

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

Eighth year of publication

ANNUAL
film
ISSUE

TM 12-51 R A
LIBRARY
INDIANA UNIVERSITY
BLOOMINGTON IND

the big news this Fall . . .

Rudy Vallee

ON NBC - TV

Indiana University

starting in his own daytime Variety Show . . .

starting early September, between 11 AM and 12 Noon (NYT),

Monday through Friday.*

Sales history will be made in the morning—

Just as another great star of radio—Kate Smith—moved into NBC daytime television and moved mountains of merchandise—so do we believe that Rudy Vallee will make sales history in the 11 to 12 Noon period . . . *No doubt about it.*

"The Rudy Vallee Show" is one of the great opportunities to get a head-start in the race for television's vast, responsive 'woman's market.' It will be available for a *strictly limited* period of time.

Call us immediately for details . . .

Circle 7-8300.

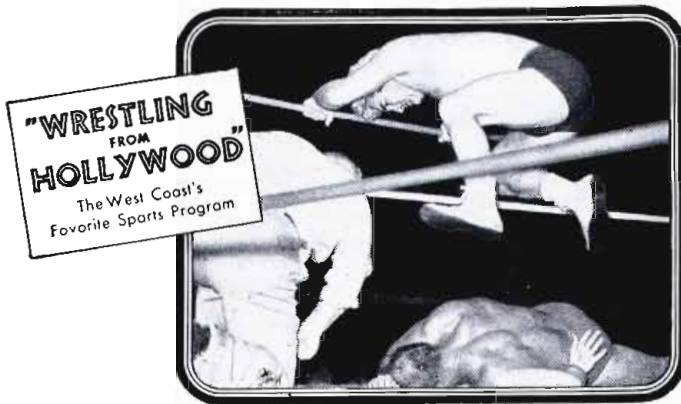
NBC TELEVISION

The network where success is a habit

A Service of Radio Corporation of America

*tentative

Nationally-Tested TV Shows on Film



"WRESTLING FROM HOLLYWOOD"
The West Coast's Favorite Sports Program

← Spectacular wrestling matches as only Hollywood can stage them. Red-blooded Main Events and Semi-Finals with nationally-known mat stars in 30-60 minute programs crammed with bone-crushing action. Film-recorded at KTLA, Los Angeles. Top West Coast TV sports event for 1949-50-51. Now shown in more than 20 markets.



"TIME for BEANY"
The West Coast's Top Children's Puppet Show

← Twice voted "Best Children's TV Show"—1949 and 1950—by The Academy of Television Arts & Sciences. Whimsical puppet adventure serial—12 minutes, five times weekly. Highest Hooperated multi-weekly TV show in Los Angeles for past several years. Now in 22 TV markets. Extensive promotion and merchandising tie-ups make this doubly attractive to sponsors everywhere.



"HOLLYWOOD REEL"
Movie Fan Magazine on Film

← Produced expressly for TV! The real Hollywood in 52 timely glamor-packed 12-minute films, each featuring several Movie Capital personalities at home, at work, at play. Fashions-in-the-making. Movie production secrets. Something for every member of the family. Photographed by Coy Watson. Running comment by nationally-known columnist Erskine Johnson.

Paramount's FILMED SHOWS offer spot advertisers tested top-rated entertainment at a fraction of initial production costs. Programs are available to advertisers in one or many TV markets. Also available to TV stations with privilege of resale to local advertisers. For prices and audition prints—write, wire, telephone:



Paramount Television Productions, Inc.

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A SERVICE OF THE PARAMOUNT TELEVISION NETWORK

TIMELY! TESTED! EXCITING!

THE SPORT QUIZ SHOW ON FILM

SPORT SCHOLAR

It's Tops for TV!

**52
ISSUES**

Produced for ¼ Hour Programming
Available in 13 Week Segments

**52
ISSUES**

**PRODUCTION FACILITIES
AND "KNOW HOW" FOR
ALL TYPES OF TV AND
COMMERCIAL FILMS!**

Some Recent Spot Commercials

MOTOROLA for RUTHRAUFF and RYAN
LINCOLN-MERCURY for KENYON-ECKHARDT
EASTMAN KODAK for J. WALTER THOMPSON
PRELL for BENTON & BOWLES

**THESE
"BUSINESS
SCHOLARS"
ARE
BOOKING
"SPORTSCHOLAR"
NOW!**

Station	Sponsor
WBZ	SCHAEFER BEER (BBDO)
WYSR	SCHAEFER BEER (BBDO)
WRGB	SCHAEFER BEER (BBDO)
WLAV	ETHYL CORP. (BBDO)
WOI	ETHYL CORP. (BBDO)
WJIM	ETHYL CORP. (BBDO)
WKY	ETHYL CORP. (BBDO)
WKZO	ETHYL CORP. (BBDO)
WHIO	ETHYL CORP. (BBDO)
WXEL	ETHYL CORP. (BBDO)
WEWS	ETHYL CORP. (BBDO)
WBNS	ETHYL CORP. (BBDO)
WMCT	ETHYL CORP. (BBDO)
KSD	ETHYL CORP. (BBDO)
KPIX	ETHYL CORP. (BBDO)
WOC	ETHYL CORP. (BBDO)
WJBK	ETHYL CORP. (BBDO)
WBEN	DE SOTO DEALERS (BBDO)
WBNF	FORD DEALERS (J.W.T.)
WJAC	FORD DEALERS (J.W.T.)
KSL	FORD DEALERS (J.W.T.)
WAGA	OPEN END
WKTV	FT. SCHUYLER BEER (FARQUHAR)
WHAM	NATL. BANK
WCAU	LAND TITLE BANK (BAUER)
KING	OPEN END
WFBM	OPEN END
WTAR	GLASGOW BEER (LINDSEY)
WBKB	CONGRESS CIGAR (SCHWIMMER & SCOTT)
WDSU	OPEN END
WOAI	OPEN END
KOTV	STAG BEER (MAXON)

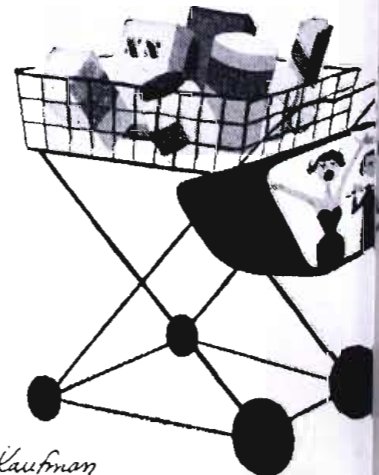
For Information Call, Write or Wire



445 PARK AVENUE • NEW YORK CITY • TR 6-5200 • PL 9-8000



Profits



Joe Kaufman

Anybody who attempts a prediction about television has to jump aside quick, before his prophecy catches up and passes him.

Make your guess as wild as you want to. Household equipment with built-in sets? A stove manufacturer's already done it.

The fellows who once hoped there might be some 5 million sets by January 1, 1951, are still explaining why there were nearly 11 million.

The jokers who prophesied that nighttime television might start going places in another couple of years are now outside looking wistfully in.

So we aren't risking our reputation by predicting that *daytime* television will be a solid sellout a year from today... and that once again there will be some sad advertisers who didn't read the tea leaves right. But we ought to tell you that the daytime schedule is filling up fast, and that six of the country's seven biggest advertisers of low-unit-cost products are already in.

So you'll do well to look now at the growing audience, the modest cost, the walloping impact, of CBS daytime television.

CBS TELEVISION

or Prophets



Don't Underestimate Daytime Spot Television!

The large, responsive audiences and the remarkable sales records being built on daytime TV make *today* the time for every alert advertiser and his agency to explore this medium. As these success stories from Blair-represented TV stations indicate, important franchises are being developed *now* by those who know media values.

The D. H. Holmes Department Store sponsors the "At Home" show over WDSU-TV, New Orleans. They sold \$400 worth of Johnson's Magic Menders in 3 days, then pushed the menders with 3 short daytime TV announcements. Sales jumped 700% within two weeks!

WTVR Richmond televises the "WTVR Cooking School", sponsored by Colonial Stores. A "television special" is featured every day and sells out consistently; the supply of recipe books can't keep up with requests; favorable comment from store managers is unprecedented.

This kind of daytime action is typical of all Blair-represented TV stations . . . for details call your Blair TV representative today!



New York, Chicago, St. Louis, Dallas,
Detroit, Los Angeles, San Francisco, Jacksonville

TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume VIII, Number 7, July, 1951

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THIS MARKET IS FIRST
IN RETAIL STORE PURCHASES,
HAS THE HIGHEST PER CAPITA
EXPENDITURE OF ANY STATE

Standard metropolitan Wilmington, Delaware area showed following increases in ten years:

	INCREASE
Population	20%
Dollar volume retail sales	178%
Dollar volume wholesale sales	209%
Dollar volume service trades	154%

In the nine year period, 1939 to 1948, employment rose 34¾%.

Data from 1950 U.S. Census of Population and 1948 U.S. Census of Business.

WDEL-TV is the only television station located in this market which is first in the nation—and growing all the time.

WDEL-TV effectively reaches this richest market with NBC and Du Mont network shows, many popular local daytime and evening programs.

WDEL-TV—the TV must on your schedule.

Represented by

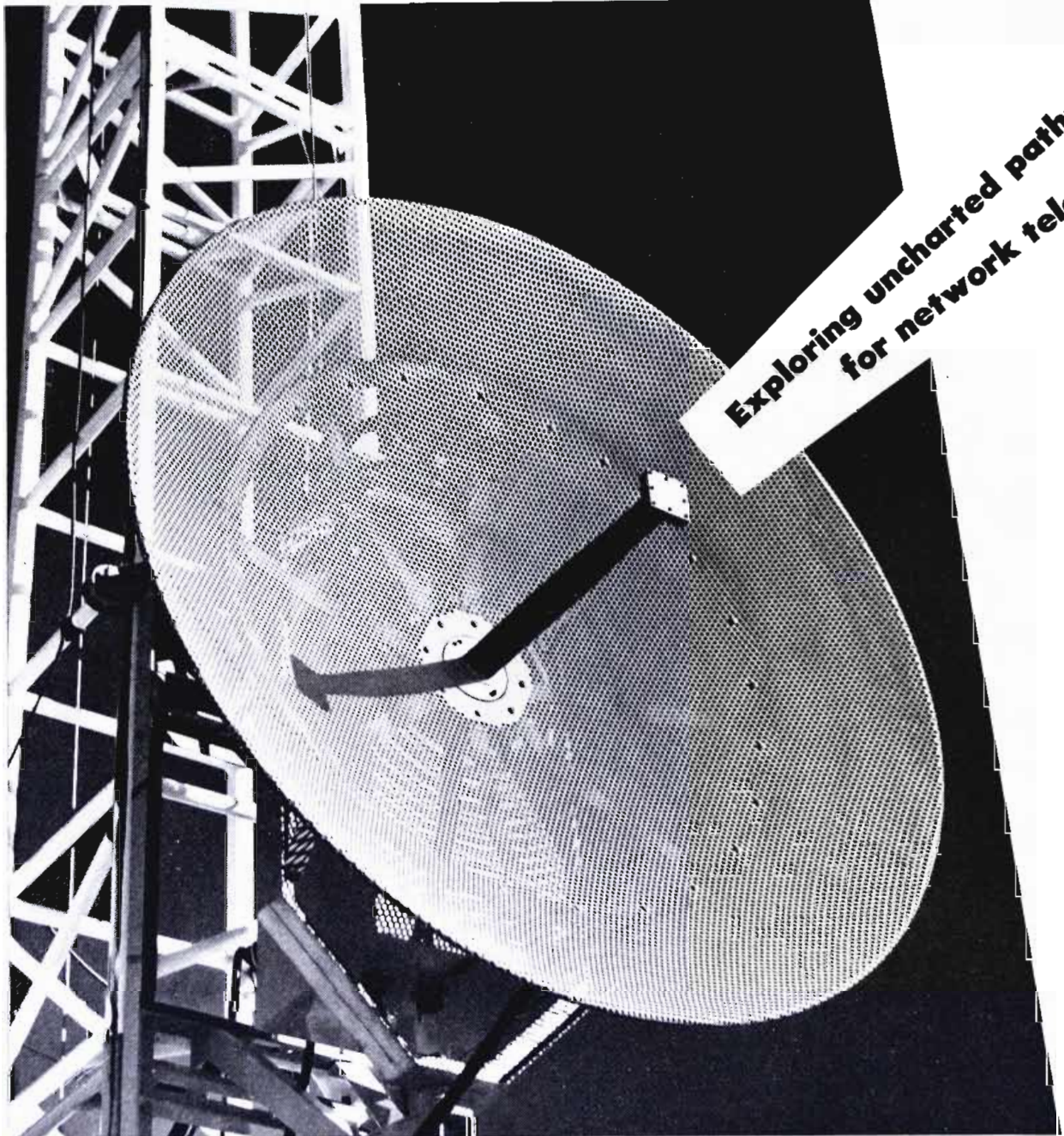
ROBERT MEEKER
Associates

NEW YORK
SAN FRANCISCO

LOS ANGELES
CHICAGO

A STEINMAN
STATION





**Exploring uncharted pathways
for network television**

Portable microwave reflector—used in locating best radio relay routes

Network television rides microwaves in the Bell System's new radio relay systems and travels underground in coaxial cables. About half of the total television channel mileage is now provided by radio relay.

BEST ROUTES FOUND

But which are the best locations for the radio relay stations? No charts exist for microwave routes. So Bell System engineers pioneer—pore over maps and aerial photographs to plot possible station locations.

Then scouting parties take over. They cross the country step by step testing the most likely routes. Like rays from gigantic searchlights, microwaves are shot from point to point to determine which of the proposed paths are most suitable.

200-FOOT STATIONS

Then the costly construction begins. Relay stations—some over 200 feet high—span forest, mountain and plain.

Facilities valued at \$73,000,000 are now used by the Bell System for

television purposes. This includes radio relay systems, coaxial cable and associated equipment—18,000 miles of television channels.

COST KEPT LOW

Yet the cost of this service is relatively low. The Telephone Company's total network facility charges average about 10 cents a mile for a half hour of program time, including both audio and video channels. This averages less than 5 per cent of the total cost of a typical drama, comedy or variety program.

BELL TELEPHONE SYSTEM



PROVIDING NETWORK TRANSMISSION CHANNELS FOR THE RADIO AND TELEVISION INDUSTRIES TODAY AND TOMORROW

FOCUS

**FORECAST: RCA COLOR BY '52; FREEZE COLD 'TIL '52;
500,000 RECEIVER SALES DIP FOR FALL**

Color

The betting has it that the FCC will have to authorize the now highly improved RCA color come the first of the year. Quality of CBS and RCA systems is so close now that receivers would have to be placed side by side for any accurate evaluation.

For the advertiser whose film commercials are usually not expected to be shown beyond a year, color will be of little concern since it will certainly be some time before circulation will warrant the extra expense of shooting the commercials in color.

The producer of film programming who envisions his product running for a number of years, obviously would be smart to get into color now. Black and white release prints of the color film can be used until circulation warrants a switchover. Ziv's "Cisco Kid" is being produced in this manner.

The Freeze

Allowing a two month period for filing of answers to the proposed lifting of the freeze in September, it will be December, at the earliest, before the freeze is officially lifted.

Don't count on stations springing up all over the country though. For, in spite of equipment being available, there will not be enough channels in most cities to accommodate all the applicants.

This can mean rather lengthy city-by-city hearings and, in a good many cases, court action by the unsuccessful applicants.

A few stations might be getting on the air by mid-'52. The real rush will start in the late fall and early '53.

Sees 500,000 Set Sales Dip

Fall receiver sales are expected to dip 500,000 under last fall's figures, according to statistics pre-

sented by James R. Lamb, sales manager, Amos Parrish & Co., marketing counsellors.

This, despite 10% additional available consumer purchasing power attributable to four or five times greater defense spending than fall 1950.

The fundamental reason that television sets are one of the "few things that won't sell in greater volume this fall than last," according to Mr. Lamb, is "the fact that last fall's sales were fantastically high and nothing short of a repeat on panic-buying could help the average store to match them or nearly match them.

"A price rise of 10 per cent over fall of 1950 will not make up for the difference in units sold," he continued. "Right now, in spite of production cutbacks, television stocks at all levels of distribution are estimated at about 1,750,000 sets, or close to six months' production at the June, 1951, rate.

"But even if all these sets were to be sold in the next six months, and even, if, in addition, all the sets produced during fall, 1951, also were to be sold during fall, 1951—and even if the number to be produced were to run as high as 2 million—the total number of sets sold couldn't be greater than 3,750,000," Mr. Lamb declared.

"In contrast to this, Fall, 1950, production totaled 4,295,000—and just about every set was sold."

TV Before TV?

Paradoxical is the prospect of families in Little Rock, Ark., watching TV—before TV gets there!

Story behind this is sale of a General Precision Laboratories' Simplex Theatre TV System to a local 1,250 seat movie. While there is no station in Little Rock, the Simplex unit is scheduled for fall installation—with a coax link expected next year.

Will there be a station operating there next year?



***we wish there were
four of us . . .***

***Then we'd be able to clear time
for everyone . . .***

because we realize that in this, the *7th largest metropolitan county area, with a per family effective buying income *23% higher than the national average—the advertiser must be served . . .

So, here in Pittsburgh with our over 300,000 TV homes, we've pioneered our rotating program schedule—to better serve every advertiser.

Thus, all networks and advertisers are afforded what we believe is the best opportunity to make their pitch to Pittsburgh's TV homes—and we please as many of the diversified interests of our audience within the limits of time—and the facilities of ONE STATION!

