

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

Eighth year of publication

July

FILMS IN TELEVISION

Fifth Film Annual

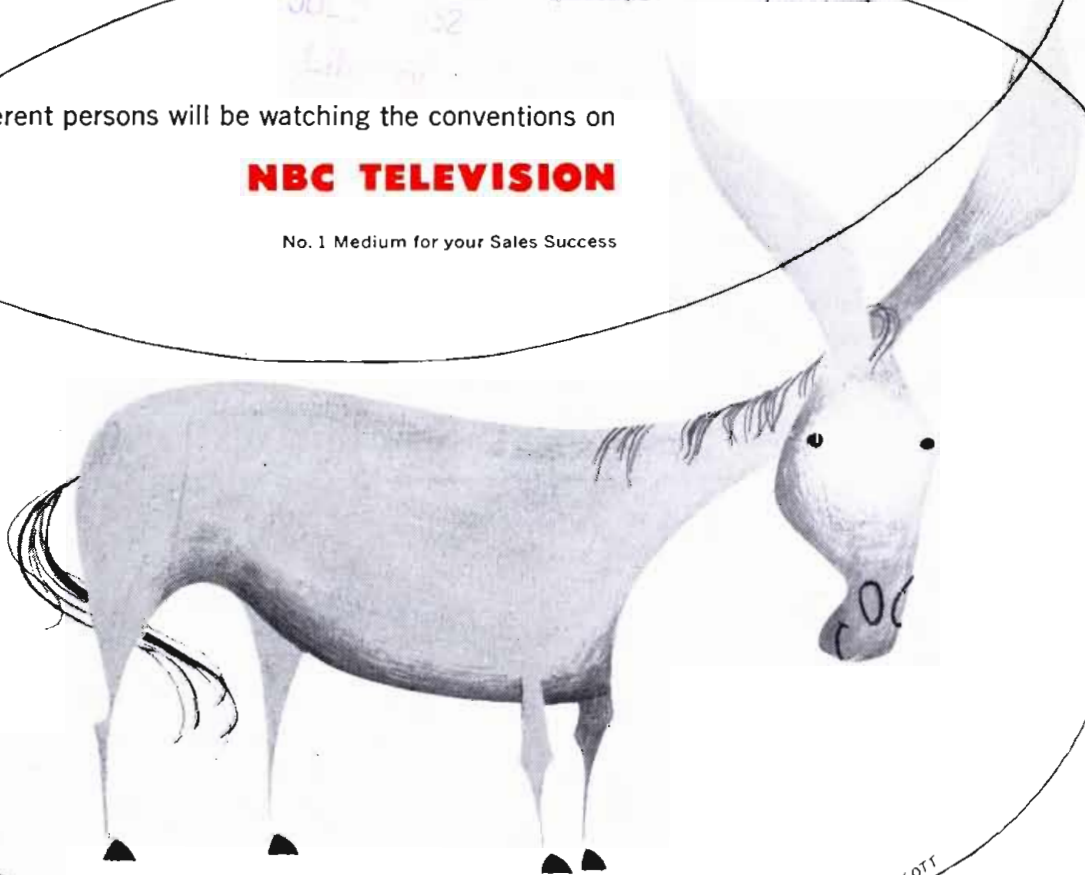
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INDIANA UNIVERSITY
BLOOMINGTON IND



10,000,000 different persons will be watching the conventions on

NBC TELEVISION

No. 1 Medium for your Sales Success



TALCOTT

ISN'T IT "TIME FOR BEANY" IN YOUR MARKET

★★ TV's Top Puppet Adventure Serial ★★
12 minutes on film, 5 times weekly.

THE COST: Surprisingly low for an established nationally-tested program, four years on the air, viewed throughout the country from New York to Los Angeles. Surprisingly low for the winner of two "Emmy" awards for "Best Children's TV Show" and highest Hooperated multi-weekly TV show on the West Coast for the past several years.

Sponsors of "Time for Beany" enjoy exceptional bonus benefits from extensive program exploitation and more than 25 exciting ready-to-use merchandising tie-ups — Beany Explorers Club membership cards, whistles, rings, sundial watches, buttons, fan photos, dolls, puppets, masks, balloons, clocks, aquatic toys, tumblers, soap, bubble bath, hosiery, scarfs, handkerchiefs, crayon coloring books, comic books, wallpaper, cardboard cut-outs, large display figures, lamps, etc.

TV Stations: "Time for Beany" is also available to TV stations with privilege of resale to local advertisers.

Some very good markets still open.

For prices and audition prints
— write, wire, telephone . . .

Paramount Television Productions, Inc.



National Sales Office • 1501 Broadway, New York 36 • BRyant 9-8700
KTLA Studios • 5451 Marathon St., Los Angeles 38 • HOLLYwood 9-6363

A SERVICE OF THE PARAMOUNT TELEVISION NETWORK



© By Bob Clampett

TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY



Volume IX, Number 7, July, 1952

film annual

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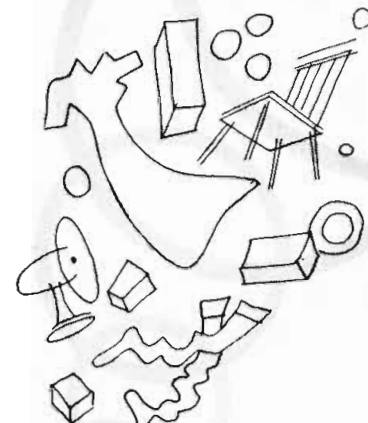
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**ON
THE
MOVE...**



**products sponsored on
WGAL-TV
LANCASTER, PENNA.**

Advertisers, both local and national, find their products moving—rapidly, profitably—when WGAL-TV does the selling. It's the overwhelming station favorite in the large, prosperous mid-Pennsylvania area it covers. This popularity is readily understandable because WGAL-TV is the only television station located in this buying market. It carries top shows from four networks . . . NBC, CBS, ABC and DuMont. And, its many local telecasts are carefully planned to meet the needs and interests of the communities it serves. Let WGAL-TV move *your* product in its wide, prosperous market area.

A Steinman Station • Clair R. McCollough, President



Represented by

**ROBERT MEEKER
ASSOCIATES**

Chicago • San Francisco
New York • Los Angeles

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—fifty-two half-hour films of the early American frontier 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."

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

CASES OF EDDIE DRAKE—thirteen half-hour mystery programs. Don Haggerty ("Command Decision," "Canadian Pacific," etc.) is rough-and-ready Eddie Drake and Patricia Morrison, his girl.

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.

FILES OF JEFFREY JONES—thirty-nine new half-hour mysteries, packed with action and featuring Don Haggerty as Jeff Jones, sports-minded private eye...with Gloria Henry, Vince Barnett and Tris Coffin.



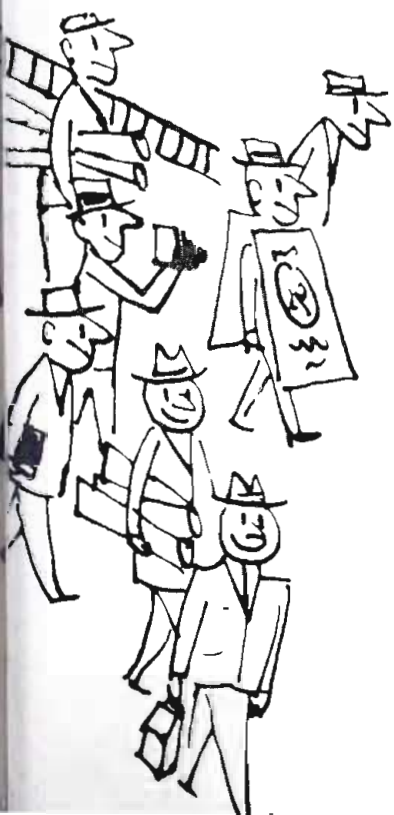
"The

ome with every can of film”

When you put a CBS Television Film Sales show on the road for your product, we're just starting to sell. As part of the package, we now offer you merchandising services which assure the show *and* the product of catching your customers' eyes.

For our shirt-sleeve staff not only will make a full kit of selling tools available, but will go into your markets to give you on-the-spot counsel and assistance, where indicated.

Whatever type of show you start out with (see list at left), we'd like to help make it a success story. Just ask us for details.

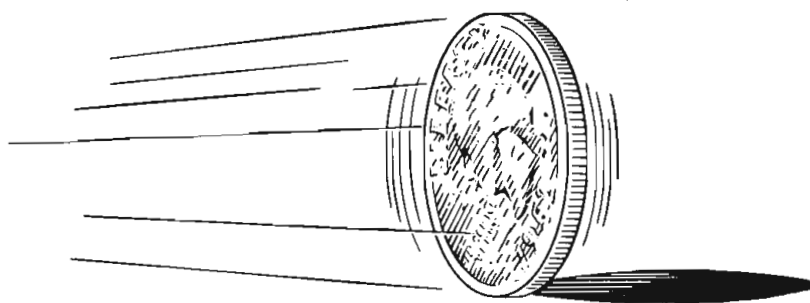


CBS Television Film Sales

*with offices in New York,
Chicago, Los Angeles and Memphis*



You would be amazed...



how far your budget can go in television

Most stores weigh steak before trimming. A few trim first—then weigh. The steak's the same. But the value's not. If you're paying for the trimmings in television, you, too, will find that Dollars Do More on Du Mont.

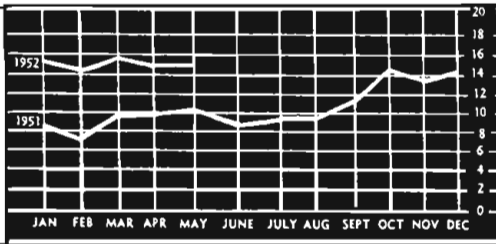
DU MONT

TELEVISION NETWORK

515 Madison Avenue, New York 22, N. Y., MU 8-2600

A Division of The Allen B. Du Mont Laboratories, Inc.

FOCUS



Latest network billings: over \$15,000,000

P&G HAS TV'S SLICKEST DEAL

Although a familiar story to the industry, it's important to recall at this point the saga of Procter & Gamble, and its unusual by-product, TV film.

P & G was the first company to purchase only first-run rights, paying less than production costs. Last year, the suds-and-sundries

firm set up its own production unit, and is now paying the full tab, about \$20,000.

Recent P & G deal (with Ziv) calls for sale of future rights at \$7,500 per show. In addition, Ziv will pay the soap company 45 per cent of gross profits. Considering the potential of third or even fourth runs, P & G will not only get the film program for less than

TOP TEN PRODUCT GROUPS NETWORK TV TIME—APRIL*

INDUSTRY & MAJOR CLASSES	ABC	CBS	DUMONT	NBC	TOTAL
FOOD & FOOD PRODUCTS	\$537,601	\$831,030	\$268,911	\$1,384,432	\$3,021,974
Food Ingredients	36,000	67,750		262,001	365,751
Canned & Packaged Foods	412,914	162,490	249,216	336,478	1,101,098
Frozen Foods	25,289	111,780		113,700	250,769
Fresh Fruit & Vegetables					
Fresh Meat, Poultry, Fish & Dairy Products				182,425	182,425
Bakery Goods & Miscellaneous Food Products	63,398			28,230	91,628
Food Beverages		341,340		103,090	444,430
Combination Copy—General Promotion		207,670	19,695	358,508	585,873
SMOKING MATERIALS	173,190	1,031,735	76,822	1,049,853	2,331,600
Tobacco & Tobacco Products	173,190	992,705	76,822	1,049,853	2,292,570
Smoking Accessories & Miscellaneous Smoking Materials		39,030			39,030
TOILETRIES & TOILET GOODS	123,368	1,379,278	45,270	726,701	2,274,617
Cosmetics & Beauty Aids	33,465			159,420	192,885
Personal Hygiene & Health	89,903	1,379,278	45,270	501,916	2,016,367
Miscellaneous Toilet Goods				65,365	65,365
SOAPS, CLEANSERS & POLISHES	36,240	367,685		1,141,888	1,545,813
Soaps & Detergents	36,240	367,685		932,858	1,336,783
Cleansing Compounds				85,477	85,477
Polishes & Laundry Preparations				123,553	123,553
AUTOMOTIVE, AUTOMOTIVE ACCESSORIES & EQUIPMENT	95,010	398,305	8,910	668,750	1,170,975
Passenger Cars & Vehicles	95,010	220,900		392,040	707,950
Commercial Trucks & Vehicles					
Tractors					
Tires & Tubes		90,600		276,710	367,310
Automotive Accessories, Equipment & Miscellaneous		86,805	8,910		95,715
HOUSEHOLD EQUIPMENT & SUPPLIES	148,246	477,680		195,015	820,941
Major Appliances	148,246	343,900		140,665	632,811
Other Appliances & Equipment		72,900			72,900
Household Accessories & Miscellaneous Supplies		60,880		54,350	115,230
Insecticides & Disinfectants					
BEER, WINE & LIQUOR		459,255	58,157		517,412
Beer		459,255			459,255
Wine			58,157		58,157
Liquor					
Miscellaneous Mixing Ingredients					
CONFECTIONERY & SOFT DRINKS	172,944	163,890	26,076	62,115	425,025
Confectionery	138,069	77,670	26,076	62,115	303,930
Soft Drinks	34,875	86,220			121,095
DRUGS & REMEDIES	72,323	155,860	41,325	207,565	477,073
Medicines & Proprietary Remedies	72,323	155,860	41,325	137,020	406,528
Medical Equipment, Appliances & Supplies				70,545	70,545
Miscellaneous Drugs & Remedies					
Physical Culture					
RADIOS, TELEVISION SETS, PHONOGRAPHS, MUSICAL INSTRUMENTS & ACCESSORIES		74,520	9,150	255,655	339,325
Radios, Television Sets, Radio-Phonographs & Phonographs			9,150	255,655	264,805
Radio, Television & Phonograph Supplies					
Phonograph Records		74,520			74,520
Musical Instruments					

* SOURCE: PIB.

WAVE-TV

First
in KENTUCKY!

First
in AUDIENCE!

Every day of the week, 10.9% more homes tune to **WAVE-TV** than to Louisville's second station!

(According to scientific survey made by Dr. Raymond A. Kemper, Head of the Psychological Services Center, University of Louisville, in WAVE-TV area, March, 1952)

WAVE-TV

CHANNEL 5

NBC • ABC • DUMONT

LOUISVILLE, KENTUCKY



FREE & PETERS, Inc.

Exclusive National Representatives



you can see the difference on WBNS-TV

A beautiful 3 acre plot is the site of WBNS-TV, where a 15,000 sq. ft. 2 story building houses an ultra-modern air-conditioned television station with up-to-the-minute facilities and a staff of 28 engineers who maintain and produce top-quality programming. WBNS-TV is one of the few stations with a stand-by transmitter and antenna system, assuring continuity of service.



"Buck Eyes Sports" . . . 6:15 to 6:30 Monday thru Friday . . . with Jack Buck reporting intricate sports side-lights and featuring United-photo scoreboards, films, slides, flips and personal interviews for another top-rated WBNS-TV program.

WBNS-TV's radiated power is 25,000 watts. The antenna, 595 feet above the ground, radiates clear, sharp pictures to over 200,000 families in the heart of Ohio, bringing top-rated programs over Channel 10, where you can SEE the difference.



wbns-tv

COLUMBUS, OHIO
CHANNEL 10

CBS-TV NETWORK • Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High Street
REPRESENTED BY BLAIR TV

a comparable live show—it might even get it for free.

Now Cavalier cigarettes (through William Esty) has come into the film production business with *The Hunter* series. The venture is described as an "experiment", but it can be assumed that success will mean Cavalier, and its sister Reynolds product, Camel, might soon be rolling their own.

P & G and Reynolds are, respectively, television's first and third largest spenders. Both have set advertising trends before. Considering that P & G has come up with the most fascinating cost-cutting gimmick to date, they might be pacing a new trend now.

FILM ON NETWORK RISING

Before the hiatus season revamped the networks' schedules, there were some 25 filmed shows telecast as network programs. Since the mid-winter count, Schlitz has gone film on its *Playhouse of Stars*.

Next fall should see at least 11 more programs telecast out of the can. The Ford series, produced by Screen Gems, a subsidiary of Columbia Pictures; Burns & Allen sponsored alternately by Goodrich and Carnation, will be on film.

Others expected on this fall: *Our Miss Brooks*, *Life with Luigi*, General Foods; *Four Star Playhouse*, Singer Sewing Machine; *Short Short Story Theatre*, Pepsi Cola; *Cavalcade of America*, Du Pont; *Biff Baker—USA*, Lucky Strike; *The Doctor*, Procter & Gamble; *Mr. and Mrs. North*, Colgate-Palmolive-Peet.

NETWORK BILLINGS LEVEL OFF?

NETWORK TV time purchases hit an all-time high in March, 1952, touching the \$16,000,000 mark. Billings for April, 1952 receded some 5.1 per cent from that level to a point just above \$15,000,000.

The May 1952 figure, \$14,701,827, indicates that the decline is skidding to a halt. The May score represents a two per cent drop from April's total; but is a healthy 47.0 per cent above May, 1951.

For April, the 10 top product groups, charted here, retain the relative rank in spending that they scored in March. In April, three of these categories were above March expenditures, and seven, below. Declines ranged from 24.8 of March billings from the Radios, Television Sets and Phonographs group to the 2.2 drop by Food and Food Products.

The March of Time

TELEVISION

Producers of:

- CRUSADE IN THE PACIFIC
- MARCH OF TIME THROUGH THE YEARS
- AMERICAN WIT AND HUMOR
- BALLETS DE FRANCE
- SPORTS SHOW

AND ... *the eagerly awaited television adaptation of the famous*

MARCH OF TIME

A MARCH OF TIME program stands for television entertainment of the highest quality. For each effort reflects the judgment, experience and craftsmanship of the MARCH OF TIME team that has made television history and has built a large, loyal television audience.

MARCH OF TIME – winner of:

THE GEORGE FOSTER PEABODY AWARD

RADIO-TELEVISION DAILY AWARD

OHIO STATE UNIVERSITY AWARD

RADIO DAILY POLL

THE MOTION PICTURE DAILY AWARD

THE ACADEMY AWARD OF TV ARTS & SCIENCES

THE ACADEMY AWARD OF MOTION PICTURE ARTS & SCIENCES



369 LEXINGTON AVENUE

NEW YORK CITY

JUDSON 6-1212

CITY BY CITY RECEIVER CIRCULATION

STATIONS' NETWORK AFFILIATIONS — DEPTH OF PENETRATION

THE HIGHEST RATED NETWORK FILM SHOWS

	Homes Reached
Love Lucy (CBS).....	11,055,000
You Bet Your Life (NBC).....	7,083,000
Reside Theatre (NBC).....	6,578,000
Magnum (NBC).....	5,594,000
Angbusters (NBC).....	5,494,000
Mos 'N' Andy (CBS).....	5,340,000
icket Squad (CBS).....	5,079,000
g Town (CBS).....	5,068,000
y Rogers (NBC).....	4,309,000
u Erwin (ABC).....	3,954,000

Source: A. C. Nielsen, April

HOW FILM RATES IN LOS ANGELES

(Film shows marked with asterisk)

You Bet Your Life*	35.1
Love Lucy*	29.9
ed Skelton	25.6
ade Cooley	25.4
arns & Allen	22.3
olgate Comedy Hour	21.7
anagerous Assignment*	21.4
axaco Star Theatre	20.3
ngbusters*	19.7
our Show of Shows	18.9
agnet*	18.2
ue Ribbon Bouts	17.6
turday Night Movies*	16.5
uen Playhouse*	16.5
restling On KTLA	16.5

Source: C. E. Hooper, May

STATIONS AND MARKETS

Number of 1 station markets	39
Number of 2	10
Number of 3	10
Number of 4 or over	4
Total markets	63
Operating stations	108
Number of connected cities	62

Source: TELEVISION Magazine.

COMPOSITION OF TV HOUSEHOLDS

Number of Adults	2.54
Number of Teen-agers	.32
Number of Children—13 & under	.94
Average TV Homes	3.80

Source: Videodex

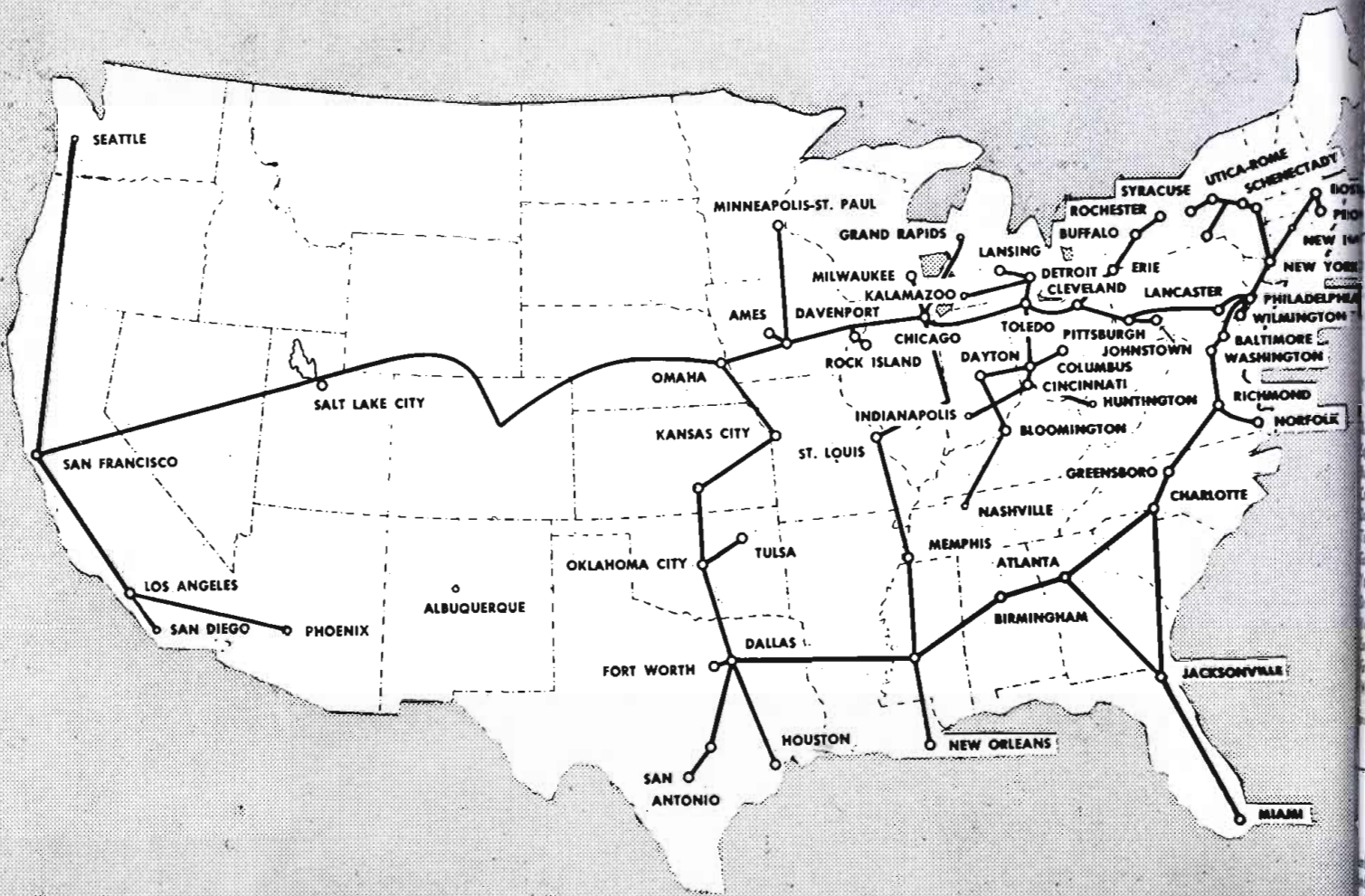
AS OF JUNE 1st

ALBUQUERQUE—30.7	16,500
KOB-TV (A, C, D, N)	
AMES—43.2	92,635
WOI-TV (A, C, D, N)	
ATLANTA—52.8	172,000
WAGA-TV (D); WSB-TV (A, N, P); WLTW (C)	
BALTIMORE*	390,914
WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	
BINGHAMTON—24.6	70,000
WNBF-TV (A, C, D, N)	
BIRMINGHAM—40.6	107,400
WAFM-TV (A, C, P); WBRC-TV (D, N)	
BLOOMINGTON*	155,100
WTTV (A, C, D, N)	
BOSTON*	904,185
WBZ-TV (N); WNAC-TV (A, C, D, P)	
BUFFALO*	271,057
WBEN-TV (A, C, D, N)	
CHARLOTTE—37.3	138,875
WBTW (A, C, D, N)	
CHICAGO—64.4	1,145,367
WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)	
CINCINNATI*	354,000
WCPO-TV (A, D, P); WKRC-TV (C); WLW-TV (N)	
CLEVELAND-AKRON	
—78.3	623,613
WEWS (A, C); WNBK (N); WXEL (A, D, P)	
COLUMBUS*	277,000
WBNS-TV (C, P); WLW-C (N); WTVN (A, D)	
DALLAS-FT. WORTH	
—36.8	171,791
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
DAVENPORT-ROCK IS.	
—33.7	110,700
WHBF-TV (A, C, D); WOC-TV (N, P)	
DAYTON*	246,000
WHIO-TV (A, C, D, P); WLW-D (N)	
DETROIT—63.1	676,269
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)	
ERIE—38.9	111,381
WICU (A, C, D, N)	
FT. WORTH-DALLAS	
—36.8	171,791
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
GRAND RAPIDS*	217,081
WOOD-TV (A, C, D, N)	
GREENSBORO—28.8	82,455
WFMY-TV (A, C, D, N)	
HOUSTON—45.9	150,800
KPRC-TV (A, C, D, N, P)	
HUNTINGTON—35.0	92,143
WSAZ-TV (A, C, D, N)	
INDIANAPOLIS—62.5	240,000
WFBM-TV (A, C, D, N)	
JACKSONVILLE—48.2	58,000
WMBR-TV (A, C, D, N)	
JOHNSTOWN—29.9	154,297
WJAC-TV (A, C, D, N)	
KALAMAZOO*	223,952
WKZO-TV (A, C, D, N)	
KANSAS CITY—44.3	210,105
WDAF-TV (A, C, D, N)	
LANCASTER*	150,093
WGAL-TV (A, C, D, N, P)	
LANSING*	100,000
WJIM-TV (A, C, D, N)	
LOS ANGELES—69.3	1,252,184
KECA-TV (A); KHJ-TV; KLAC-TV; KNBH (N); KTLA (P); KNXT (C); KTTV (D)	
LOUISVILLE—52.0	139,334
WAVE-TV (A, D, N, P); WHAS-TV (C)	

