (which telecasts as 1½ seconds of silence) is necessary because: (1) as film needs re-splicing from time to time, the sound track is protected by silent picture frames; (2) if film were made with sound being heard simultaneously with the first picture seen, then the sound track would be 1 second ahead of the first picture on the film and audience would see 1 second of blank screen before either seeing the picture or hearing sound; and (3) when telecast, this silence gives audio engineer time to correct his sound level for the commercial spot.

The 1½ seconds of silent picture at the Tail (which telecasts as ½

second of silence) is necessary because: (1) the last second of sound will always be heard over the picture of the 20 second spot; (2) if sound track came to the last frame on the film, then the last second of sound would be heard over the station identification; (3) this ½ second of silence gives audio engineer a chance to get set for the live announcement which follows next over station identification picture; and (4) from a viewer standpoint, it is better to have the sound end slightly before the picture, to avoid effect of having film cut off abruptly.

A 20 second spot cannot have 20 seconds of sound because on all motion picture film, the completed black-and-white print has the sound track advanced 1 second ahead of the picture.

One Minute Spot:

Picture takes up exactly 90 feet in 35mm film, 36 feet in 16mm film. A standard 8 second Head Academy Leader should be attached to the first frame of the picture.

Sound track must not exceed 58 seconds. Using the maximum length, this equals 87 feet in 35mm film, 34 feet 32 frames in 16mm film.

The 58 seconds of sound breaks down for telecasting as follows: 1½ seconds of silent picture; 58 seconds of sound; ½ second of silent picture. Reasons for holding sound to 58 seconds are basically the same as for 18 seconds of sound in a 20 second spot.

Eight Second Spot:

Eight second time segment includes 2 seconds for station identification.

Picture takes up exactly 12 feet in 35mm film, 4 feet 32 frames in 16mm film. After the 8 seconds to be telecast, picture should continue on a freeze-frame for about 7 seconds. This serves as protective padding.

Complete sound track, including both commercial copy and station identification, must not exceed 6 seconds: 4 seconds commercial and 2 seconds of station identification.

Using the maximum length, the 6 second sound track equals 9 feet in 35mm film, 3 feet 24 frames in 16mm film.

The 6 seconds of sound should be printed on the first 8 seconds of picture to telecast as follows: 1½ seconds of silent picture; 6 seconds of sound (4 seconds commercial copy, 2 seconds station identification); ½ second of silent picture.

EASTMAN FILMS

for Television Use

FOR every television requirement — feature, short subject, support for “live” action, commercials, program records — there’s an Eastman Film particularly adapted to the purpose — 35mm. or 16mm. — both picture and sound.

Eastman Motion Picture Films

Distributed by

J. E. BRULATOUR, INC.

Fort Lee, N. J.

Chicago 16, Ill.

LOngacre 5-7270

HArrison 7-5738

Hollywood 38, Calif.

Hillside 6131

Dealer Aids In Television

THE FOLLOWING FILM COMMERCIALS ARE AVAILABLE FOR LOCAL RETAILERS AT NO COST.

Autobrite
Bates
Bartmann & Bixer
Bigelow Series I
Bigelow Series II
Coro Jewelry
Drexel
Frigidaire
G. E. Series I
G. E. Series II
Hat Corporation
Helena Rubinstein
Hudson Hosiery
International Silver
Kentile
Lawrence Ramblett Rugs
Lewyt
Lionel
Nannette
Pequot Sheets & Cases
Presto Pressure Cookers
Simmons Mattresses
Westinghouse
and others . . .

These are but a few of the advertisers who are serviced by RTFS.

RTFS is the plan which is profitable for every manufacturer who has, in the past, supplied "newspaper mats" for local retailer use.

• For complete information •
• write or phone •
• MURRAY HILL 9-5928 •

RETAILERS TELEVISION FILM SERVICE, INC.