***MAY 10, 1951 "SALES MANAGEMENT
SURVEY OF BUYING POWER"**

**WDTV CHANNEL 3
PITTSBURGH'S
WINDOW OF THE WORLD**

TELEVISION
DU MONT
NETWORK

STRANGE ADVENTURE—fifty-two different fifteen-minute dramas adaptable also to twenty-six half-hour programs... mystery and suspense guaranteed to keep viewers on the edge of their seats.

HOLLYWOOD ON THE LINE—twenty-six quarter-hour simulated telephone interviews using the big box-office appeal of twenty-six big Hollywood stars to attract audiences for your sales messages.

THE RANGE RIDER—a brand new series of twenty-six half-hour Westerns starring movie heroes Jack Mahoney and Dick Jones... ready and waiting to shoot the works for your product.

VIENNA PHILHARMONIC ORCHESTRA—thirteen concert programs of classical and semi-classical music played by the world-renowned Vienna Orchestra, filmed in Vienna and Salzburg.

THE GENE AUTRY SHOW—fifty-two half-hour action dramas starring the greatest Western hero of them all... cheered by critics as "one of the hottest film packages in TV" and "wonderful news for TV fans."

THE WORLD'S IMMORTAL OPERAS—seven popular operas carefully edited for half-hour programming, with internationally famous voices; many programs with commentary by Olin Downes.

BARBER OF SEVILLE—the full-length opera with Metropolitan Opera stars Ferruccio Tagliavini and Italo Tajo in the leading roles, and commentary by the noted Deems Taylor.

CASES OF EDDIE DRAKE—thirteen half-hour mystery programs with Don Haggerty ("Command Decision," "Canadian Pacific") as tough 'n' ready Eddie Drake and Patricia Morrison of "Kiss Me Kate" as his girl friend.

HOLIDAY IN PARIS—thirteen half-hour musical variety programs produced in Paris especially for television, with continental and Broadway musical comedy star Dolores Gray as the leading lady.

You ought be in pictures!



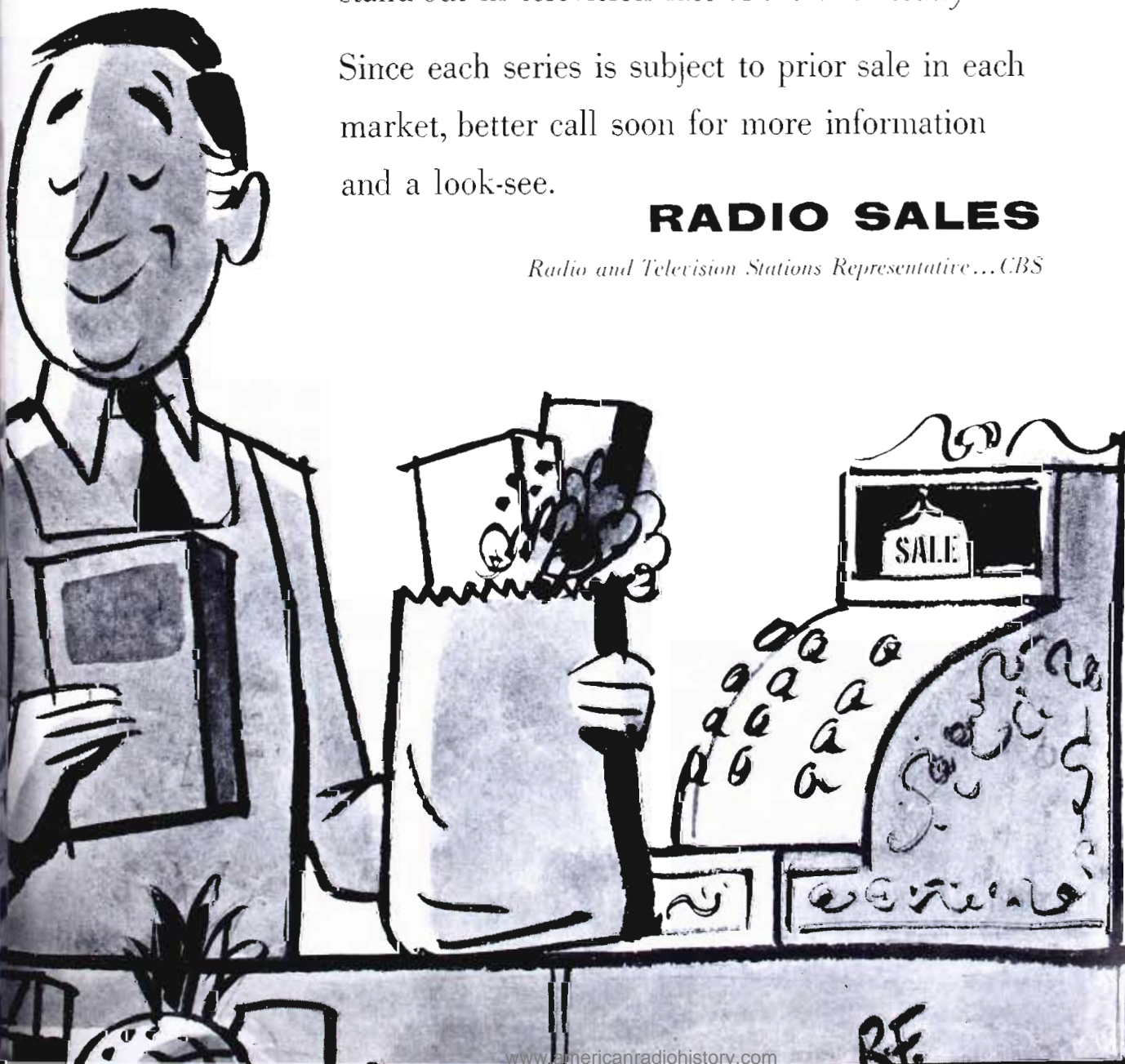
In television, the picture's the thing to catch your customers' eyes. And we've got the pictures to make you (and your commercials) look good—a large and growing library of high-quality film programs custom-built for television.

It doesn't matter what product you sell. Or which TV markets you aim to cover. Any one (or all) of these Radio Sales TV Productions can help you stand-out in television fast and *economically*.

Since each series is subject to prior sale in each market, better call soon for more information and a look-see.

RADIO SALES

Radio and Television Stations Representative...CBS



They "test-fly" rockets for pennies

—to save the taxpayer Millions

One way to make America stronger is to give our Armed Forces more and better weapons—built without wasting the nation's defense dollars. An example how this can be done is seen in our vital *guided missiles program*.

Using an electronic calculator—an analogue computer developed by RCA Laboratories for the U. S. Navy—the designs of guided missiles can now be tested in the drawing board stage, to save time and money. Information representing the rocket's design is fed into RCA's calculator. Other information represents flight conditions, and the two are then combined to show how the rocket performs . . . at any split second.

Millions of defense dollars — thousands of hours — are saved by these mathematical "test flights." And RCA's calculator will test any man-made device that flies or swims . . . planes, ships, bullets, shells, rockets, submarines.

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



Models of guided missile and bomber about to meet on the plotting board of RCA's computer.

New electronic computer at RCA Laboratories "test-flies" rockets before they are built.



RADIO CORPORATION of AMERICA

World Leader in Radio — First in Television

THE ECONOMICS OF FILM

by **FREDERICK KUGEL**

IT DOESN'T take any fancy analyzing to see which way film is going. If this report sounds like a lot of puffaroo for film the facts are inescapable.

- Procter & Gamble via film has been able to sponsor *The Fireside Theater*, consistently in the top ten, for less than \$10,000.

- Advertisers can buy box office names like Gene Autry for as little as \$200.

- Film is being shot expressly for television at the rate of 30 hours a week.

- Advertisers are buying film programming at a cost comparable to live shows.

- Approximately 30% of all programming is on film.

- And most significant of all—the producers are starting to make money. Without this condition prevailing, there can be no sound structure for films in television.

It is no overnight proposition though. The producer is lucky if he gets his money back the first year.

The key to making money, in fact to the very economics of television film, is the success of second and subsequent reruns. For it is in future sales that the producers plan to make their profits.

Looking over the records of just a few of the programs that are making the rounds for the second time, it's apparent that many film shows are delivering as large an audience the second time around.

The *Fireside Theater* 1950 and 1951 series illustrate this point: thus, in Cleveland, Pulse rated the original *Fireside* showing at 28.7, in February, 1950—with the second-run *Strange Adventure* films racking up a 25.5 Cleveland Pulse, in June of this year.

With this slightly lower rating, the second-run *Strange Adventure* sponsor garnered 77,481 more homes—an increase of about 175%—over the 44,256 homes-reached figure for the original *Fireside* showing.

On the other hand, there was a spread of 25.9 rating-points between *Fireside's* 32.7 and the *Strange Adventure* 6.8, in Cincinnati.

Erratic ratings such as these would indicate a difference in time slotting and stations, rather than program popularity—a strict comparison of first and second run being almost impossible.

For example, on its first run, *Fireside Theater* had a prime time slotting, immediately following Milton Berle, the nation's top show. Consequently, inferior time slotting must be taken into consideration when attempting to evaluate second run performance.

Royal Playhouse, re-runs of the most recent *Fireside* series, chalked up a 23.1 and 31.1, Pulse, for Cincinnati and Baltimore, in June of this year, compared with first run *Fireside* ratings of 39.5 and 45.6, in February of this year for these cities.

Here, then, we have a situation where the second run series dropped from the first run homes-reached figure of 95,985 to 63,525 in Cincinnati—and, from 24,649 for *Fireside* to 93,624 for *Royal Playhouse*, in Baltimore . . . a combined average loss of approxi-

FILMED vs. LIVE PROGRAMS

COMPARATIVE COST & RATINGS

	ADVTSR. COST	AVG. COST	VIDEODEX (JUNE) rating—cities	AVG. RATING
DRAMATIC				
FILM Fireside Theater	\$14,000		35.4 (53)	
Bigelow Theater	8,500	\$10,833	9.4 (20)	18.8
Stars Over Hollywood	10,000		11.7 (41)	
LIVE Lux Theater	9,000		23.2 (30)	
Starlight Theater	12,000	10,333	11.8 (19)	20.3
Circle Theater	10,000		25.7 (46)	
DOMESTIC COMEDY				
FILM The Erwins	15,000		10.4 (57)	
Beulah	15,000	15,000	14.4 (31)	12.4
LIVE Mama	8,500		27.9 (36)	
Aldrich Family	9,000	8,750	17.7 (26)	22.8
DAYTIME WOMEN'S PROGRAMS				
FILM Betty Crocker	6,500	—	**1.3 (21)	—
LIVE Kate Smith	5,800 (½ hr.)	—	9.0 (62)	—
COMEDY				
FILM Amos & Andy	40,000	—	*25.1 (47)	—
LIVE Burns & Allen	25,000	—	18.4 (43)	—
QUIZ				
FILM You Bet Your Life	**10,000	—	33.1 (59)	—
LIVE Beat The Clock	5,000		10.6 (33)	
Stop The Music	7,500	6,250	18.0 (47)	14.3
WESTERNS and/or KIDS				
FILM Lone Ranger	15,000	—	21.6 (45)	—
LIVE Gabby Hayes	7,000		10.2 (38)	
Captain Video	2,000	4,500	7.4 (24)	8.8
BANDS				
FILM Horace Heidt	15,000	—	20.4 (54)	—
LIVE Cavalcade of Bands	4,500 (½ hr.)	—	12.7 (21)	—

*Trendex July

**Based on allocation of cost to both radio and TV versions

***May Videodex rating used, since shows were not rated in June

mately 36 per cent in these cities.

It's no wonder that in the light of these figures, TV fever is again hitting the film producers. First in evidence over three years ago when everybody and his brother made up a sample reel, a whole new batch of promoters and producers are making with all kinds of daily announcements, mergers and . . . even some film.

Today, some 50 syndicated film programs are available to the advertiser, accounting for a weekly output of over twenty hours. Coupling these figures with film produced expressly for the use of advertisers who buy film programs for their exclusive first run use (which comes to another eight hours a week) and taking into consideration the large amount of time devoted to telecasting feature films, there can no longer be any question of the dominant role film is already playing in television.

To either the large national advertiser interested in spot programming or to the local merchant, the syndicated film program, with few exceptions, is his best bet. The cost is low, the quality is consistent, he knows exactly what he is getting and he has available to him stars and stories which he couldn't otherwise obtain.

**P&G FIRST RUN FORMULA
SETS INDUSTRY PATTERN**

Even the advertiser who bypasses the syndicated program, so that his show will be solely identified with his company on a national basis, can come out all right cost-wise via the now famous Procter & Gamble formula.

Established a few years ago, when Grant Realm made the Lucky Strike *Your Show Time* films and Gordon Le Voy produced the first *Fireside* series for P&G, it's definitely one answer to the cost problem.

By purchasing only the first run, they pay considerably less than the production cost with the producer hoping to make his profits on subsequent runs.

The production tab for the P&G series has been approximately \$14,000 for a half hour film, with the soap company paying under \$10,000. Everyone knows what a sound buy this has proven, with the *Fireside Theater* consistently among the first ten in all the rating surveys.

And that this is sound for the producer as well as the sponsor is backed up by the high ratings and

heavy sponsorship of the second run in this series.

Interesting is Procter & Gamble's latest move in setting up their own production unit and absorbing the entire cost. Under this plan P&G, which still regards the *Fireside Theater* as a pilot operation, will have a chance to study even closer the mechanics of film production and, if they so desire, sell the second run rights to a distributor, thus recouping a good part of their costs.

**"IRREDUCIBLE MINIMUM" GAUGES
THE ADVISABILITY OF FILMING**

Of course, there is a little matter of the "irreducible minimum" . . . 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, that a program budgeted at \$6,500 is not a good film project; nor is any program budgeted under \$12,000-\$13,000. Most current methods which purport to be cheaper than orthodox filming have involved the operators in losses which however gracefully absorbed, are economically untenable.

But there are other factors actually more important than costs. Filmed television shows can mean a more consistent level of entertainment, choice availabilities where network time can't be cleared, simplified handling through elimination of the weekly first nights and the accompanying drain on personnel.

In spite of this and many other advantages only 8 hours are being used this way.

Advertisers using film on a national basis:

ARMOUR

Stars Over Hollywood . . .

Review Prd (MCA)

BIGELOW CARPET

Bigelow Theatre . . .

Jerry Fairbanks, Official

BLATZ BEER

Amos 'n' Andy . . .

Hal Roach for CBS

BROWN SHOES

Smiling Ed McConnell . . .

Frank Ferrin

DE SOTO-PLYMOUTH

You Bet Your Life . . .

Filmcraft, Guedel

ENNDS

Hollywood Opening Night . . .

Review Prd (MCA)

GENERAL MILLS

Lone Ranger . . . *Apex Films*



Pat Morrison stars in Snader's 3/4 minute featurette library.



"Wrestling From Hollywood", kine offering from KTLA



Blatz' "Amos 'n' Andy" made top 10 ratings in its first week



P & G's "Fireside Theatre" consistently rated among top ten

Ziv's "Cisco Kid" selling in all but 4 TV markets—ready for color broadcasting, too





Crosby's "The Chimp" feature is distributed by UTP



Simulcastor for De Soto dealers



Autry and Champion gallop their way thru 32 CBS markets



"Below Theatre," an example of successful spot use of film

Rudolph Valentino still charms the femmes in Hollywood's old "The Eagle"



GENERAL MILLS
The Erwins . . . Roland Reed
 GENERAL MILLS
Betty Crocker . . . Video Varieties
 W. K. KELLOGG
Wild Bill Hickock . . . Wm. Broidy
 PHILIP MORRIS
Horace Heidt . . .
Motion Pict Tele. Prd
 PHILIP MORRIS
Racket Squad . . . Hal Roach, Jr.
 PROCTER & GAMBLE
Beulah . . . California Pictorials
 PROCTER & GAMBLE
Fireside Theater . . .
Frank Wisbar Prd
 WM. WRIGLEY
Gene Autry . . . Flying "A" Pictures

A new powerful entry into the field is the Music Corporation of America. Making their production debut with Armour's *Stars Over Hollywood*, a weekly half-hour film series, they now have two more in the works—one for Ennds and another for Gruen Watch.

Deals are similar to the P&G formula and while the advertisers have options for second run, MCA owns the film and will utilize their nine offices to actively get into the syndication end.

Other film programs to be telecast in the fall include a half-hour Red Skelton show for Procter & Gamble; a Lucille Ball program for Philip Morris; a dramatic series, *Gruen Guild Theater* for Gruen Watches.

Other possibilities include a *My Friend Irma* and *Life With Luigi* series plus the possibility of Pepsi Cola switching back to film for the new Faye Emerson program on CBS.

**SOUNDIES—VISUALIZED DJ'S—
 ARE BIG BUSINESS**

A specialized phase of film programming is the musical short. Designed to help visualize and convert the extremely profitable AM disc jockey show to TV, production of these "soundies" has developed into a sizeable business.

Kingpin is Louis Snader who is now branching out into production of full length programs as well. The firm currently has over 400 of these shorts available and, already in production, are 300 others.

Official Films has a considerable library in this category consisting of old "soundies" originally made for the juke box trade. Columbia Pictures' TV subsidiary, Screen Gems, is also entering into this phase of the business but with a different approach.

In order to keep costs way down

they will supply silent films which the stations will be able to coordinate with the new records.

FINANCING PROBLEM

One of the reasons for there not being more TV film is a little matter of financing. Only a few programs have been sold on the basis of a sample reel. It's usually necessary to put at least thirteen programs in the can.

Sports packages and simple interview shows can be produced well under the \$5,000 mark. The dramatic film programs are closer to the \$20,000 figure. Taking a \$15,000 cost per half hour, it's apparent that an investment of about \$200,000 is necessary. This, before any money starts coming back.