MEMPHIS—40.0	117,886
WMCT (A, C, D, N)	
MIAMI—52.4	99,479
WTVJ (A, C, D, N)	
MILWAUKEE—82.3	336,433
WTMJ-TV (A, C, D, N)	
MINNEAPOLIS-ST. PAUL	
—73.4	336,791
KSTP-TV (N); WTCN-TV (A, C, D, P)	
NASHVILLE—31.1	68,000
WSM-TV (N)	
NEW HAVEN—70.7	286,000
WNHC-TV (A, C, D, N, P)	
NEW ORLEANS—34.4	97,912
WDSU-TV (A, C, D, N)	
NEW YORK—68.4	2,943,243
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBC (N); WOR-TV (P); WPIX (P)	
NORFOLK*	119,125
WTAR-TV (A, C, D, N)	
OKLAHOMA CITY—40.5	98,875
WKY-TV (A, C, D, N)	
OMAHA—55.7	129,447
KMTV (A, C, D); WOW-TV (N, P)	
PHILADELPHIA—61.6	1,052,259
WCAU-TV (C); WFIL-TV (A, D, P); WPTZ (N)	
PHOENIX—33.1	40,143
KPHO-TV (A, C, D, N)	
PITTSBURGH—53.9	403,519
WDTV (A, C, D, N)	
PROVIDENCE*	218,000
WJAR-TV (C, N, P)	
RICHMOND*	127,006
WTVR (C, D, N, P)	
ROCHESTER*	144,032
WHAM-TV (A, C, D, N)	
ST. LOUIS—70.6	402,000
KSD-TV (A, C, D, N, P)	
SALT LAKE CITY—54.1	77,813
KDYL-TV (N, P); KSL-TV (A, C, D)	
SAN ANTONIO—40.8	80,423
KEYL-TV (A, C, D, P); WOAI-TV (N)	
SAN DIEGO*	124,630
KFMB-TV (A, C, N, P)	
SAN FRANCISCO—40.4	395,000
KGO-TV (A); KPIX (C, D, P); KRON-TV (N)	
SCHENECTADY-ALBANY	
TROY—63.2	212,600
WRGB (C, D, N)	
SEATTLE—32.6	148,500
KING-TV (A, C, D, N, P)	
SYRACUSE*	180,062
WHEN (A, C, D); WSYR-TV (N, P)	
TOLEDO—59.1	186,000
WSPD-TV (A, C, D, N, P)	
TULSA—44.0	80,350
KOTV (A, C, D, N, P)	
UTICA-ROME*	71,500
WKTU (A, C, D)	
WASHINGTON*	369,579
WMAL-TV (A); WNBW (N); WTOP-TV (C, P); WTTG (D)	
WILMINGTON—73.8	106,227
WDEL-TV (D, N)	

* The signal of this station extends into the area of another television market. Unfortunately, there are no accurate county-by-county receiver statistics available which would be essential in estimating the extent of circulation in the duplicated signal area. Therefore, it is impossible to publish an accurate penetration figure for this market. For specific duplication, check TELEVISION Magazine's annual Data Book, which lists all counties within the coverage area of each TV market correlated with various population and sales indices.

TELEVISION MAGAZINE'S STATUS MAP



PRODUCTION AND CIRCULATION

Total sets in circulation as of June 1st.....	17,879,972
Source: TELEVISION Magazine	
Receiver production for May, 1952.....	309,375
Receiver production for May, 1951.....	405,000
Total receiver production for 1951.....	5,384,798
Source: Radio-Television Manufacturers Association	

POPULATION AND SALES WITHIN TELEVISION SIGNAL AREA

	TOTAL	% OF USA TOT
FAMILIES	27,412,700	62.1
POPULATION	92,914,200	61.0
RETAIL SALES	\$92,708,837,000	66.1
Source: NBC-Sales Management		

SETS IN USE: NATIONAL AVERAGE* —JUNE, 1952

	SUNDAY	MONDAY-FRIDAY	SATURDAY
9:00 am-11:45 am	4.1	5.2	4.1
12:00 noon-6:45 pm	15.2	10.8	13.5
7:00 pm-11:45 pm	33.0	32.7	30.3

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

AVERAGE NUMBER OF VIEWERS —JUNE, 1952

	SUNDAY	MONDAY-FRIDAY	SATURDAY
9:00 am-11:45 am	2.83	1.99	2.54
12:00 noon-6:45 pm	2.68	2.20	2.71
7:00 pm-11:45 pm	2.92	2.71	2.88

Source: Videodex

TV HOUSEHOLDS BY YEARLY INCOME (NATIONAL AVERAGE)

	PERCENT OF TV HO
Under \$2000	7
\$2000-\$3099	37
\$4000-\$6999	40
\$7000 & over	16

Source: Videodex

wee



CITY BY CITY RECEIVER CIRCULATION

STATIONS' NETWORK AFFILIATIONS — DEPTH OF PENETRATION

THE HIGHEST RATED NETWORK FILM SHOWS

	Homes Reached
Love Lucy (CBS).....	11,055,000
You Bet Your Life (NBC).....	7,083,000
Residence Theatre (NBC).....	6,578,000
Dragnet (NBC).....	5,594,000
Gunbusters (NBC).....	5,494,000
Tommy 'N' Andy (CBS).....	5,340,000
Task Force (CBS).....	5,079,000
Big Town (CBS).....	5,068,000
Tommy Rogers (NBC).....	4,309,000
Tommy Erwin (ABC).....	3,954,000

Source: A. C. Nielsen, April

HOW FILM RATES IN LOS ANGELES

(Film shows marked with asterisk)

You Bet Your Life*	35.1
Love Lucy*	29.9
Red Skelton	25.6
Madame Cooley	25.4
Burns & Allen	22.3
Colgate Comedy Hour	21.7
Dangerous Assignment*	21.4
Texaco Star Theatre	20.3
Gunbusters*	19.7
Your Show of Shows	18.9
Dragnet*	18.2
Blue Ribbon Bouts	17.6
Saturday Night Movies*	16.5
Gruen Playhouse*	16.5
Wrestling On KTLA	16.5

Source: C. E. Hooper, May

STATIONS AND MARKETS

Number of 1 station markets	39
Number of 2	10
Number of 3	10
Number of 4 or over	4
Total markets	63
Operating stations	108
Number of connected cities	62

Source: TELEVISION Magazine.

COMPOSITION OF TV HOUSEHOLDS

Number of Adults	2.54
Number of Teen-agers	.32
Number of Children—13 & under	.94
Percentage TV Homes	3.80

Source: Videodex

AS OF JUNE 1st

ALBUQUERQUE—30.7	16,500
KOB-TV (A, C, D, N)	
AMES—43.2	92,635
WOL-TV (A, C, D, N)	
ATLANTA—52.8	172,000
WAGA-TV (D); WSB-TV (A, N, P); WLTW (C)	
BALTIMORE*	390,914
WAAM (A, D); WBAL-TV (N, P); WMAR-TV (C)	
BINGHAMTON—24.6	70,000
WNBF-TV (A, C, D, N)	
BIRMINGHAM—40.6	107,400
WAFM-TV (A, C, P); WBRC-TV (D, N)	
BLOOMINGTON*	155,100
WTTV (A, C, D, N)	
BOSTON*	904,185
WBZ-TV (N); WNAC-TV (A, C, D, P)	
BUFFALO*	271,057
WBEN-TV (A, C, D, N)	
CHARLOTTE—37.3	138,875
WBTV (A, C, D, N)	
CHICAGO—64.4	1,145,367
WBKB (C, P); WENR-TV (A); WGN-TV (D); WNBQ (N)	
CINCINNATI*	354,000
WCPO-TV (A, D, P); WKRC-TV (C); WLW-TV (N)	
CLEVELAND-AKRON	
—78.3	623,613
WEWS (A, C); WNBK (N); WXEL (A, D, P)	
COLUMBUS*	277,000
WBNS-TV (C, P); WLW-TV (N); WTVN (A, D)	
DALLAS-FT. WORTH	
—36.8	171,791
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
DAVENPORT-ROCK IS.	
—33.7	110,700
WHBF-TV (A, C, D); WOC-TV (N, P)	
DAYTON*	246,000
WHIO-TV (A, C, D, P); WLW-D (N)	
DETROIT—63.1	676,269
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A, P)	
ERIE—38.9	111,381
WICU (A, C, D, N)	
FT. WORTH-DALLAS	
—36.8	171,791
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N, P)	
GRAND RAPIDS*	217,081
WOOD-TV (A, C, D, N)	
GREENSBORO—28.8	82,455
WFMY-TV (A, C, D, N)	
HOUSTON—45.9	150,800
KPRC-TV (A, C, D, N, P)	
HUNTINGTON—35.0	92,143
WSAZ-TV (A, C, D, N)	
INDIANAPOLIS—62.5	240,000
WFBM-TV (A, C, D, N)	
JACKSONVILLE—48.2	58,000
WMBR-TV (A, C, D, N)	
JOHNSTOWN—29.9	154,297
WJAC-TV (A, C, D, N)	
KALAMAZOO*	223,952
WKZO-TV (A, C, D, N)	
KANSAS CITY—44.3	210,105
WDAF-TV (A, C, D, N)	
LANCASTER*	150,093
WGAL-TV (A, C, D, N, P)	
LANSING*	100,000
WJIM-TV (A, C, D, N)	
LOS ANGELES—69.3	1,252,184
KECA-TV (A); KHJ-TV; KLAC-TV; KNBH (N); KTLA (P); KNXT (C); KTTV (D)	
LOUISVILLE—52.0	139,334
WAVE-TV (A, D, N, P); WHAS-TV (C)	

MEMPHIS—40.0	117,886
WMCT (A, C, D, N)	
MIAMI—52.4	99,479
WTVJ (A, C, D, N)	
MILWAUKEE—82.3	336,433
WTMJ-TV (A, C, D, N)	
MINNEAPOLIS-ST. PAUL	
—73.4	336,791
KSTP-TV (N); WTCN-TV (A, C, D, P)	
NASHVILLE—31.1	68,000
WSM-TV (N)	
NEW HAVEN—70.7	286,000
WNHC-TV (A, C, D, N, P)	
NEW ORLEANS—34.4	97,912
WDSU-TV (A, C, D, N)	
NEW YORK—68.4	2,943,243
WABD (D); WATV; WCBS-TV (C); WJZ-TV (A); WNBC (N); WOR-TV (P); WPIX (P)	
NORFOLK*	119,125
WTAR-TV (A, C, D, N)	
OKLAHOMA CITY—40.5	98,875
WKY-TV (A, C, D, N)	
OMAHA—55.7	129,447
KMTV (A, C, D); WOW-TV (N, P)	
PHILADELPHIA—61.6	1,052,259
WCAU-TV (C); WFIL-TV (A, D, P); WPTZ (N)	
PHOENIX—33.1	40,143
KPHO-TV (A, C, D, N)	
PITTSBURGH—53.9	403,519
WDTV (A, C, D, N)	
PROVIDENCE*	218,000
WJAR-TV (C, N, P)	
RICHMOND*	127,006
WTVR (C, D, N, P)	
ROCHESTER*	144,032
WHAM-TV (A, C, D, N)	
ST. LOUIS—70.6	402,000
KSD-TV (A, C, D, N, P)	
SALT LAKE CITY—54.1	77,813
KDYL-TV (N, P); KSL-TV (A, C, D)	
SAN ANTONIO—40.8	80,423
KEYL-TV (A, C, D, P); WOAL-TV (N)	
SAN DIEGO*	124,630
KFMB-TV (A, C, N, P)	
SAN FRANCISCO—40.4	395,000
KGO-TV (A); KPIX (C, D, P); KRON-TV (N)	
SCHENECTADY-ALBANY-	
TROY—63.2	212,600
WRGB (C, D, N)	
SEATTLE—32.6	148,500
KING-TV (A, C, D, N, P)	
SYRACUSE*	180,062
WHEN (A, C, D); WSYR-TV (N, P)	
TOLEDO—59.1	186,000
WSPD-TV (A, C, D, N, P)	
TULSA—44.0	80,350
KOTV (A, C, D, N, P)	
UTICA-ROME*	71,500
WKTU (A, C, D)	
WASHINGTON*	369,579
WMAL-TV (A); WNBW (N); WTOP-TV (C, P); WTTG (D)	
WILMINGTON—73.8	106,227
WDEL-TV (D, N)	

* The signal of this station extends into the area of another television market. Unfortunately, there are no accurate county-by-county receiver statistics available which would be essential in estimating the extent of circulation in the duplicated signal area. Therefore, it is impossible to publish an accurate penetration figure for this market. For specific duplication, check TELEVISION Magazine's annual Data Book, which lists all counties within the coverage area of each TV market correlated with various population and sales indices.

These Circulation Estimates Are Compiled by TELEVISION Magazine's Research Department.

Network Affiliations in Parentheses. Percentages Indicate Depth of Penetration of Area.

NOW! SARRA'S OWN NEW FILM PROCESSING LABORATORY

BRINGS YOU

Vide-O-riginal

TV COMMERCIALS

We are pleased to announce the completing link in the SARRA chain of quality control... our own modern new film laboratory, designed, staffed and equipped to deliver the ultimate in TV selling messages -

the VIDE-O-RIGINAL

VIDE-O-RIGINAL... WHAT IT IS

It's Sarra's name for a quality-controlled motion picture print, produced in a laboratory designed especially for the making of TV prints. Each and every print is custom-made and whether it is 1-minute or 8-seconds, it receives individual attention in quantities of one or hundreds.

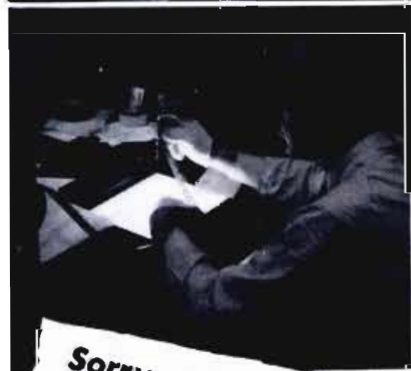
VIDE-O-RIGINAL... WHAT IT MEANS

It means that all of Sarra's creative photography, all of Sarra's visual selling ability, reaches the television screen with maximum fidelity. VIDE-O-RIGINAL prints combine Sarra standards with station requirements.

VIDE-O-RIGINAL... WHAT IT DOES

It provides complete quality protection from storyboard to home reception... it insures your investment of time, talent and money in your TV presentation.

On your next television film commercial get a SARRA VIDE-O-RIGINAL... get top quality from start to finish!



Sorry... our lab service is available for SARRA productions only.

Vide-O-riginal

TV FILM PRODUCTION FOR REPRODUCTION

SARRA^{INC.}

SPECIALISTS IN VISUAL SELLING

NEW YORK

200 East 96th Street

CHICAGO

16 East Ontario Street

* Copyright 1952, SARRA, INC.

IDEAS · SCRIPTS · STORYBOARDS · ANIMATION · PHOTOGRAPHY · PROCESSING

Timebuyer's Notebook

By

Robert Reuschle

Timebuying Manager

McCann-Erickson



PROS AND CONS OF FILM USE

THE virtues of film vs. live TV are forever popping up. In moments of academic relaxation, we may amuse ourselves by debating the issue. I may sound like a cautious fence-sitter, but it's my contention that both film and live TV have their place. To pit one against the other is fruitless in the TV sellers' market which still exists today, particularly when so many other factors come into play on each individual product's marketing and advertising problem.

However, let's look at each of these advertising techniques from some timebuying viewpoints.

The chief value of film, of course, is that it gives the ad agency and the advertiser greater control over the time they have bought. They've made the film, and so are assured of the quality of the performance. There are no fluffs in the action; the product is extolled without a stutter by the announcer; and the door of the refrigerator closes smoothly. Your product demonstration can be just as you want it.

Yet the use of film does not necessarily make for easier timebuying than live TV. Recently, for example, we have been buying time for the half-hour *Gruen Playhouse* in 45 markets, on a national spot basis. To be sure, the top quality of such a film is a positive aid when we seek to buy time for it in a one-station market. The station would prefer it to some live shows. Nevertheless, the usual jockeying for the most advantageous time slot for our client continues.

Live TV, though not always the flawless performance of film, has its values, too. And there are some who feel that a commercial is perhaps more natural, more human if the errors in delivery are not serious. Consider a participation in a live housewife's cooking program. The M.C. has none of the mechanized quality of film; she offers a personal salesmanship approach, which enhances the believability of the commercial.

With regard to live and TV commercials, I was interested to learn recently of the WNBQ, Chicago, experiment in live station breaks for 24 advertisers. Up to the present, it's been my impression that stations are not yet ready to do live station break announcements for us. (Or at least we hesitate to risk our clients' money.) Largely, I suppose it's because many stations have not allowed their staffs to become sufficiently experienced in the technique. In other words, we know what's running if we send them film.

. . .

Timebuyers are specialists, more or less, but most of us think of ourselves as advertising men too. As other non-timebuyers talk time values, so do we like to tread into other departments. Hence, put this item under the "Fools Walk In Where Angels Fear To Tread Department": As a TV observer, rather than as a timebuyer, it seems to me that some agency commercial writers are not taking time out to analyse the effect of many TV commercials on a whole new advertising market—namely, the TV-bred youth market. According to the 1950 Census, America's private and public school systems have over 28,000,000 children above kindergarten age. Already, it would appear, many are becoming cynical about some TV advertising.

I hear my own two sons, aged 11 and 8, discounting a TV commercial that outrages their sense of believability. Their attitudes are even ruder when they hear an announcer on a kiddie show say, "This is your last chance to get this premium . . ."—when the announcer has said the same thing on the show the week before.

Clearly, if wild claims on TV sour this 28,000,000 population today, 5 to 10 years from now, these grownup youngsters may well reject much of the advertising they see.

WKZO-TV

OFFICIAL BASIC CBS OUTLET FOR

KALAMAZOO GRAND RAPIDS

VIEWED BY

91.9%

MORE FAMILIES THAN STATION "B"!

WKZO-TV PROGRAM LISTINGS
ARE CARRIED AS A READER
SERVICE, TO OVER 600,000 SUB-
SCRIBERS, BY NEWSPAPERS IN

GRAND RAPIDS	GRAND HAVEN
KALAMAZOO	JACKSON
SOUTH BEND	SOUTH HAVEN
ELKHART	THREE RIVERS
FORT WAYNE	COLDWATER
LANSING	STURGIS
BATTLE CREEK	MARSHALL
SAGINAW	VICKSBURG
MUSKEGON	GOSHEN
DOWAGIAC	OSCEOLA

WRITE US
OR AVERY-KNODEL
FOR ALL FACTS

FETZER BROADCASTING
COMPANY
KALAMAZOO

the beginning of an era...

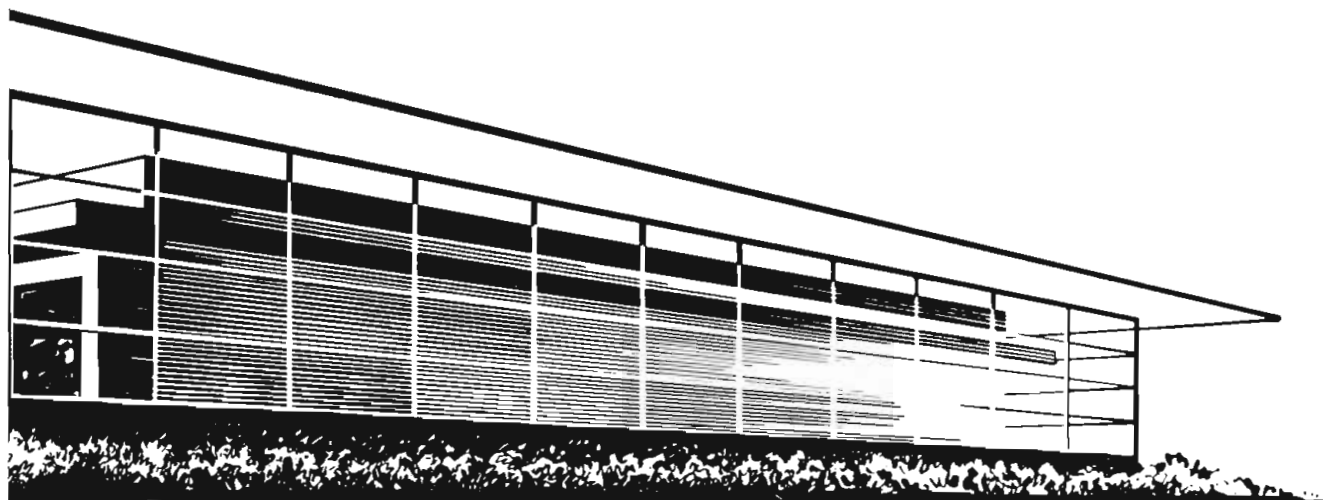


**on its 30th anniversary
of broadcasting,**

WCAU

**dedicated the world's
most complete
radio and television stations**

the continuation of an ideal



Lucas Lyons

On its 30th anniversary of broadcasting, WCAU opened the doors of its great new radio and television center with the finest facilities in the world. Here is the ultimate in electronic achievement, which will result in great advancements in the programming of news, entertainment, education, and service to the community.

There's everything at hand to increase our ability to produce the best local programs in Philadelphia and to further our reputation for creating shows for the CBS network.

We could not dedicate such a building without considering the responsibility it presents. Ours is a powerful voice . . . and ours is the precious American heritage of free speech. Both must be carefully safeguarded. Therefore, this great building is dedicated to the people in this area that we serve, with the pledge that WCAU and WCAU-TV will always be "Speaking for Freedom."



THE PHILADELPHIA BULLETIN RADIO AND TELEVISION STATIONS

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

WASHINGTON, D. C.
1605 Connecticut Ave.

Dallas, Texas Seattle, Wash.
4212 So. 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.

RISKS & RIGHTS

LEGAL TRAPS OF FILM: CENSORSHIP, COPYRIGHT



By Samuel Spring
Attorney, Author,
"Risks & Rights"

THE log jam is about to break. As if to accent the TV unfreeze, 2,000 to 4,000 feature motion pictures, now cached in studio vaults, soon will be offered TV stations. Three thousand very old silent pictures also will be available, according to the *Wall Street Journal*.

The TV industry will have to be alert, to avoid getting into unnecessary legal tangles in the use of this film. These typical legal problems arise:

- **All motion pictures bear a copyright notice.** That notice should always be reproduced by the TV station, preferably in facsimile. For if any litigation arises, because of the violation of copyrights, the television station can be added as a defendant. Thus, a television station should protect itself by repeating the copyright notice; likewise by getting an indemnity clause from its licensor.