22 EAST 40th STREET
NEW YORK 16, NEW YORK

PLUS AUDIENCE

(continued from page 49)

theatre audience is not as receptive to an out-and-out product plug. Most movie advertising starts out with a general interest story theme and gradually and gently builds up to the pitch. Consequently a good deal of present TV commercials would not be acceptable for theatre advertising but this very limitation might well make for better TV commercials. All of these qualifications, however, can be provided for in the original planning and production.

Distribution of movie advertising is handled by two companies—Movie Advertising Bureau and General Screen. These organizations handle shipping, insertion, billing and complete production through parent companies—Motion Picture Advertising Service in New Orleans for Movie Advertising Bureau and Alexander Films in Colorado for General Screen.

Statistical and research services are available to enable the advertiser to control his movie advertising campaigns by number of markets, estimated per week theatre attendance, audience buying power, and so forth.

While costs to some extent depend

on the type of movie house, its audience and market, rates on the 60-second commercial are somewhere around \$3.50 per thousand and for the 80-second commercial \$4.00 per thousand. Bond Bread, Chesterfields, Chevrolet, United Fruit (Chiquita Banana), Chrysler, Crosley, Dodge, Ford, General Electric, International Shoe, International Silver, Sinclair Gasoline, Western Auto Stores, Westinghouse, are just a few of the major advertisers now using theatre advertising.

FUNDAMENTALS

(continued from page 51)

Processing

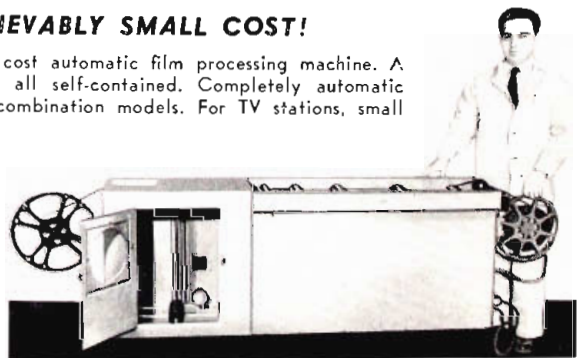
There are several steps before an agency or advertiser secures release prints. First is the negative in the camera which when developed is called the original or master negative. A copy or fine grain negative is used for making prints instead of using the original, since a damaged original is difficult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

Now! Process Your Own Precious Negative Film

AT UNBELIEVABLY SMALL COST!

BRIDGAMATIC low cost automatic film processing machine. A one man laboratory, all self-contained. Completely automatic 16mm or 16/35mm combination models. For TV stations, small labs, industrial producers. Requires less than 12 sq. ft. floor space.

Develop and dry ready for showing your own spot news-reel same day events occur—control your own negative processing and assure perfect results—simple to operate and maintain.



BRIDGAMATIC Film Developer showing compact design. Prices start at \$1595.00 including tax.

Send for 1950 Catalog Supplement listing hundreds of unusual buys!

AGENTS FOR: Acme Animation • Blue Seal Recorders • Bridgomatic Developers • Depue Printers • Fearless Dollies • Auricon 16mm line • Hallen Magnotic Recorders • Magnecorders • Smith Viewfinders • Colortran Lites • Bodde Screens • Hollywood Printers • Zoomar Cine Balowstar Lens • Kinevox Synchronous Magnetic Recorders • Mole Richardson Lighting.

Many items available on time payments — write for details.

S.O.S. CINEMA SUPPLY CORP.

Dept. TV
602 WEST 52nd ST., N. Y. 19

STATE OF FILM

(continued from page 18)

same actress was flown out to Hollywood from New York on a Sunday, played a major role in two films for P&G's "Fireside Theatre" and was flown home again just seven days later. It was almost impossible for her to realize that her role in these two films was completed in this short space of time. This reason alone may swing many TV programs, particularly the dramatic shows, to film production.

The talent problem plus the great strain on studio facilities, plus the limited supply of Hollywood movies available for TV points up the inescapable conclusion that more and more films made expressly for television will be used each year. P&G's method of purchasing first runs has pointed one way to solve the cost problem. And that this is sound for producer as well as sponsor is backed up by the high ratings of second-run releases which means that it is possible to produce quality films profitably for television now.