Encouraging, though, are reports that the Bank of America and a few other banks who finance theatrical releases are now at least willing to talk to the producer of television film.

Another problem facing the producer is distribution. A long time ago, the largest package outfit in radio, (Frederick Ziv), found out that it couldn't rely on stations to sell its programs but had to have a large sales force to effectively cover the local and regional advertiser.

The experience already gained in television with only sixty-three markets, emphasizes this need for a national sales force. Therefore, it's imperative that a distributor has a number of properties. If not, the cost of maintaining salesmen on the road will quickly absorb the 25 to 33 1/3% distributing fee.

The principal distributors of syndicated film programs are: CBS; Commonwealth; Consolidated; Hollywood Television (Republic Pictures); Masterpiece Productions; Motion Pictures for Television (a consolidation of Flamingo Pictures and Associated Artists); NBC; Official Films (which has absorbed Jerry Fairbanks and has not only the management but also the money of the Levy brothers of CBS fame); Paramount Television Productions; Post; Snader; Sterling; United Artists; United Television Programs; United World; Winik; Ziv Television—and a host of other smaller, but nevertheless, successful operators.

On the newsreel end, Hearst's INS, in combination with Telenevs, is the only active company in this field. United Press will announce any day a tie-in with Twentieth

(continued on page 44)

AVAILABILITY LISTING OF SYNDICATED TV FILMS

NAME	DESCRIPTION	COST RANGE	PRODUCER & DISTR.	NO. OF MARKETS*	RATINGS*†
ALL-NATIONS SYMPHONIES	13, quarter-hour; classical music; commentary by Milton Cross (second series in production)	\$100 and up	All Nations Productions, INS	4	Buffalo, WBEN-TV, M., 7:30-7:45 p.m. — 9.
GENE AUTRY	52, half-hour westerns	\$175 to \$1,850, first run	Flying "A" Pictures, CBS Radio Sales	32	Baltimore, WMAR-TV, Sun., 7-7:30 p.m.—16.8 Boston, WNAC-TV, Sun., 7-7:30 p.m. — 19. Columbus, WBNS-TV, Sun., 6-6:30 p.m. — 20. Los Angeles, KECA, Sat., 6:30-7 p.m. — 11. New York, WCBS-TV, Sun., 7-7:30 p.m. — 12.
CISCO KID	52, half-hour, starring Duncan Renaldo and Leo Carrillo	\$95 to \$2,095, first run	Ziv Television, same	59	Atlanta, WAGA-TV, Mon., 7:30-8 p.m. — 25. Buffalo, WBEN-TV, Sat., 5-5:30 p.m. — 25. New York, WNBT, Sat., 6-6:30 p.m. — 8. St. Louis, KSD-TV, Sat., 3:30-4 p.m. — 17.
CRUSADER RABBIT	39 weeks (five per week) of three and a half minute comedy cartoons	\$100 to \$750, weekly, first run	Fairbanks-Official NBC Film Syndication Sales	18	_____
GOING PLACES WITH UNCLE GEORGE	26 eight minute travel stories	\$25 to \$50, first run	Fairbanks-Official NBC Film Syndication Sales	10	_____
HOLLYWOOD ON THE LINE	26 quarter hour interviews with Hollywood stars	\$44 to \$440	Gene Lester, CBS Radio Sales	10	_____
HOLLYWOOD REEL	52 quarter hour features	50% of ¼-hour, one-time Class A rate	Johnson & Watson, Paramount Television Productions	16	Los Angeles, KTLA, W., 7:15-7:30 p.m. — 10. Milwaukee, WTMJ-TV, Th., 9-9:15 p.m. — 42. St. Louis, KSD-TV, Tu., 2:30-2:45 p.m. — 2.
HOPALONG CASSIDY	54 old one hour westerns	\$100 to \$1,000, regardless of run	William Boyd Enterprises, NBC Film Syndication Sales	50	Buffalo, WBEN-TV, Sun., 3-4 p.m. — 31 Los Angeles, KNBH, Sun., 4:30-5:30 p.m.—6 New York, WNBT, Sun. 5-6 p.m. — 12 Toledo, WSPD-TV, Sun., 4:30-5:30 p.m. — 28
INS-TELENEWS DAILY	5 times weekly, 8 minute newsreel	\$150 weekly, and up	INS-Tele-news, INS	43	Buffalo, WBEN-TV, M.-F., 6:30-6:45 p.m.—14 Detroit, WJBK-TV, M.-F., 10-10:15 p.m. — 8 St. Louis, KSD-TV, M.-F., 5:45-6 p.m. — 6 Washington, WMAL-TV, M.-F., 7-7:15 p.m.—5
INS-TELENEWS WEEKLY	18 minute weekly newsreels	\$75 and up	INS-Tele-news, INS	32	Buffalo, WBEN-TV, Sat., 10-10:15 p.m. — 31 Milwaukee, WTMJ-TV, Sun., 9-9:30 p.m. — 37 Toledo, WSPD-TV, Sat., 11-11:15 p.m. — 8
JACKSON & JILL	13 half hour comedies	\$50 to \$350	Fairbanks-Official NBC Film Syndication Sales	15	Dallas, WFAA-TV, Sun., 6:15-6:45 p.m. — 11 Toledo, WSPD-TV, F., 8:30-9 p.m. — 27 Washington, WTOP-TV, Th., 10:30-11 p.m.—5
BUSTER KEATON SHOW	half hour weekly	\$75 to \$800	Consolidated Television Productions	—	Los Angeles, KTTV, Wed., 7:30-8 p.m. — 10
JOHN KIERAN'S KALEIDOSCOPE	104, quarter hour scientific and nature, narrated by John Kieran	\$60 to \$500, first run	International Telefilm, United Artists Television	35	Buffalo, WBEN-TV, W., 7:30-7:45 p.m. — 19 Toledo, WSPD-TV, Tu., 6:15-6:30 p.m. — 6 St. Louis, KSD-TV, Sun., 5:15-5:30 p.m. — 14
MADISON SQUARE GARDEN	Half and quarter hour, highlights from Madison Sq. Garden (resumes in Fall)	\$90 to \$500, ¼-hr. \$100 to \$700, ½-hr.	Winik Films, same	25 last season, 40 in the Fall	_____
MAGIC SCREEN	104, quarter hour, kiddie shows, educational flavor	\$40 to \$125	J. Turrell Productions, Sterling Films	6	New York, WJZ-TV, M.-F., 5:15-5:30 p.m.—6
PUBLIC PROSECUTOR	26, twenty minute, for half hour show with live guest panel	\$75 to \$750	Fairbanks-Official NBC Film Syndication Sales	30	Detroit, WWJ-TV, Sun., 5:30-6 p.m. — 11 Milwaukee, WTMJ-TV, F., 10:30-11 p.m. — 21 Pittsburgh, WDTV, W., 9-9:30 p.m. — 43

*Markets and ratings data should not be used for comparative evaluation purposes; some programs have been offered for sale for longer periods of time than others. †Videodex figures, unless otherwise specified.

NAME	DESCRIPTION	COST RANGE	PRODUCER & DISTR.	NO. OF MARKETS*	RATINGS*†
ANGE RIDER	52, half hour	\$140 to \$1,040	Flying "A" Pictures, CBS Radio Sales	14	Los Angeles, KNBH, Th., 7-7:30 p.m. — 4.9 Pittsburgh, WDTV, Sun., 3:30-4 p.m. — 16.5
ROYAL PLAYHOUSE	26, second-run, half hour; formerly Fireside Theater	\$155 to \$2,925	Bing Crosby Enterprises, United Television Programs	35	Baltimore, WAAM, Sun., 10-10:30 p.m. — 13.0 Cincinnati, WCPO-TV, M., 8-8:30 p.m. — 21.3 New York, WABD, Th., 9:30-10 p.m. — 5.6
SNADER TELESCRIPTIONS	400, 3¼ min., variety, featuring top talent; 300 new available February; library sold to stations, which make up packages.	50 to 75% of one time Class A, B or C rate, depending on time used	Louis Snader, same	40	_____
SPORT SCHOLAR	52, quarter hour, sport quiz; narrated by Fred Uttal	\$35 to \$400	United World Films, same	36	Atlanta, WAGA-TV, Tu., 10:45-11 p.m.—14.1 Boston, WBZ-TV, F., 6:45-7 p.m.—2.5 Dayton, WHIO-TV, M., 10-10:15 p.m.—14.8 Phila., WCAU-TV, Th., 10:30-10:45 p.m. — 3.2
SPORTS ON PARADE	52, quarter hour; short plus 3½ minute live quiz	\$40 to \$125	J. Turrell Productions, Sterling Films	5	_____
STORY THEATER FILMS	26, half hour, second-run; originally Lucky Strike's in 1949.	\$80 to \$1,000	Grant Realm, Ziv Television	31	Atlanta, WSB-TV, Sun., 9:30-10 p.m.—18.6 Dallas, WFAA-TV, Sun., 8-8:30 p.m. — 12.6 Milwaukee, WTMJ-TV, Sun., 4:30-5 p.m.—16.6
STRANGE ADVENTURE	52 quarter or 26 half hour, suspense; re-runs of 1949 Fireside Theater	\$50 to \$500 per ¼ hour	Gordon LeVoy, CBS Radio Sales	38	Cleveland, WEWS-TV, Sun., 10:30-11 p.m.—25.5 New Haven, WNHC-TV, Th., 7:30-7:45 p.m.—36.7
STRANGER THAN FICTION	65, twelve and one-half minute; unusual stories	\$25 to \$250	United World Films, same	13	Atlanta, WAGA-TV, Th., 6:15-6:30 p.m. — 3.5 Buffalo, WBEN-TV, Sat., 5:45-6 p.m. — 9.1 Cincinnati, WKRC-TV, Sat., 10-10:15 p.m.—10.7 Toledo, WSPD-TV, Sat., 8:45-9 p.m. — 17.3
SPORTS DIGEST	30 minute, weekly, narrated by Harry Wismer	\$85 to \$1,000, first run	Tel Ra Productions, United Artists Television	33	Buffalo, WBEN-TV, F., 6:45-7 p.m. — 14.3 Dallas-Ft. Worth, KRLL-TV, Th., 8-8:30 p.m.—11.5 St. Louis, KSD-TV, F., 9:30-10 p.m. — 12.8
THE CASE OF EDDIE DRAKE	13 half hour mysteries	\$100 to \$1,000	Thompson & Strock, CBS Radio Sales	15	Buffalo, WBEN-TV, Th., 10:30-11 p.m. — 42.1 Milwaukee, WTMJ-TV, F., 10-10:30 p.m.—23.1
THE CHIMPS	13, fifteen minute comedy, featuring trained chimpanzees	\$75 to \$1,000, first run	Bing Crosby Enterprises, United Television Programs	—	Milwaukee, WTMJ-TV, Sat., 12:30-12:45 p.m.—21.1
THE FEMININE TOUCH	52 quarter hour, women's interest	\$40 to \$125	J. Turrell Productions, Sterling Films	7	Los Angeles, KTLA, Th., 3:30-4 p.m. — 0.5
THIS WEEK IN SPORTS	Weekly, 12½ minute	\$75 and up	INS-Tele-news, INS	36	Buffalo, WBEN-TV, Sat., 10:15-10:30 p.m.—29.3 Toledo, WSPD-TV, Sat., 8:30-8:45 p.m. — 18.2
TIME FOR BEANY	5 times weekly, 15-minute, puppet serial; kinescoped from live programs on KTLA	\$30 to \$100, daily	Bob Clampett, Paramount Television Productions	24	Atlanta, WSB-TV, M.-F., 3:45-4 p.m. — 7.2 Boston, WNAC-TV, M.-F., 5:15-5:30 p.m. — 6.6 Los Angeles, KTLA, M.-F., 6:30-6:45 p.m.—22.6
TOP VIEWS IN SPORTS	15-minute weekly, featuring Gordon McLendon	\$60 to \$500	All American News, United Artists Television	23	Atlanta, WSB-TV, Sun., 2:15-2:30 p.m. — 9.2 St. Louis, KSD-TV, Thurs., 6:30-6:45 p.m.—12.3 Toledo, WSPD-TV, Sun., 4-4:15 p.m. — 7.8
TINK AND ANDY	26, quarter hour, children's drawing instruction	\$150 to \$300	Kenaston Productions, United Artists Television	26	Phila., WCAU-TV, Sat., 11:15-11:30 a.m. — 4.9 St. Louis, KSD-TV, Sat., 6-6:15 p.m. — 20.3
VARIETY MUSICALS	100 three-minute, musicals	\$1,000 to \$10,000 for library	Roudin Television, NBC Film Syndication Sales	11	_____
VENNA PHILHARMONIC	13 quarter hour concerts	\$30 to \$250	Eugene Sharen, CBS Radio Sales	9	Dayton, WHIO-TV, Sun., 1:30-2 p.m. — 2.5

Markets and ratings data should not be used for comparative evaluation purposes; some programs have been offered for sale for longer periods of time than others. † Videodex figures, unless otherwise specified.

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More than 2400 commercial spots have been produced by Five Star . . . and 631 of these have been in color! Again Five Star leads the field, with clients already prepared for Color TV. Are you? It's your move . . .



To introduce TODDY,
the makers of
OVALTINE
chose color for
Theaters . . .
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Combining cartoon
and live action,
"The PET Milk Lullaby"
is another
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REED'S CANDY
doubled
Theater and TV . . .
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delivered . . .



SYLMAR'S Sauce—
like any smart Food
product—
knew color would also
stimulate
Sales Meetings . . .



Five Star
has guided all
CARNATION
Milk campaigns in
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(and Mexican) Theatres . . .



Also primarily
for Theater showings,
Five Star has
created 39 color
cartoons for
COCA-COLA . . .

Five Star's
INTERSTATE
Bakery TV spots
are all
color originals . . .
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Problem:
Color originals
on Forest Lawn's
ART TREASURES . . .
Answer:
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went color
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FIVE STAR Productions



6526 SUNSET • HEMPSTEAD 4807 • HOLLYWOOD

World's Largest Creative Producers of Television Film Commercials

why film bids vary



EDITOR'S NOTE: This feature by the late H. G. Christensen first appeared in TELEVISION Magazine over two years ago. It's just as timely now as ever.



H. G. Christensen

WHY, when they are all bidding on the same scripts... do motion picture producers' prices on TV film commercials vary all over the lot?

Just recently a leading advertising agency had to produce a series of TV film commercials for a top cigarette account. The scripts called for the production of five 60-second and five 20-second commercials. Ten different film producers were called in, handed the scripts and asked for bids. Well, you don't need a crystal ball to know what happened... when the bids were all in... they ranged... and how they ranged, from \$6,500 to \$23,500. That's a tidy little spread of over 350%.

Of course this came as a shock to "top brass" at the ad agency who were at a complete loss to account for this strange phenomenon. Sure, bids are *expected* to vary... but *not* as much as 350%. The natural questions are... "Do any of these producers know what they're doing... and how do you know *which one* is right?" Well, the screwy part of the film business is... that every one of these 10 producers, in their opinion and based on their operation, made an *honest* bid. We'll now attempt to shed some light on why bids can vary to such a great extent.

Hand 10 producers, or 10 directors identical scripts to produce. Do

you think for a split second any *two* of them would hand you back a picture produced in exactly the same way? Do you think the *cast* would be the same, the *sets* identical, all the camera *angles* alike, the scenes *played* alike, the same number of close-ups, the same cutting and editing and optical effects; to say nothing of the same lighting and photographic quality?

Ten Bids—Ten Prices

No Sir-ee Mister... you'd get back 10 *different* pictures, each one some director's own version of *how that script* should be shot. Some directors get much *more* out of a script than others, consequently they also get *more* money than others. Good actors get more money than not-so-good actors. Good sets cost more than sets that just get by... a picture is the result of *creative ability all along the line*... and on which there's no "fair-trade" price. Your agency art directors can tell you that... they can buy illustrations from ten dollars up to thousands for the *same* ad... it all depends whether they want a Norman Rockwell's creative ability and execution, or that of a Joe Doakes. So, while price is a factor to be considered by the agency and advertiser... it should *never* be the deciding factor... what you're going to *get* for that price is what counts.

Of course there are other *cost* factors—amount of producer's overhead, union or non-union, 16mm or 35mm, all of which can account for considerable range in price. Some of the established producers own all their production facilities and maintain an experienced staff in all departments. On the other hand,

there are producers who depend *entirely* on outside facilities and personnel for production.

In many cases the smaller operators can bring in satisfactory pictures considerably under the cost of a larger shop. For naturally their overhead is lower. While overhead might mean higher costs, it also means reliability and that's all-important for so many things can go wrong in film production. Again, though, it can't be emphasized sufficiently that a producer should not be chosen because of the few hundred dollars saved one way or another, but should be chosen because of his *quality of production, financial responsibility, and ability to produce and deliver pictures on schedule.*

Another factor affecting production costs is whether or not the producer works union or non-union. Most of the largest producers are strictly union... but they are *few* in number compared to the grand total listed in the classified telephone directories. By far, the majority of commercial film producers are working non-union. In my opinion using union *acting* talent is a *must* for good pictures. Also, the better cameramen, studio technicians, sound engineers and directors are members of the unions or the guilds. All in all, union requirements on a picture does *increase* costs. If I were to guess, I'd say anywhere from 30 to 50% on labor, depending on the type of picture. Of course, this shows up in the bid.

In most cases non-union producers try to confine themselves to shooting 16mm film *only*... they can bid *lower* because they save on *labor* and most of them, being small outfits, also save on *overhead*. There is an additional saving on raw stock



and processing costs . . . but these are very small.