- **Censorship problems will arise.** The walls of censorship are now tumbling. The recent court decisions of the Supreme Court of the United States in *The Miracle* and *Pinky* cases are cheering; but the walls are not completely down. It is doubtful if a state has the right to censor an interstate television broadcast. Also, the censorship license granted for a motion picture is no protection as to TV showings.

The use of a salacious, or too "sexy", picture by a TV station could result in difficulties with the FCC, imperilling its TV license. So, the assurance that motion picture censors in the stricter states have passed the picture, as a practical aspect, is assuring. As to the better-known pictures, that difficulty is not likely to arise; they have all been passed.

But care must be taken to make sure the deletions censors often require have been made in the print used. Greater care must be taken with the minor, less known, and foreign pictures, which often have a carefree, if bawdy, attitude toward sex.

- **Musicians, actors and writers unions have made demands for a percentage of the gross derived by the producers from TV exhibition.** This demand, primarily, concerns the film producers. The union theory is that TV use was not contemplated or paid for, when musicians, actors and writers were engaged to produce the pictures.

- **More serious problems are the privacy rights of the actors whose faces and names are exhibited in the photoplays.** Two lower courts in California have handed down directly opposite decisions on rights of actors (Rogers and Gene Autry), to enjoin TV use of motion pictures in which they acted. Final determination, therefore, awaits word from an Appellate Court.

The problem involved has separate issues. First, as to very old pictures produced before TV was generally known: The contract between the actor and the producer (whereby the actor agreed to perform his services) contains no clause expressly granting to the producer any right to exhibit the actor's face, name or performance in pictures for TV. It's doubtful if this right can be implied.

The second, big phase is that, as to more recent pictures: The motion picture producer usually inserted a clause in the contract with stars and actors, expressly giving it the right to TV use. But it also inserted a clause giving it the further right, in exploiting the picture, to use parts of the motion picture, using the actors name and voice in radio, and his name, voice and face, in TV.

Does this added exploitation clause impliedly forbid the use of the entire picture by TV? Particularly when the TV use is sponsored by an advertiser? Each case depends upon the particular contract clause involved. Until an Appellate Court has the final say, TV stations will have to rely upon express guaranteed protection from the picture company, or distributor, from whom they obtain motion picture licenses.

**TO FOLLOW THE SUN with a message . . . hit every
time zone—same day, same hour—straight
across the country—to do all this efficiently,
economically—USE FILM . . .**

Complete information concerning film selection and processing available . . . also details concerning special Eastman technical services, equipment, and materials.

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

East Coast Division, 342 Madison Avenue, New York 17, N. Y.

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

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

NEW YORK



CHICAGO



DENVER



SAN FRANCISCO





TV FILM: \$100,000,000 A YEAR INDUSTRY

By FRED KUGEL

An economic appraisal of the role of film in television

EVERYTHING'S a deal in TV film today.

- Lever's pays only \$12,000 of the total production costs (\$18,000 to \$21,000) for the film version of *Big Town*—and still gets a cut on second run rights.

- Ballantine Beer buys an exclusive, nation-wide first run for *Foreign Intrigue*. But it only sponsors the show in 11 markets—

hoping to recoup a considerable part of its outlay in first-run sales to advertisers in the other markets.

- P & G finances its own production company (Frank Wisbar). Then it absorbs the full cost on *Fireside Theatre*, but sells the future distribution rights to Ziv for a reported \$7,500 a picture, plus 45 per cent of the gross profits.

- Camels has its agency, William Esty, producing a series, *The Hunter*, in N. Y., which will enable it to control production and future rights. And, as with P&G, it fig-

ures to recoup a good part of its initial program costs.

There are more variations to the TV film deals than there are in a throw of dice. It's the nature of the industry.

Most half-hour film programs today deliver for around \$20,000. That's considerably more than an advertiser would pay for a comparable 30-minute live show. The deals are the bait, which make it seem worthwhile to switch to film.

But why should an advertiser want to get involved in all these

deals? Why the great desire to switch to film? All sorts of considerations are advanced:

- Some advertisers feel that, via film, they have much tighter control over their program; and, too, they are rarely subject to the killing escalator clauses so common in live shows.

- Talent can be won over more easily. The big stars prefer to work on film.

- Clearances are easier on a spot basis.

- And a good many advertisers get into film without any reason at all. Maybe it's the glamour. Perhaps it's the talk about no fluffs and better scripting.

FILM BAIT IS THE DOLLAR

But whatever the reasons that might be advanced for switching to film, the main basis is rooted in economics. Via the deal, the advertiser feels he'll get a better buy than with a live program.

While film's potential as a spot vehicle is one of its prime advantages, the deal-bait is so strong, that many advertisers who prefer a network show, switch to film nevertheless.

The reason for the switching to film by the local, or regional advertiser, or the national spot user, is much simpler. With syndicated film, they have access to a number of properties which can compete successfully, rating-wise, with many network programs. How else could they sponsor Gene Autry or a dramatic series like *The Unexpected* except via the syndicated program?

EASIER ON THE AGENCY

From the advertising agency's viewpoint, the answer is more readily apparent. Once they get set up for film, and the preliminaries are over with, they do not have the same strain and drain on personnel they have with weekly first nights of live programming.

The trend is definitely to film. Raw film stock alone took \$3,500,000 last year; and this accounts for approximately 5 per cent of total film production costs.

Stations are paying about \$7,500,000 for feature films per year. Add to this the millions being poured into commercials and newsreels, and it's easy to see where \$100,000,000 is being spent per year for television film.

The result is that this whopping investment accounts for roughly 30 per cent of total TV programming.

That's why everybody, and his brother, is getting into the acts. There are two—one, the advertiser-controlled series, playing first run in markets of the bankroller's choice; and two, the distributor-controlled syndicated package, available for any market where a station or sponsor will pay the bill.

Unfortunately, the business at this stage is just not large enough to support them all.

With the limited number of markets, television cannot even pay off for the present crop of film programs, despite their low budgets.

And if television film can't be turned out at a profit, quality will continue to suffer, as it is suffering badly, right now.

A year ago, everyone was pretty bullish because of the success of the second run. The producer, or distributor, was counting on second run and other residual rights for his profits. And, with second-run getting high ratings, everybody was fairly happy. *But things have changed.*

RESIDUAL RUNAROUND

A lot of people, counting on the second run to take them out of the hole, are in for a rude awakening during the coming year. Last year, there weren't as many film programs; and today, competition is considerably tougher. There isn't a day that goes by without some announcement of new programming which, considering the background of the producers and advertisers involved, should be superior in quality to much of present film fare.

It's going to be mighty difficult to get second runs out of the bulk of present film programs—with the exception of a handful of properties. The marginal boys will be going out but fast; and some of the big fellows, who are starting to get into TV, will have a long wait before they recoup their original investment, (probably two to three years.)

In today's market, a \$10,000-a-week gross is considered excellent return for a half-hour film during the first year. Second run should bring in at least 50 per cent of the first-run gross. But when you take into consideration distribution costs—and a production tab per program of around \$20,000—even second run won't get the producer off the hook.

It will take new stations, markets and additional circulation to turn the trick. That is, of course,

COST OF TYPICAL TV HALF-HOUR FILM SHOW

This chart shows the actual budget for a single 30-minute syndicated film, one of a series of 39 dramas shot by an established Hollywood producer. All items for this \$19,126 film are based on two days of production, using four featured actors, none names, plus bit actors and extras. Producer's profit is not included.

ITEM	COST
STORY (Script, Mimeographing)	\$800
SUPERVISORS	700
CAST	3,000
DIRECTION (Minimum union scale)	500
TOTAL ABOVE-THE-LINE COSTS	5,000
DIRECTOR'S STAFF (includes 1st, 2nd director, script supervisor)	464
CAMERA	1,080
SET OPERATION (includes preparation time on grips, prop men)	750
SET CONSTRUCTION COST (includes 1 standby painter, carpenter)	770
SET DESIGN	75
SET DRESSINGS (includes pay of swing gang, prop & green men)	680
SPECIAL EFFECTS	185
PROCESS	285
DRAPERIES	145
PROPS	190
LOCATIONS (includes meals, special policemen, location rentals)	210
TRANSPORTATION	373
LIGHTING	880
WARDROBE	270
MAKE-UP AND HAIRDRESSING	165
FILM AND LABORATORY	1,800
SOUND RECORDING	645
SOUND ROYALTIES	26
SOUND DUBBING AND SCORING	430
FILM EDITING	660
TITLES AND INSERTS	275
MUSIC	300
STUDIO RENTALS	1,000
STUDIO GENERAL (includes social security, compensation insurance)	730
TOTAL BELOW-THE-LINE COSTS	12,388
TOTAL DIRECT COST	17,388
GENERAL STUDIO OVER-HEAD	1,738
TOTAL COST	19,126

if the programming is of top quality. For what TV film today has in business, in terms of dollars, it equally lacks in the quality of the product itself.

And this is just as important to the advertiser and agency as it is to the film producer and distributor.

B PIX BETTER QUALITY

Perhaps the best tribute that can be paid to television film is the large percentage of total programming that it accounts for in spite of relatively poor quality.

Why should quality be so poor?

When the first signs of an easy dollar became apparent, the TV film business attracted entrepreneurs of varying qualifications and little finances. Many fringe film people, never able to make the grade in the big-time, promoted their marginal experience to get into TV film.

Yet even the more experienced producers, with solid Hollywood experience, are not doing the job they should. They're just not used to working with such low budgets.

In most cases, today's TV film writers wouldn't be accepted for a B picture in Hollywood. In fact, a distressing sign is the tendency for the major New York agencies to turn completely to Hollywood for their TV films. One of the multi-million dollar agency's explained it this way: "We'd rather pay more for our script writers—and have them turned out by people with motion picture experience who know how to express themselves visually." What they forget is the price they pay simply cannot attract Hollywood writers with any real ability.

It would be well for advertiser and agency to study *Foreign Intrigue* and compare it to television product coming out of Hollywood.

No exceptional show, as far as live TV is concerned, but it is better than most TV films. Its very success is in its freshness and un-Hollywoodness due to one single factor:

Its producer - writer - director, Sheldon Reynolds is too young to have learned any formulas for producing films.

The continued emphasis on quality is essential if anyone intends to make any money out of TV film. It goes beyond the script or cast. A good percentage of TV film has poor technical quality.

Querying Hollywood producers, who should know better, they all

answered unanimously that technical consideration was no longer of concern to them because of their many years of film production. *It's this very smug attitude which is responsible for the mediocrity of television film.*

Television has definite technical requirements of its own, and all the blame cannot be laid to poor projectors. Good shooting can be ruined in the laboratory.

Regardless of quality, though, the television advertiser is getting a good deal in film. The ratings prove it. One need only look at the top 10 to see how well film is doing for network advertisers. Philip Morris' *I Love Lucy*, DeSoto's Groucho Marx *You Bet Your Life*, P&G's *Fireside Theatre*, are consistently in the top 10.

ON THE LOCAL LEVEL

- *Boston Blackie* has delivered as high as a 40 rating for its sponsor in Dallas.

- Autry, in competitive seven station New York, consistently hits around 20.

- *Dangerous Assignment* has a 25 in Birmingham.

- *Foreign Intrigue* got up to 30 in Cincinnati.

In the smaller markets, there are few local advertisers outside of the breweries, banks, bakeries, and car dealers that seem to be able to afford sponsoring a half-hour film program. But feature films do the job for the smaller-budget group.

In fact, one of the best buys that an advertiser can make is a spot in feature films. Day in and day out, feature film programming has been turning in consistent ratings, which bring an advertiser's cost down, in many cases, to below a dollar-per-1000 viewers reached.

This is the one end of the business where there are still coupon-clippers. For those lucky enough to lay their hands on feature films have just about the most sought-after-product that a station can get. It's comparatively cheap, it's easy to program, and easy to sell.

NETWORK STRUCTURE

Rumblings have been going on for some time now that the very structure of the networks might be threatened by film. The reps are quick to point out the advantages to a national advertiser of using spot rather than network, for better clearances, and a better price.

On the other hand, films might be one of the bulwarks of future network operation. Networks will be in a better position to finance production and, in turn, sell their product.

Film might well be the answer to low cost operation when there are 500 stations or so on the air. Few stations will be able to support live program originations—and still keep their rates down, so that they will be attractive to the local advertiser.

By relying on film and network origination, stations will be able to cut down considerably on facilities and personnel, with an accompanying sounder economical structure. This might well mean that the stations will need the networks more than ever before (although their relationship might not be the same as it is today).

And while network management is by no means definitive in its film thinking, NBC, CBS and DuMont have set up separate distribution divisions. NBC and CBS—although not completely sold as to the networks position with film—are investing quite heavily in a number of television film properties.

THE MAJORS GET INTO ACT

Even the major film companies are slowly getting into television. Columbia Pictures, through its subsidiary Screen Gems, will be doing a series of films for Ford. In many cases, they will feature their own stars.

Universal Pictures, through its subsidiary United World, is already in production on a series produced specifically for television.

Republic Pictures, through its subsidiary Hollywood Television Service, is currently releasing a flock of feature pictures and is now in production on two film series.

Twentieth Century Fox has been flirting with TV for some time. They are producing the newsreel for United Press and will announce plans shortly for their own television properties.

Monogram has been in for some time through its subsidiary Interstate.

Paramount claims it is only a matter of timing, although they do have a distribution outfit which is actively lining up outside properties for television.

United Artists has a separate distribution company for TV.

(Continued on page 46)

SHOOTING IN EUROPE

Is no film bargain

**"Cheaper in N. Y., L. A.,"
writes Sheldon Reynolds;
lost \$100,000 on "Intrigue"**

BEFORE the success of *Foreign Intrigue*, dozens of Americans got the idea that TV films could be shot in Europe where 'everything is cheaper' and dumped quickly on the hungry American TV market, where 'they'll look at anything.'

This is a complete fallacy—just as wrong as the notion that European technicians and labs can't turn out quality film.

It's cheaper to do a cheap show in N. Y. or Hollywood. In Europe it's only economical when you shoot an expensive one. For the average TV film costs, any place in Europe, are at least as high as they are in New York.

Add to that the cost of travel and living expenses for American personnel (five, in the case of *Foreign Intrigue*) and the cost of using top European actors, and New York looks like the cheap production center.

I can't get actors at scale. Extras are cheaper. But most of the actors we've used in Sweden, though unknown to American audiences, are, in their country, stars or well-known feature players, and have to be paid European star salaries. This is a good deal less than American star salaries, but definitely more than TV actors in comparable parts. It is harder, and so more expensive, to find English-speaking actors.

The crews, set designers and camera men we use are top motion picture people. And, while top isn't as high as it is in Hollywood, again it means paying as much, or more, than TV standards for key people. When you get into electricians' and carpenters' wages, they might be a little bit less, but



not enough to affect the total budget to any extent.

Renting studio space in Europe is like renting studio space in New York. I have two major sound stages and the cutting rooms, dressing rooms, commissaries, that go with them. *Foreign Intrigue* is set up and shot as a motion picture—not a TV show.

You have to work on a healthy financial basis. At any given point, I must have \$100,000 invested in production. Payment is made upon delivery of the films in New York. You have to be able to combine American TV know-how with European knowledge of motion pictures. And you have to be able to do a picture a week.

One reason I've been able to keep my budget comparable to American costs is that by doing three jobs, I'm paying for expenses and transportation for one person.

With comparable prices and problems, why are we working in Europe? We get interesting, authentic backgrounds; new faces; a real feeling of seeing European people in European places. *Foreign Intrigue* is something new; it's created attention because it is something that hasn't been done before.

The idea for the series came out of conversations with Scheutz, who owns a studio in Stockholm and a

chain of 115 theatres. He bore the expense of making a pilot film.

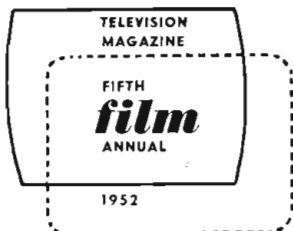
The series is on TV in about 30 cities now, sponsored by Ballantine in 11 of them. With French and German sound tracks dubbed in and sub-titles for the Scandinavian countries, it's being shown in European theatres. Some of the shows might be expanded into full length features. The BBC is interested in English distribution, but so far they're on TV only in the U. S. There is, frankly, more money in theatre distribution. Having films good enough for theatres is the value of putting more into the films.

The profit from U. S. distribution will come from re-run rights. We can't start re-runs until Ballantine has finished with the series. That's one big reason we're now carrying a loss of about \$100,000 a year on the production. About the future of re-runs, I'm not afraid of the competing market on re-runs. We're gambling that they'll still be good.

As film keeps getting better, it will be ready to take over most TV production. Going to Europe doesn't make film automatically better or cheaper. Good film takes lots of showmanship, know-how, ability to work under pressure, a solid studio and laboratory base—and money.



"I Love Lucy" leads trend to light comedy



FILM PROGRAMING

PRODUCTION ON INCREASE. QUALITY IS IMPROVING. COSTS ARE SKYROCKETING.

BY FRANK RASKY

THE first big-time network film program to make the grade was Procter & Gamble's *Fireside Theatre*, which has been among the first 10 practically since its inception back in early 1949.

Next big development was the high-budgeted *Amos 'N' Andy* show. It got off to a good start, and is still turning out a satisfactory rating (latest A.R.B.: 31.5) for its sponsor, Blatz Beer.

Now, of course, there is the famous *I Love Lucy*, which has been making the No. 1 spot in almost all the rating services for Philip Morris in the past few months.

These have set the pace for a boom in film programing. Early 1952 produced 23 film programs on the networks. And plans underway will see this figure rise substantially in the fall of 1952.

Similarly, programs made exclusively for syndication purposes are on the rise. Over 85 are now to be found in this category.

About 20 or so of the syndicated shows are regarded as satisfactory programing, with the balance being a miscellany of specialities. Here, again, definite production is underway, which will considerably swell the ranks of syndicated program availabilities by this fall. And, fortunately, quality is improving.

Proponents of live programing over film still can be heard mumbling that film loses all the immediacy of live; that it's bloodless and over-mechanized. However, *I Love Lucy* and Groucho Marx's *You Bet Your Life* demonstrate conclusively that film shows can capture the elements of spontaneity.

Film programing costs are skyrocketing. A few years ago, *Fireside*

Theatre was being brought in for \$12,000 to \$14,000. About \$20,000 would be closer today.

Most of the present 30-minute TV films can be produced for around \$20,000, with ample production values. Some of the newest shows, which include bigger-name stars and directors, come in for as high as \$25,000, because of the higher salary requirements.

It's also conceivable that costs may go up slightly for scripts, which now cost about \$750 each. The boost is understandable, since hack scenario-writing is one of the greatest shortcomings of TV film programs.

In an attempt to feel the pulse of film programing, TELEVISION Magazine queried producers and film sponsors, with the following results:

AGENCY FILM EXPERIMENT



With ad agency as producer, industry will watch closely Cavalier's "The Hunter" film experiment, starring Barry Nelson, T. Celli

ESTY PRODUCES FILM FOR CAVALIER IN EAST

In a novel experiment, the TV department of William Esty & Co. Agency, N.Y., is producing a series of 30-minute film dramas at a cost "well under \$16,000 each" for Cavalier Cigarettes. The dramas, called *The Hunter*, star a Scarlet Pimpernel-type character played by Barry Nelson, and are being shot partly at Pathescope Productions' Long Island City Studios, partly on location in the N.Y. area.

Kendall Foster, Esty vice-president, explains he has built up a six-man TV department staff, plus Eastern freelance TV reliables, capable of supervising the film assignment.

Philip Reisman, Esty's film editorial supervisor, explains the project is an experiment to determine whether the agency can produce film in N.Y. as expertly and more economically than in Hollywood. So far, the shooting has produced "very good results", even though the productions are elaborate, involving as much as 30 scenes for a film. The series will be on CBS-TV, beginning July, with R. J. Reynolds Co. owning the residual rights.

Reisman, who has spent 14 years in motion picture production with RKO-Pathé in N.Y., says: "We've kept to a three-day schedule for each film—except when inclement weather has interfered. But the same problem pops up in Hollywood. We've been using eight script writers, almost all of them from the East, and been paying \$750 per script. The producer, Ed Montagne, and director, Oscar Rudolph, are both paid by the agency."

WHY FILM WAS REJECTED FOR "TALES OF TOMORROW"

The watch band company, Jacques Kreisler Mfg. Corp., investigated for six months the possibility of filming its own program, *Tales of Tomorrow*, but then decided to keep it live. Here, Robert F. Lewine, radio-TV director of Hirshon-Garfield Agency, tells why the science fiction show remains live on 18 ABC-TV stations on alternate Friday nights at 9:30:

"There were four big reasons:

"FILM WOULD DEPRIVE US OF NAME APPEAL: One of our biggest audience draws has been our use of name stars. Assuming that top-calibre performers could

"TIME CLEARANCES WOULDN'T BE IMPROVED: The main reason for going spot is to clear better time. We don't think we would be able to find Class A time available on the leading station in multi-station markets. The four cities that account for 30 per cent of our sales—New York, Philadelphia, Chicago and Los Angeles—also account for about 38 per cent of television circulation. We would probably end up on the same stations we have now—but with the possibility of having the time pre-empted by a network advertiser.

"SENSE OF IMMEDIACY WOULD BE LOST: We are convinced that film would give us less of that psychological immediacy."

seeking institutional advertising. I became his agent as a result of that casual stroll, because he respected the reputation of our firm's background.

I realize, of course, that the fly-by-nighters have given pilot reels a bad name. But I believe that stigma need not rub off on any film producer of sound reputation.

Among other things, Bing Crosby Enterprises was among the first to start the practice of syndicating films to sponsors, with the producer retaining the residual rights. More than that, we believe that not only the top performers, but also the directors, script writers, cameramen, and other top technicians, should get a per cent of the residual runs."



Robert F. Lewine
AM/TV Head, Hirshon-Garfield Agency



Everett Crosby
Pres., Crosby Enterprises



H. L. Webster
Ad Manager, Wrigley Co.

be fitted into filmed programs as easily as they have been worked into live schedules, we came to the problem of residual rights. Big names would have to be paid well for each re-run. While basically these subsequent payments would be the worry of the second-run buyers, they would add to the total costs and to our budget.

"As other unions cut into the residual rights pie, talent and personnel for film would get far more expensive than in one-time production.

"COMMERCIALS WOULD BE FROZEN: One of the advantages of filming the show would be to use it on a spot basis. But we couldn't use frozen commercials. The seasonal nature of the product makes it necessary to retain live elements. If our film for one style of watch bands, for instance, runs in June, the live voice over narration will stress Father's Day.

EVERETT CROSBY CASE FOR PILOT REELS

Everett Crosby, president of Bing Crosby Enterprises, whose productions include *Rebound*, *Royal Playhouse*, and six new film packages, believes selling via a pilot reel is legitimate—as long as the seller has a sound reputation. He reports:

"The other day, I was strolling down Fifth Avenue in Manhattan when I met my old friend, Bishop Fulton J. Sheen.

"I read where you're going to allow a cigarette company to sponsor your Du Mont show, *Life Is Worth Living*," I told him.

The bishop laughed at the idea. "It was just a rumor," he said.

That gave me an idea. "Who's your agent?" I asked.

"I haven't any," he admitted.

So here I am now, an agent for the bishop, trying to sell his show to an uncontroversial sponsor

AUTRY RADIO PROMOTION STICKS TO SPONSOR WRIGLEY

An unusual twist in TV sponsorship is that William Wrigley, Jr., Co., which began sponsoring Gene Autry films in Jan., 1951, gains promotion from other advertisers sponsoring the same show. The carry-over results from the fact that the chewing gum company has been so long identified with Autry on radio.

H. L. Webster, advertising manager of Wrigley, which now sponsors Autry films in 11 TV markets, writes:

"Gene Autry has just recently celebrated his 12th anniversary on radio—during all of which time he has been sponsored by our company. In Autry, we've had a strong radio property, and we wanted to hold on to him.

"As for the sale of the TV show in other markets at the same time, we feel it's really a big advantage

to us. Years ago, when Wrigley stopped sponsoring the pioneer radio serial, *Myrt and Marge*, listeners kept writing to us about it, long after Lever Bros. became the sponsor. Similarly, Autry has been associated with our products so many years that many people think of Wrigley when they see him. This set-up makes it possible for us to use the films we want."



Karl Freund
Head Cameraman, "I Love Lucy"

FILMING "LUCY" BY CAMERAMAN KARL FREUND

THE general consensus of producers visiting the *I Love Lucy* set has been that there is a revolution imminent in the production methods of motion picture making in Hollywood. And that it was taking place on stage 2 of the General Service Studios where Desilu Productions, Inc. turns out some 22 to 26 minutes of TV program film in 60 minutes of actual shooting time for Philip Morris.