TO FILM OR NOT TO FILM

(continued from page 23)

2. If you want quality and only a possible chance to repeat, then the permanence of film is not of prime worth to you. But, it may be worth a great deal to the producer of your films. If it is—he should undertake a substantial part of the costs which arise from putting your play on a permanent film record; and you must face the fact that you have purchased first-run rights only.
3. If your advertising program is sufficiently varied to envisage TV spot program operations—filmed programs for which you stand the entire cost—may pay for themselves many times over. If not—take a long look.
4. Above all, bear in mind the nature of the program. A general TV "theater," exhibiting a different show each week without characters who appear

regularly, is the single ideal economic structure for film. The stories stripped of your identifying framework, should have a long and prosperous life on TV, either for yourself or others.

If your program is a "stock company" project, you are on less sure grounds since repetition may not be practical for your own show—and obviously you may be opposed to seeing your characters on the air for some other sponsor.

Personally, I believe that the increased advantages of prior preparation and editing in film production eventually will bring up-scale budgeted dramatic shows to film exclusively. Meanwhile, other economic considerations must have their proper weight.

One final warning: The advantages of film arise largely from being able to work well in advance. If your time table does not allow for this, forget film. As a dead-line operation, it suffers even more than live production from haste, and lack of planning.



Now - show Television Films anywhere - Instantly!

WITH THE NEW

AMPRO "REPEATER"

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

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.



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.

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 _____

TM-R-8-50



BMI suggests..

TWO PRACTICAL AIDS TO THE TV PRODUCER

BMI, through its Television Service Department, makes available to its TV licensees a variety of specific aids to music programming. TWO PRACTICAL AIDS are described below:

BRIDGES, MOODS, INTERLUDES

A classified and cross-indexed reference book, particularly helpful wherever descriptive mood music or background music is necessary.

You don't have to be a music expert to make the most of this BMI service. "Bridges, Moods, Interludes" gives you thousands of cues to recorded music available to any telecaster.



MUSICAL CATEGORIES

For setting musical scenes and selecting appropriate music for countless script situations . . . A complete volume, carefully compiled, indexed and cross-indexed, to provide immediate reference to a wide variety of song titles. The BMI CATEGORICAL INDEX is proving indispensable to TV producers and program directors everywhere.



Write to BMI's Television Service Department for Your Free Copy

BROADCAST MUSIC, INCORPORATED
580 Fifth Avenue New York 19, N. Y.
NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

FILM SPONSORS

Make sure that audiences see and hear your message, unimpaired. Don't let film damage dissipate its force.

PEERLESS FILM TREATMENT starts prints off right, keeps them right. Protect your message. Get maximum results.

PEERLESS is the original vaporating protection for film — the complete, permanent treatment...proven by 16 years of increasing use...steadily improved...never equalled.

If your producer's laboratory is a **PEERLESS** licensee, have your film treated there. Otherwise, have it sent for **PEERLESS FILM TREATMENT** to the most convenient of our licensees. Write for "Where They Are."



PEERLESS FILM PROCESSING CORPORATION
165 WEST 46TH STREET, NEW YORK 19, N. Y.
PROCESSING PLANTS IN NEW YORK AND HOLLYWOOD

YOUNG & RUBICAM

(continued from page 26)

cording equipment, formerly located elsewhere, has been moved here to allow use as a recording-audition room. Major Y & R meetings continue to be held here.

The studio produces experimental commercials for pre-testing by Audience Jury through our research department. Now, as in radio, a proposed TV commercial can be tested before release and finished on a basis of the findings. A change in visual pace, even a slight change in the position of a package can be the difference in whether or not a sales point will be remembered. Even basic planning can be affected. Two TV commercials on instant coffee, identical except for length, were tested one against the other, found to differ 100% in sales points recalled. Such pre-testing is one of the studio's most valuable assets.