But repeating again . . . the most important factor affecting bids is the producer's interpretation of the script. It's the interpretation of the script and its execution that makes or breaks a picture. Remember, the producer should be worthy of his hire. Be wary of the ones who cut their legitimate price to cut the other guy out.

And, be wary of the producer who makes a snap decision on his price: before any legitimate producer can even approximate costs, he will have to consider 18 major factors. There are still others, but these, briefly outlined, will give some idea why estimates can't be handed out on the spot, and will show why films cost money.

1. *Script*: The first requisite, and a most important one, is a good script writer. Don't think because you're making a 20 second spot that you don't need as good a writer as you would on a five-reeler. If anything you need a better one. (Remember the guy who apologized for the length of a letter he'd written, by saying he didn't have time to write a short one?) That also goes for scripts. The cost of a script is flexible, depending on the amount of

time, research and contact needed.

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

Casting Economies Dangerous

3. *Cast*: Here, too, is where attempted economy can lead to ruin. Talent comes at all prices, from \$25.00 a day up to four figures for "name" talent! It pays to get the best in proven ability and performance. There's a place for ham but it shouldn't be in your picture.

The number of people in the cast, their salaries, and the length of time you need them, all have a great bearing on costs.

4. *Sets*: When sets are necessary—living rooms, offices, salesrooms, kitchens, and the like—they present a very flexible cost factor. How many? What size? How elaborate? What period?

Can they be stock sets or must they be especially designed and built? The answers to these ques-

tions affect costs in a major way.

5. *Locations*: Locations may be either interiors (such as factories, offices, salesrooms, service stations, etc.) or exteriors, which of course, could be anything and anywhere. How many scenes? Where located? What are transportation facilities? What about hotel accommodations for crew? How many shooting days required? How much lighting equipment? Are scenes silent or sound?

All these factors must be known—and more—before costs can be figured.

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

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

8. *Wardrobe*: The questions posed for props can be repeated for costumes—plus the fact that they must fit the wearer, photograph well and, if in period fashion, must be authentic to the last detail.

9. *Sound Effects*: What kind?



IN THE PRODUCTION OF TV COMMERCIALS . . .



PATHSCOPE TV PRODUCTIONS
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VIDEO VARIETIES CORPORATION

films for TELEVISION

Business Films . . . Slide Films

TV Programs

Betty Crocker Series . . . General Mills, Inc. . . . 2 complete half-hour film programs weekly
The Striders . . . Shorty Warren & His Western Rangers . . . Distributed by United Artists.

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Argus Cameras
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Borden
Bulova
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Conti Shampoo
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Forstner Key Chains & Bracelets
General Electric
General Foods
General Mills
Gulf Gasoline
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Since 1932, owners and operators of **West Coast Sound Studios**, 510 West 57th Street, New York. Most complete motion picture production facilities in the East for television and business films. Skilled union crews . . . Expert cameramen . . . Sound recording . . . Editing . . . Print shipment service.

VIDEO VARIETIES CORPORATION

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

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

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

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

Method used to circumvent the ban is recording music on disks, which are synchronized to the silent film. Others, where possible, resort to the music libraries which have music on film recorded before the middle of 1945. Vocals or A cappella

backgrounds are also used effectively.

12. *Raw Stock*: This is merely the film on which the picture is shot and from which prints are made. The cost of the film itself is so much per foot, so there's no flexibility there.

5 to 1 Ample Shooting Ratio

But, and it's a big but, the amount the director uses is very flexible. The usual ratio on commercial pictures is 4 or 5 to one, meaning five thousand feet of negative may be used in shooting a 1000 foot picture.

However, some directors never heard of "five to one" (except at a race track). Consequently, costs can start skyward here.

13. *Laboratory*: The laboratory develops and prints the film after it's shot. The more shot, the more developed, and costs rise accordingly.

14. *Animation*: Here is where you can really spend, if you're so inclined. Almost anything can be animated; from a straight line connecting two points on a map to showing that the light in the refrigerator actually does go out when

the door is closed. The cost of animation can run all the way from \$3.00 a foot to \$50.00 and more.

15. *Process Photography*: Under this heading come miniatures, slow motion, stop-motion, microphotography, optical effects, rear projection, background, double exposures, stunts, to name but a few.

Wonders can be accomplished by their use, but it takes plenty of preparation, time and money.

16. *Library*: Stock shots are often necessary and add a lot to a picture, if they can be had—and if they can be *seen*!

Most of them have been "duped" so many times that when you get them they're only a shadow of their former negatives. Usually, they are used to cut costs. Avoid them whenever you can, if you're a stickler for quality.

17. *Cutting and Editing*: The film editor is as important to the final picture as the writer is to the script. Here again, it pays big dividends to have the best.

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

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- ★ Now available to all TV Stations, agencies and sponsors — a centralized booking office for your film programs.
- ★ The vast film libraries of many companies are now unified for booking exclusively thru Unity.
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Special! "THE STRATFORD GROUP"
 BOOKED SOLID ON CBS-TV NETWORK
 "Summer Theatre" Sponsored by Anheuser-Busch

MY BROTHER'S KEEPER	THE BROTHERS	MR. PERRIN AND MR. TRAIL
MAGIC BOW	THE GUV'NOR	THE IRON DUKE
MR. EMMANUEL	CORRIDOR OF MIRRORS	EAST MEETS WEST
AGAINST THE WIND	END OF THE RIVER	SONG FOR TOMORROW
	DEAR MURDERER	

featuring such noted players as
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ARCHE MAYERS President "BOB" WORMHOUDT Sales Manager "CONNIE" LAZAR Program Director SID WEINER TV Booker

PROGRAM EDITING FOR TV

(Editor's note: With the recent announcement of *The March of Time's* abandonment of film for theater distribution and its concentration on television, important is this top documentary producer's opinion on TV as expressed by its director of television, A. B. Tourtelot.

ONLY half a decade has gone by since television really arrived as a general and accepted medium; and we all recall how widely, and sometimes how frighteningly, it was hailed as a technological revolution.

Then, as time went on, it became increasingly apparent that this revolution was not solely (and maybe even not primarily) a technological revolution—no matter how infinite the implications of its technical achievements might still be. For television is going to be also a very major revolution in both the matter and manner of mass expression—what is said and how it is said.

And, it is going to involve nearly everything that we know anything at all about—from the Aristotelian virtues to the higher principles of salesmanship, and it is going to require a much less certain attitude, when we hit upon something we think is good, than we used to have.

Three-Way Responsibility

We're all going to have to go to work as editors, because the editing process is the only thing I know of that can bring creative effort and audience acceptance to a point where they have a fair chance of meeting. This involves a three way responsibility: a generosity of view towards what the creative people are doing; a fidelity to standards that it is the editor's job to be sure about, and a constant awareness of the audience—and, preferably, less of its limitations and more of its capacities.

The last of these, the audience, is what we ought to concentrate on here for a little while, because nothing is quite so vulnerable to an audience as a television show. Your viewer has no stake in your show, and yet you are asking him to involve himself, his family and sometimes his guests pretty totally in it.

The editor has to worry primarily about the audience getting beyond him, both in the limited sense of

being beyond his reach and getting beyond him in taste, judgment and maturity.

If anybody thinks that the latter can't happen, he might reflect on the fact both the radio and the cinema have stubbed their toes more than once by taking an audience for granted and by depending too much on tricks and old certainties.

In a way, book publishers and Broadway producers have an advantage in this, because they hear about it *ad hoc* and much faster when they slip: something happens to the first printing or the play closes after the fourth performance.

You can't follow the crawling, abject, unhealthful Frank Costello with a glamorous underworld character and expect anybody to believe it. You can't follow Sid Caesar with a fellow who wows them at house parties and expect anyone to bear with it. You can't follow Bob Montgomery's production of *The Petrified Forest* with some patter based on a rejected lady's magazine plot and expect anyone to think much of it.

And so you have the first problem in the editorial process to meet right away: what kind of thing to do?

The temptation, of course, if you can't get Sid Caesar, is to get the next best visual comic that television has produced. But the next best isn't available—or there isn't one—and the first thing you know someone has decided, come hell or high water, he is nevertheless going to have a comedy show.

And so he has a bad one.

He has dodged all the editorial tasks in the book: he hasn't made an intelligent selection; he hasn't set any standards; and he hasn't given a thought to his audience. He has no right to wonder that his show is received with groans; he has ignored the audience's standard of comparison for comedies; the number of comedy shows that have succeeded, through the strength of a personality or the freshness of an idea, in acquiring a character of their own; and the by-now advanced taste of television audiences in judging comedy shows.

You can, of course, survive this first editorial chore, or in other words you can make a sound judgment on the matter of your show, and then collapse on the second job:



A. B. TOURTELLOT
March of Time Director of Television

the manner of the show. But I think that in most cases, where the initial judgment was good and the show was worth doing in the first place, there is reason for great optimism in appraising television so far as manner goes.

Radio and films did not have one tenth of the imaginativeness, the maturity, the adventurousness and the sense that much of the editorial area in television has shown.

A commercially sponsored show produced Shakespeare's *Coriolanus*, which no one else—in theatre, films or radio—ever tackled commercially, and it was produced well if imperfectly.

Similarly, the manner, the good humored regard for the audience of the Dave Garroway show has much to commend those who spark it.

And, sometimes it can be the things left undone, like the good sense of *Meet the Press* in not tricking the show up with "visuals."

As an editor (or producer, if you call him that) you can't have much respect for an audience if you have none for the show that you're doing.

Basic Premise

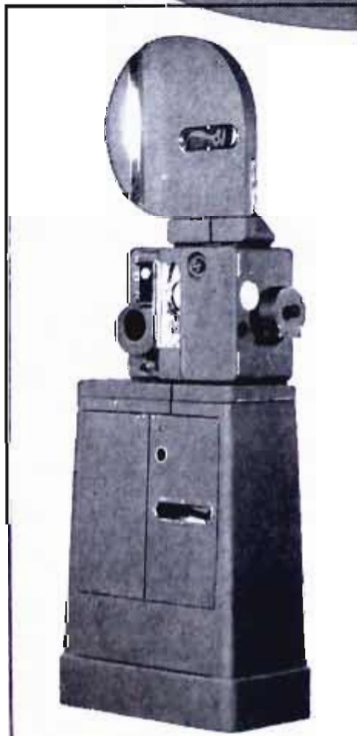
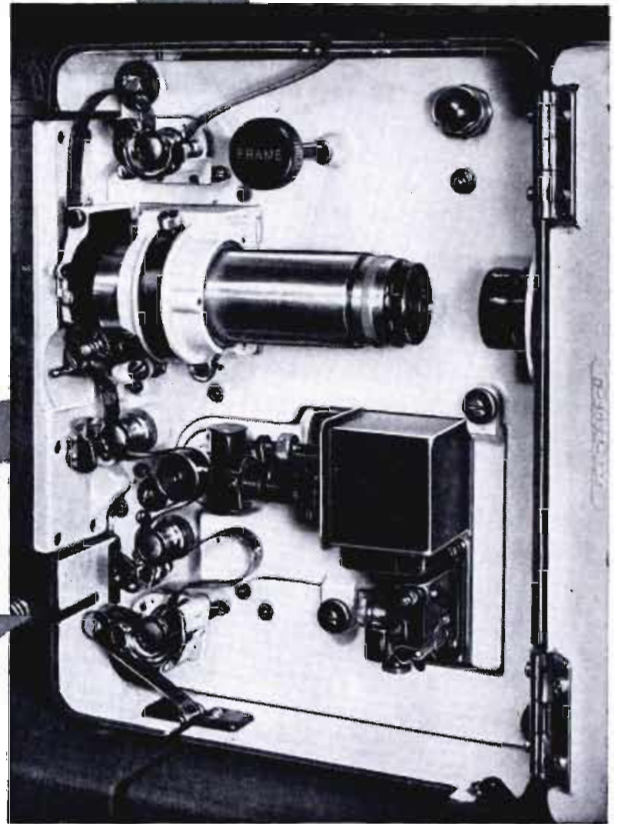
I haven't talked much about the details of the editing trade here—how long you can have a shot on the screen or which ones you can't use at all—because those are things that anyone can learn. But these general points, which are equally applicable to live or film programs, are the major elements in any "editorial" process: I know they are true for books and films, and I don't think television can dodge them: make sure the matter is worth bothering about and present it in a manner worth the audience's respect.

Then you have the chance to succeed in establishing a sound and an honorable relationship with the audience—or you have what may be no less important: the right to fail.

Look into this
PROFESSIONAL
Telecast Projector

and see years of
Dependable Service

The GPL Model PA-100
 —a 16mm Studio Projector



The Model PA-100 is a 16-mm projector consistent with the professional character of television station operation. Its enclosed 4,000-foot film magazine provides for 110 minutes of projection—an entire feature.

Sharper Pictures . . . Finer Sound
From Any Film in Your Studio

The importance of 16-mm film in television programming has called for new standards of projection quality and dependability. The GPL Model PA-100 is the first projector designed and built specifically for television studio use. It is a heavy-duty film chain projector for operation with any full-storage type film pick-up.

The professional, sprocket-type intermittent, similar to that used in the finest 35-mm equipment, is quiet and trouble-free. It provides a vertical stability of better than 0.2% over years of service. Film is protected—tests show more than 4,000

passages without noticeable film wear.

The high quality optical system resolves better than 90 lines per mm, with illumination so uniform that corner brightness is at least 90% of center. With a 1,000 watt light source, the projector delivers 100 foot-candles to the camera tube. The sound system provides a frequency response truly flat to 7,000 cps, with flutter less than 0.2%.

The Model PA-100 is one of a complete line of GPL 16-mm television studio and theatre projectors built to highest 35-mm standards.

WRITE, WIRE OR PHONE FOR DETAILS



General Precision Laboratory

INCORPORATED

PLEASANTVILLE NEW YORK

TV Camera Chains • TV Film Chains • TV Field and Studio Equipment • Theatre TV Equipment



a PRIMER of film technique for television

COLOR

- Color film in most cases is acceptable for television transmission. Successful use of color prints on the black and white television system depends largely on the color contrasts in the original film. There must be enough separation in colors—particularly in the pastels—for clear reproduction.
- Some advertisers prefer making black and white prints for distribution, others prefer them as is.
- Color filters are also used by some stations when color prints are projected.
- The extra lighting necessary for interior studio sets, make-up and costuming, as well as additional cost of the film, all add to the cost of shooting in color.

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.
- The average life expectancy of prints is from 300 to 500 showings, provided projection equipment is in good shape and the print is carefully handled. Since this is not always the case, it is wise to furnish the station with two prints. Thus, if a print is damaged, the additional print will insure the broadcast of satisfactory commercial.

DEVELOPING AND PRINTING

- As yet no standards or hard and fixed rules have been formulated as to the best emulsions, developing and printing techniques to use in processing film for television. Part of this is due to the fact that television tubes themselves are not standard as yet and the different characteristics which each possess, while minor, do affect the final transmission of the film.
- Overall though, a few generalizations can be drawn. It is pretty much agreed that a fine grain film is best, with a lighter, or under-developed print preferred. Stations, however, will take up to normal density.
- Part of this emphasis on the need for light prints is due to the old films which stations have been forced to use. Many of these are "dupes of dupes" and as such are very dense. It is generally agreed by Eastman Kodak and DuPont however, that any film which adheres to the standards of good motion picture production is equally acceptable on the television screen.
- Films with a wide range of gray scale are preferable for tele-transmission. As the developer in most laboratories is standard, it is easier and more economical to change the amount of printing time and exposure, than to alter the developer. The gray tone effect can be achieved by using film emulsions which are slower speed or fine grain emulsions requiring more light and so giving more tones of gray.

- In addition there are slow speed films with lots of grays but not fine grained; and the panchromatic which are high speed, have contrast without the gray scale and are not fine grained. Films of these types are generally the same, although there might be variations in each trade name or number.

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 the 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 area.
- 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.

SHOOTING

- Action within scenes should be continuous. Where inanimate objects are shown for any period of time, motion of the camera by zooming, changing of angle, traveling, or slow panning should be substituted to accomplish the effect of action. In the transition from one scene to another, it is desirable to use lap dissolves, quick fades, or instantaneous "cuts," timed to keep pace with the program.
- Keep actors closely grouped to facilitate the use of close-ups. Accordingly, keep casts down to a minimum.
- Avoid too many long shots where the camera is a long distance from the actors, thus making them a small part of the picture. Actually, a long shot should be used only to establish motion.
- Avoid too rapid panning.
- Avoid crowding the picture frame, i.e., center the action in the middle of the frame, thereby leaving ample space on sides, top and bottom.
- Keep away from complicated weaves, patterns, checks or overly fancy backgrounds. Titles must be in large, clear lettering to be legible, using black and white or gray and black combinations. It is also advised here to avoid crowding the frame on titles.