In the first place, we cannot tolerate interminable delays. For the show proceeds much the same as an actual live show telecast, inasmuch as there is an audience also present on the stage. Indeed, the motion picture cameras are used in much the same way as those used in a live show in a television studio.

We use the almost continuous camera-on-dolly technique adapted from standard TV camera operations. We use three Mitchell BNC cameras mounted on dollies and use 35mm film. All three cameras shoot the action simultaneously. The center camera makes all long shots and the cameras at either

side record the action in medium and close-ups.

During actual filming, a script clerk in a booth overlooking the stage is in direct contact with the key technicians at all times via 2-way intercom phones. He is cueing camera operators, grips operating the dollies and the gaffer handling the light dimmers.

Each man is thoroughly briefed on the operation, and has floor marks to guide him. We have so organized the set-ups that the elapsed time between camera set-ups now averages a minute-and-a-half.

To light a set for three cameras operating simultaneously and from different positions is a problem in itself. We have to light as uniformly as possible, yet watch for opportunities to add highlights whenever we can. This is highly important inasmuch as *I Love Lucy* is a comedy show requiring high-key illumination. We have to keep contrast in the original negative down to a "fine medium", because contrast is compounded in each step of the transmission of the picture.

As a result, we watch very carefully the color of the wardrobe worn by Lucille Ball, Desi Arnaz and other members of the cast. We watch the color of the decor and even the props to see that they all are tinted shades of gray.

I Love Lucy is filmed on Friday nights. Late Wednesday afternoon, the company runs the show through for me with no cameras or any of the camera crew present. This is when I plan my camera operations and lighting. On Thursday, early in the morning we begin work on lighting the sets, trying to complete it by noon when the camera crew arrives. They are first briefed and then the camera action is rehearsed. By 7:30 that night, we have a dress rehearsal, but the cameras are not brought on the floor. This is the period in pre-production planning when problems are aired and considered.

On Friday, we have a full rehearsal at one o'clock and a final dress at 4:30. The show is "talked through" until by eight, the company is ready to film the show.

All scenes are shot in chronological order and filming takes place in approximately 60 minutes.

When I accepted the Desilu assignment, I accepted the challenge of getting quality film image, despite those technical handicaps understandable in a new industry. What we are striving to do is

establish a standard that will please the TV industry. At this time, we cannot improve further the photographic quality of TV film, until there is further technical improvement in the various electronic components of the TV system. However, the industry in recent months has already made great strides in this direction; the considerably improved picture quality from TV film is evident."



Henry Dorff
Ad Manager, Gruen Watch Co.

GRUEN LIKES SPOT BUT EYES SWITCH TO WEBS

Henry Dorff, advertising manager of the Gruen Watch Co., Cincinnati, is pleased with costs of the spot film program, *Gruen Theatre*, it now sponsors in 45 TV markets. But, he adds:

"If the networks could guarantee us clearances that we consider good, we would be very much tempted to switch back to network telecasting. The only reason for going spot as we did, was to secure favorable time in all the markets we wish to advertise in.

"If a network could give us these good periods, it would be less expensive from a production and traffic viewpoint. In addition, a network slot would probably put us in proximity with one or more other very good shows, which would tend to build an entire evening program for most viewers.

"Surprisingly enough, whereas it might appear that a film program would cost a great deal more than a live program, by the time you get through rehearsals; with script changes; and all the 101 incidentals involved in televising a show, we find that the film show doesn't vary too much in cost from a live show."

SNADER AGREES WITH AFM DEMAND FOR 5% CUT

Louis D. Snader, Hollywood producer, whose firm has turned out 800 *Telescriptions* 3½ minutes long, sees nothing wrong in James C. Petrillo's AF of M bite into musical costs. He reports:

"It may be remembered that Snader *Telescriptions* was the first group to establish the 5 per cent Musicians' Protective Fund No. 2. We agree with this principle, feeling that there is a necessity for labor and management to exist side by side.

"So long as the unions do not make this impossible, but are reasonable in their requests, we will continue to work with them. We will assume they are reasonable, until they demonstrate otherwise. We pay one group of performers a flat fee for their work. Top talent are paid a fee against a percentage of the gross earnings."

TAP THOSE COMMERCIAL FILMS FOR TV, SAYS DYNAMIC

Henry Morley and Nathan Zucker, whose eight-man Dynamic Films grosses over \$250,000 annually producing TV film series like *Funny Bunnies* and *Your Beauty Clinic*, report:

"A source of TV film program still untapped is the adaptation of commercial documentaries to video. Consider our *Speed Classic* series. It cost us \$3,500 to produce these 13 in the can. Reason is we shot the races at Daytona Beach for such companies as Pure Oil and Socony Vacuum. We then got permission to resurrect enough footage for an actionful TV series, now syndicated by Du Mont Films."

FILM SPORT SHOWS RAISE DILEMMA: LESLIE WINIK

Leslie Winik, whose *Madison Square Garden* films are syndicated to 24 stations at a cost of \$100 to \$600 each, reports two key problems plague the sports film producer:

"One, is getting speedy and sufficient distribution. In a business like ours, sports films must be shown immediately in local stations. A week after they've been shot, they're out of date.

"Two, is getting an expert enough staff. Our production staff of 10 to 30 men must cut films neatly to station lengths required. Most important, plays and players must be identified with strict accuracy."



Lester Kamin

KAMIN AGENCY: SMALL ADMEN SEEK 15-MIN. SHOWS

Lester Kamin, president of the 20-man Kamin Advertising Agency, Houston, Texas, with TV billings over \$300,000, writes:

"Many small advertisers can, and would buy, TV advertising, if suitable 15-minute shows were available.

"It has been our experience that half-hour film shows are usually better; but also that 15-minute shows can be good, if film companies would concentrate on this need.

"There is also a need for more feature films. Two of our clients sponsor a feature length movie each Sunday afternoon, and it is very popular.

"We think that film productions, in some instances, are priced too high for our market. It must be said, however, that film does ease the work load of the advertising agency. Naturally, it is easier for an agency to buy a film show, and work on commercials during that program. We try to find the most profitable way to do a job for an account."



Frank Wisbar

POINTERS ON PRODUCING "FIRESIDE THEATRE"

BY FRANK WISBAR

HOW TO HANDLE SCRIPTS:

The more than 129 *Fireside Theater* stories I have produced and directed have taught me that flexibility in the use of writers should be my main guidance. Each story, as it develops for filming, develops its own rules on how to use the writer. Sometimes I pick stories from public domain and assign the writer to dramatize the plot. In other cases, I let several writers rewrite originals to fit the stories to the demands of the program. Very seldom I am surprised by a finished screenplay which has not been worked over and over by me in cooperation with the writers. I reject the idea of a steady rewriter for all my scripts. Monotonous uniformity would be the result.

REHEARSAL:

I am vehemently opposed to rehearsing a day or a week before shooting starts. I rehearse each scene before each take, accepting the actors' own interpretation. My duty as director is to coordinate the actors to a unity and to conduct their expressions and emotions with the invisible baton of directing.

CAMERA TECHNIQUE:

The camera technique of motion pictures during the last 20 years has proved that nothing is alien to a modern camera. All we need is to keep the camera eye wide open and movable. I am happy to say that the speed of production did not cut the value of our photography.

WHY PROCKTER PREFERS N.Y. SCRIPT WRITERS

N.Y. film script writers, trained in radio, are better schooled in establishing character promptly, and producing a swift, uncomplicated plot. That's the experience of TV producer Bernard J. Prockter, 43, who produces the part-live, part-film TV shows, *Pall Mall's Big Story*, *Borden's Treasury Men In Action*, and *Ennds' Police Story*.

"I don't want to revive the somewhat childish feud vis-a-vis producing in N.Y. as opposed to L.A.," says the president of Prockter Productions. "But I'd like to explain why the new 15-minute series of 78 short story films I'm now shooting in Long Island City, at a cost of \$8,000 each, are being scripted by N.Y. writers. These include Max

Ehrlich, Alvin Boretz, Gail Ingram, Robert Sloane, and Helen Wyle.

"Hollywood writers, with some notable exceptions, don't understand writing for TV films. Through the years, they've been habitually moulded to a slow buildup of character, taking time to develop a complex plot. They know the customers have paid for their comfortable seats in the theatre, and expect a relaxed development on the screen.

"N. Y. radio-trained writers haven't experience in visualization, but the director can handle that. What they do have is experience in establishing character promptly and a fast, actionful plot. Shooting in the Parsonette Studios in Long Island, eight weeks at a time, also means we'll have faster and less expensive control over production from N. Y."

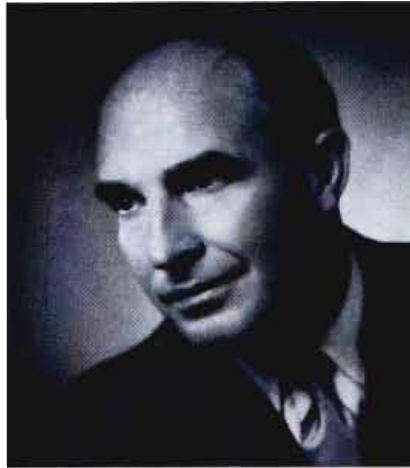
LOVE THOSE FILM DRAMA SHOWS: L & M's KEESELY

Nicholas E. Keesely, vice president in charge of radio-TV, Lennen & Mitchell Agency, writes:

"I believe that certain kinds of TV programs can be done better on film than live, and it is the dramatic show that is most suitable. This conclusion is based on a number of facts:

"(1) Since filming requires a considerable amount of pre-shooting preparation of scripts, an ad agency has more time to make sure scripts are as good as possible before shooting. Editing of scripts can be done without pressure of weekly deadlines. It also prevents imposing upon performers extremely difficult memory work.

"(2) Scripts are generally superior on film. Film imposes less of



Nicholas E. Keesely
V.P., Lennen & Mitchell Agency

a limitation on the imagination of the writer than does live production. Increased use of exteriors; ability to move from one scene to another with rapidity; and absence of space limitations one encounters in the live studio—all contribute to this superiority.

"(3) The advertiser, with certain coverage problems, has greater flexibility in selecting his markets with a film show.

"(4) Audience participation shows—such as *Groucho Marx* and Fred Allen's forthcoming *Two For The Money*—find in film a method which eliminates those portions of the show of doubtful entertainment value. As a result, you have 30 solid, edited minutes of choice material."

FU MANCHU BACK ON FILM FOR NBC's SWOPE

When Herbert Swope, Jr., first secured the TV rights to Sax

Rohmer's *Fu Manchu* stories, the first question was whether to do it live or on film for NBC-TV. It was decided to put the stories on film for three reasons.

1. The stars they wanted to use—Sir Cedric Hardwicke, John Newland, John Carradine, couldn't be tied down for a weekly series of live shows because of other commitments.

2. Residual rights can be an important profit factor.

3. With film, the scope of the production could be considerably broadened and they could do many things not possible live.

They're fully aware that film will cost at least a third more than the live production, but feel the superior quality and additional income from second run will make this up.

Production wise, Swope hopes to approach the series with a definite technique which is really inherent in Sax Rohmer's style of writing. The emphasis will be on "what-did-it" rather than "who-done-it."

In producing the first pilot film in New York, Swope had the usual complaint that the city's production facilities are too spread out; do not make for a smooth operation. However, Swope would still rather shoot in New York because he feels the talent and writing will be better. While the main roles will go to Hollywood stars, the feature and bit players, who can make or break the program, will be cast in New York. The Hollywood bit players, according to Swope, give so much of the West Coast television film product the "D" look.

PRODUCTION SETUP FOR TV FILMS SHOT IN HOLLYWOOD

PRODUCER & PACKAGE	WRITERS ON SCRIPT	PERSONNEL PER FILM	REHEARSAL TIME	SHOOTING TIME	EDITING	NO. OF CAMERAS	UNIONS INVOLVED
Dunlevy Co., Frank Parmenter, "Dangerous Assignment"	8 who work in teams	10 actors; 37 technicians per film	1 day on camera; 2 hrs. each day w/ crew	2 days (9 hrs. per 39 retakes)		1 for on stage; 2 on location	3 plus various IATSE units
Ziv TV "Cano Kid", "Unexpected", "Boston Blackie"	Selection of 16	10 to 25 actors per script	1 to 3 days	3 days	3 weeks; use both 16 mm and 35 mm	1 or 2; depends on scene	6 plus 11 of IATSE units
Landley Parsons Prod., "Files of Jeffrey Jones"	2 per script; 4 on series	12 actors; 12 standins; 35 technicians per film	"No prior rehearsal time"	3 days	2 weeks; handled by 5 people	1 or 2	15
Gene Aubry "Aubry Show", "Range Rider", "Annie Oakley"	1 per script; stable of freelances	8 speaking roles; Total: 50 in unit	"very little"	3 days	8,000 ft. film edited to 2,400 ft. for TV	1	Varied IATSE Units



Star of Lever's "Big Town" Pat McVey checks with R&R V.P. Willson Tuttle



CAN FILM BE PROFITABLE FOR THE AGENCY? YES, SAY RUTHRAUFF AND RYAN'S RADIO-TV V.P. AND EXECUTIVE FILM PRODUCER — AND THEY TELL WHY

WHAT FILM MEANS TO THE AGENCY

By Willson M. Tuttle and Marshall Grant, Ruthrauff & Ryan Agency

IN a recent issue of TELEVISION Magazine, we told of the thinking which resulted in the change-over of *Big Town* from a "live" television show to "film", and the problems and questions which arose in considering this switch.

Since the appearance of this article, we have been queried by a number of sources as to the overall effect of a "film" operation on an advertising agency such as Ruthrauff & Ryan. These questions and their answers are as follows:

Is it impossible for the agency to work with film without taking a loss on the operation?

Our experience thus far has been that a film operation need *not necessarily entail a loss* over a protracted period of time. To be sure, certain film operations initially cost both the advertiser and the agency more than others. These same operations, we have found, adjust themselves in the long run.

It is now a well-accepted axiom in the industry that the more film production that can be set up at one time, the greater the efficiency. In the case of programs, six half-hour shows are created, written, produced and completed in a group. Thus, much of the agency servicing is concentrated, avoiding the week-in, week-out repetition of the same processes required in a live show. The same is true with commercials, which we urge our clients to set up in groups, rather than individually.

While it is true a good deal more time is required in properly setting up a film operation, once it is a going concern, the regular servicing tends to level out.

What problems are caused by having films produced in both LA and NY?

Certainly, a New York-Hollywood operation entails time and travel between these points. However, such costs are kept to a minimum by maintaining a supervisory staff in Hollywood, qualified to deal effectively with the day-to-day problems which arise in production. With our film operation headquartered in New York and Chicago (where basic policy and over-all strategy are determined) a certain amount of travel on the part of key staff members cannot be avoided.

What about film personnel?

The personnel involved in R&R's film operation fall into three main categories—copy and script writing, story board or visualization, and production supervision. Speaking only for R & R's New York, Chicago and Hollywood offices, this involves a total of more than 30 people working full time on film.

To spearhead its film operation, R & R staffed its Film Department with personnel experienced in the feature motion picture field. This

seemed the most expedient way of dealing with problems pertaining to film. As to the difficulties of finding such personnel, it seemed no harder nor easier than finding qualified staff men for any other specialty. This nucleus is being supplemented by personnel who are being trained in film.

Although it is true that the purely mechanical phases of film production extend over a longer period of time, supervisory attention by agency staff men is only required at certain check points in the course of the process. With production properly scheduled, it is possible for a few agency staff men to supervise a number of film projects which are in work at the same time.

How much film equipment has it been necessary for you to have?

Although subject to some fluctuation, currently about 75% of TV commercials for network shows throughout the R & R organization are on film.

To adequately service and supervise our film activity, we have found it advisable to maintain in our New York offices the following: a projection room for screenings and client conferences; an editing facility for the handling of film and minor editing; a film library for the storage of reference prints; offices for the afore-mentioned personnel; and an office on the West Coast studio lot where programs are being produced.



**this man
can sell
groceries in
Cleveland**

ice cream in Indianapolis or soft drinks in Jacksonville

You can still buy
"Dangerous Assignment"
—if you act fast—in:

BALTIMORE
JOHNSTOWN
LANCASTER
WILMINGTON
PROVIDENCE
JACKSONVILLE
RICHMOND
FORT WORTH
AMES - DES MOINES
CLEVELAND
GRAND RAPIDS
INDIANAPOLIS
SAN DIEGO

Proof? Look at his nation-wide record. He's selling Durkee's foods in San Francisco and Los Angeles . . . he's boosting sales of Manor House Coffee in Davenport . . . he's creating customers for jewelry stores in Erie, Pa. and Huntington, West Va.

He's moving a lot of merchandise for 39 different sponsors in 51 TV markets. *He can do it for you.*

Who is he? Brian Donlevy, top radio and TV personality and star of "Dangerous Assignment"—NBC-TV's exciting adventure-mystery film program produced for exclusive *local sponsorship at local cost.*

How does he do it? By attracting king-size audiences and holding their attention . . . right through the commercials. Stations report these typical May ratings: 22.1 in New York (ARB) ; 34.5 in Detroit (ARB) ; 18.8 in Columbus (Pulse) ; 24.2 in San Francisco (ARB) ; 45.5 in Milwaukee (Pulse) ; and 55.5 in Pittsburgh (April Pulse).

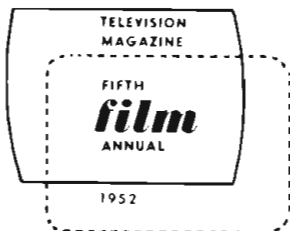
You must act fast! "Dangerous Assignment" sells *for* sponsors—that's why it was sold *to* sponsors in 51 TV markets in less than five months. For special audition film, list of sponsors and prices, write, wire or phone:

NBC-TV *film syndicate sales*

30 Rockefeller Plaza, New York 20, New York



Active Gene Autry, producer with 3 properties



SYNDICATED FILM

GOOD PICKINGS FOR ADVERTISERS, BUT PRODUCERS MUST WAIT 2 TO 3 YEARS TO RECOUP INVESTMENT

WHEN an advertiser can sponsor a top-name program, like *Dangerous Assignment*, for \$100 in a market like WBRC-TV, Birmingham, and come up with a rating of 25.8, it's no wonder that syndicated film programs will eventually be one of the chief bulwarks of spot and local programming.

Admittedly, it's more expensive than a spot in a participation show or feature film but not outside the range of the larger local or regional advertisers. As more markets open, the price of these film packages might come down sufficiently, so that it will be as attractive to the smaller advertiser as well.

Because of the limited number of markets, producers and distributors of syndicated film are having a rough time. To obtain guaranteed continuity, admen are beginning to demand at least 26 complete episodes.

For the producer, this means an investment of at least \$500,000. Obviously, few can lay out this kind of cash on speculation. And it is speculation, because so much is being gambled on second-run residual rights. This sum of money won't be coming back for two to three years. That's why there are still only a relatively few shows being produced for syndication purposes that aren't being backed by the big boys. Only a Ziv or a Crosby can get into this type of operation.

Encouraging, therefore, is the entry of CBS and NBC into the syndication business. They have the necessary capital.

Further insight into film syndication is provided by following leaders in the field interviewed by TELEVISION Magazine:

ZIV'S SINN: 75% OF ALL TV PROGRAMING WILL BE ON FILM AHEAD

John L. Sinn, president, Ziv Television Programs, Inc., told TELEVISION Magazine:

"It is no secret that successful television distribution requires two things—high quality product and successful distribution. There is no mystic, magic formula that accounts for either.

"We have patterned our television distribution organization after our radio distribution organization which has been in the syndication field since 1938. We have at present 18 men in the field, working exclusively on film distribution. We take the time to acquaint these men with the problems of sponsors, agencies and stations, and their training requires about a month in the office and the field.

"But the best distribution organization could not be successful without top quality product. And this is a task that keeps the producer everlastingly at work, seeking the best available writer, actors, directors, cameramen.

"Television's standards are constantly rising, and audiences are more and more critical and selective in their tastes.

"Consider the matter of turning out Western pictures. We'll take this type, because there have been more 'horse operas' produced than any other category. When you set out to make a new Western, you're making it for a specific audience. As a producer, you simply try to make that Western better than anybody else. You know that your audience will see a lot of Western pictures. Therefore, your Western has to be a higher quality Western



John L. Sinn
Pres., Ziv TV Programs

—if you want it to stand out and be successful.

"In turning out 104 of the *Cisco Kid* series, we've been working on a three-day shooting schedule. Like all television schedules it's tight: and it takes tremendous planning and preparation to include the quality production values we are after, and still stay within the budget confines.

"Some people have the mistaken notion that the television film syndication business is a get-rich-quick industry. It's not. What they overlook, of course, is that a producer must wait a minimum of 18 months—and sometimes as long as three years—to recoup his original investment. And whatever profits there may be, have to be ploughed back into production in order to keep the series going. We have quite a number of series going at the moment—*The Unexpected*, *The Cisco Kid*, *Boston Blackie*, *Story Theatre*, *Yesterday's Newsreel*, *Sports Album* and *Living Book*.

"Recently, Herbert Gordon, Ziv vice president in charge of production, and I, returned from a several-week trip to Europe. We feel that the shocking rate at which American television material is being 'burned up' will require the opening up of Europe as a source of writing and other creative talent for television films. There are two reasons why the already heavy pressure on our American television writers, actors, directors and producers will become even more severe:

"(1) It's becoming more evident that at least 75 per cent of TV programming will be on film. This will come about because filmed shows permit creative people to work without a relentless stop watch in their hands; allow for greater scope; permit unusual effects; and, for the advertiser, permit hand picked market selectivity at lower cost.

"(2) The recent lifting of the FCC freeze will mean that virtually the entire country will be covered by TV stations in the next two or three years, opening a tremendous new field for programming by film.

"Consequently, we went to Europe to make arrangements with TV experts there, to augment the products of our American film writers and producers. Hollywood, however, will continue to be the main source of our films, and Europe will only be a secondary source."

BRITISH DOCUMENTARIES INCREASE IN U.S.

Lester Schoenfield, distribution manager, British Information Service, which distributes 600 to 800 documentary shorts 3½ minutes to 87 minutes long, in 70 U.S. TV stations, reports:

"English educational and informational documentaries are becoming far more acceptable to the American TV market. There are several reasons. One is that we are doing away with the local accents common to the older films, and using international commentators like Michael Redgrave. For another, the so-called art theatres are on the increase in the U.S. Also, people are getting used to the international exchange of British stars for the movies.

"I disagree with those who say the TV audience, and the advertiser, are reluctant to take artistic films. Our most widely booked film is a 17-minute documentary, *Instru-*

ments of the Orchestra. We also have a great demand for our 20-minute and our five-minute documentaries, featuring the Sadler Wells Ballet. We also hope to do well with a series of *Painter and Poet* which features modern British paintings accompanied by poetry narrated or sung on the sound track.

"Some people have the mistaken notion that our films undersell American produced films. This is not so. True, we are a non-profit making organization of the British Foreign Office, but we sell at regular rates to help recover our costs of distribution. We don't distribute feature films—just educational and informative documentary films now."



David Halpern
V.P., Owen & Chappell Agency

SYNDICATED FILM ANSWER FOR REGIONAL ADVERTISER

According to David Halpern, vice-president of Owen & Chappell, the agency for National Breweries, the beer company is now using film in eight out of the 12 markets where it's using television.

In Baltimore, Washington and Johnstown, they're sponsoring *Front Page*. In Lancaster, Norfolk, Richmond and Greensboro they're picking up the tab for *Wrestling from Hollywood*. And in Chicago, they're using the MCA half-hour dramatic package which is being sponsored on the coast by the Chevron dealers.

Typical of other regional advertiser reaction, is that of Halpern who points out that the syndicated film show surpasses the locally-produced live program unless they can latch on to an outstanding local personality. This is

precisely what they have done where they're using TV live.

It's their feeling that once an advertiser gets into a number of markets on a spot basis, only film can give them the control and security in quality and performance that they desire.

Cost-wise, they are "quite pleased," although the definite types of film shows they sponsor are closely tied in with this factor.

A gimmick they have used very successfully is in having Edmund Lowe, star of *Front Page*, write personal letters to all the beer licensees, inviting them to watch the program. They did the same with Bonita Granville, who starred in the first MCA film.

Carrying through on their desire for control of all the commercials that are on film, the film commercials that accompany *Front Page Detective* feature Edmund Lowe.