The setup includes two complete closed circuit chains of the Remington-Rand Vericon Television system. A flip of a switch and we can see how the product, be it can or carpet, will look in a live commercial. Eventually, the Vericon System will give us a pre-broadcast rehearsal studio, help us iron out wrinkles ahead of time. We'll also audition live talent, facilitating casting.

Now, all this sounds like a pretty expensive operation. Actually, we've found a little ingenuity would go a long way. The studio requires no extra personnel. The room, originally for conferences, converted readily to a 50' x 25' main studio. An adjoining office, with the addition of a soundproof plate glass window, became a 12' x 18' monitor room. A 12' x 7' storage and film loading room adjoins this. The monitor room has recording equipment and ample space to experiment with small displays, should the main studio be busy.

Since the ceiling was already acoustically treated, wall draperies proved adequate to finish the job. Power was no problem. We simply brought in special AC lines. Major investment went into camera and lighting equipment.

Will the studio pay? We believe so—in more effective commercials. We don't expect miracles of it. It is frankly an experiment, and a very young one yet. Six months of operation will give a better idea of just how such a studio can aid an agency's TV work. One result we can foresee is greater service to clients.

CONSULTING TELEVISION ENGINEERS

McNARY & WRATHALL
Consulting Radio Engineers
National Press Bldg. DI. 1205
WASHINGTON, D. C.
1407 Pacific Ave. Santa Cruz, Calif.
Phone 5040

WELDON & CARR
WASHINGTON, D. C.
1605 Connecticut Ave.
Dallas, Texas Seattle, Wash.
1728 Wood St. 4730 W. Ruffner
4742 W. Ruffner Street
Seattle, Washington

JOHN CREUTZ
Consulting Radio Engineer
319 Bond Bldg. REpublic 2151
WASHINGTON, D. C.

A. D. RING & CO.
*25 Years' Experience in Radio
Engineering*
MUNSEY BLDG. REPUBLIC 2347
WASHINGTON 4. D. C.

GEORGE C. DAVIS
Consulting Radio Engineer
Munsey Bldg. Sterling 0111
WASHINGTON, D. C.

A. EARL CULLUM, JR.
Consulting Radio Engineer
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THE HIGH COST OF CHEAP PICTURES

EDITOR'S NOTE: *This editorial by the late H. G. Christensen first appeared in Television Magazine 4 years ago. It's more timely than ever.*

THERE'S a whale of a difference between a picture turned out cheaply due to lack of experience . . . and one skillfully written, planned and produced for a limited budget. Obviously it would be foolhardy to cut costs on the quality of the story, cast, director, cameraman, sets and locations . . . how then are we going to make a picture, get the essentials we want in it . . . on a limited budget?

First of all, determine what it's worth to tell your story most effectively. Then select a producer who has an organization of top-notch creative and production personnel of proven ability and experience. A producer knowing his client's budget assigns an experienced writer to turn out a script that can be produced for that amount and still measure up to high standards of quality. Doing this calls for a writer who knows production problems as well as writing. (A less experienced writer might write a good enough script . . . but not within the budget.)

Your experienced man will eliminate anything unessential. He will specify as few sets and locations as possible. He won't write in parts requiring additional actors merely for effect. They too cost money. In short, the more experienced he is

. . . the better the picture will be . . . because instead of *cutting* costs . . . he will *eliminate* them. And it's only when you eliminate costs in the beginning . . . that they don't show up in the end!

Next, the director has to produce the picture for his part of the budget. The more experienced he is, the more tricks he knows. He doesn't skimp on quality because he knows that in order to get real top performance in the time allotted him he's got to have the best actors he can get. Mediocre ones not only turn in a poor performance, but consume twice the time doing it. Some producers think it's economical to work with as small a stage crew as possible . . . with the result that it takes twice as long to get some things done, during which time the director, cameraman, and cast sit around just waiting while the expense goes on.

When a producer doesn't have to bid, when he is told how much money there is in the budget, and it's all his, he has no fear of losing his job. Therefore, all of the thinking goes to making the best picture possible for that budget. Enough time will be allowed to produce it and cutting corners that show won't enter into the picture.

Just a minute!

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