(continued on page 26)

TELEVISION MAGAZINE'S STA

• SEATTLE 1

• SALT LAKE CITY 2

• SAN FRANCISCO 3

• LOS ANGELES 7

• SAN DIEGO 1

• PHOENIX 1

• ALBUQUERQUE 1

• OKLAHOMA CITY 1

• DALLAS 2

• FORT WORTH 1

• SAN ANTONIO 2

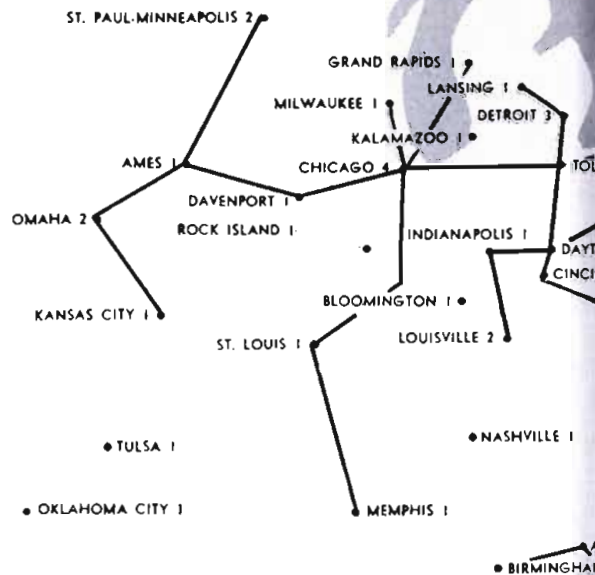
• HOUSTON 1

• NEW ORLEANS 1

• TULSA 1

• NASHVILLE 1

• BIRMINGHAM



PRODUCTION AND CIRCULATION

Increase in circulation for May 269,149

Total sets in circulation as of June 1st12,889,237

Source: TELEVISION Magazine

Receiver production for May, 1951 339,132

Receiver production for May, 1950 542,600

Total receiver production for 1950 7,463,800

Source: Radio-Television Manufacturers Association

STATIONS AND MARKETS

Number of 1 station markets 39

Number of 2 11

Number of 3 9

Number of 4 or over 4

Total markets 63

Operating stations107

Number of connected cities 49

Number of non-connected cities 14

Source: TELEVISION Magazine

POPULATION

FAMILIES

POPULATION

RETAIL SALES

Source: NBC-Sales

SETS IN USE: NATIONAL AVERAGE*—JUNE, 1951

	SUNDAY	MONDAY-FRIDAY	SATURDAY
9:00 am-12 noon	3.0	1.8	5.7
12 noon-6:30 pm	21.5	10.9	14.5
6:30 pm-11:30 pm	36.8	20.2	37.7

*Not adjusted for areas where there may be no TV service at specified hour.
 Source: Videodex

AVERAGE NUMBER OF VIEWERS—JUNE, 1951

	SUNDAY	MONDAY-FRIDAY	SATURDAY
9:00 am-12 noon	2.64	1.78	2.1
12 noon-6:30 pm	2.84	2.02	2.1
6:30 pm-11:30 pm	2.81	2.56	3.1

Source: Videodex

NEW YORK

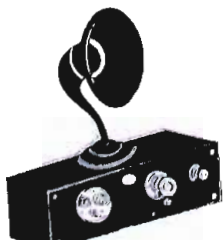
BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

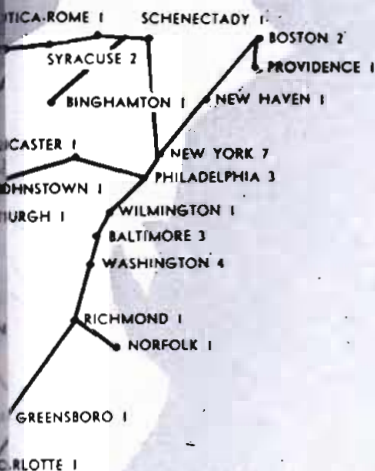


Weed

Weed

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pioneer radio and television station representatives



WITHIN TELEVISION SIGNAL AREA

TOTAL	% OF USA TOTAL
45,700	61.8
33,900	60.8
33,000	66.3

PERCENTAGE OF TV HOUSEHOLDS

Under 25 years	3.3%
25-34 years	56.6
35-44 years	35.2
45 and over	4.8

HOLLYWOOD



CITY BY CITY RECEIVER CIRCULATION

STATIONS' NETWORK AFFILIATIONS — DEPTH OF PENETRATION

AS OF JUNE 1st

ALBUQUERQUE—24.1	8,800	LOUISVILLE—35.9	92,250
KOB-TV (A, C, D, N)		WAVE-TV (A, D, N, P); WHAS-TV (C)	
AMES—30.3	59,200	MEMPHIS—32.5	87,871
WOI-TV (A, C, D, N)		WMCT (A, C, D, N)	
ATLANTA—37.0	115,200	MIAMI—45.4	70,000
WAGA-TV (C, D); WSB-TV (A, N, P)		WTVM (A, C, D, N)	
BALTIMORE—65.2	301,043	MILWAUKEE—65.0	243,193
WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)		WTMJ-TV (A, C, D, N)	
BINGHAMTON—47.6	40,112	MINNEAPOLIS-ST. PAUL—58.4	264,800
WNBK-TV (A, C, D, N)		KSTP-TV (N); WTCN-TV (A, C, D, P)	
BIRMINGHAM—21.2	53,700	NASHVILLE—15.3	31,671
WAFM-TV (A, C, P); WBRC-TV (D, N)		WSM-TV (N)	
BLOOMINGTON—34.8	17,200	NEW HAVEN—30.6	158,000
WTTV (A, C, D, N)		WNHC-TV (A, C, D, N, P)	
BOSTON—68.3	740,940	NEW ORLEANS—22.3	57,469
WBZ-TV (N); WNAC-TV (A, C, D, P)		WDSU-TV (A, C, D, N)	
BUFFALO—66.2	205,000	NEW YORK—66.3	2,577,132
WBEN-TV (A, C, D, N)		WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBT (N); WOR-TV (P); WPIX (P)	
CHARLOTTE—24.1	79,948	NORFOLK—33.8	69,130
WBTV (A, C, D, N)		WTAR-TV (A, C, D, N)	
CHICAGO—55.7	930,399	OKLAHOMA CITY—37.7	90,179
WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)		WKYT-TV (A, C, D, N)	
CINCINNATI—63.5	275,000	OMAHA—36.3	79,098
WCPO-TV (A, D, P); WKRC-TV (C); WLW-TV (N)		KMTV (A, C, D); WOW-TV (N, P)	
CLEVELAND-AKRON—59.5	477,396	PHILADELPHIA—63.8	858,000
WEWS (A, C); WNBK (N); WXEL (A, D, P)		WCAU-TV (C); WFIL-TV (A, D, P); WPTZ (N)	
COLUMBUS—51.9	170,000	PHOENIX—42.5	38,200
WBNS-TV (C, P); WLW-C (N); WTVN (A, D)		KPHO-TV (A, C, D, N)	
DALLAS-FT. WORTH—32.9	122,000	PITTSBURGH—36.7	268,000
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)		WDTV (A, C, D, N)	
DAVENPORT-ROCK IS.—28.1	57,635	PROVIDENCE—37.4	152,000
WHBF-TV (A, C, D); WOC-TV (N, P)		WJAR-TV (C, N, P)	
DAYTON—50.7	186,000	RICHMOND—61.3	81,996
WHIO-TV (A, C, D, P); WLW-D (N)		WTVR (C, D, N, P)	
DETROIT—53.1	481,155	ROCHESTER—38.3	83,077
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)		WHAM-TV (A, C, D, N)	
ERIE—58.9	50,000	ST. LOUIS—51.6	293,000
WICU (A, C, D, N)		KSD-TV (A, C, D, N, P)	
FT. WORTH-DALLAS—32.9	122,000	SALT LAKE CITY—55.6	46,600
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)		KDYL-TV (N, P); KSI-TV (A, C, D)	
GRAND RAPIDS*—51.7	117,000	SAN ANTONIO—30.1	47,354
WLAV-TV (A, C, D, N)		KEYL-TV (A, D, P); WOAI-TV (C, N)	
GREENSBORO—42.9	69,556	SAN DIEGO—55.1	100,500
WFMY-TV (A, C, D, N)		KFMB-TV (A, C, N, P)	
HOUSTON—26.0	80,100	SAN FRANCISCO—20.1	196,449
KPRC-TV (A, C, D, N, P)		KGO-TV (A); KPXI (C, D, P); KRON-TV (N)	
HUNTINGTON—24.5	46,100	SCHENECTADY-ALBANY-TROY—48.8	157,500
WSAZ-TV (A, C, D, N)		WRGB (C, D, N)	
INDIANAPOLIS—35.3	138,000	SEATTLE—20.1	85,600
WFBM-TV (A, C, D, N)		KING-TV (A, C, D, N, P)	
JACKSONVILLE—28.3	32,300	SYRACUSE—59.9	123,000
WMBR-TV (A, C, D, N)		WHEN (A, C, D); WSYR-TV (N, P)	
JOHNSTOWN—30.0	93,143	TOLEDO—30.9	93,000
WJAC-TV (A, C, D, N)		WSPD-TV (A, C, D, N, P)	
KALAMAZOO*	135,000	TULSA—43.4	75,000
WKZO-TV (A, C, D, N)		KOTV (A, C, D, N, P)	
KANSAS CITY—25.8	121,832	UTICA-ROME—35.0	43,500
WDAF-TV (A, C, D, N)		WKTV (A, C, D)	
LANCASTER—46.5	101,129	WASHINGTON—58.8	265,250
WCAL-TV (A, C, D, N, P)		WMAL-TV (A); WNBW (N); WTOP-TV (C, P); WTTG (D)	
LANSING*	51,000	WILMINGTON—60.7	69,010
WJIM-TV (A, C, D, N)		WDEL-TV (D, N)	
LOS ANGELES—69.3	1,065,538		
KECA-TV (A); KFI-TV; KLAC-TV; KNBH (N); KTLA (P); KTSN (C); KTTV (D)			

*Duplicated circulation: A part of the circulation claimed for this city falls within the signal area of another station. No acceptable method to determine the extent of duplication in these cities has been advanced by the stations concerned. Consequently, it is impossible to report unduplicated circulation estimates or depth of penetration for these areas.

A PRIMER OF FILM TECHNIQUE

(continued from page 23)

● One problem is the inadequacies of existing 16mm projection equipment to reproduce the wide range of sound, as recorded on the film, that has been obtainable from 35mm theatrical projectors.

● **SINGLE SYSTEM:** Sound is piped into the camera and is recorded on the same film strip as the image.

● **DOUBLE SYSTEM:** the camera only records the picture, with the sound recorded on separate film on a recorder which is synchronized with the camera. The two negatives are then matched in the cutting room for combined printing.

● Single system comes in both 16 and 35mm. The latter is used almost exclusively for newsreels.

● The double system sound quality is definitely superior. However, in the interests of economy and mobility, if used judiciously, the single system can produce acceptable results.

● The 16mm single system is now being used by stations for their newsreel operation.

SOUND

● **NARRATION OR VOICE-OVER:** After the film has been edited in silent form, it is projected in a sound-recording studio, where the narrator reads the script which is being recorded as the film is projected. Then the developed sound track is synchronized with the picture in the cutting room and a combined print is made.

● **DIALOGUE RECORDING:** This is when the actors' voices are recorded as they speak and is known as "lip sync." This, of course, obviates the necessity of cutting pictures to fit sound as in narration or voice-over recording.

● **"WILD" NARRATION:** Narration can also be recorded "wild" without projecting the motion picture. After the track is processed, the photographic sequences are edited to fit the sound.

● **PLAY-BACK RECORDING:** In producing a musical such as the recording of a well known orchestra, the music alone is first recorded. This sound track after being developed and printed is then played back in the studio on a sound projector. The picture is shot silently with the musicians playing to their own recording, thereby obtaining perfect synchronization of picture and sound.

● The reason for this method is that on long shots of the orchestra, the microphone would be in the picture plus the fact that the camera would not be able to move in to take close ups, etc., while sound is actually being recorded. By this method the lighting is also simplified.

● Animation is done in very much the same way in that the sound track is recorded first so that the animation can measure the frames or in case of music, the beat, and synchronize the animation before it is shot. This procedure obviously accounts for some of the high costs of musicals and animation.

● **"DUBBING" OR "MIXING":** The transfer of one or more recorded tracks or disks to a new track or disk such as combining a voice track, a music track and sound effect tracks. The sound tracks are then re-recorded into one track for final printing with the pictures.

● **16MM VS. 35MM:** In the past where top quality has been desired, sound was recorded on 35mm film and if necessary reduced to 16mm. However, in recent years the equipment and methods of recording and developing 16mm sound have consistently improved until now in the proper hands the quality is satisfactory for television reproduction.

RUNNING TIME

● The rate of projection of 16mm is 36 feet per minute; 35mm, 90 feet per minute. 16mm silent film travels at the

rate of 60 frames per second and sound film at the rate of 24 frames per second. 35mm sound film travels at the rate of 24 frames per second. Television projection operates at the rate of 30 frames per second requiring a compensator for the necessary adjustment. This is because television must operate on a 60 cycle alternating current for transmitting its image.

RUNNING TIME & FOOTAGE 16 & 35MM FILM

	16mm	35mm
Reel (11 minutes)	400 ft.	1000 ft.
20 seconds	12 ft.	30 ft.
40 seconds	24 ft.	60 ft.
1 minute	36 ft.	90 ft.
3 minutes	108 ft.	270 ft.
5 minutes	180 ft.	450 ft.
10 minutes	360 ft.	900 ft.
15 minutes	540 ft.	1350 ft.
20 minutes	720 ft.	1800 ft.
30 minutes	1080 ft.	2700 ft.
60 minutes	2160 ft.	5400 ft.

● **EIGHT-SECOND SPOT:** Because of varying requirements of individual stations (see TELEVISION Magazine, June, 1951, for complete listing) no pat formula can be given here for the eight second spot. However, the usual relationship between length of sound track and picture length holds true here, i.e.: for eight seconds of picture, 6 seconds of sound would be printed as follows: 1½ seconds of silent picture, 6 seconds of sound and ½ second of silent picture.

● **20-SECOND SPOT:** 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:** 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.



Another "take" for television

... ON DU PONT "SUPERIOR" 2

"The Beulah Show"—one of the best-liked comedy shows on TV—is filmed on Du Pont "Superior" 2, Type 126*. This high-quality, panchromatic film is well known and extensively used for television purposes. Producers consider it ideal for general TV studio interior and exterior shooting.

"Superior" 2 is a fine-grain film with abundant speed . . . provides opportunity to control contrast and obtain maximum detail in shadow areas. Pictures produced on "Superior" 2 are distinctively warm and appealing.

For the best pictorial and sound results,

many top-flight TV show producers rely on Du Pont "Superior" 2. They approve its uniform quality and dependable performance with high- or low-key lighting.

Any Du Pont Photo Products Department representative will gladly give you complete information about "Superior" 2 and other 16-mm and 35-mm Du Pont films for picture production, sound recording, tele-transcription and release prints—and assist you with any pictorial problems. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Dept., Wilmington 98, Delaware.



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

Atlanta 5 Room 435, 805 Peachtree Bldg.
Boston 10 140 Federal Street
Chicago 18 3289 N. California Ave.
Cleveland 14 1033 Union Commerce Bldg.
Los Angeles 38 6656 Santa Monica Blvd.
New York 11 248 West 18th Street
Philadelphia 2 225 S. 15th Street
Dallas 1 506 Tower Petroleum Bldg.

Du Pont Photographic Products

FILMS • PAPER • CHEMICALS



REG. U.S. PAT. OFF.

Mr. Account Executive:
What's best for you to program in local markets?
... Here's a tested result-producing answer!

*These
Stars...*

**SNADER
TELESCRIPTIIONS**

*on These
Stations...*

Peggy Lee
 Mel Torme
 Patricia Morison
 Nat "King" Cole
 Tex Ritter
 Connie Haines
 Burl Ives
 Lanny Ross
 Toni Arden
 Page Cavanaugh Trio
 The Weavers
 The Starlighters
 Cab Calloway
 Ginny Simms
 Diana Lynn
 Gertrude Niesen
 Merle Travis
 Gale Storm

**top-flight Hollywood
 talent in song, dance
 and variety entertainment
 at a cost that's geared
 to local level
 sponsorship**



WSB-TV—Atlanta
 WMAR-TV—Baltimore
 WTTV—Bloomington
 WBZ-TV—Boston
 WGN-TV—Chicago
 WCPO-TV—Cincinnati
 WEWS—Cleveland
 WBNS-TV—Columbus
 WHIO-TV—Dayton
 WWJ-TV—Detroit
 WICU—Erie
 WBAP-TV—Fort Worth
 KPRC-TV—Houston
 WSAZ-TV—Huntington
 WFBM-TV—Indianapolis
 WMBR-TV—Jacksonville
 WJAC-TV—Johnstown
 WDAF-TV—Kansas City
 KNBH—Los Angeles
 WAVE-TV—Louisville
 WMCT—Memphis
 WTCN-TV—Minneapolis
 WABD—New York
 WTAR-TV—Norfolk
 WOW-TV—Omaha
 WFIL-TV—Philadelphia
 KPHO-TV—Phoenix
 WDTV—Pittsburgh
 WHAM-TV—Rochester
 KDYL-TV—Salt Lake City
 KEYL—San Antonio
 KFMB-TV—San Diego
 KRON-TV—San Francisco
 WRGB—Schenectady
 KING-TV—Seattle
 WSYR-TV—Syracuse
 KOTV—Tulsa
 WNBW—Washington, D. C.

and 72 other Big-Name Stars!

Half and quarter hour weekly and multi-weekly programs available... also spot announcement participations. Filmed in Hollywood expressly for TV. Your client has right to publicize names and pictures of stars. Ad mats, publicity stills and stories and other merchandising material furnished. For programs or spots with high audience appeal and tested, proven results

CONTACT US OR STATIONS DIRECT FOR TIME AVAILABILITIES

SNADER TELESCRIPTIIONS SALES, Inc.

Reub Kaufman, *President*

NEW YORK • CHICAGO — 59 E. Van Buren St. • BEVERLY HILLS

*Snader Telecriptions are produced in Hollywood by
 Snader Telecriptions Corp., Louis D. Snader, President*

*Write for names of stations
 in markets not listed above.*

ATS SURVEY-----

Film Committee



Transfilm's Dunford



Y&R's Freese



Ayer's Gudebrod



C. E. Hooper



Basford's Reichert



Leslie Roush

American Television Society in an effort to bring about greater understanding and efficiency between the advertising agency and commercial film producer surveyed 237 agencies and 160 producers.