DUMONT: SMALL-TIMERS SHOULD SHUN FILM

Like everyone else in the business, DuMont's film head, Donald Stewart, feels: "If you don't have long range guns, you better stay out of the business. It's amazing that television film is doing as well as it is considering the fact that there are only 63 markets. No other major industry could be supported by so few markets."

While acquiring a number of properties, Stewart's main objective is to build a sales force and distribution set-up that will be able to service every TV market in the country. Realizing that in almost all cases it's the advertiser, or agency, who has to be sold on local sponsorship of syndicated programs (and the considerable cost this entails in the way of proper sales service) DuMont's film plans will revolve around the efforts and effectiveness of their film sales operation.

CBS'S MAHLSTEDT ON FILM SYNDICATION

Fred Mahlstedt, Director, CBS Television Film Sales, which grossed well up in the seven figure bracket over the last year, distributing nine film programs, like *The Range Rider*, *The Cases of Eddie Drake*, *Holiday In Paris*, *Gene Autry Show*, reports:

"Right now, film syndication is strictly a long range business, since current potential is limited to 63 markets, with two-thirds of them in the single station category.

3 things you need...

TRANSMITTER

PROGRAMS

AUDIENCE

**to launch
a successful UHF
television station**

And Du Mont can help you get all three. Write today for this informative booklet, "UHF, The New Big Development In Television", and find out how you can get on the air quickly and profitably...

with Du Mont UHF transmitting equipment
with Du Mont Television programs
with a Du Mont-built UHF audience

Learn how these three Du Mont operations, working together, can help make your UHF plans a successful reality.

DU MONT

First with the Finest in Television

ALLEN B. DU MONT LABORATORIES, INC., CLIFTON, N.J.

Allen B. Du Mont Laboratories, Inc.
1500 Main Ave. (DEPT. TV 4)
Clifton, N.J.

Please send me my copy of "UHF The New Big Development in TV".

Name

Company

Address

BIS presents
A BRILLIANT NEW TV FILM SERIES

**THIS
MODERN
AGE**

16 MM SOUND FILMS FOR TV
ON SUBJECTS OF IMPORTANT
GLOBAL HAPPENINGS SINCE 1946

POLITICAL REPORTS

"REPORT ON HONG KONG"
"FIGHT IN MALAYA"
"JAMAICA PROBLEM"
"CHALLENGE IN NIGERIA"
"FUTURE OF 1,000,000
AFRICANS"
and many others!

and ...

SOCIAL REPORTS

"BRITISH—ARE THEY
ARTISTIC?"
"FABRICS OF THE FUTURE"
"WHEN YOU WENT AWAY"
"SCOTLAND YARD"
and many others!

Each subject
runs approximately
20 minutes. For price
and availability in your
area, contact

LESTER SCHOENFELD, DIST. MGR.
BRITISH INFORMATION SERVICES
30 Rockefeller Plaza
New York 20, N. Y.

Please send information on This Modern Age to:—

NAME

ADDRESS

CITY & STATE



Fred Mahlstedt, CBS-TV

"With more and more advertisers turning to films, however, it is pretty obvious that the future of the entire television industry is dependent to a great extent on a solid foundation of reliable and solidly-financed production and distribution outfits. As in any new industry, TV film syndication has to have a few 'shakedown' years to separate the wheat from the chaff.

"The two most important problems still to be solved are: the problems of pricing and the problems of repeat runs. In order for programs to be sold at realistic

prices, the producer has to depend on eventually selling a substantial number of repeats. Evidence is starting to accumulate that repeat runs can outdraw first runs in terms of audience, and offer many advertisers a remarkably good program 'buy' in terms of actual expenditure and cost-per-1,000 delivered audience.

"With a predicted TV set ownership of 40,000,000 by 1957, it would seem that many of today's film programs will be viewed eventually on a repeat basis by far larger audiences than they are getting today on their first runs.

"Another aspect of this business that is becoming increasingly important is the merchandising field. We have found that the selling of syndicated film is a highly specialized task; and the job really begins when we've sold a client. We are a firm believer in merchandising—so much so that we will send a man from one of our offices to work with an advertiser using film.

"Working in Hollywood has taught us the tremendous value of the Coast's exploitation techniques. After the spectacular success we had with *The Range Rider's* personal appearance junket, we plan to employ the same Hollywood treatment with more of our packages."

The Jonathan Story

**52 FIFTEEN MINUTE
TV SOAP OPERAS
ON FILM . . .**

Screening prints on request

STERLING TELEVISION CO., INC.
316 West 57th St. NYC 19 JU. 6-3750



Sanford L. Hirschberg
V.P., Norman Waters Agency

**SYNDICATION PAYS FOR
SMALL SPONSOR CASCO**

Sanford L. Hirschberg, executive vice president, Norman D. Waters & Associates Agency, writes:

"Syndicated film has made it possible for us to build a unique TV spot campaign for Casco Products' Steam Iron. Costs and commercial time on CBS's *Holiday in Paris*

series in seven cities are being shared by Casco; the Electric Shaver Division of Remington Rand; and the local dealers that handle both products.

"The nature of Casco's merchandising meant we needed the freedom to choose markets as they developed advertising potential for us. Naturally, we couldn't afford to set-up local talent ourselves, and we felt none of the local shows available would be suitable.

"High cost was one of the factors that made us look for non-competitive national manufacturers with similar distribution. Remington Rand's Electric Shaver, like the steam iron, sells in jewelry chains. With Remington's Agency, Leeford Advertising, we've been able to choose markets both advertisers wanted and get dealer sponsorship lined up."



John Howell
Sales Chief, Paramount

MERCHANDISING TIEUP PAYS FOR PARAMOUNT

Merchandising TV film package personalities can pay off for the advertiser, in the experience of John Howell, Sales Director of Paramount Television Productions Inc. He reports about the company's work with *Time for Beany*; *Wrestling from Hollywood*; and *Erskine Johnson's Hollywood Reel*:

"The whole purpose, in merchandising these film properties, is to help their individual local sponsors increase the value of their programs and sell their products. We at Paramount Television are picture people. We know the value of Hollywood's merchandising, advertising and exploitation. We think the same thing can be done for TV films.

"There are two phases to this activity—merchandising for the sponsor (providing him with point-of-sale items, give-aways, premiums and use of program charac-

ters for packaging and local advertising); and the licensing of manufacturers who will produce items related to the program.

"Setting up a single source for merchandising material is done as a service to the advertiser. Licensing of manufacturers, we feel, should definitely be done by the distributor, rather than an outside firm.

"Franchised items work for the sponsor too, especially on a kids'

show. Popularity of *Time for Beany* is increased by the 25 lines carrying the name, including wallpaper, hats, bubble bath (a fantastically good seller), comic books—and even a California drive-in chain.

"Both Paramount and *Beany's* producer, Bob Clampett, get a royalty on each item. How profitable this can be is shown by the \$1,000,000 worth of retail sales rung up by *Beany* items in one year."

(Continued on page 63)

A CHAIN IS NO STRONGER THAN ITS WEAKEST LINK!

Buyers with low budgets can have top-notch quality! There are no weak links in this chain of United World Film Shows!

★
**HEADLINES
ON PARADE**

52

¼ Hour Documentary
News Event Stories.

★
**GOING
PLACES**

39

¼ Hour Specially
Edited Travel Films—
Entertaining — Educa-
tional.

★
SPORTSCHOLAR

52

¼ Hour Action Packed
Sport Quiz Films.

★
**STRANGER
THAN FICTION**

65

¼ Hour Films about
Amazing Facts — Un-
usual People — Fascin-
ating Hobbies.

★
**FOOTBALL
EXTRAS**

10

5½ Minute Films cov-
ering the Great Plays
and Great Teams of the
Past 15 Years.

★
**THE ADVENTURES
OF GIGI AND JOCK**

13

Delightful and Charm-
ing Puppet Fantasies—
Ideal for ½ Hour Pro-
graming.

TELEVISION DEPARTMENT
UNITED WORLD
FILMS, INC.

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

THANK YOU,

ZIV SWEEPS NON-NETWORK TV FILM DIVISION WITH 3 OUT OF 4 TOPPERS*

states industry-wide survey!

Place	HOW STATIONS RATE	Name	Points
1	non-ZIV show	CISCO KID	63
2		THE UNEXPECTED	48
3		BOSTON BLACKIE	44
4			43

we quote: "Ziv Television Programs, Inc., swept the field, copping first, second and fourth positions with "The Cisco Kid," "The Unexpected," and "Boston Blackie" scoring 63, 48 and 43 points respectively."

THE BILLBOARD, TV FILM QUARTERLY, page 14.



Billboard Magazine mailed questionnaires to all 109 TV stations. 78 of the questionnaires were returned and the above results printed in Billboard TV Quarterly, June 14, 1952. We're gratified...we're elated...we're happy...

TV STATIONS!

"STATIONS NAME ZIV BEST TV FILM DISTRIB..." in industry-wide survey!

HOW STATIONS RATE DISTRIBUTORS OF FILMS PRODUCED ESPECIALLY FOR TV

Place	Name	Points
1	ZIV TELEVISION PROGRAMS, Inc.	106
2	OUR	59
3	BELOVED	55
4	RIVALS	30

"Ziv Television Programs was voted the outstanding distributor of TV film series especially produced for television by an almost two to one margin in The Billboard's first quarterly survey of TV films. This was the verdict of the nation's Television stations . . ."

THE BILLBOARD, TV FILM QUARTERLY, page 12.



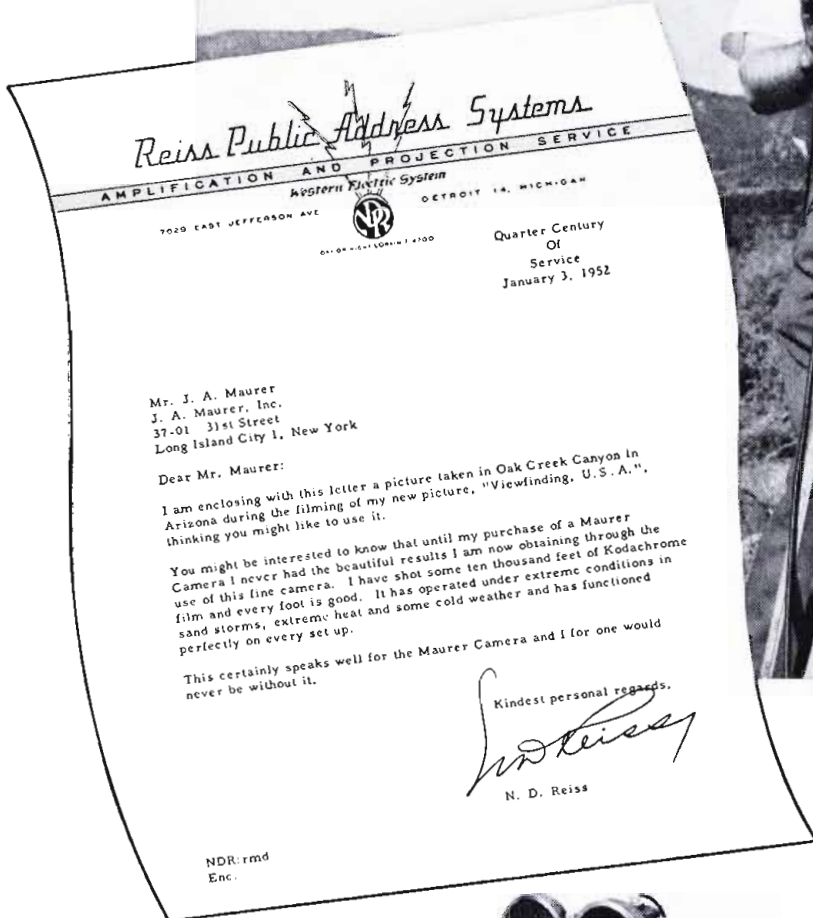
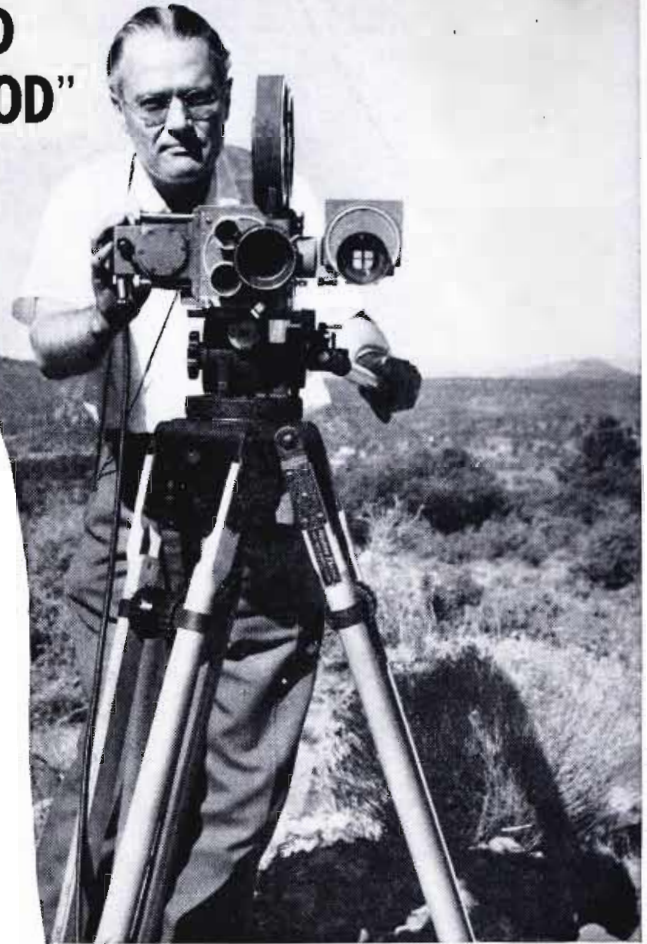
ZIV

ZIV TELEVISION PROGRAMS, INC.
1529 MADISON ROAD
CINCINNATI 6, OHIO

NEW YORK HOLLYWOOD

TV

"10,000 FEET AND EVERY FOOT IS GOOD"



Reiss Public Address Systems
AMPLIFICATION AND PROJECTION SERVICE

Western Electric System
7020 EAST JEFFERSON AVE. DETROIT 14, MICHIGAN
DIVISION OF WESTINGHOUSE

Quarter Century
Of
Service
January 3, 1952

Mr. J. A. Maurer
J. A. Maurer, Inc.
37-01 31st Street
Long Island City 1, New York

Dear Mr. Maurer:

I am enclosing with this letter a picture taken in Oak Creek Canyon in Arizona during the filming of my new picture, "Viewinding, U.S.A.", thinking you might like to use it.

You might be interested to know that until my purchase of a Maurer Camera I never had the beautiful results I am now obtaining through the use of this fine camera. I have shot some ten thousand feet of Kodachrome film and every foot is good. It has operated under extreme conditions in sand storms, extreme heat and some cold weather and has functioned perfectly on every set up.

This certainly speaks well for the Maurer Camera and I for one would never be without it.

Kindest personal regards.

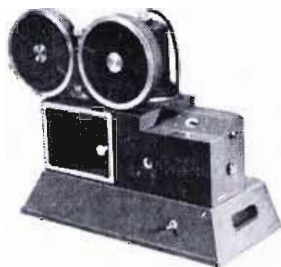
N. D. Reiss
N. D. Reiss

NDR:rmd
Enc.

N. D. REISS, (author of the letter at left) of Reiss Public Address Systems, Detroit, shown in action with his Maurer 16mm.



THE MODEL F PRIME RECORDING OPTICAL SYSTEM AND GALVANOMETER A complete light modulating unit for recording sound photographically upon standard film, requires no special servicing or spare parts (other than recording lamp).



THE 16MM. SOUND-ON-FILM RECORDING SYSTEM combines the highest fidelity in 16mm. recording practice with wide flexibility and extreme simplicity of operation.



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

maurer
means finer motion pictures!

J. A. MAURER, INC.

37-01 31st Street, Long Island City 1, New York
1107 South Robertson Blvd., Los Angeles 35, California

16mm
maurer

CABLE ADDRESS:
JAMAURER



Station buyers like adventure films, like "Abdull The Domned"

STATION FILM BUYERS

ALBUQUERQUE: KOB-TV, George S. Johnson; AMES: WOI-TV, John Dunlop; ATLANTA: WAGA-TV, Don Naylor; WSB-TV, Jean Hendrix; WLTW, John Barry; BALTIMORE: WAAM, Herbert B. Cahlan; WBAL-TV, Victor F. Campbell; WMAR-TV, Robert B. Cochrane; BINGHAMTON: WBNF-TV, E. M. Scala; BIRMINGHAM: WAFM-TV, C. P. Persons, Jr.; WBRC-TV, M. D. Smith; BLOOMINGTON: WTTV, Robert Petranoff; BOSTON: WBZ-TV, Carl Lawton; WNAC-TV, James Pike; BUFFALO: WBEN-TV, G. R. Torge; CHARLOTTE: WBTV, William Quinn.

CHICAGO: WBKB, Carl Russell; WENR-TV, Larry Kelly; WGN-TV, Elizabeth Baine; WNBC, Isabelle Cooney; CINCINNATI: WCPO-TV, Ed Weston; WKRC-TV, Warren Warner; WLW-TV, Lin Mason; CLEVELAND-AKRON: UEWS, Gilbert S. Canfield; WNBK, Albert L. Odell; WXEL, Nicholas Boris; COLUMBUS: WBNS-TV, Jerome R. Reeves; WLW-TV, Roy Wilson; WTVN, William Wagner; DALLAS-FORT WORTH: KRLD-TV, Roy George; WBAP-TV, Lynn Trammel; WFAA-TV, Howard Anderson; DAVENPORT: WHBF-TV, F. W. Cooke; WOC-TV, Ernest C. Sanders; DAYTON: WHIO-TV, Don Lyons; WLW-TV, Kenneth Sanders; DETROIT: WJBK-TV, Richard E. Fischer; WWJ-TV, Frank A. Picard II; WXYZ-TV, John F. Pival; ERIE: WICU, John Cook; GRAND RAPIDS: WOOD-TV, Hal Kaufman.

GREENSBORO: WFMY-TV, Gomer Lesch; HOUSTON: KPRC-TV, Bert Mitchell; HUNTINGTON: WSAZ-TV, Ned R. Brooke; INDIANAPOLIS: WFBM-TV, Hugh Kibbey; JACKSONVILLE: WMBR-TV, William Terry; JOHNSTOWN: WJAC-TV, Frank P. Cummins; KALAMAZOO: WKZO-TV, Harry E. Travis; KANSAS CITY: WDAF-TV, Randall Jessce; LANCASTER: WGAL-TV, Harold E. Miller; LANSING: WJIM-TV, Emile Popke; LOS ANGELES: KECA-TV, Eloise Reeves; KHJ-TV, James Love; KLAC-TV, Fred Henry; KNBH, Robert Guggenheim; KNXT,

Don Hine; KTLA, Leland Muller, KTTV, Tom Carradine; LOUISVILLE: WAVE-TV, George Patterson; WHAS-TV, Ralph Hansen; MEMPHIS: WAIC, Wilson Mount; MIAMI: WTVJ, Labe Mell; MILWAUKEE: WTAM-TV, James Fitzgerald; MINNEAPOLIS-ST. PAUL: KSTP-TV, Del Franklin; WTCN-TV, Harry Jones; NASHVILLE: WSM-TV, Elmer Cartwright; NEW HAVEN: WNHC-TV, David K. Harris; NEW ORLEANS: WDSU-TV, Rose Wetzel; NEW YORK CITY: WABD, Donald Stewart; WATV, Robert Paskow; WCBST-TV, David Savage; WJZ-TV, Nat Fowler; WNBW, Stan Parlan, Beulah Jarvis; WOK-TV, Milford Fenster; WPIX, Anthony Azzalo.

NORFOLK: WTVR-TV, Winston Hope; OKLAHOMA CITY: WKY-TV, Keith Mathers; OMAHA: KMTV, Glen E. Harris; WOW-TV, Lyle DeMoss; PHILADELPHIA: WCAU-TV, Thomas Freebairn-Smith; WFIL-TV, Walter Tillman; WPTZ, Edward Murray; PHOENIX: KPHO-TV, Julian Kaufman; PITTSBURGH: WDTV, Richard C. Dreyfus; PROVIDENCE: WJAR-TV, Norman S. Gilleson; RICHMOND: WTVR, Conrad Rianhard; ROCHESTER: WHAM-TV, David Manning; ST. LOUIS: KSD-TV, Harold Grams; SALT LAKE CITY: KDYL-TV, F. C. Eckhardt; KSL-TV, Richard Thurst; SAN ANTONIO: KEYL-TV, Bill Robb; WOAI-TV, Ed Hyman; SAN DIEGO: KFMB-TV, Bill L. Fox; SAN FRANCISCO: KGO-TV, Helen Bradley; KPX, Sanford Spillman; KRON-TV, Norman Louvau; SCHENECTADY: WRGB, Albert G. Zink; SEATTLE: KING-TV, Lee Schulman; SYRACUSE: WHEN, Gordon J. Alderman; WSYR-TV, Bill Rothrum; TOLEDO: WSPD-TV, Elaine Phillips; TULSA: KOTV, Don Thompson; UTICA: WKTV, Joseph Casalella; WASHINGTON: WMAL-TV, Charles L. Kelly; WNBW, George Dorsey; WTOP-TV, Derek Dvatt; WTTG, Jules Huber; WILMINGTON: WDEL-TV, J. Gorman Walsh; MEXICO-BROWNSVILLE: XELD-TV, Bert Metcalf.

A STORY BOARD
DOESN'T TELL THE
WHOLE STORY!

So, we always add those extra touches to your story board—that make your commercials presentation-perfect.

WILBUR STREECH
PRODUCTIONS

1697 BROADWAY N.Y. 19, N.Y.

Some of our clients:

Thimo McAn, Sinclair, Harvest Husband Ager, Philip Morris, Colanese, Cities Service, Albatross, Army Reserve Corps, 4-Win Cold Tablets, Chicago Curtains, Phillips.

Peabody Award 1951

Johns Hopkins

Science Review

around
Baltimore
they always
keep an
eye on

WAAM
TELEVISION

CHANNEL 13

Affiliate Dumont TV Network-
American Broadcasting Co.
Represented Nationally by
Harrington, Righter & Parsons

AMONG THE FILM DISTRIBUTORS



George T. Shupert
Mgr., Peerless Productions



Alan I. Post
Pres., Post Films



Triple-play sponsor Hauser writes, announces commercials for WNBQ film show via live remote

How To Sell Cars On TV Via Film

Feature films, \$500,000 TV budget, hypoes sales

By Bud Hauser, Pres., Hauser Nash Soles, Chicago

SELLING used cars via feature film programs on TV can be a profitable way of advertising. I know, because I've been doing it for some time on the *Hauser's Grand Marquee on NBC* show on WNBQ, Chicago.

Our operation is unique because of the three-fold function of the sponsor, namely myself:

(1) As advertising manager, I am now spending close to \$500,000 annually for TV advertising.

(2) As script writer, I work with Charles Zeller, vice president in charge of TV, and Barney Sabbath, copy writer, of Gunther-Bradford Advertising Agency, in giving the proper informal touch to the commercials.

(3) As announcer, I deliver the commercials personally under a live remote arrangement from my company headquarters at 3737 W. Lawrence Ave., Chicago.

Our experience may be instructive to other advertisers who wish to sell autos and auto service.

I first contemplated TV as an advertising medium, in 1949. After weighing its "newness", I decided to experiment. I signed a contract with WNBQ in 1950. The results were immediate and exceedingly impressive. We had been hardly prepared for the impact which we felt keenly and at once; but made adjustments rapidly to handle the very substantial increase in sales volume.

For a time, I experimented with

a "strip" program—15-minute newsreels run regularly at a specific time daily. However, I feel that while such a short program may well serve an institutional purpose, it's not effective for a direct sales objective—especially for as large a unit as we promote, including service to Michigan, Indiana, Wisconsin, and Northern Illinois.

In sponsoring 1½-hour feature films four nights a week, we were concerned with getting high-quality movies and high-powered promotion of them in the press. We maintained a high standard of quality, for example, by purchasing the highest-priced Edward Small films from Peerless Television Productions, and were rewarded accordingly.

We built our audience through large ads in the *Chicago Tribune* and *Daily News*. A typical ad would herald: "World Premiere on Television—Sensational feature films, Every Mon., Wed., Fri., 11:00 p.m., Every Sat. 10:00 p.m." We capitalized on the name value of the stars by printing their photos (like Robert Donat, Joan Bennett, and Edward G. Robinson), also listing the names of the films and their chief cast.

As a result, our Saturday night show still has the highest rating in our area, and enjoys the eighth highest rating on WNBQ. What's more, our programs bring us many customers who openly declare, "Your program has induced us to

come to you for the purchase of an automobile."

Our live commercials—consisting of an introduction before the show begins and a break midway for a second presentation—have been a potent factor in solving our used car problem. We devote the greater part of our commercial time to the used car market, because the used car buyer is the one we want to reach.

I deliver the commercial spontaneously. The ad agency only prepares the framework, and consequently it has no specific pattern. However, I am always anxious to keep the commercials as brief and to the point as possible; it helps to retain our audience.

I feel that our live demonstration commercials have the effect of giving a sales showing in each home that is tuned in to the show. A typical commercial prepared by the agency might leave blanks for me to fill in, as this one:

"**BUD: (PRE-WAR COMMERCIAL ROUTINE—HAUSER WILL BE ON GROUND WITH CARS)**

Folks, we would like to take just a moment of your time to tell you about some of the fine used cars that are sold by Hauser Nash. We are going to show you some of our pre-war used cars. The first car we would like to show you is a _____, a very fine automobile. This is a reconditioned car with radio and heater. The color of the car is _____ and it happens to be a _____ a model. The full price of this car is \$_____. . . We would also like to tell you there is an unconditional guarantee for all safety-lane work on these cars. . . A three-month, or 3,000-mile warranty is given also. It is a warranty that means a lot, because it is backed up by city-wide service."

Cards are then flipped on the screen giving the address of our four establishments. Similarly, cards are flipped promoting our free driving lessons and our Hauser Loan or Service, which gives clients a car to use when their auto is out of commission at any time.

The fact that we are pleased with TV advertising is verified by the news that recently we have begun sponsoring the *Stock Car Races* at Chicago's 87th St. Speedway Tuesday nights, from 8:00 to 9:30 p.m.






In conclusion, let me say that a continuously sustained TV campaign is the only kind of program that will accomplish desired sales results effectively.

HOW THE FILM SHOWS RATE



AN EXCLUSIVE "TELEVISION" MAGAZINE STUDY FOR ADVERTISERS AND AGENCIES, SO THAT THEY CAN BETTER EVALUATE THESE REPRESENTATIVE FILM PROGRAMS AND THEIR COMPETITION

(Ratings by TelePulse, Inc.)

	RATING	COMPETITION
BIG TOWN 	Baltimore, WMAR, Thurs. 9:30-10:00—32.0 Boston, WNAC, Thurs. 9:30-10—33.5 Cincinnati, WKRC, Thurs. 8:30-9:00—26.0 Cleveland, WEWS, Thurs. 9:30-10:00—30.8 Dayton, WHIO, Thurs. 8:30-9:00—36.0	BALTIMORE, WBAL Ford Festival 15.5; WAAM Meet the Champ 10.0. BOSTON, WBZ Ford Festival 24.5. CINCINNATI, WCPO-TV Meet the Champ 14.3; WLW-TV Ford Festival 20.0. CLEVELAND, WNBK Ford Festival 20.0; WXEL Meet the Champ 10.0. DAYTON, WLW-D Ford Festival 18.3.
BOSTON BLACKIE 	Chicago, WBKB, Thurs. 9:30-10:00—18.5 Columbus, WBNS-TV, Sat. 9:00-9:30—22.8 Dallas, KRLD-TV, Thurs. 8:30-9:00—41.3 Los Angeles, KNBH, Sun. 9:00-9:30—11.0 Washington, WNBW, Mon. 10:30-11:00—11.8	CHICAGO, WENR-TV Stud's Place 10.0; WGN-TV Inside Story 6.8; WNBQ Wayne King 18.0. COLUMBUS, WLW-C Your Show of Shows 28.8; WTVN Wrestling (Chicago) 12.3. DALLAS, WBAP Meet the Champ 6.3; WFAA Ford Festival 13.8. L. A., KECA Films 3.9; KLAC Golden State Theatre 10.2; KNXT Toast of the Town 16.0; KTLA Bandstand Revue 15.0. WASHINGTON, WMAL Playhouse Film 5.5 Film 4.5; WTOP Studio One 23.3; WTTG Film 5.8.
CISCO KID 	Birmingham, WBRC-TV, Sun. 4:30-5:00—21.5 Dallas, WBAP-TV, Tues. 8:00-8:30—22.3 Chicago, WENR-TV, Sun. 2:00-2:30—14.0 Los Angeles, KECA-TV, Mon. 7:00-7:30—12.0 Washington, WNBW, Sun. 6:30-7:00—26.3	BIRMINGHAM, WAFM-TV See it now 17.8. DALLAS, KRLD Sports Spotlight 11.3; WFAA Fireside Theatre 24.8. CHICAGO, WBKB Film 3.0; WGN-TV Baseball 31.0; WNBQ Midwest Hayride 2.0. L. A., KHJ World News 2.0, Baseball Roundup 2.3; KLAC Million & Movie 7.0; KNBH Anna May 7.3; KNXT Studio One 16.7; KTLA Newsreel 5.7, Hollywood Reel 6.0; KTTV C. Aldrich 3.3. WASHINGTON, WMAL Town Meeting 6.8; WTOP See It Now 8.3; WTTG Week In Religion 42.3.
DANGEROUS ASSIGNMENT 	Birmingham, WAFM-TV, Fri. 9:30-10—25.8 Chicago, WENR-TV, Tues. 10:00-10:30—15.0 Los Angeles, KNBH, Thurs. 8:30-9:00—16.3 New York, WNBT, Mon. 10:30-11:00—12.2 Washington, WMAL-TV, Tues. 9:30-10—11.0	BIRMINGHAM, WBRC-TV Film Theatre 15.8. CHICAGO, WBKB Curb Cut-Up 8.0, News, Weather 7.5; WGN-TV Theatre of Romance 18.8; WNBQ Weather, Connors 12.0 News-Utley 10.5. L. A., KECA Citizens View 5.0; KHJ Baseball 9.0; KLAC Dist. Attorney 5.3, Film Playhouse 5.3; KNXT Stor of the Family 8.3; KTLA Wrestling 14.7; KTTV Charlie Wild 3.0. MINNEAPOLIS, KSTP Summer Theatre 26.8. NEW YORK, WABD Film 1.5; WATV Western Film 1.0; WCBS Studio One 22.3; WJZ Feature Playhouse 1.3; WOR Boxing, Newsreel 5.3, Newsreel 3.7; WPIX Telepix 1.7, Jotting, News 1.3. WASHINGTON, WNBW Circle Theatre 22.8; WTOP Suspense 18.0; WTTG Quick On The Draw 9.0.
FRONT PAGE DETECTIVE 	Dallas, WBAP-TV, Sun. 9:30-10:00—14.8 Los Angeles, KTTV, Mon. 8:00-8:30—3.7 Minneapolis, WTCN-TV, Tues. 9:30-10—24.3 New York, WABD, Fri. 9:30-10:00—8.7 Washington, WMAL-TV, Fri. 8:00-8:30—11.5	DALLAS, KRLD What's My Line, 19.8; WFAA Bishop Sheen 14.5. LOS ANGELES, KECA-TV You Asked For It 12.0; KHJ-TV Movie Express 4.3; KLAC-TV Million & Movie 7.7; KNBH What's My Name 6.7; KNXT CBS News 8.7; KTLA Dixie Showboat 13.3. MINNEAPOLIS, KSTP-TV Texaca Star Theatre 37.0. NEW YORK, WATV Wrestling 3.3; WCBS-TV News To Me 19.3; WJZ-TV Tales Of Tomorrow 4.7; WNBT Aldrich Family 14.7; WOR Wrestling 4.0; WPIX Ted Steele 1.7. WASHINGTON, WNBW RCA Shaw 11.3; WTOP-TV Mama 26.0; WTTG Elinor Lee, Dugout 9.0, Dugout, pre game 11.5.

FOREIGN INTRIGUE



RATING

Boston, WNAC-TV, Sat. 6:30-7:00—16.0
 Cincinnati, WKRC-TV, Mon. 8:30-9:00—30.5
 Cleveland, WEWS, Tues. 10:00-10:30—20.5
 Dayton, WHIO-TV, Tues. 8:00-8:30—19.0
 New York, WNBT, Thurs. 10:30-11:00—10.9

COMPETITION

BOSTON, WBZ Lone Ranger 22.8. CINCINNATI, WCPO-N Claudia 7.5; WLW-T Robert Montgomery 27.0. CLEVELAND, WNBK Original Amateur Hour 16.8; WXEL Danger 24.5. DAYTON, WLW-D Fireside Theatre 37.3. NEW YORK, WCBS-TV Crime Photo 16.3; WPIX Yankees 16.0; WABD Author Meets the Critics 6.7; WOR-TV Wrestling 5.7; WJZ-TV Feature Film 1.0; WATV Western Film .7.

GENE AUTRY



Baltimore, WMAR-TV, Sun. 7:00-7:30—30.5
 Boston, WNAC-TV, Sun. 7:00-7:30—17.0
 Columbus, WBNS-TV, Sun. 6:00-6:30—24.5
 New York, WCBS-TV, Sun. 7:00-7:30—19.7
 Washington, WTOP, Sun. 7:00-7:30—21.0

BALTIMORE, WAAM You Asked For It 9.5; WBAL-TV Political 7.0. BOSTON, WBZ-TV Range Rider 17.8. CINCINNATI, WLW-T Royal Showcase 9.3. CLEVELAND, WXEL You Asked For It 13.3. COLUMBUS, WLW-C Royal Showcase 12.8; WTUN You Asked For It 12.8. CHICAGO, WGN-TV Cinema Showcase 10.0; WNBQ Royal Showcase 8.0. NEW YORK, WABD University Forum 1.7; WATV Prairie Theatre 2.3; WJZ You Asked For It 4.0; WNBT Royal Showcase 11.5; WOR News—Wingate 2.2, Mac & Jack 2.2; WPIX J. DiMaggio 5.7, Telepix, weather 2.0. WASHINGTON, WMAL-TV You Asked For It 5.8; WNBW Royal Showcase 12.5; WTTG Georgetown Forum 4.8.

KIT CARSON



Baltimore, WMAR, Tues. 6:00-6:30—12.5
 Boston, WNAC, Mon. 5:30-6:00—8.5
 Columbus, WBNS, Sat. 6:30-7:00—15.5
 Dayton, WHIO, Sun. 6:00-6:30—19.0
 Philadelphia, WPTZ, Sat. 6:30-7:00—15.8

BALTIMORE, WAAM Shopping for You 4.8; WBAL Paul's Puppets 13.0. BOSTON, WBZ-TV Howdy Doody 18.2. COLUMBUS, WLW-C One Man's Family 12.3; WTUN Pet Shop 8.3. DAYTON, WLW-D Royal Showcase 18.3. PHILADELPHIA, WCAU News—Scott 5.5; WFIL Film 3.0.

RANGE RIDER



Boston, WBZ-TV, Sun. 7:00-7:30—17.8
 Cleveland, WEWS, Sun. 6:00-6:30—15.5
 Los Angeles, KNBH, 7:00-7:30—10.0
 Minneapolis, WTCN-TV, Sun. 5-5:30—23.0
 Philadelphia, WPTZ, Sat. 7:00-7:30—10.3

BOSTON, WNAC Gene Autry 17.0; WTAR Royal Showcase 1.3. CLEVELAND, WNBK Roy Rogers, 23.3; WYEL Space Patrol 6.8. LOS ANGELES, KECA-TV The Ruggles 18.3; KHT-TV World News 2.3, Fan on Street 2.3; KLAC-TV You're-Old 5.7; KNVT Amateur Boxing 4.9; KTLA Newsreel 6.7, Atomic Bomb 6.7; KTTV Towns Talent 5.3. MINNEAPOLIS, KSTP Cisco Kid 19.5. PHILADELPHIA, WCAU Sammy Koye 13.5; WFIL Walsh Looks Em Over 4.5, TV Newsreel, Weather 5.0.

THE UNEXPECTED



Baltimore, WBAL, Sat. 11:00-11:30—16.5
 Cincinnati, WKRC, Wed. 8:00-8:30—16.0
 Columbus, WBNS, Tues. 9:30-10:00—24.5
 New York, WNBT, Wed. 10:30-11:00—13.0
 Philadelphia, WCAU, Thurs. 10:30-11—18.3

BALTIMORE, WAAM Wrestling Sports 9.5; WMAR Premium Playhouse 15.3. CINCINNATI, WCPO Strike It Rich 20.0; WLW-T Kraft TV Theatre 28.5. CLEVELAND, WNBK American Forum 12.8; WXEL What's My Line 32.0. COLUMBUS, WLW-C Original Amateur Hour 21.5, Bob Considine 17.0. DAYTON, WLW-D Electric Theatre 19.5. LOS ANGELES, KHJ-TV Baseball 9.0; KLAC-TV Wrestling 11.5; KNBH Tex Williams 5.7; KNXT Moma 11.3; KTLA Harry Ownes 11.7; KTTV Without Fear 2.9. NEW YORK, WABD International Playhouse 4.0; WATV Western Feature 1.7; WCBS Boxing 18.5; WJZ Pulitzer Playhouse 13.3; WOR Racing 3.3; WPIX Telepix, Weather 2.7, Jotting news 2.7. PHILADELPHIA, WFIL Holiday in Paris 5.0; WPTZ Mystery Hour 19.8.

THIS WEEK IN SPORTS



Birmingham, WBRC-TV, Fri. 8:45-9:15—
 Boston, WNAC, Sat. 3:00-3:15—5.5
 Buffalo, WBEN, Sat. 10:15-10:30—45.0
 Dallas, KRLD, Fri. 8:00-8:15—12.0
 Philadelphia, WFIL, Tues. 11:15-11:30—6.5

BIRMINGHAM, WAFM-TV Electric Theatre 26.5, Guest Book 23.5. BOSTON, WBZ-TV Baseball 30.5. DALLAS, WBAP Big Story 11.8, WFAA Big Story 19.8. PHILADELPHIA, WCAU Weather, Film Theatre 8.0; WPTZ Tuesday Nite Playhouse 4.5.

WASHINGTON SPOTLIGHT



Cincinnati, WCPO-TV, Sun. 10:15-10:30—7.5
 Cleveland, WEWS, Thurs. 7:45-8:00—11.0
 Columbus, WBNS-TV, Sun. 10:15-10:30—20.0
 San Antonio, KEYL-TV, Fri. 7:45-8:00—14.5
 Syracuse, WHEN, Tues. 7:30-7:45—18.0

CINCINNATI, WKRC Home Theatre 16.0; WLW-T Square Dance 10.0. CLEVELAND, WNBK Camel News 16.5; WXEL Films 8.5. COLUMBUS, WLW-C Diamond Square Dance 14.5; WTVN Mystery Film 15.0. SAN ANTONIO, WOAI-TV We, the People 28.0. *SYRACUSE, WSyr-TV Dinah Shore 26.0.

Television is relatively new, but Wilding has been active in the field of audio-visual communication since the screen first found a voice. So it was natural for many advertisers to turn to this company for commercials on film. Companies and products include:

12 motor cars	8 home appliances
8 beers	3 motor oils
4 cosmetics	3 auto supplies
3 food processors	2 dog foods
2 publications	2 telephone companies
2 wax polishes	2 cigarettes
2 tires	1 TV network
1 fountain pen	1 loan company
1 children's clothing	1 cereal
1 steel fabricator	1 drug manufacturer
1 candy maker	1 clock maker

Accepting the Peabody Award for "See It Now", Edward R. Murrow reported that "we get fan mail about the commercials". They were made by Wilding for the Aluminum Company of America.

No less favored by viewers and stations are many longer pictures written and produced by Wilding. For example, eight of our films, running 25 minutes or longer, were televised 196 times between November 1 of last year and the end of February, 1952. And in the same period, a ninth picture, sponsored by Swift & Company, was televised 47 times. All of these 243 showings in four months were at no cost to the various sponsors, but were deemed a public service by the stations to their audiences.

Further information is available at all Wilding offices.

WILDING

PICTURE PRODUCTIONS, INC.

CHICAGO

1345 Argyle Street

CINCINNATI

Enquirer Building

CLEVELAND

310 Sweetland Bldg

DETROIT

1000 Dime Bldg.

ST. LOUIS

4378 Lindell Blvd

HOLLYWOOD

5981 Venice Blvd.

NEW YORK

385 Madison Avenue

PITTSBURGH

Law and Finance Bldg



Line-drawing backdrop frames Manor House Coffee commercial, instead of kitchen clutter (via Ludgin)



FILM COMMERCIALS

AS MUCH AS 85 PER CENT OF MAJOR AGENCY COMMERCIALS ARE NOW MADE ON CELLULOID

DESPITE the steady upgrade in quality and quantity of TV film commercials, only a few producers are finding this phase of the film business very lucrative.

In fact, many of the established commercial film producers are not really too excited about TV. They can make a lot more money on one 10-minute, institutional film for a corporation, than they can on a series of 20-second commercials—and with considerably less time and effort.

This attitude has made it possible for a considerable number of newcomers to flock into the field. Though some are marginal operators with little practical production experience, their influx, by and large, has been good for the industry. For, anxious as they are to get a foot wedged into the door, the newcomers have come forth with a creativeness and willingness to work with the ad agencies through their growing-pains period.

A few years ago, ad agencies involved with film commercials were plagued with problems. Of course, veterans like George Gladden of J. Walter Thompson; G. D. Gudebrod of N. W. Ayer; John Freese of Young & Rubicam; and Donald J. Maggini of Kenyon & Eckhardt, to name a few, have long known their way around film. But in many other agencies, few executives knew anything at all about film.

Many bright young agency men, in an effort to please their superiors, gave out their commercial work to the lowest bidder. They had little knowledge to back them up in evaluating a film producer.

Happily, this condition has steadily improved. Until now, agencies

responsible for placing the great bulk of film commercial work, pretty much know the P's and Q's of their business.

And it's a mushrooming business. BBD & O, for example, finds that 95 per cent of its commercials are on film. Another big-leaguer, N. W. Ayer, enshrines 80 per cent of its commercials in celluloid.

According to advertisers and ad agencies surveyed by TELEVISION Magazine, chief criticisms levelled against producers of film commercials are their inability to:

- Stick to original cost estimates.
- Make delivery dates.
- Come up with the quality promised.

Film commercials, TELEVISION Magazine found, can be produced satisfactorily for as low as \$500. Such commercials, though, are usually made by the small-sized, low-overhead producers, and in smaller cities outside of N. Y., L. A. and Chicago. These "out-of-town" producers have sprung up only as of late.

They've enabled the local, or regional, advertiser with a limited budget to compete audience-wise with the high-budgeted commercials of the big national advertisers, whom they might follow with a local station break.

In the big metropolitan centers, few if any established producers can turn out a worthy 60-second commercial for under a few thousand dollars. Usually, the tab is closer to \$4,000. Where the commercial requires animation, the cost can rise as high as \$10,000.

To find the answers to the industry's bugaboos, TELEVISION Magazine interviewed leading film commercial producers and agency film men. Here are their responses:



PRE-PLANNING PAYS OFF FOR JOHNSON'S WAX

Planning a series of commercials well in advance proves a boon to the final quality of the film. That's the conclusion of Edward R. Evans, TV commercial consultant for RKO-Pathe, Inc., and Richard Eastland, N.Y. manager of the Needham, Louis & Brorby Agency, after turning out a series of 30 Johnson's Wax commercials for *Montgomery* show.

Eastland reports: "By planning well in advance, we eliminate last-minute script changes by the agency's creative staff. It means the client and agency executives study the films in all phases. We can make adjustments before we get to the studio—instead of on the studio floor, while expensive production crews stand by."

"A representative of the Johnson Research Laboratories attends all script conferences and film sessions, to make certain that the technical side of the application of the wax products is carried



PETER ELGAR

PRODUCER

OF

MOTION PICTURES

AND

FILM COMMERCIALS

**18 EAST 53rd STREET
NEW YORK 22, N. Y.
MUrray Hill 8-5626**

through. Dorothey Francis, who is Johnson's quality consultant makes certain that the woman's view is represented."

Says Evans: "In preparing alternate-week commercials for *Robert Montgomery Presents* far in advance, we've time to plan scenery in inter-changeable units; film several commercials at a clip; and use free studio time in between to experiment. We've used this time profitably to find the best lighting, the best type of linoleum.

"We might use the time to test different transitions and opticals. We have time to brief the crew, and rehearse the film properly.

"We usually shoot two days at a stretch, getting out four commercials. Using our own lab facilities, we have prints for screening the day after the film is shot. Editing usually takes two days. Animation or optical printing can add one or two weeks to the schedule. Before making up final prints, the films are shown through an NBC-closed circuit, to check on quality for television. We've had film ready months before it went on the air."

CARAVEL'S PINCUS SEES N.Y. FILM PRODUCTION LEAD

David Pincus, president of Caravel Films, is not one of those ready to sell N.Y. short as the center of TV film commercial production.

"It's true that N.Y. at present can't match Hollywood's physical facilities, nor the Coast's glamour aura," he says. "But many of us feel a well-planned program, through the N.Y. Board of Trade, can expand N.Y.'s film potential where it can produce better and faster than Hollywood. Our program has the goals of securing facilities, expanding financing, and getting our story across.

"Our first problem is to expand existing facilities for production here. There are thousands of feet of usable space to be developed—plus unlimited space in the suburbs. And there's plenty of Western scenery within 100 miles of N.Y. Years ago, I shot film of cowboys on the cliffs in Fort Lee, N. J.

"N.Y. state banking laws have been a handicap. Strictness of present laws makes it pretty difficult for a small operator to get money on a TV contract.

"There is an idea rampant that differences in union regulations and affiliations would make it impossible for West Coast technicians to work in N.Y. We feel these differences are highly exaggerated."



AYER'S 80% FILM CHEAPER THAN LIVE, GUDEBROD SAYS

G. D. Gudebrod, head of the film department of N. W. Ayer Agency, says forthrightly: "About 80 per cent of our commercials are on film. And, it wouldn't surprise me a bit to see the percentage rise.

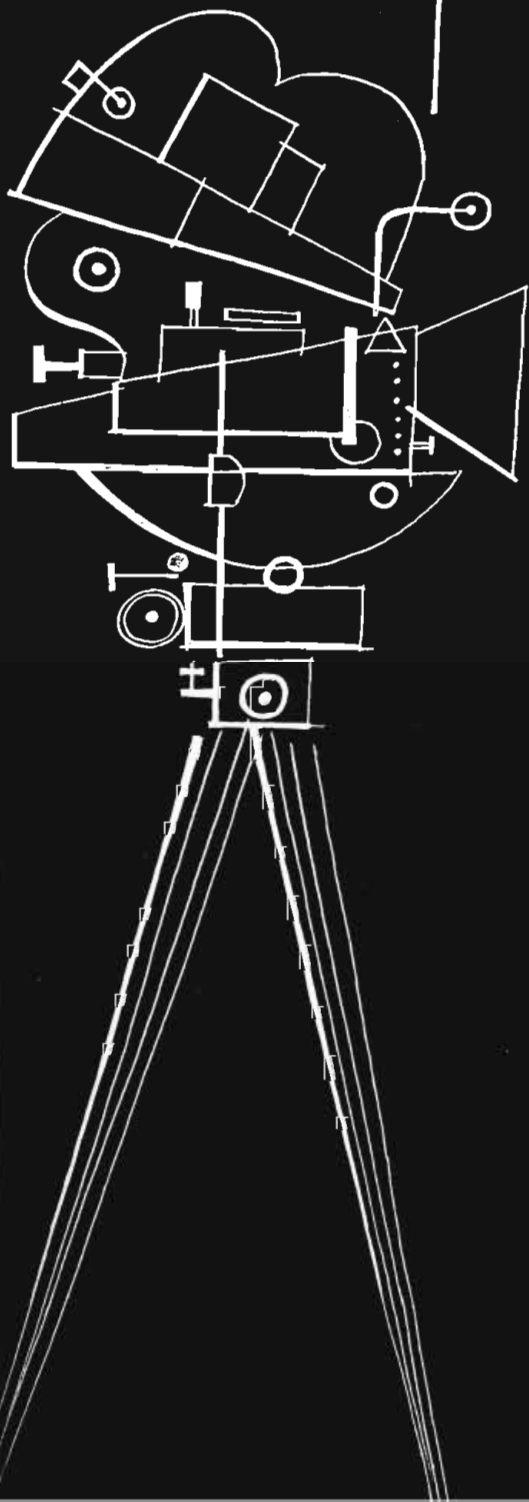
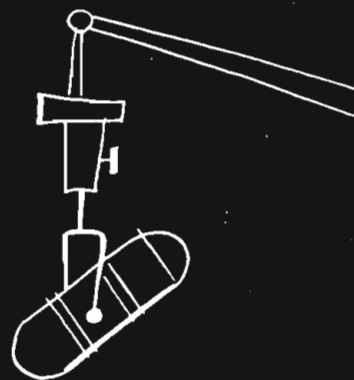
"It is surprising to see how fast the costs mount up when, week after week, you haul in props and stage setting for a live commercial. A study of these recurring costs on several shows indicates that, if the same commercial is to be used live for more than five or six weeks, it will be usually less expensive to put it on film in the first place.