PARTICULARLY significant (for better or worse) is the seeming acceptance by both producer and agency of the practice of bidding on commercial business. In fact, over 50% of the agency and producer respondents feel that at least 3 producers should be called in to bid on a job.

As for the method of presenting bid information, scripts, storyboards and individual briefings show up as almost equally popular.

Majority of the film producers complain that they do not receive adequate information for competitive bidding. Bearing out this contention, and a bit startling, is the frank admission by agencies that 23 allow 3 days or less for the producer to submit his bid and another 40, give them only one week's time.

Need for Standard Specification Form

Both sides are very much in favor of a specification sheet as an aid to submitting and evaluating a bid and almost everyone wants a standard specification form.

Most encouraging note was the 66 agencies who desire the producer to participate creatively in the production.

The majority of both groups feel that script and storyboard are the agency's responsibility, although a number think the storyboard in particular should be the function of the producer.

Hiring of talent is believed to best be in the sphere of the producer except for "name talent," where feeling is pretty equally divided and evidently dependent on

the particular circumstances involving the talent.

Perhaps even more revealing than the statistical replies to the questions in the survey are the comments.

Agency and Producer "Beefs"

Briefly, the agency's principal beef is "the producers' inability to live up to delivery dates and the producers' uninformed salesmen."

Biggest squawk of the producer is that there is "too much last minute work; insufficient time allowed for production; the relatively few experienced film men at agencies and the need for centering responsibility for the commercial around one individual in the agency."

AGENCY: "Producers will promise almost anything to get business, then try to shave production costs down to meet budget. More detailed storyboards and more detailed description of props, shots, etc., are vitally needed when we want a quality job on a limited budget."

PRODUCER: "If agencies would decide on the basis of past performance, and standards, what producer is to do the job, call him in before or during creative work, tell him the budget, and let him work with his own or agency creators to design the spots to fit budget and the nature of the medium. Also to permit greater intercourse between producer and client. Also for agencies to hire better trained personnel in their film departments."

AGENCY: Know your producer, by keeping a very small select group available for bidding. It pays to do business with a few large companies rather than spreading it over the field."

PRODUCER: "Have one man in the agency responsible for the job and delegate authority to him. If possible pick someone with some knowledge of film business."

AGENCY: "A. Every film producer should have on its staff a cracker-jack advertising man with ad agency experience. He should evaluate every job not only from the human interest angle but also on the basis of—Will it sell? In other words, he should be strictly 'commercial.'

"B. Film producers' salesmen should serve an apprenticeship in the production dept. before going out on the road. Then they wouldn't miss the target so often on price quotations and production schedules. Most of them are pure and simple hucksters with no conception of what goes on in the creative end of their business."

PRODUCER: "Television commercials of all types are basically motion picture films both from a production point of view and from the viewers' past experience. Consequently an agency's usual production experience in other media is inadequate in coping with production problems on the planning and directing level as well as estimating the labor and cost involved. We always hear 'this is very, very simple' when actually the production poses a great many technical problems. It is therefore essential that producers sit in at the planning stage of all commercials."

AGENCY: "Making producer's cost problems clearer to agency so that there is less mumbo jumbo and less wrangling."

PRODUCER: "Our most satis-

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.
LONgacre 5-5978

Chicago 30, Ill.
IRving 8-4064

Hollywood 38, Calif.
Hillside 6131

factory relations are with agencies who call us in early—tell us what they have to spend—and brief us thoroughly. Least satisfactory results and relations grow out of competitive bidding.”

AGENCY: “Purely a matter of rating producers on a basis of number of advertisers, quality of same, number years in business, size of firm, elaborateness of plant, equipment, experience, etc. Too many fly-by-nights in field today passing themselves off as producers.”

PRODUCER: “Essentially, agencies are buying creative work which should not be ‘bought by the pound.’ If agencies stuck with fewer producers, thus developing mutual understanding, there would be greater efficiency and less cost in the long run.”

AGENCY: “Film producers should learn quickly that they are hired by the agency, not by the client. They are not in the same category as package producers and never will be.”

PRODUCER: “Producer should be given full freedom.”

AGENCY: “By urging producers to realize the commercial is an agency product, hence the agency must be granted full, complete cooperation in every respect. There never should be a clash of ideas, once a script is finished.”

PRODUCER: “Less interference on part of agency personnel after production begins and a more detailed script containing more complete information than TV scripts prepared by agencies usually have. Producer should prepare such detailed script and go over it with agency men for their checking.”

AGENCY: “The problem of delivery as per agreed date. A work-in-progress schedule should be prepared with the producer reporting to the agency status as per specified dates. The problem of billing for prints. Prints should be billed to agency as soon as possible.”

PRODUCER: “Agencies often come to us with preconceived and rigid ideas as to what films must show and how stories will be handled. To carry out such plans to the letter is sometimes impractical and expensive and results can be inadequate, because the plans were not made by professional producers.”

AGENCY: “They should be very careful about making promises of any kind—especially in regard to delivery.”

PRODUCER: “By having one
(continued on page 32)

never underestimate the power of the Advertiser.



**with apologies, of course, to the Ladies' Home Journal*

... because it's the advertiser who is responsible for choosing a particular station in 3 cases out of 4—according to the recently published Charles L. Rumrill & Co. research study for Printer's Ink Magazine.

... which is where we come in ... because the top spot and national TV advertisers vote Television Magazine their number 1 TV trade publication giving Television Magazine more votes than any other publication in answer to the 3 questions on this chart.

... the survey was handled in its entirety by the James M. Vicary research organization ... the scope of the research project, the technique employed and the specific lists of advertisers and agencies to be queried were worked out in consultation with—BLAIR-TV; CBS RADIO SALES; FREE & PETERS; HARRINGTON, RIGHTER & PARSONS; NBC SPOT SALES; PETRY & CO.; WEED & CO. ... shown below are the combined rankings of publications, according to the voting by advertisers:

1. What trade publications do you depend on most for news in the television field?
2. What trade publications do you depend on most for the more comprehensive and basic type of information in the television field?
3. Over the long haul which of these publications you have mentioned do you find most helpful in your television work?

TELEVISION	1
Advertising Age	2
Variety	} tie — 3
Broadcasting	
Sponsor	5

This simply underscores the fact that—as the only magazine in the field exclusively devoted to the business of television—we give more helpful information than any other trade publication to the man whose decision puts stations "on the list" and turns sustainers into profit-makers.

To reach these men—the advertisers who control the purse strings—use the publication they depend on most for TV information

TELEVISION "THE BUSINESS MAGAZINE OF THE INDUSTRY"



13-feature film package success-tested for TV!

6 LUM and ABNER FEATURES—

New on TV! The famous Jot-Em-Down country store characters in 6 appealing features full of chuckles, mixups and just plain fun. *Lum and Abner, famous on Radio for 17 years, gives you a pre-established audience!*

6 SCATTERGOOD BAINES FEATURES

with Guy Kibbee
The lovable, trouble-shooting hometown sage in 6 fascinating features full of complications, humor and rural Americana.

Plus

SHADOWS OF THE ORIENT

Exciting story of Chinese smuggling—to give you a lucky 13!

Podunk or New York, people everywhere know LUM and ABNER and SCATTERGOOD BAINES! The sponsor can sell Mom, Pop and the kids because the whole family listens to this wholesome, down-to-earth humor and adventure. TV-tested and called "great," these star entertainers are the sure-fire salesmen who give your station an audience boost.

For details of this attractive new TV package write, phone or wire today.



POST PICTURES CORP.
115 W. 43th St., New York 19, N. Y.

ATS SURVEY (continued from page 30)

authorized agency man only represented. Also closer cooperation on storyboards and timing."

AGENCY: "Assignment of one man (producer or his ass't) to follow the job thru every step . . . literally . . . from start to finish."

PRODUCER: "1. Call in producer earlier, he can be of help both creatively and in achieving effects less expensively.

"2. Try to allow more production time, lots of 'makeshifts' have been put in commercials because there wasn't time to do something better."

AGENCY: "Make better explanation to agencies on technical difficulties . . . counter with practical suggestions . . . show how to keep costs down."

PRODUCER: "1. Agencies should designate one executive to head up film production and he should be held responsible for all liaison work between agency and producer. Too often, people get involved who have no conception of film production and expect the impossible.

"2. There is an over-abundance of optical effects in TV film commercials because too many agency people do not realize the proper use of these effects and insert them to impress a client."

AGENCY: "Your producer can many times make shooting more effective, therefore, let him offer suggestions. He can also help reduce cost by duplicate settings. Rehearsals should be organized to reduce time consumed there."

PRODUCER: "By consulting producer or qualified motion picture personnel within the agency before submitting ideas, scripts and storyboards to top echelon in agency and client."

AGENCY: "They don't understand techniques of selling—most of them more interested in techniques of camera."

PRODUCER: "Our company can be most helpful when client takes advantage of our creative people. Agencies too often don't know what will 'go' on film . . . and don't want advice from people who do know."

AGENCY: "Would like to have standardization of degree of density of prints. Many producers supply prints with entirely too much contrast."

PRODUCER: "All our dealings with agencies have been satisfactory and pleasant. Once in awhile an agency will want too much too soon."

ENGINEERING DIRECTORY

GEORGE C. DAVIS

Consulting Radio Engineer

Munsey Bldg. Sterling 0111
WASHINGTON, D. C.

PAUL GODLEY CO.

Consulting Radio Engineers

Upper Montclair, N. J.
Labs: Great Notch, N. J.
Phones: Montclair 3-3000
Founded 1926

JOHN CREUTZ

Consulting Radio Engineer

319 Bond Bldg. REpublic 2151
WASHINGTON, D. C.

A. EARL CULLUM, JR.

Consulting Radio Engineer

HIGHLAND PARK VILLAGE
DALLAS 5, TEXAS
JUSTIN 8-6108

BERNARD ASSOCIATES

*Consulting
Radio and Television Engineers*

5010 Sunset Blvd. Normandy 2-6715
Hollywood 27, California

WELDON & CARR

Consulting Radio Engineers
WASHINGTON, D. C.

1605 CONNECTICUT AVE.

DALLAS, TEXAS SEATTLE, WASH.
4212 S. Buckner 4742 W. Ruffner

JANSKY & BAILEY

*An Organization of
Qualified Radio Engineers
DEDICATED TO THE
Service of Broadcasting*

National Press Bldg., Wash., D. C.

E. C. PAGE

**CONSULTING RADIO
ENGINEERS**

Bond Bldg. EXecutive 5670
WASHINGTON 5, D. C.



For the **LONG PULL**
you need the **STRONGEST LINE**

DU MONT

Despite television's problems, there can be no doubt that this industry is going to grow... that the people in it are going to prosper... in a way seldom before equalled. The public wants television and is going to have it!

The present situation is not without its bright side. In times of crisis, industries—like people—develop character. They learn by experience... learn what their mistakes have been... learn where they are weak, where they are strong. And many television dealers are now learning that strength for the long haul is found in the Du Mont line.

From every angle, Du Mont is the outstanding line in the field. Du Mont is, year after year, a steady line. It has dependability and stability. Du Mont protects the dealer, the franchise, the name, the price. It has the most equitable distribution pattern, the soundest basic policies.

Through its finer quality, Du Mont has won satisfied customers in steadily increasing numbers. Always the leader in every phase of television, Du Mont can be counted on for the new advances that will make television one of America's most rewarding businesses.

The future is bright. The way for the dealer to exploit it is clear. Plan for sound, sensible selling by grouping your business around a few selected strong lines... with Du Mont as your leader line.

TELEVISION'S MOST COVETED FRANCHISE

DU MONT 

first with the finest in Television

Pictures Need People!

You can buy films any number of places.

Not so easy to buy . . . are *people* . . .

People who understand the needs of the advertising and public relations man—from experience in his shoes . . .

People who understand how to create ideas that “come off” on film . . .

People who understand film techniques — animation — live action — effects — and how to use them for power and sparkle . . .

People who understand show business — who grew up in show business — and know how to give motion pictures that *professional* touch to raise them above the level of ordinary.

People like these make up the organization of John Sutherland Productions, Inc. Their skills, knowledge, experience can help you to get more *on* film and more film *value* for your dollar.

Proof? Let us show you some pictures our people have made for others.

Call or write:

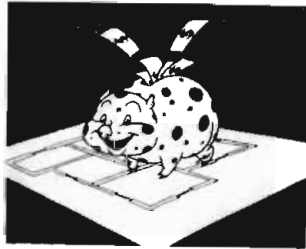
JOHN SUTHERLAND PRODUCTIONS, INC.

60 E. FORTY SECOND ST.
NEW YORK 17, NEW YORK
MURRAY HILL 7-7815

201 N. OCCIDENTAL BLVD.
LOS ANGELES 26, CALIF.
DUNKIRK 8-5121

current film commercials

AN ADVERTISING
DIRECTORY OF PRODUCERS
AND THEIR WORK



Whimsy and imagination are used to put over a hard selling story for savings in the first Armstrong series of syndicated commercials for banks. Plenty of sponsor identification cleverly woven into the animated sequences. An opportunity for banks and savings and loan associations to get full animation of the highest calibre at economical syndicate rates.

ADVERTISER
Local Banks
AGENCY
Various

PRODUCED BY
J. ARMSTRONG & CO.
135 EAST 44th STREET, NEW YORK 17, N. Y.
Murray Hill 7-0669



Something brand new! Syndicated commercials that feature the individual selling story of each sponsor—in sight as well as sound! This is from the latest Armstrong series for brewers—appropriately called the TAILOR-MADE series. These ingenious commercials can include trade characters, jingles, highly individualized copy slants—at syndicate prices.

ADVERTISER
Regional breweries
AGENCY
Various

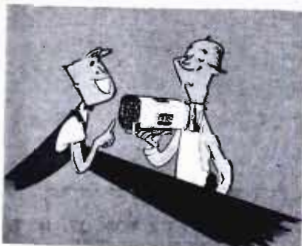
PRODUCED BY
J. ARMSTRONG & CO.
135 EAST 44th STREET, NEW YORK 17, N. Y.
Murray Hill 7-0669



A series of live-action commercials demonstrating the mildness and efficiency of Ivory Snow—"for everything you wash with special care."

ADVERTISER
Procter & Gamble
AGENCY
Benton & Bowles, Inc.

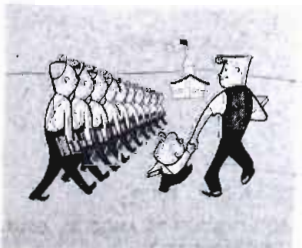
PRODUCED BY
CARAVEL FILMS, INC.
730 FIFTH AVENUE, NEW YORK 19, N. Y.
Circle 7-6110



The clever animation in this spot has special eye-appeal for the viewer. Another in the series of twelve spots by Depicto for General Baking using full animation and narration.

ADVERTISER
General Baking
AGENCY
J. Walter Thompson

PRODUCED BY
DEPICTO FILMS, INC.
254 WEST 54th STREET, NEW YORK 19, NEW YORK
Columbus 5-7621



The movement in this spot created by full animation and narration provides real entertainment. One of a series of 12 spots created by Depicto for General Baking.

ADVERTISER
General Baking
AGENCY
J. Walter Thompson

PRODUCED BY
DEPICTO FILMS, INC.
254 WEST 54th STREET, NEW YORK 19, NEW YORK
Columbus 5-7621



Twenty second animation combined with live product and singing background produce a very effective commercial for Baroness Pickles.

ADVERTISER

Baroness Pickles

AGENCY

H. W. Buddemeier Company

PRODUCED BY

GRAY-O'REILLY STUDIOS

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



One of a series of six commercials for Woodbury Soap. Stylized drawings for backgrounds give an unusual effect.

ADVERTISER

John H. Woodbury, Inc.

AGENCY

Robert Orr & Assoc.

PRODUCED BY

GRAY-O'REILLY STUDIOS

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



Gray-O'Reilly's extensive animation facilities were again used to produce this film commercial for Esslinger's Premium beer.

ADVERTISER

Esslinger's Inc.

AGENCY

J. Cunningham Cox

PRODUCED BY

GRAY-O'REILLY STUDIOS

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



Clever animation depicting a soprano singing an aria in praise of Van Dyke cigars.

ADVERTISER

General Cigar Company

AGENCY

Benton & Bowles

PRODUCED BY

GRAY-O'REILLY STUDIOS

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



Eye catching animation enlivens series of film commercials built around Maier's "Brew 102" billboard campaign. In example pictured, girl in billboard extends glass of beer toward viewer, at which point it becomes foaming live beverage. Problem of maintaining lush foam head during stop motion photography was solved by film wise personnel of TV Ads, Inc.

ADVERTISER

Maier Brewing Company

AGENCY

Biow Company, Inc.

PRODUCED BY

TV ADS, INC.

3839 WILSHIRE BOULEVARD, LOS ANGELES, CALIF.
Dunkirk 8-1323



This western-style commercial designed to run with the Hopalong Cassidy show appeals strongly to youngsters. Cowboys and ranchers are shown eating their favorite breakfast food, Post Toasties. The authentic western flavor was captured on a ranch in the metropolitan area.

ADVERTISER

General Foods

AGENCY

Benton and Bowles

PRODUCED BY

RKO-PATHE, INC.

625 MADISON AVENUE, NEW YORK 22, N. Y.
PLaza 9-3600



Utilizing fast moving action to get Swift's sales message across, this commercial points up the old-fashioned flavor of the ice cream and its new creamy smoothness. Only one background and one actual prop were used in all of these spots. Artwork cut-outs completed the rest of the set dressings and created the desired atmosphere. This effective technique produces a stylized yet comparatively inexpensive method of sponsor identification.