COMPTON SEEKS FAIR PRICE, NOT LOWEST BID

Lewis Titterton, vice-president in charge of radio-TV, Compton Agency, believes an agency can handle film commercials profitably—if selection is done by experienced men.

"At Compton," he says, "we have from 35 to 40 people who work on



Live action from Shamus Culhane*



Now, TV live action spots

with the same high quality production

as our animated spots

Shamus Culhane Productions, Inc.

207 East 37th St., N. Y. 17

MUrray Hill 2-8243

* PRODUCERS FOR MURIEL CIGARS, AJAX CLEANSER,
LILT HOME PERMANENT, VASELINE HAIR TONIC
WWW.PACIFICADVERTISING.COM ALLY ADVERTISED PRODUCTS

film, all or part of the time. Without our experienced film men who estimate costs of proposed commercials, we'd have no yardstick to measure the accuracy of information given us by bidding producers.

"In selecting a producer for a specific job, we look for a fair price, rather than the lowest bid. We keep a close watch on each reel brought to us by a producer's salesman. You can't always be sure that someone who did a first-class job a year ago can do it again.

KENYON & ECKHARDT ON N.Y. VERSUS L.A.

Frank Stephan, film supervisor for Kenyon & Eckhardt Agency, N.Y., remains "neutral" on the N.Y.-L.A. feud.

"We've had good work done in both cities, and in Chicago," he says. "The West Coast might have an edge in program production, and facilities, but many N.Y. producers have more experience in producing commercials.

"Some find lab service in L.A. better and faster, because N.Y.'s

lab facilities tend to be largely used for processing release prints for feature films. Knowing what fast lab service we've had in N.Y., I checked some of the big labs here. Two said the bulk of their work was on feature film; but one reported about 90 per cent of the film it processed was for TV film commercials. There is more non-feature film footage processed in the East than in the West."

GIVE PRODUCERS MORE FREEDOM, SAYS ELGAR

Ad agencies are hamstringing the creativity of sound commercials by not giving the producers enough leeway. That's the finding of Dr. Peter F. Elgar, producer of *The Life of Jesus Christ* for The Vatican, whose Elgar Productions turns out 60-second commercials for top advertisers at \$2,500 to \$4,000.

"A suggestion is that producers should offer more detailed bids, so that admen can determine in advance each phase of the commercial proposed," he says. "Along with a storyboard, we offer a five-page bid, each page detailing 40 items of the proposed production."

5 STAR'S McMAHAN: COST OF COMMERCIALS TO DROP

Harry Wayne McMahan, president of Five Star Productions, reports:

"Television commercials are going to have to get better . . . fast!

"Let's face this fact: The business of selling merchandise is getting tougher. Warehouses are bulging with appliances, but customers aren't buying. Detroit's auto lines no longer run at allocation capacity. Retail sales are off in many lines.

"Next year undoubtedly will be the toughest since 1937,' one of our clients says. Remember 1937?

"We're delaying our 1953 budget until as near election time as possible,' says another.

"The hell with that pretty copy—let's get some hard sell into our next commercials!"

"This isn't pessimism, but a realistic appraisal of advertising's job in a changing economic picture.

"Hard times invariably give a new vigor to advertising because they force a return to good, basic fundamentals. Advertising has had fairly easy times of late and the youngster, Television, has been raised in fairly pampered circumstances. It hasn't had to *work hard enough* for a living.



Caravel Television

— gives you the exclusive services of a specialized TV department staffed by people who confine their talents to your TV film requirements.

This department works for you through Frank Seaver, vice-president, and Calhoun McKean, executive producer, —

— backed by 30 years of Caravel production know how.

CARAVEL FILMS, INC.

730 Fifth Ave.

Circle 7-6111



Harry McMahan

"Let me also predict:

1. The cost of film commercials, after another slight rise, will start dropping before year's end.

2. More Television commercials will be put on film than ever before.

3. Advertisers will make fewer commercials—but better ones. Good commercials will be repeated more.

4. Television will begin to make its first serious inroads on magazine and newspaper budgets in the fall of 1953.

DANCER TRIES NEW COMMERCIAL TECHNIQUE

Getting sound on tape and coordinating film work to it, is a unique cost-cutting technique for commercials, as described by Frank Woodruff, producer at Dancer-Fitzgerald-Sample. He has just completed a series for Falstaff Brewing, produced by Video Varieties. He said:

"Doing the sound first was a new arrangement of conventional film techniques. Using a lot of music, narration and sound with the filmed action, would have meant four or five recordings before the final one. By planning our storyboard and script for a very tight production, Phil Davis Musical Enterprises put all the audio on tape in one operation. The highs and lows were just where we wanted them.

"In shooting, we played back the tape. The camera moved with the sound. We used a small number of sets, and didn't have to work in 'takes', each with long, middle and close-up shots.

"This system ran up preliminary expenses; but they were more than offset by savings all the way down the line. We used much less film stock than usual; and lab costs were way down. The significant thing is that this was done with full union motion picture crews.

"Our action had to be very tightly tied together, so that the pressure of using opticals was off. We shot one film in the time that it will take on the air—58 seconds.

"The first batch we did this way for Falstaff have already been tested in the air. You couldn't do the sound first on every commercial. But using limited number of sets, limited action, and a minimum of opticals—which we think is what's good on TV—it paid off."

MOGUL'S BLAUHUT URGES FILM FOR NATIONAL CLIENTS

Don Blauhut, radio-TV director of the Emil Mogul Agency, says:

"As soon as an advertiser gets into a national or near-national spot buy—where product demonstration is involved—using film becomes a matter of economics.

"We've found for Rayco Auto Seat Covers, as we've added markets to reach our present total of 50, that product demonstrations can't be done live in a sizeable number of cities, where complicated sets and props are involved.

"Initially, we didn't know if TV would pay off for this account on a cost-per-sale basis. We didn't want to invest in expensive film. Now, however, we find that cost of film is far less than the cost of mailing out detailed storyboards."



REACH FOR THE PHONE . . .



CALL MUrray Hill 8-1162 . . .

AND ASK US ABOUT YOUR TV FILM NEEDS

More than 30 leading advertisers call regularly upon the complete, competent services of Video Varieties to produce their TV film commercials.

With 20 years of successful experience at making motion pictures, Video Varieties offers you the most thorough TV film facilities in the East. Your next television commercial is likely to be more effective—and a better investment—if you'll talk now to

VIDEO VARIETIES CORPORATION

41 East 50th Street, New York 22, N. Y.

(Topflight dramatic properties also available for immediate filming.)

(Continued from page 18)

And, in spite of the denials, Warner Brothers and MGM are actively studying to see how they can get into television.

Looking ahead, though, it's quite obvious that the future of film is largely dependent on the economics of television. For a good many advertisers, it makes a lot of sense today. If it also makes sense for the producer, then film will rise considerably from its present 30 per cent of total programming to as high as 50 or 60 per cent.

The big question is whether it can make sense, and turn in a profit, for the producer. Will more markets or larger circulation do the trick? Will demand for quality exceed the possibilities because of limited budgets?

FOREIGN OUTLETS?

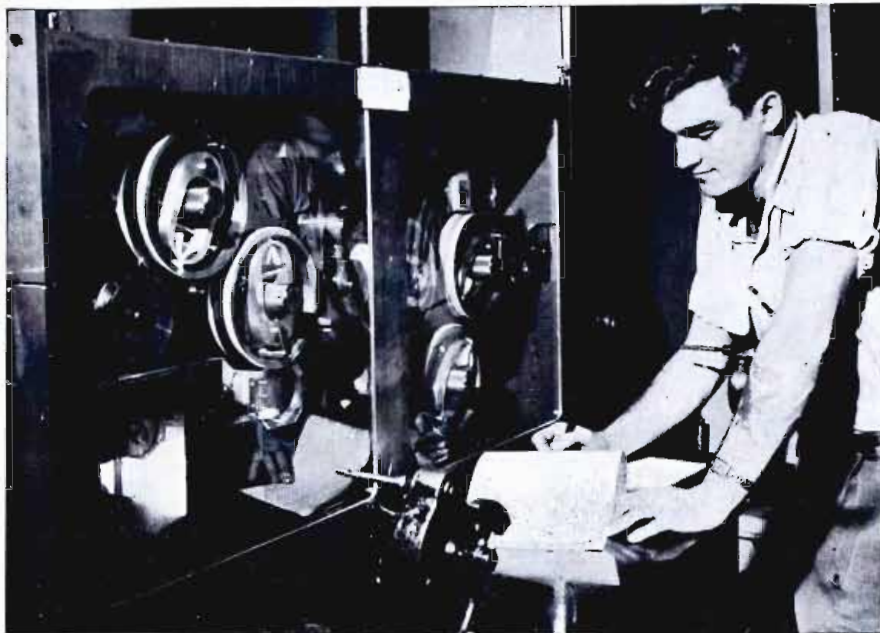
Obviously there are many imponderables as to which way film. Perhaps the major motion picture companies and television might work side by side. Perhaps a new method of amortizing the television investment might be forthcoming. The Sheldon Reynolds group, producers of *Foreign Intrigue*, are counting on European theatrical release for profits.

Other distributors see the foreign market as a now slender, but potentially lucrative, outlet for their products. Thus, Explorers Pictures recently sold its *Big Game Hunt*, and CBS Television Film Sales its *Gene Autry, Range Rider and Files of Jeffrey Jones* packages, for telecasting on the two Italian TV stations beginning operation this fall. Last fall, CBS also sold its *Holiday In Paris* to Radio Televisao Paulista, in Sao Paulo, Brazil.

Perhaps Edgar Bergen and his little friends might be pointing towards a solution for both industries in his planned production of a feature film for first-run theatrical distribution; it is also to be cut up for later releases as three half-hour TV shows.

And not to be discounted is subscription TV, which might well be able to carry part of the load—that is, if it ever gets under way.

Whatever the obstacles (and there are many), almost everyone in the industry, whether it be advertiser, agency, network, syndicator or producer, are all trying to make-film work.



Precision Now Offers Unmatched Facilities For 16mm Processing!

Here at Precision, we are constantly revising our film processing technique; utilizing new engineering principles and new machinery which enable us to offer 16mm producers the finest processing service they will be able to find *anywhere*.

Here are some of the new types of equipment that make Precision a leader among film processing laboratories:

New 16mm Developing Machines automatically operated—Maurer-designed to handle the complete range of 16mm work—negative or positive promptly and efficiently.

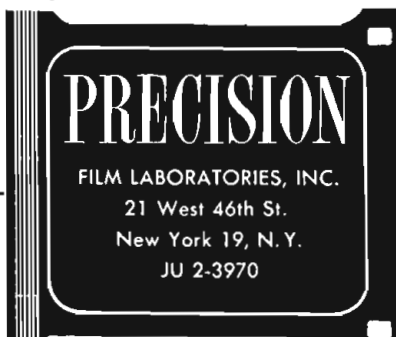
Automatic Temperature and Air Control built to a Maurer design. Rigidly maintain every technical condition necessary to the finest 16mm processing.

Electrically Heated and Controlled Drying Cabinets on each new developing machine turn out high quality film, waxed and ready for immediate projection.

New Electronic Printer: For the reproduction of magnetic sound to 16mm either independently or in combination with picture prints.

New Control Strip Printers operate without notching original—produce fades and dissolves from A & B rolls—incorporate filter changes between scenes.

Precision Film Laboratories—a division of J. A. Maurer, Inc., has 14 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.



COST BREAKDOWN OF FILM COMMERCIAL

WHAT exactly does an advertiser pay for, when he buys a medium-priced film commercial?

As a case history, consider a 60-second commercial that a major advertising agency recently produced for a food company client.

Cost to the advertiser: \$3,045.50.

Cost to the producer (one of N. Y.'s best): \$2,100.37—before overhead, contingencies and profit.

Of course, no other commercial will come in for precisely the same price. Nor would another producer bring the same commercial in for exactly the same budget. Reason: changing one element might conceivably double the price.

Shooting two similar films in one day would add only \$700 to the cost of this commercial. It would cut the cost for each to about half the price-tag on a single shot.

The breakdown on the accompanying chart reveals all the elements that make up the end price.

The agency's film expert, who supervised the production of this commercial from the first script conference, says:

"It's a middle bracket job. Ample, but not lush. I could take it to another producer and maybe get it for less. It's a simple script, using one actor, an on camera narrator, one zoom and a common type of set.

If animation had been used on this commercial, it could cost anywhere from \$40 to \$90 a foot. A full animation job runs from four to \$10,000.

What makes animation cost more? Shamus Culhane, head of one of the top animation outfits, said: "There must be a minimum of 1,000 drawings for 60 seconds. Each character added to a scene doubles the amount of artwork. Animating each frame requires 10 different processes, perhaps involving 20 specialists, plus director, camera crew, etc., on the entire job."

PERSONNEL

Item	Total
1. Writer	—
a. Salary	
b. Travel	
c. Subsistence	
2. Production Manager	—
a. Salary	
b. Travel	
c. Subsistence	
d. Miscellaneous	

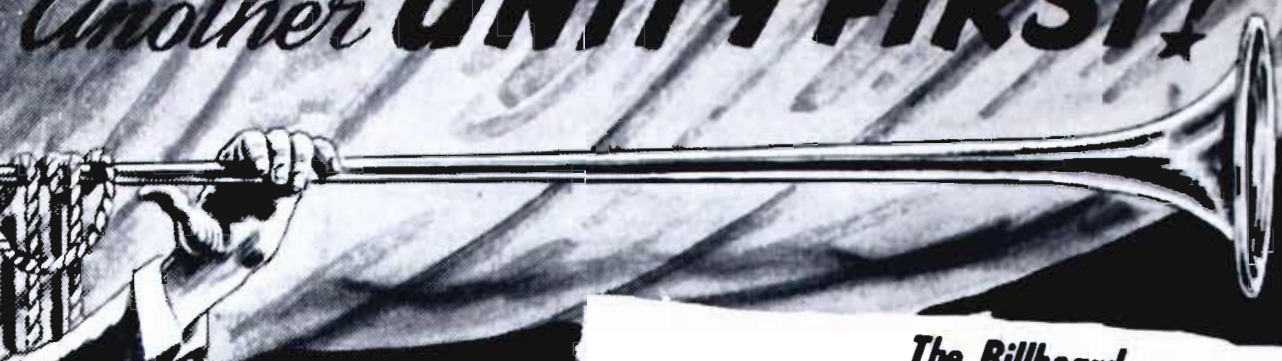
3. Director	300.00
a. Salary (3)	
b. Travel	
c. Subsistence	
d. Miscellaneous	
4. Assistant Director	70.00
a. Salary (2)	
b. Travel	
c. Subsistence	
d. Miscellaneous	
5. Cameraman	100.00
a. Salary (1)	
b. Travel	
c. Subsistence	
6. Assistant Cameraman	30.00
a. Salary (1)	
b. Travel	
c. Subsistence	
7. Scene Design	50.00
a. Salary	
b. Travel	
c. Subsistence	
8. Electricians	48.00
a. Salary (2-1)	
b. Travel (1)	25.00
c. Subsistence	
9. Property Men	48.00
a. Salary (2-1)	
b. Travel (1)	25.00
c. Subsistence	
10. Grips	50.00
a. Salary (2)	
b. Travel	
c. Subsistence	
11. Scenic Artist	67.50
a. Salary (2-1)	
b. Travel	
c. Subsistence	
12. Script Girl	
a. Salary	
b. Travel	
c. Subsistence	
13. Sound Crew Recordist, Boom, Mix	90.00
a. Salary	
b. Travel	
c. Subsistence	
14. Technical Advisor	
a. Salary	
b. Travel	
c. Subsistence	
15. Make-Up, Hairdressers, Costumers	37.50
a. Salary	
16. Still Men	
a. Salary	
b. Travel	
c. Subsistence	
17. Actors	150.00
a. Salary (1)	
b. Travel	
c. Subsistence	
17a. Extras	—
a. Salary	
18. Musical Director	—
a. Salary	
19. Musicians	
a. Salary	
20. Editor	50.00
a. Salary (1)	
21. Narrator	100.00
a. Salary (1)	
22. Taxes—7%	
Soc. Sec.-U.I.-NYSDT	86.87

NON-PERSONNEL

Item	Total
1. Automobile Rentals	
2. Station Wagon Rentals	
3. Truck Rentals	
4. Camera Equipment	
a. Camera, lenses, filters, tilting	
b. Still camera, tripod, holders	
c. Tripod, head, baby, hi-hat, triangle	
d. Dolly	
e. Motors	
f. Battery boxes and batteries	
g. Blimp	
h. Magazine	
5. Lighting Equipment	
a. Truss, devices, babies, stands, clips	
b. Barn doors, rails, booms	
c. Gobos, reflectors	
d. Cable, hoses, sumole connectors	
e. Lamp bulbs, still flashbulbs	
f. Generators	
6. Sound Truck	
7. Stage Rental—1 Day Cont'l.	
1 Day Shooting Props 25—	
Materials (Including Lights)	375.00
8. Set Costs and Properties	50.00
9. Animation and Title Costs	45.00
10. Express and Freight Charges	
11. Rerecording Costs	75.00
12. Musical Royalties	
13. Recording on Tape	50.00
14. Opticals, Montages	7.50
15. Stock Footage	
16. Raw Stock	
a. Picture negative (200 ft)	40.00
b. Stills, cut films	
c. Sound negative (500 ft)	10.00
d. Fine grains (in processing)	
e. Work print (in processing)	
f. Sound work print (in processing)	
g. Effects fine grains (in processing)	100.00
h. Effects dupe negative (in processing)	
i. Combined dupe negative (in processing)	
j. Combined answer print	10.00
17. Processing	
a. Develop picture	
b. Develop sound	
c. Develop stills	
d. Print stills	
18. Release Print	
a. 35mm	
b. 16mm	
19. Projection	10.00
Personnel	
Total	1327.87
Non-Personnel	
Total	772.50
Direct Cost Total	2100.37
Overhead (35%)	735.13
Profit (10%)	210.00
Grand Total	\$3045.50

Note: Last or only figure in parentheses is no. of days worked; first figure is number of workers.

Another **UNITY FIRST!**



1st PLACE

Awarded
UNITY in
BILLBOARD'S
first National
T-V
FILM SURVEY

The Billboard
FIRST TV FILM QUARTERLY
JUNE 14, 1952

● HOW TV STATIONS RATE THEATRICAL FILM DISTRIBUTORS

Place	Name	Points
1	Unity Television Corp. 1501 Broadway, New York 36, N. Y.	90
2	Motion Pictures for Television 655 Madison Ave., New York, N. Y.	83
3	Hollywood Television Service Republic Studios, North Hollywood, Calif.	47
4	Sterling Television Co. 316 W. 57th St., New York 19, N. Y.	40
5	Snader Telestriptions Sales 229 W. 42d St., New York N. Y.	39
6	Peerless Film Co. 165 W. 46th St., New York, N. Y.	35
7	Monogram Pictures 4376 Sunset Blvd., Hollywood, Calif.	28
8	M & A Alexander Productions, Inc. 6049 Sunset Blvd., Hollywood 28, Calif.	14
9	Consolidated Television Sales 44 W. 56th St., New York 19, N. Y.	10

THE FOLLOWING DISTRIBUTORS HAD EXACTLY EQUAL POINTS

thanks to ~ ~ ~
every station in the nation
for voting **UNITY** top honors

- - - and thanks to **BILLBOARD** for the many kudos
accorded to **UNITY** in the first National T-V Film Survey

UNITY TELEVISION CORPORATION

1501 BROADWAY, NEW YORK 18, N. Y. • LONgacre 4-8234

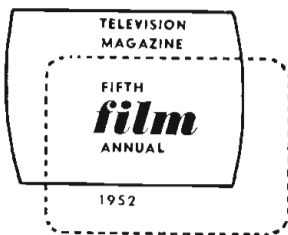
ARCHE MAYERS President	"BOB" WORMHOUDT Sales Manager	"CONNIE" LAZAR Program Director	LEN FIRESTONE Eastern Div. Mgr.	SID WEINER TV Booker
---------------------------	----------------------------------	------------------------------------	------------------------------------	-------------------------

Write, wire or phone for
UNITY'S new 40 page
atolog of films to fit
very time segment and
type of programming.





Ancient pictures haunt new stars: this old Bing Crosby short is now making TV rounds



FEATURE FILM

DESPITE SHORTAGES, FEATURE FILMS ARE STILL ONE OF ADVERTISERS' BEST BETS

BY ABBY RAND

FEATURE film now accounts for as much as 25 per cent of local programming in New York. In Columbus, Ohio, it accounts for 10.1 per cent of all telecasts—45 per cent of all film. Close to 30 per cent of TV programs in Cincinnati are feature film.

As stations have pushed back their sign-off hours, the percentage has climbed. Proportions alone don't indicate the importance of movie product. It is one of the categories most demanded by stations.

In many cases, these vehicles are the local advertiser's best buy. As film's late-night success becomes an old story, daytime features renew their laurels as participation fare. Late shows or early, they offer a sound showcase for advertisers buying national spots.

They give the station inexpensive programs that stand up on a rating and cost-per-thousand basis. Ratings show them frequently among top local attractions, often matching good network scores. *Western Round-Up* on WBNS-TV, Columbus, 4:45 to 6:00 P.M. across the board, for example, gets Pulse ratings in the 15-16 range. WSB-TV, Atlanta, earns from 25 to 30 on both Videodex and Pulse scales with its *Late Show*.

Western Round-Up in April earned a c-p-m of 75¢. WCBS-TV in New York scored 62¢ per-thousand viewers on the *Early Show*. WBZ-TV's daytimer, *Hollywood Playhouse*, brought 1,000 Boston viewers in for \$1.03. This honor roll could include 108 stations.

Although the biggest of Hollywood's majors still feel TV release is uneconomic for their product—and despite the frequent wails that the supply of top quality product is running out—Bob Paskow, of

WATV, Newark, says: "There are close to 2,500 features available and a good number of Westerns. It took me a long time to find that many, but they're there."

In checking the film buyers and program directors of five stations (WSB-TV, Atlanta; WBNS-TV, Columbus; KPRC-TV, Houston; KTLA, Los Angeles; WATV, Newark-New York), TELEVISION Magazine found that station people seemed confident good features would remain available, and without too frequent repeats.

Burt Balaban of Paramount Television Productions, buying film for KTLA and WLTV (Atlanta), says: "The picture is changing. Independent producers are releasing product for TV distribution out of California, almost matching distribution from the East. I think that other companies—let's call them 'minor majors'—will be releasing to TV as emergency economic measures."

Jean Hendrix, Film Director of WSB-TV and Film Advisor to Day-

ton's WHIO-TV and Birmingham's WAFM-TV, reports: "They keep saying there's no more product, but it keeps cropping up."

A film library, such as that leased by Motion Pictures for Television, gives the station its best crack at obtaining film, according to Tad Reeves, program director of WBNS-TV.

As in many stations, WBNS-TV uses more feature film (as summer replacements) than it does in winter. To the seven features and six Westerns carried during the winter, the Columbus outlet adds one feature; one Western; and one cross-the-board serialized feature.

An independent station in a seven-station market, WATV was the top movie user among stations queried—27 features and 16 Westerns a week.

KPRC-TV, in one-station Houston, has nine features and one Western.

KTLA, one of Los Angeles' seven stations, uses about 15 hours of motion picture product a week.