ADVERTISER

Swift & Company

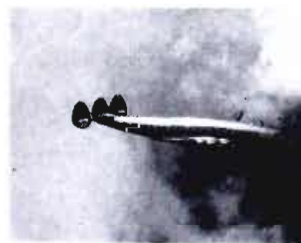
AGENCY

Needham, Louis & Brorby

PRODUCED BY

RKO-PATHE, INC.

625 MADISON AVENUE, NEW YORK 22, N. Y.
PLaza 9-3600



The interesting spots in the many cities covered by TWA are shown during this commercial produced by RKO-Pathe. It impressively reminds you that the world is a day away by TWA, and the weather is no problem because the big Constellations ride over the clouds.

ADVERTISER

Trans-World Airlines

AGENCY

Direct

PRODUCED BY

RKO-PATHE, INC.

625 MADISON AVENUE, NEW YORK 22, N. Y.
PLaza 9-3600



An engaging Texan talks about a Texas beer—and convincingly describes the fine ingredients which go into making this product. Many elaborate sets were used in these spots produced in RKO-Pathe's Hollywood Studios.

ADVERTISER

Gulf Brewing Company

AGENCY

Foote, Cone & Belding

PRODUCED BY

RKO-PATHE, INC.

625 MADISON AVENUE, NEW YORK 22, N. Y.
PLaza 9-3600



This film commercial, designed to tie in with the national advertising campaign of Playtex, is a real attention-getter for women. Makes full use of film's ability to point up the flexibility and durability of the product.

ADVERTISER

International Latex Corporation

AGENCY

Foote, Cone & Belding

PRODUCED BY

RKO-PATHE, INC.

625 MADISON AVENUE, NEW YORK 22, N. Y.
PLaza 9-3600



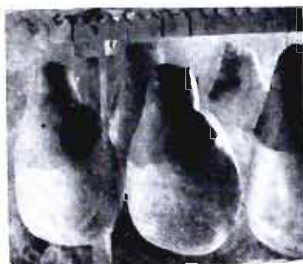
Keep your eye on the series produced for Gold Seal Glass Wax through Campbell-Mithun, Inc. Here's prize-winning technique in imaginative photography to dramatize in live action the product's multiple uses, easy cleaning action and outstanding results. There's a neat integration too, of other products made by Gold Seal—Wood Cream, Self Polishing Floor Wax and the newly-launched Snowy Bleach. Another prize-winning commercial in the 9th Annual Awards Competition of the Chicago Federated Advertising Club.

ADVERTISER
Gold Seal Company

AGENCY
Campbell-Mithun, Inc.

PRODUCED BY
SARRA, INC.

NEW YORK: 200 EAST 56th STREET
CHICAGO: 16 EAST ONTARIO STREET



Prize-winning technique puts sales punch 'a plenty in a one-minute spot for Swift Premium Ham. The 9th Annual Awards Competition of the Chicago Federated Advertising Club voted it an award. Photographic effects intensify a feeling of suspense in the live action the product's multiple uses, easy sequence is contrasted tellingly with appetizing shots of luscious fully baked hams. Brand name identification is extremely well handled throughout.

ADVERTISER
Swift & Company

AGENCY
J. Walter Thompson Co.
Chicago, Ill.

PRODUCED BY
SARRA, INC.

NEW YORK: 200 EAST 56th STREET
CHICAGO: 16 EAST ONTARIO STREET



"What a dish" is the theme for the Grennan Bakeries film series, and makes clever use of a variety of boy-girl situations to stress luscious looking baked goods for dessert.

Close ups of appealing youngsters enjoying cake and pies do a real job of suggestive selling. A 60-second and a 20-second version of this commercial both sparkle with life. In fact, one of this series was a coveted Award in the 9th Annual Awards Competition of the Chicago Federated Advertising Club.

ADVERTISER
Purity Bakeries Corp.

AGENCY
Young & Rubicam, Inc.

PRODUCED BY
SARRA, INC.

NEW YORK: 200 EAST 56th STREET
CHICAGO: 16 EAST ONTARIO STREET



These fast paced live-action commercials produced for Armour & Company play up appetite appeal with fine looking main dish platters. The selling story for Cloverbloom Turkeys moves smoothly through stop motion and live action with plenty of mouth-watering close-ups. Name identification gets an ingenious touch that boosts brand recognition. This commercial—one of a series for Armour & Company—won an award in the 9th Annual Awards Competition by the Chicago Federated Advertising Club.

ADVERTISER
Armour & Company

AGENCY
Foote, Cone & Belding

PRODUCED BY
SARRA, INC.

NEW YORK: 200 EAST 56th STREET
CHICAGO: 16 EAST ONTARIO STREET



The opening of the Lucky Strike Hit Parade combines stop motion and animation in 45 seconds of charm and impact. It is one of the best examples of radio copy being brought to life through imaginative visualization. The catchy Lucky Strike jingle gets effective handling . . . with the staff of music dissolving to a spinning disc, a juke box and sheet music . . . to illustrate visually the basis for the Lucky Strike tabulations. This film commercial was honored by exhibition at the 30th Annual Exhibit of the Art Directors Club of New York. It was created by Sarra, Inc. from story board to finished production.

ADVERTISER
Lucky Strike Cigarettes

AGENCY
Batten, Barton, Durstine & Osborn, Inc.

PRODUCED BY
SARRA, INC.

NEW YORK: 200 EAST 56th STREET
CHICAGO: 16 EAST ONTARIO STREET



The latest commercial in the series (created by Sarra, Inc.) for the Pet Milk Company catches the excitement of screaming newspaper headlines, and tempers it with the human touch. The new label with a series of enticing milk recipes is the "star". Later sequences feature shots of mouth-watering dishes, all prepared and ready to serve a hungry family. There's news value in this series, as well as prompt, complete brand identification.

ADVERTISER
 Pet Milk Company
 AGENCY
 Gardner Advertising Company
 PRODUCED BY
SARRA, INC.
 NEW YORK: 200 EAST 56th STREET
 CHICAGO: 16 EAST ONTARIO STREET



These 20 delightful seconds are alive with whimsical animation. The famous P.O.C. Advertising character performs on his familiar bicycle and makes a telling motion picture poster for a new brew by the Pilsener Brewing Company of Cleveland. Clever detail enlivens the chorus praising "That new '51 flavor". Animation doubles the effectiveness of the catchy selling jingles.

ADVERTISER
 Pilsener Brewing Company
 Cleveland, Ohio
 AGENCY
 Meldrum & Fewsmith, Inc.
 Cleveland, Ohio
 PRODUCED BY
SARRA, INC.
 NEW YORK: 200 EAST 56th STREET
 CHICAGO: 16 EAST ONTARIO STREET



Sun Oil Company's hard selling theme "It's Road Tested" is given gay visualization in animated cartoon—a dancing can tripping along a country road with signposts pointing in opposite directions, Quebec and Key West. There's plenty of interesting action to dramatize the Sunoco selling points and the entire commercial drives home its message with force and distinction.

ADVERTISER
 Sun Oil Company
 AGENCY
 Hewitt, Ogilvy, Benson & Mather, Inc.
 PRODUCED BY
SARRA, INC.
 NEW YORK: 200 EAST 56th STREET
 CHICAGO: 16 EAST ONTARIO STREET



Here's the latest Palmolive spot. A delightful concoction of hard fact and pleasant romance that spells sales for Palmolive. Through a magic mirror, a song and dance skit dramatizes the "Let Your Beauty Be Seen" jingle. Throughout, a giant cake of Palmolive shares the spotlight with live talent—an effective device to play up brand identification.

ADVERTISER
 Colgate-Palmolive-Peet Company
 AGENCY
 Ted Bates & Company
 PRODUCED BY
SARRA, INC.
 NEW YORK: 200 EAST 56th STREET
 CHICAGO: 16 EAST ONTARIO STREET



The universal summertime appeal of dining outdoors is made doubly enticing in this series of commercials. In fast moving sequences luscious barbecued favorites are given the extra zest of a generous spicing with French's Mustard. Good, snappy voice-over selling commercials coordinate well with the film and enhance the sales punch of the clever zoom-in signature that gets across brand identification with emphasis.

ADVERTISER
 R. T. French Co.
 AGENCY
 J. Walter Thompson Co.
 PRODUCED BY
SARRA, INC.
 NEW YORK: 200 EAST 56th STREET
 CHICAGO: 16 EAST ONTARIO STREET



Professional photography and direction as well as meticulous casting echoing the theme of Coca Cola's magazine, newspaper and billboard advertising are the chief features of this series of 20 second spots.

ADVERTISER

The Coca Cola Company

AGENCY

D'Arcy Advertising Company

PRODUCED BY

SCREEN GEMS, INC.

729 SEVENTH AVENUE, NEW YORK 19, NEW YORK
Circle 5-5000



Advocates of live TV for reasons of so called "spontaneity" will be surprised to learn that the Budweiser Summer Theater commercials are on film. Screen Gems has been able to capture the freshness and immediacy of live TV in this simply but effectively produced series.

ADVERTISER

Anheuser-Busch, Inc.

AGENCY

D'Arcy Advertising Company

PRODUCED BY

SCREEN GEMS, INC.

729 SEVENTH AVENUE, NEW YORK 19, NEW YORK
Circle 5-5000



All of Vivian Blaine's lveliness and the appealing qualities of many other stars of stage and screen have been captured in a series of 1 minute, and a series of 20 second spots, produced for Camel cigarettes, which combine live photography with trick title effects.

ADVERTISER

R. J. Reynolds Tobacco Company

AGENCY

William Esty Company, Inc.

PRODUCED BY

SCREEN GEMS, INC.

729 SEVENTH AVENUE, NEW YORK 19, NEW YORK
Circle 5-5000



Clever integration of live photography with trick optical title animation, make the commercials and the opening and closing billboards of the Blatz' Amos 'n' Andy Show an impressive contribution to the craft of TV film making.

ADVERTISER

Blatz Brewing Company

AGENCY

William H. Weintraub & Co., Inc.

PRODUCED BY

SCREEN GEMS, INC.

729 SEVENTH AVENUE, NEW YORK 19, NEW YORK
Circle 5-5000



Regional advertisers such as the Falstaff Brewing Company of the Middle West find it economical and desirable to have their film commercials made in a major motion picture center such as New York or Hollywood. Screen Gems, Inc. maintains extensive facilities for this work on both coasts.

ADVERTISER

Falstaff Brewing Company

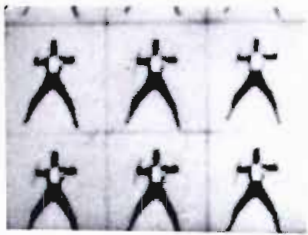
AGENCY

Dancer-Fitzgerald-Sample, Inc.

PRODUCED BY

SCREEN GEMS, INC.

729 SEVENTH AVENUE, NEW YORK 19, NEW YORK
Circle 5-5000



A silhouette dancer, performing to the contagious rhythm of knocking bones, is selling Black Forest Beer to Cleveland audiences in this standout 20-second spot.

ADVERTISER

Black Forest Beer

AGENCY

Lustig Advertising Agency

PRODUCED BY

SHAMUS CULHANE PRODUCTIONS, INC.

207 EAST 37th STREET, NEW YORK, N. Y.
MURRAY HILL 2-8243



The difficult but interesting technique of presenting animation in combination with live action is superbly handled in this new series of engaging Quaker spots.

ADVERTISER

Quaker Puffed Wheat & Rice

AGENCY

Sherman & Marquette Agency

PRODUCED BY

SHAMUS CULHANE PRODUCTIONS, INC.

207 EAST 37th STREET, NEW YORK, N. Y.
MURRAY HILL 2-8243



Muriel, the cigar star, with new singing and dancing partners. The latest in one of the most popular series on television is a masterly and intricate use of stills and full animation.

ADVERTISER

Muriel Cigar

AGENCY

Lennen & Mitchell Agency

PRODUCED BY

SHAMUS CULHANE PRODUCTIONS, INC.

207 EAST 37th STREET, NEW YORK, N. Y.
MURRAY HILL 2-8243



Clever integration of special effects and opticals, including traveling mats, make this live action Maidenform "dream" commercial a dream of a commercial!

ADVERTISER

Maidenform

AGENCY

William H. Weintraub Agency

PRODUCED BY

SHAMUS CULHANE PRODUCTIONS, INC.

207 EAST 37th STREET, NEW YORK, N. Y.
MURRAY HILL 2-8243



Those happy Ajax salesmen, Tiny, Skinny, and Fatty, back again to sing and demonstrate the virtues of Ajax in a new series of six top quality fully animated commercials.

ADVERTISER

Ajax Cleanser

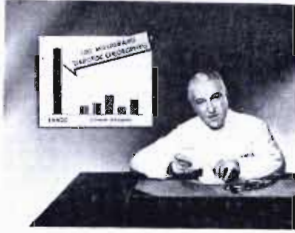
AGENCY

Sherman & Marquette Agency

PRODUCED BY

SHAMUS CULHANE PRODUCTIONS, INC.

207 EAST 37th STREET, NEW YORK, N. Y.
MURRAY HILL 2-8243



Live photography combined with graphic presentation dramatically tells the sales story of this television film commercial produced by National Screen Service for Pearson Pharmacal Co. (ENNDS). This is one of the many examples of NSS skill and ingenuity in creating outstanding TV film commercials with the proper touch of showmanship required to sell your product!

ADVERTISER

Pearson Pharmacal Co.

AGENCY

Harry B. Cohen Advertising Co., Inc.

PRODUCED BY

NATIONAL SCREEN SERVICE

1600 BROADWAY, NEW YORK 19, N. Y.
 Circle 6-5700



One of a series of thirteen semi-animated Frozen Foods Commercials used in a spot campaign ties in with over-all advertising schedule.

ADVERTISER

Birds Eye Frosted Foods

Division of General Foods

AGENCY

Young & Rubicam, Inc.

PRODUCED BY

TED NEMETH STUDIOS

729 SEVENTH AVENUE, NEW YORK 19, NEW YORK
 Circle 5-5147



Each film in the series was made for special seasonal campaign. Each film differs in format, covers particular Ronson lighters. Special technique was used in photographing highly polished silver lighters. Live studio photography is combined with stop-motion and optical composite cinematography.

ADVERTISER

Ronson Art Metal Works, Inc.

AGENCY

Grey Advertising Agency

PRODUCED BY

TED NEMETH STUDIOS

729 SEVENTH AVENUE, NEW YORK 19, NEW YORK
 Circle 5-5147



The opening and closing film for "Twenty Questions," achieves maximum identity for Ronson with the tamed action-device of the lighter. Stop-motion animation is followed by outstandingly-photographed films of selected Ronson models. Brilliant control of lighting and optical skill in combining animation, live action and copy characterize these commercials.

ADVERTISER

Ronson Art Metal Works, Inc.

AGENCY

Grey Advertising Agency, Inc.

PRODUCED BY

SCIENCE PICTURES, INC.

5 EAST 57th STREET, NEW YORK 22, N. Y.
 Plaza 9-8532



The "station-break" takes on new glamour (and sales potential) in this ten-second Bulova series featuring entertainment-world stars. "Excitation" testimonial is matched to sparkling product display with composite animation. Integrated series involves a tailor-made job for each star, each station, each watch.

ADVERTISER

Bulova Watch Company

AGENCY

The Biow Company, Inc.

PRODUCED BY

SCIENCE PICTURES, INC.

5 EAST 57th STREET, NEW YORK 22, N. Y.
 Plaza 9-8532

current film commercials

AN ADVERTISING
DIRECTORY OF PRODUCERS
AND THEIR WORK



The effective technique of combining animation, highly-stylized art work and live action in a series of one minute spots resulted in the Chevrolet dealers receiving the "Alfred P. Sloan" and "National Safety Council" TV Film Awards this year. This series of spots produced by Archer included two other TV Film Award-winners.

For servicing you, Archer maintains the finest equipped sound stages, award-winning editorial staff and a complete animation department.

ADVERTISER

Chevrolet

AGENCY

Campbell-Ewald Co., Inc.

PRODUCED BY

ARCHER PRODUCTIONS, INC.

Studio and Executive Offices
4101 BROADWAY, ASTORIA, LONG ISLAND
RAVENSWOOD 8-2801

Sales and Script Departments
35 WEST 53rd STREET, NEW YORK, N. Y.
JUdson 5-2690



A combination of animation and live photography produced by Video Varieties for Persona Blades. The one minute and the twenty second film spots are currently featured on the Cavalcode of Bonds and, in addition, are currently being used by the advertiser for his national spot campaign.

ADVERTISER

Persona Blades

AGENCY

J. D. Tarcher

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.



These White Owl Cigar film commercials are smooth blends of animation within a live action framework and were planned to provide another series of twenty second commercials from the one minute footage. Mr. White Owl entertains with a hard-hitting sales message which stresses the theme, "a light smoke is better for you" and the value of "flavor control" in cigar making.

ADVERTISER

General Cigar Co.

AGENCY

J. Walter Thompson Co.

PRODUCED BY

PATHESCOPE TELEVISION PRODUCTIONS, INC.

580 FIFTH AVENUE, NEW YORK 19, N. Y.

PLaza 7-5200



The kitchen scene from the Nestle cooking products film commercial. All the kitchen utilities are completely functional. Indicating once more the fine facilities available at the Seaboard Studios.

ADVERTISER

Nestle Company, Inc.

AGENCY

Cecil & Presbrey, Inc.

PRODUCED BY

SEABOARD STUDIOS, INC.

157 EAST 69th STREET, NEW YORK, N. Y.

EGery 7-9200



Television's most glamorous legs, filmed in bewitching and intriguing action by motion pictures, make the Old Gold dancing pack a living, thrilling television commercial—a fine example of entertaining that really sells the product. Five one minute and five 20-second commercials were produced for a national spot campaign.

ADVERTISER

P. Lorillard Company

AGENCY

Lennen & Mitchell, Inc.

PRODUCED BY

SPECIAL PURPOSE FILMS, INC.

44 WEST 56th STREET, NEW YORK, N. Y.

JUdson 5-0020



Your Key To Central Ohio's Thousands of TV Kitchens



Jean's KITCHEN FAIR

with Jean Phair

Jean's Kitchen Fair is a perfect setup for more sales in America's fastest growing TV market. Under the contagious enthusiasm of Mrs. Jean Phair, this popular new participation program is fast becoming a "must see" TV show for more and more homemakers in the big WBNS-TV area.

At home in any kitchen, Jean Phair combines complete menus with kitchen talk close to the heart of every homemaker. She draws from a wide and varied background in the food field—plus extended TV and radio experience, with a "top drawer" record as a home economist, to demonstrate foods, appliances and other homemakers' items.

*For program resume and complete details
phone Blair TV, Inc., or write direct.*



WBNS-TV COLUMBUS, OHIO

Channel 10

CBS-TV Network • Affiliated with Columbus Dispatch
and WBNS-AM • Sales Office: 33 North High Street

THE ECONOMICS OF FILM

(continued from page 13)

Century-Fox for a complete news-reel service.

OLD HOLLYWOOD MOVIES—THE ADVERTISER'S BEST BUY

Still another phase of film programming, and the most successful, is the vintage Hollywood movie. There is no better buy for the advertiser than these old movies and there is no market in the country that isn't telecasting them on a regular basis. They are paying off for the local advertiser with a limited budget and for the big boys as well.

Some sponsorships, notably those of the local dealer organizations of Ford and Chevrolet, take in an entire evening's programming of feature films.

Main problem in this category is the small trickle of films which are now finding their way into TV. All told, there are approximately 2,000 features and westerns available for TV.

Most of the film libraries consist of features which have had as high as five or six runs and considerably higher for the westerns.

Only a year ago distributors were paying \$5,000 and, in a few cases, \$10,000 for feature films. They were reasonably certain of getting their money back within the first year. And, without exception, over the past few years they have all made a pile of money.

Now the producers owning the rights are asking \$20,000 and most of the distributors do not feel that the quality of the films offered at this price warrants the speculation.


The most crushing blow of all, though, to the future release of feature films is the recent agreements that Republic Pictures, Monogram, and Lippert Productions have made with Petrillo. These pacts call for 5% of the gross on all runs plus a stipulation requiring the re-scoring of all movies before television use. Here's another added cost which will come to, at the very minimum, \$5,000 a feature.

FILMDOM AWAITING "THE RIGHT TIME"

With everybody still singing the box office blues, all of the movie industry including the major companies are studying very seriously how to get into television. Some are all set to go and are waiting till they can see profits on the horizon.

The smaller producers aren't studying any more. They are either in

**For T.V.—
IMMEDIATE BOOKING**



ROBERT CUMMINGS
in
THE CHASE
MICHELE MORGAN STEVE COCHRAN PETER LORRE

**For Your Summer
Feature Programming
Use Major Company Product**

BARBARA STANWYCK ★ **JIMMY STEWART** ★

I COVER THE WATERFRONT
HER ENLISTED MAN
LET 'EM HAVE IT
TRANSATLANTIC MERRY-GO-ROUND
WOMAN IN THE DARK
MISTAKEN HEIRESS
FRANKIE & JOHNNIE

PAULETTE GODDARD ★ **ROBERT YOUNG** ★

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

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

SOUND CARTOONS
38 FLIP THE FROGS
13 WILLIE WHOPPERS

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

C.F.T.
INCORPORATED

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

production or trying to get the financing to get into production.

And despite a lot of doubletalking on the part of the networks, they are wasting no time getting into the act. Naturally, at first they were a bit wary of the possibility of film threatening the network structure. On the contrary, film will strengthen their operation because they are in a position to secure rights and finance the production of film programming. And being primarily service organizations, the nets will be better equipped than ever to serve the advertiser.

**NBC PLAN PROMISES
BETTER BUYS . . . IF—**

An unusual twist—if it's successful—is NBC's plan for editing filmed excerpts of TV shows for release to movie-houses. If this works out, advertisers might get better buys—through this added source of amortization revenue—and producers and performers would add an additional source of income.

ABC has already announced plans to film as high as 50% of their network programs. CBS's new Hollywood plant when completed will have elaborate provisions for film production. NBC has retained Henry Ginsberg, former Paramount production chief, and is definitely planning for film production facilities. DuMont executives recently returned from a trip to Europe to negotiate with foreign film concerns and are now actively engaged in negotiations which will put them in the film business.

The very fact that film is starting to pay off for everyone concerned will mean some competitive days ahead. For, despite the talk of limited facilities and the great need for film programming there are just so many hours in a day and there are some programs which will always be more effective and economical to do live.

As more film production becomes available there will be less demand for reruns. This will present some sales problems and could be serious to the present pattern of profitable production. However, on the brighter side, is the fact that even if a film program did very well on its first run and received a rating as high as 30 it would still mean that 70% of the old audience plus the new set owners have never seen the show before.

(continued on page 46)

**UNITED ARTISTS
TELEVISION**

**PRESENTS ITS NEW FALL LINE-UP OF
FILM PROGRAMS FOR LOCAL AND
REGIONAL ADVERTISERS**

"TOUCHDOWN"—a round-up of the week's major college football highlights. Narrated by Byrum Saam. Thirteen half-hour programs beginning September 24th.

A weekly analytical news report from Washington covering the week's outstanding news events in the nation's capital.

30 College football songs.
An action tour of the Universities campus with a choral group singing college's most famous songs.

CURRENT PROGRAMS



TELESPORTS DIGEST—the nation's outstanding half-hour sports show, narrated by Harry Wismer. Now in its second year of telecasting and doing a great job in 38 TV markets.

JOHN KIERAN'S KALEIDOSCOPE—TV's greatest institutional program! A proven goodwill builder for banks, utilities, insurance and retail concerns, etc. One hundred and four quarter-hour programs now being sponsored in 35 TV markets.



UNK 'N ANDY—especially effective for dairies, banks, department stores, bakeries, ice cream distributors, etc. Twenty-six quarter-hour children's programs.

**UNITED ARTISTS
TELEVISION**

729 SEVENTH AVENUE — ROOM 1600
NEW YORK CITY

Dusting off the old crystal ball, it is quite apparent that, as in all businesses, the marginal producer will find the going tough and will eventually drop by the wayside.

While the financing for television film might be penny-ante in comparison to the major Hollywood productions, \$100,000 or so still isn't hay.

TV film production is pretty much a blue chips business. The small fellows will come up with program ideas that will not require as much capital and, for a limited period of time, they might do all right. But as more quality film reaches TV, as it is doing every day, they will find few takers for their product.

To date, television has been coasting largely on material accumulated by other forms of entertainment. This isn't going to last forever. Good material will become scarcer—and that's when the big motion picture companies will be in the strongest position with their tremendous backlog of stars and properties. The bulk of film programming will eventually be turned out by the majors.

But—don't expect Hollywood to jump in on all fours tomorrow—it will probably take the lifting of the freeze and consequent establishment of many new markets to really get the majors excited.

But any analysis of film in television must be a tentative one until all the unions set up TV policies. If any of the other unions' line of thinking follows Petrillo, there just won't be any film in television.

If Petrillo can get away with a 5% of the gross royalty, what's stopping the others from demanding the same tribute?

In spite of the great interest that Hollywood is showing in television and the present trend of "if you can't lick 'em join 'em" there is still a lot of rumbling about obstructionist tactics on the part of the film companies. If the unions are misled into thinking it's to their interest to play along with the Hollywood majors and that television will cut down on their employment and income it will be tough going for TV film.

The men running the unions, though, are too smart for this type of thinking to last. It is also doubtful whether Petrillo can get away for long with his 5% clause.

The one factor which might well change the order of things today and tomorrow is subscription television. If it does work, (and there are many who six months ago didn't think it had a chance who have now

reversed their positions completely) it could mean that the product of the majors will be channeled into TV by this method.

This in turn might well mean that the networks and some of the smaller producers will become the "majors" in television film.

This report has been—to put it mildly—quite bullish about the future of film in television.

There is one drawback. It's a sad and serious one: film will stifle creative television programming.

The very criticism that film makers level at live production—that there is no chance for editing or change once the show is on the air—applies even more so, once the program is in the can.

In the live show, at least the very next week's program can be radically changed but there's not much you can do when thirteen half-hours are on film.

Consequently, there will be little inclination to do anything but the "tried and true" on film.



More than 50 Commercials for Snow Crop

Teddy Snow Crop is one of the best known figures on the TV screen. His identification with the Snow Crop label has been a big factor in promoting the sale of Snow Crop Frozen Foods.

Caravel has produced more than 50 commercials for Maxon, Inc., on behalf of their client, Snow Crop Marketers. Again and again we've been selected where top-flight live-action photography is a "must."

During thirty years we've made hundreds of motion pictures that *make sales*. Products featured on TV spot commercials include Ivory Snow, Joy, Spic & Span, Pepsi-Cola, General Electric (appliances), Socony-Vacuum oil and gasoline, and many others.

We have our own studios, fully equipped... our own animation department. Our key personnel have worked together as a team for many years. Ask to see a sample reel of recent TV spots. Write or telephone.

CARAVEL FILMS
INCORPORATED

730 FIFTH AVENUE • NEW YORK • TEL. CIRCLE 7-6110

NAME	DESCRIPTION	COST RANGE	PRODUCER & DISTR.	NO. OF MARKETS*	RATINGS*†
WHAT'S THE RECORD?	52, three and one-half minute, quiz	\$15 to \$40 per show	J. Turrell Productions, Sterling Films	10	
WOMEN IN THE NEWS	Quarter hour weekly newsreel	\$60 to \$500	All American News, United Artists Television	17	Buffalo, WBEN-TV, Tu., 2:15-2:30 p.m. — 2.5 Toledo, WSPD-TV, F., 7:15-7:30 p.m. — 4.5
WRESTLING FROM HOLLYWOOD	Weekly thirty or sixty minute wrestling kine's from KTLA broadcasts	\$100 to \$400	Paramount Television Productions, same	20	Atlanta, WSB-TV, M., 9-10 p.m. — 23.6
ESTERDAY'S NEWSREEL	156, quarter-hour edited from old newsreels	\$40 to \$500, first run	Ziv Television, same	26	Cincinnati, WCPO-TV, M., 10-10:15 p.m.—14.8 Dallas-Ft. Worth, WFAA, Sun., 6-6:15 p.m.—8.1 Pittsburgh, WDTV, Sun., 4:45-5 p.m. — 16.4 Toledo, WSPD-TV, Tu., 10-10:15 p.m. — 27.3

Markets and ratings data should not be used for comparative evaluation purposes; some programs have been offered for sale for longer periods of time than others. † Videodex figures, unless otherwise specified.

Listed in the preceding chart were 38 properties, including over 1,800 separate films and accounting for more than 375 broadcast hours.

The following properties (listing their distributors) also are available, but reports on costs, ratings, etc., are incomplete:

ACCENT ON MUSIC; 16, 9½ to 11 minutes, variety; Official Films . . . ARMCHAIR ADVENTURE; 52, ¼ hour and ½ hour travelogues; \$40 to \$125; Sterling Films . . . CLETE ROBERTS' WORLD REPORT; 5 times weekly ¼ hour; \$250 and up; INS.

CRAIG KENNEDY, CRIMINOLOGIST; 13, ½ hour mysteries, starring Donald Woods; Louis Weiss . . . CYCLONE MALONE; ¼ hour, puppets Consolidated Television Productions . . . EASY ACES; 26, ¼ hour, comedies starring Jane & Goodman Ace; Ziv Television.

FRONT PAGE DETECTIVE; ½ hour, mystery, starring Edmund Lowe; Official Films . . . GREAT MUSIC; 9, 3 to 15 minutes; Official Films . . . HAWAIIAN PARADISE; ¼ and ½ hour musicals Consolidated Television Productions.

HOLIDAY IN PARIS; 13, ½ hour, variety; \$475 to \$1,000; CBS Radio Sales . . . JUMP-JUMP MALONE; ¼ hour children's Consolidated Television Productions . . . LIGHTS, CAMERA, ACTION; ½ hour, dramatic Consolidated Television Productions . . . MINIATURE OPERAS; 7, ½ hour; Official Films . . . MUSIC OF THE MASTERS; 14, 8 to 11 minutes; Official Films.

PARADISE ISLAND; 26, ¼ hour musicals; Official Films . . . RELIGIOUS MUSIC LIBRARY;

15, 3 minute hymns; Official Films . . . RINGSIDE WITH THE RAS- SLEERS; 52, 1 hour wrestling; Of- ficial Films . . . SILVER THEA- TER, ½ hour, dramas; Official Films . . . SPORTS ALBUM; 104, 5 minutes, or 26, 15 minutes; \$37.50-\$300 for 5 minutes; \$50-\$500 for 15 minutes; Ziv Television.

TALES OF FAMOUS OUT- LAWS, 13, ¼ hour westerns Con- solidated Television Productions . . . THE BIG GAME; 13, half hour adventures; starring Osa Johnson; Masterpiece Productions . . . WHITE AVENGERS, ½ hour westerns Consolidated Television Productions.

Properties with distributor's name shown, listed below, are cur- rently in the works, with release dates uncertain: BALLET OF FRANCE; 26, quarter hour; \$75- \$750, first run; MARCH OF TIME . . . BOSTON BLACKIE; 52, half- hour, mystery, starring Kent Tay- lor; \$110-\$2,250, first run; Ziv Television; 29 cities, for September debut . . . CRUSADE IN THE PACIFIC; 26, half-hour war films; \$150-\$1,650; March of Time . . . CRY OF THE CITY (tentative title); 26, half-hour, mystery; \$130- \$2,440, first run; United Television Programs . . . DICK TRACY; 52, half-hour; Snader . . . JUSTICE IN THE UNIVERSE; 39, quarter hour, science fiction; 50 to 75% of the Class B ¼ hour rate card; United Television Programs . . . KING'S CROSSROADS; 26, half- hour, travel; Sterling Films.

MEET THE VICTIM; 26, quar- ter hour, mystery; \$50-\$150; Ster- ling Films . . . ONCE UPON A TIME; 13, quarter hour, Grimm fairy tales, featuring Salzburg

Marionettes and Vienna Choir Boys; \$40-\$125; Sterling Films . . . REPORT FROM WASHINGTON; quarter hour, weekly; narrated by Ernest K. Lindley; General Spatz, military commentator; \$100-\$500; United Artists Television . . . SLEEPY JOE; 26, half-hour, pup- pets; \$75-\$450, first run; United Television Programs . . . THE GREAT MERLINI; 26, half-hour, mystery; \$150-\$2,000; United Ar- tists Television.

SAFEGUARD PRESENTATION PRESTIGE . . .

Features, Commercial Spots, Kinescopes — all films are bound to take a terrific beating when run repeatedly.

Better follow through and make sure they're protected in advance, to resist scratches and other use-damage.

PEERLESS
FILM TREATMENT

has safeguarded hundreds- of-million feet of film every year for 17 years.

Write for free literature.

PEERLESS
FILM PROCESSING CORPORATION

165 WEST 46th STREET, NEW YORK 19, N. Y.
959 SEWARD ST., HOLLYWOOD 38, CALIF.

CHANNEL
SEVEN

WMAZ-TV

Now Operating from — EVENING STAR TELEVISION CENTER — finest TV Studios South of New York

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

Represented Nationally by
The KATZ AGENCY, Inc.



REAR SCREEN PROJECTION . . .

PATHESCOPE'S ADAPTATION SAVES ADVERTISERS UP TO 30% ON COMMERCIALS

NOTEWORTHY because of budget savings as high as 30%, is the adaptation by Pathescope Productions of Hollywood's rear screen projection technique for production of TV film commercials.

Economical when used for a series of at least 6 commercials, these projected art work backgrounds supply instantaneous recognition of locale, with emphasis remaining on the featured product or individual in the foreground.

Beyond pure financial savings, is the important fact that most of the limitations on the creative man are removed and the writer and planner now can make use of many situations not otherwise available to him.

Time-saving in terms of studio operation is another advantage. Not only is time saved in actual set construction (as against artwork), but also in moving from set to set as well. When the cameras, crew and actors are on the set, locations can be changed in the few-minute interval required to change plates on the rear screen projector.

The special 20,000 watt carbon arc background projector, which makes the technique practical, was built by Pathescope.

Pathescope's system furnishes background scenes by using 4 x 5 plates made from artists' drawings to furnish backgrounds. These backgrounds range from fairly "straight" art interpretations of locale to highly stylized versions. Products and actors are featured against an almost limitless number of different backgrounds.

In a series of spots for Coca Cola, a variety of locations, from homes, stores, factories to hospitals are used. In a Vitalis commercial, a convertible filled with singing students travels smoothly around a rear screen projected campus background. Motion is created by moving a long slide through the optical system at a precise calibrated rate.

On other films, people walk or run and objects appear to fly through the air.

Pathescope has expanded the technique to "full length" industrial films and the artwork background is used for Ballantine's 27 minute film, "Hi! Pardner", purported to be the first motion picture to be made completely with projected artwork background for both interiors and exteriors.



The finished product — man through store window . . . but that background is rear-screen projected artwork.

Shooting — rear screen projection set changes take only the few minutes necessary to move artwork.