Jerome (Tad) Reeves
WBNS-TV, Columbus



Jean Hendrix
WSB-TV, Atlanta

Feature Films From Top Producers Now Available For TV

WRITE, WIRE OR PHONE

FEATURES	CAST	MIN.
SHAGGY	Brenda Joyce, Robert Shayne, George Nokes	72
CAGED FURY	Buster Crabbe, Sheila Ryan, Mary B. Hughes	62 & 55
FEAR IN THE NIGHT	Paul Kelly, DeForest Kelley, Ann Doran	72 & 55
SWAMP FIRE	Johnny Weissmuller, Buster Crabbe, Virginia Grey	69
FOLLOW THAT WOMAN	William Gargan, Nancy Kelly, Regis Toomey	70
DANGEROUS PASSAGE	Robert Lowery, Phyllis Brooks, Jack LaRue	61
TAKE IT BIG	Jack Haley, Harriet Hilliard, Ozzie Nelson	75 & 55
TORNADO	Chester Morris, Nancy Kelly, Marie McDonald	82
WRECKING CREW	Richard Arlen, Chester Morris, Jean Parker	72 & 55
WILDCAT	Richard Arlen, Buster Crabbe, Arline Judge	73
MAN IN BLACK	Valantine Dyall, Betty Ann Davies	80 & 55
ROOM TO LET	Constance Smith, Jimmy Hanley	68 & 55
WHAT THE BUTLER SAW	Henry Mollison, Ed Rigby, Mercy Haystead	65
CONGORILLA	Martin and Osa Johnson	71
BORNEO	Martin and Osa Johnson	75
BABOONA	Martin and Osa Johnson	60
I MARRIED ADVENTURE	Martin and Osa Johnson	73
... AND MANY OTHERS		
THE BIG GAME HUNT—26 Half Hour Action Packed Jungle Adventures		

JULES B. WEILL (REPRESENTATIVE)

1501 BROADWAY, NEW YORK, N. Y.

LO 4-5592-3

Two Outstanding Classics Now Available for TV

Pygmalion

starring: Wendy Hiller and Leslie Howard

"Practically perfect!" —TIME MAGAZINE

"Deftly, joyously told — a grand show!" —N. Y. TIMES

"A delightfully amusing satire!" —DAILY NEWS

**Major
Barbara**

starring: Rex Harrison, Wendy Hiller, Deborah Kerr,
Robert Newton, Robert Morley and Emylyn Williams

"Great brilliance! Magnificent acting! As witty a film as you can
think of!" —N. Y. HERALD TRIBUNE

"To call it a manifest triumph would be arrogant stinginess of
words!" —N. Y. TIMES

TRAFALGAR ENTERPRISES, INC.

SUITE 610

400 MADISON AVE., N. Y. C.

PL 5-1566

WRITE, WIRE OR PHONE

WSB-TV, in three-station Atlanta, uses two Westerns and 11 features currently. *The Late Show*, running at 11:05 P.M. in winter months, becomes *Summer Theatre* at an earlier hour.

The need for repeats on features is more a question of writing-off the initial outlay for the film than one of limited supply. KTLA, for instance, looks for new first-run product for its Sunday night showing; will use second-run but recently released film for Friday nights; and schedules re-runs of these in day and week night slottings.

KTLA will use a good feature three times, repeating in the same segment within 13 weeks, and still keep up its ratings.

Bob Paskow reports that WATV will repeat a film once, and never in the same time slot, without a six-month wait.

"But too many repeats in the same market can kill a picture. That's why I insist on a guarantee that 90 days before and after our showing, the film hasn't been seen in New York.

"WSB-TV tries to avoid repeating in the same time slot," says Jean Hendrix, "but we'll go as high as three runs for a really top picture. We wait six to eight months between showings. We won't run a film played on another station in the same market."

While some stations reported that most of their contracts called for unlimited runs within the year, Tad Reeves of WBNS-TV has found that many licenses were limited to two runs:

"With the Motion Pictures for Television library service, we're not tied down to that. After two runs, we sometimes get complaints from viewers—especially from kids

Burt Balaban
Paramount TV Productions



on Westerns. But ratings show that, despite the mail and phone calls, just as many people watch the repeats. Sometimes the viewers ask for them."

Most of the station people queried thought distributors were set up on a fair price basis. "I don't think prices are too much out of line for a one-station market," said Bert Mitchell, program director of KPRC-TV. "But I think in some multi-station cities, there is a seller's market, and prices are way off."

British pictures earned a unanimous raspberry in this spot check. Two KTLA sponsors refuse to run English product. One station cancelled a British package deal after viewers complained.

Both Hendrix and Paskow pointed out that there are 300 to 400 good English pix available, some fairly recent and well known.

Bert Mitchell said "We'd rather have good American pictures if we can get them, but we've gotten some English ones in packages that weren't bad."

Feature film, in most cases, is a vehicle for participations. An hour feature on WATV will carry four or five participations, with billboarding for each advertiser at the opening. On its *Stardust Theatre*, one, or sometimes two sponsors, carry each night's telecast, getting nine minutes of commercial time including three break-ins.

Hour-long *Armchair Playhouse*, on WBNS-TV, carries six commercial minutes with billboarding. *Western Round-Up* holds seven participations in one and one quarter hours; some 15 minute segments are being used on this show.

KPRC-TV has single sponsors for its features; each gets in an hour show, six commercial minutes with two breaks in the film, plus opening and close.

How much of a film staff does the station need to handle this volume? WBNS-TV has a department of three, plus Tad Reeves, program director, who does the film buying. KTLA has a staff of five. Burt Balaban, in Paramount Pictures' New York office, handles buying. Bob Paskow buys for WATV; has eight editors and a supervisor.

KPRC-TV has a booker, a buyer and a film director, plus five people for editing, inspection. WSB-TV has its buying operation completely separate from the editing crew.

A plea for more authority for the film director in new stations was entered by Miss Hendrix:



"you got
me wrong, senator . . .
I spend all my
time watching

POST PICTURES"

No need to investigate further—
POST films for television bring
direct results . . . immediate re-
sults . . . proven results.

- BECAUSE Post is audience-wise . . . has the films with proven appeal for every age group . . . Adventure . . . Comedy . . . Romance.

- BECAUSE Post is market-wise . . . has the films which show commercial results . . . films that have sold . . . are selling . . . WILL SELL.

- BECAUSE Post is experience-wise . . . has a solid reputation for meeting your needs and desires quickly and efficiently.

**BUILD YOUR AUDIENCE RATING
WITH POST FILMS**

**Write - Wire - Phone
for our free illustrated catalog**

**POST
PICTURES CORP.**

115 West 45th Street
New York 36, N. Y.

"The station film director should be given a *completely free hand* with the responsibility of buying and selecting film directly from the film company. It should not be the function of the general manager or program director to buy film he cannot possibly have time to screen."

The case for feature film was summed up by Bert Mitchell of KPRC-TV, in explaining why, in a one-station market with a wide choice of program matter, his station ran eleven hours of feature: "We feel a lot of people like to stay home and watch movies."

WEILL: DON'T RUN FEATURES TOO OFTEN

Jules Weill, one of the leading suppliers of feature film, writes:

"With your permission, I would like to unburden myself of a few constructive beefs. Don't get me wrong. I love this fascinating TV film business. It helped me gross over \$850,000 in the last 12 months. But:

- "Let's not go overboard in re-running feature films too often in a single year in each TV market. Otherwise, audiences will get jaded with old movies; the sponsors won't be getting the viewers they deserve; and the station will



Jules Weill

gain a reputation for irresponsibility. A station running the same feature film five or six times a year is definitely being excessive.

"In a single-station market, we feel, re-running the same feature film over twice is too much. It leads the viewers to consider crucifying the station operator. In a multi-station market like N.Y., a feature film should play a maximum of three times a year—and even then on different stations.

- "Let's not indulge in bargain-basement price-slashing when selling TV feature films. There are altogether too many distributors

who buy feature films through short-term financing. To meet their obligations, they need to get revenue at a rapid pace. So they virtually give away their product at ridiculously low prices.

- "Finally, let's use more ingenuity in finding new ways to produce TV film series at a reasonable cost. Often, film already on the market can be salvaged and adapted into a superior, integrated product.

FILM QUALITY COUNTS SAYS GEORGE SHUPERT

The point of view of the distributor was given by George T. Shupert, Manager of Peerless TV Productions. He asks:

"Why has there been so much opposition to film programs in the past? Why do many advertisers and their agencies insist on live programs, when film can often do a better job?

"I'm afraid I don't have all the answers, but I do have several ideas as to why this feeling exists.

"In the case of feature motion picture films, for example, many distributors are content to supply TV stations with prints of inferior quality.

"Many stations, on the other hand, who spend *thousands* of dollars per week for technical assistance in the production of live programs, spend *hundreds* of dollars per week for technical assistance in the reproduction of programs. Where they keep accurate charts of the number of hours each camera tube is on the air, they keep no records at all on the tubes which light their motion picture projectors.

S.O.S. HAS EVERYTHING FOR MAKING MOTION PICTURES

Since 1926 The Dept. Store of the Industry!

- Animation Stands
- Auricon Cameras
- Books, Technical
- Booms, Microphones
- Cameras, Professional
- Colortran Lights
- Film Cabinets
- Film Cleaners
- Film Editing Equipmt.
- Film Lab Equipmt.
- Film Printers
- Film Processors
- MAGNECORDERS
- Motors, Camera
- Moviola Editors
- Readers, Sound
- Recorders, Film, Tape
- Sound Cameras
- Studio Lights & Spots
- Synchronizers
- Tripods, Camera
- Zoomar Lenses

Here, under one roof, you will find all your needs for producing, processing, recording and editing motion picture films. Tell us, when you go on the air, what you want to do, and what you want to spend. More than half presently operating TV Stations are S.O.S. customers. At left is just a partial list of the many items you'll find at S.O.S.—and at **WORTHWHILE SAVINGS IN PRICE!**

DEVELOP YOUR OWN FILMS WITH BRIDGAMATIC

Show spot newsreels, sports events, etc. same day as filmed. A dependable, true one-man lab—anybody can operate it! Self-contained automatic processors 16mm or 16/35mm, reversal and color. Prices start at \$1095. Write for BRIDGAMATIC SPECIAL TV data.

S.O.S. CINEMA SUPPLY CORP.

Dept. K, 602 West 52nd St., NEW YORK 19, Cable: SOSOUND



Have you a store of negatives unusable because of shrinkage? The new PEER-RENU Treatment will restore them to usefulness.

Write for details.

PEERLESS

FILM PROCESSING CORPORATION

165 WEST 46TH STREET, NEW YORK 36, N. Y.
959 SEWARD STREET, HOLLYWOOD 38, CALIF.

"To show the popularity of feature films, I have a Videodex Report for the first week in March, covering the top 10 TV shows, both local and network originations, in New York City. It indicates that every day one feature film was in the top 10.

"I also have a Videodex for Cleveland, for Saturday, April 5, 1952. It gives WKEL's *Premiere Feature Film Theatre* a 22.9 average rating for the period from 9 to 10:15 P.M. The opposition on one station is *Your Show of Shows*, with a 17.8 average rating, and *Songs For Sale* with a 9.2 average rating."



Arthur A. Mayers

UNITY: NO FEATURES FROM COAST TILL '56

The distributor will have to meet the coming scarcity of Hollywood product by going into production himself, according to Arthur A. Mayers, president of Unity Television Corp. Mayers said:

"I don't expect the major studios to release motion pictures for TV, at least not before 1956. By that time, 90 to 95 per cent of all available features produced by independents will have been used and re-used on television. There aren't many more unused independent films available—not more than 50 or 100. And they're being chewed up so fast, that someone will have them within six months.

"The distributors, who already have a front position in the industry, will have to take up the slack.

"There has been a tendency toward half-hour programs among sponsors. It's the medium-sized advertiser's best buy, on a yearly basis, and there are many more

medium-sized advertisers than large ones. So look for this new production in half-hour, rather than feature length, films."

MONOPOLY CONTROL IN SYNDICATION: ALAN POST

Alan I. Post, president of Post Films, who calls himself "a small TV film distributor," writes:

"A monopolistic condition may very soon exist in the film distribution end of television! Simply and to the point, it can start out by nothing more than inertia on the

part of the buyer; and end up where he has no control over what can be bought.

"We can all understand how much easier it is to buy in large groups; it saves wear and tear on the buyer; it insures a continued, steady supply of product for a large period of time; it saves money in the sense that each unit is at its lowest possible price, since the distributor is selling volume and can make up for any differences.

"What it can't give, or guarantee, however, is quality. Since in all group buying the old-fashioned tie-in principle is utilized, to get 10 pic-

sponsors
... "Love that film"
when it's

PEERLESS-TREATED

The sponsor wants his message perfectly projected. He wants no long unsightly scratches, or long stretches with the look of "rain" all over them. He wants no smudges, smears or "Screeches" The sponsor is right, because these defects distract audience attention and interest — they result in irritation which is the opposite of what he's paying for.

He's entitled to ask for and get maximum results. To have a happy sponsor, to keep him happy — specify Peerless-Treated film. Peerless-Treated prints screen better and last longer.



PEERLESS

FILM PROCESSING CORPORATION

165 WEST 46TH STREET, NEW YORK 36, NEW YORK
959 SEWARD STREET, HOLLYWOOD 38, CALIFORNIA

**FEATURE FILM COSTS:
MARKET BY MARKET ESTIMATES**

Albuquerque	\$100	Louisville	100
Ames	200	Memphis	100
Atlanta	300	Miami	100
Baltimore	400	Milwaukee	500
Binghamton	100	Minneapolis-St. Paul	300
Birmingham	150	Nashville	125
Bloomington	100	New Haven	150
Boston	500	New Orleans	150
Buffalo	250	New York	1,500
Brownsville-Matamoros	50	Norfolk	100
Charlotte	150	Oklahoma City	175
Chicago	1,500	Omaha	175
Cincinnati	400	Philadelphia	500
Cleveland	450	Phoenix	100
Columbus	250	Pittsburgh	300
Dallas-Ft. Worth	300	Providence	175
Davenport-Rock Is.	150	Richmond	100
Dayton	300	Rochester	150
Detroit	750	St. Louis	300
Erie	125	Salt Lake City	100
Grand Rapids	100	San Antonio	100
Greensboro	100	San Diego	150
Houston	200	San Francisco	750
Huntington	150	Schenectady	100
Indianapolis	100	Seattle	200
Jacksonville	100	Syracuse	125
Johnstown	150	Toledo	100
Kalamazoo	100	Tulsa	100
Kansas City	200	Utica	100
Lancaster	100	Washington	500
Lansing	100	Wilmington	125
Los Angeles	1,500		

**DANNY KAYE, CROSBY NOW
ON TV: ATLAS FILM HEAD**

Henry Brown, President of Atlas Television Corp., an ex-dentist, who also owns a chain of 18 movie theatres, syndicates such programs at the *Hank McCune Show*, 109 *Carnival Comedies*, and *TV-Ettes*, reports:

"It's not true that such stars as Danny Kaye and Bing Crosby are not on television. Years ago I resurrected several hundred reels made by Twentieth Century-Fox, running three to five minutes each, which star not only these luminaries, but also Buster Keaton, Howard & Shelton, June Allyson, Imogene Coca, and Bert Lahr. Distributed on a library basis, neatly edited, they are selling very well.

"One thing I urge of film men who revise old features is that they check up on the old prints. For example I went to England and leased, at a cost of \$5,000 to \$10,000, 39 British-Produced International A Features. I would accept a cockney accent only when it was used by a cop or taxi driver. To eliminate all off-key sounds, I rerecorded them at a cost of about \$140.00 each. I also had a dupe negative made in 16-mm., at a cost of about \$150.00.

tures you want, you have to take 30 you don't want or may not even be able to use.

"And, you're helping foster a babe in arms that may one day grow into a Frankenstein. If enough of the so-called small distributors are forced out of the field, because of large group buying, then the

buyer will be at the mercy of those few large organizations remaining.

"The only way to nip the situation in the bud (if it is still possible) is to patronize the small distributor. Be more selective in your choice of pictures, and give everyone a fair chance to offer his product. Only in this way can a healthy competitive situation exist."

QUALITY CONTROL

The focal point in processing

KIN-O-LUX and GOLD SEAL SPECIAL



Ours is a special TV processing now used by most major networks. A film with infinite range and good resolution, it yields brilliant screen values. Engineered to produce controlled results over the entire light range, held to variance not in excess of 10% plus or minus to an established standard.

FOR SPEEDY SERVICE

that provides "Raw Stock to Air-time—in two hours."

Call

KIN-O-LUX, INC.

105 WEST 40th STREET, N. Y. C.

• LO 5-3785



500,000 FANS turned out for "Range Rider" star's 20-day personal appearance tour for CBS-TV

TV FILM GETS HOLLYWOOD EXPLOITATION TREATMENT

USING a full-scale Hollywood exploitation technique, CBS Television Film Sales is going all out to build new TV stars, and help local sponsors in merchandising their product.

Typical case in point is the big-time ballyhoo the film syndicator gave Jack Mahoney, star of its *Range Rider* series.

Mahoney was an obscure Hollywood stunt rider, until picked to star in *Range Rider* by Gene Autry, whose Flying A Picture produces the series under CBS's financing.

Selling Mahoney at the outset, in the face of such cowboy stars as Autry, Roy Rogers, Hopalong, and Cisco Kid, was a tough job. Prospective advertisers wanted to know, "Who is Mahoney?" The Hollywood build-up did the trick.

The most successful coup was a 20-day, cross-country personal appearance tour that Mahoney made,

largely in markets where the series is sponsored. He appeared in department stores, super-markets, recreation parks, parades, hospitals, schools, orphanages, radio and TV shows, and before press interviewers. He buttressed his popularity before 500,000 *Rider* fans; made friends with his sponsors and their sales staffs; and got acquainted with ad agency executives at cocktail parties in Chicago and N. Y. The tour cost an estimated \$25,000, but it was worth it.

Here are just a few typical episodes culled from the tour:

● **Houston:** With but two small advance stories and an insert in a regular merchandise ad announcing his appearance in the Boys' Department of Foley's Department Store, Mahoney drew 2,000 kids and parents to an autograph party. Foley's, gratified, is considering having Mahoney and his

side kick, Dick West, back on Thanksgiving Day to lead their Christmas season kick-off parade; also to appear in the store's auditorium.

● **Rochester:** His plane arrived in Rochester an hour late—at 9:35 a.m. A crowd of 1,000 kids and adults were on hand to greet "The Range Rider", the majority of them having waited since 7:00 a.m. The Vice-Mayor (the Mayor was on vacation) John Kreckivan gave him the Golden Key to the City, and proclaimed the day "Range Rider Day" in Rochester. Police estimated 5,000 tried to cram into the 3,500-seat Palace Theatre to meet "The Range Rider", creating the city's worst traffic jam.

One of the six Chevrolet dealers sponsoring *Range Rider* in Rochester—the Brown dealer—vouched that sales in his service department had rocketed 33 1/3 per cent in his seven-weeks' sponsorship. Despite the fact that their contract was not up until June 8, the dealers renewed for another 26 weeks the same day.

● **Seattle:** Mahoney was honorary judge of the Seattle Safety Council Bicycle Safety Rodeo, being held at Interlake School Playfield. Last year, 50 kids showed up at the event. Mahoney drew 5,000. The crowd was so great, the event's supervisor asked Mahoney to leave after he'd been there only a short time, because: "It would look pretty bad if we had an accident at a Safety meeting."

Besides his personal-appearance junket, Mahoney was backed up heavily with advertising, direct mail, point-of-purchase promotional cards, and *Range Rider* comic books. By the time the exploitation was over, nobody asked any longer, "Who's the Range Rider?"

CBS, encouraged with the success of this first all-out buildup, plans to give the Hollywood treatment to its new programs and stars. It won't be long before TV stars will be edging out Hollywood celebrities in personal appearance tours.

PROMOTION cost over \$25,000, as *Range Rider* won press interviews; visited orphanages, department stores; got key of city; ballyhooed comic books





Equipment, like these two Houston Film Processors, helps WMAR-TV turn out doily newsreels

FILM DEPARTMENT MEANS MORE

STATIONS FIND FILM PRODUCTION PROFITABLE

ONE of the biggest problems facing a television station operator is how to keep his operation cost down, so that his rates will be attractive to the advertiser, yet still turn in a profit for the station.

The small-station film department might well be the answer to low cost operation. Local programming, and commercials, could be handled via film, with the balance of programming being network-originated, or syndicated film programs.

WTVJ, MIAMI TURNS OUT 300 FILM COMMERCIALS

By Labe Mell
WTVJ Film Director

THE WTVJ Film Department, because of its size and scope of operations, has been incorporated into a separate organization known as Reela Films, Inc.

On the production side, Reela Films, Inc. produces two new eight-minute local newsreels per day for the station.

Reela Films shoots, on speculation, stories in Florida and the South for submission to all television news gathering organizations.

Presented here are the complete breakdowns of two of the larger station film departments. It's understood that the WMAR-TV, Baltimore, film operation is on a profitable basis, despite its \$100,000 a year cost to operate. The equipment cost alone comes to \$60,000. Obviously this is way out of range for the small station operator. But the experience and know-how gained by these stations will be invaluable in guiding the small market station on how to operate its own film department:

We have been quite successful in the above, having submitted over 200 Florida-South stories in the past year and a half, and having had over 95 per cent of them accepted and used by northern television news organizations.

The WTVJ Film Department, Reela Films, has been in operation approximately 15 months as it now exists, and has turned out over 300 different television commercials, including commercials for two national organizations, as well as many regional accounts.

Reela Films has made six feature subjects for various commercial organizations, both in this country and in Cuba.

These films were not designed for use over television.

These accounts included a golf club manufacturer, dog and horse tracks, a hotel and a steamship line.

The still department turns out all slides used by the station, as well as doing all still promotional work for the station and sponsors. The Still Department services several outside accounts as contract photographers and turns out thousands of pictures each year that are not used on television in any way.

Reela Films has the following equipment:

NEWS DEPARTMENT: Two Bell and Howell DL cameras, complete with lenses; one Bell & Howell, Model H, complete with motor and 400 ft. magazines; Pro Junior tripod; two Auricon sound cameras; one 100 ft. capacity, one 200 ft. capacity; two station wagons equipped with police receivers and special tops for street level news coverage; complete news editing facilities, including a negative and positive library of 200,000 feet each, in order to fill out stories.

THE STILL DEPARTMENT consists of three Speed Graphics, complete; two Omega enlargers; small copy camera; and two completely

equipped darkrooms, as well as a Paco "500" dryer, complete for volume work.

THE COMMERCIAL FILM DEPARTMENT has the following equipment; two Model 2 Cines with matched Ektar lenses, complete sets; Akeley Gyro Tripod, Cine Blimps; 16/35 animation stand, completely equipped; HKF Title Stand, Model ULPCS Moviola; two Bell & Howell Hot Splicers; Stancil-Hoffman, S-5; 16 synch tape recorder; Maurer Film Recorder; complete editing facilities, such as gang synchronizers, viewers, etc. for 16-mm. work.

We have a complete sound recording studio, as well as viewing rooms, editing rooms, and so on.

OUR LABORATORY, which services both the news and commercial department is equipped as follows: Two Model 16-B Bridgamatic developers, one negative, one positive;

SALES

Uhler 16-mm. printer; Bell & Howell, Model J, 16-mm. printer, as well as all associated laboratory equipment for special effects.

The WTVJ-Reela Films Department employs the following personnel: General Manager, Stenographer, Receptionist, Shipping Clerk, News Assignment Editor, News Film Editor, News and Commercial Librarian, two News Cameramen, two Commercial Production Supervisors, two Commercial Cameramen, one Sound Recording Technician, Laboratory

Manager, Laboratory Technicians, two Still Department Cameramen and Laboratory men, one Station Film Editor; one Commercial Editing Supervisor, as well as Accounting Personnel.

The total number of employees in Reela Films is now 25.

The station has endeavored, quite successfully, to set up a complete Still and Motion Picture film services department so that every demand of local and national advertisers and news organizations can be met immediately.

It has proved profitable, since advertisers who make film locally have a much greater incentive toward continuing sponsorship on the station because of the money invested in film.

WMAR-TV, BALTIMORE DOES NEWSREELS, DOCUMENTARIES

By Dave Stickle
WMAR Film Director

IN its newsreel operation, WMAR-TV was one of the first television stations in the nation to undertake the production of its own newsreel. Its filmed news was born with the first formal program put on the air by the station, October 30, 1947. And, it has never missed a daily edition.

Its life blood stems from on-the-spot film coverage of the fast-breaking news event. But such coverage has always been guided by a sense of responsibility to the community. And, as a result, *The Sunpapers Television News*, has consistently spurred the community interest.

To film this operation, and bring it before the public on a daily basis with such speed, the most modern film equipment is in operation. Here is a rundown of the

physical structure of the WMAR-TV newsreel department:

MANPOWER: Four cameramen, two laboratory technicians, two film editors, two script and news writers, one film director and news editor. Some of this personnel was trained in the news departments of *The Sunpapers*, and three members have 23, 15 and 11 years of newspaper experience.

EQUIPMENT: 6 Bell & Howell Filmo cameras, Models 70 DF and 70 DA; 2 Cine-Kodak Special Cameras; 1 Auricon-Pro Sound Camera, Model EM-71; 1 35 mm. Film Strip Camera, Zeiss-Voigtlander; 1 Eastman View Camera; 1 Speed Graphic Camera; 27 assorted film lenses, including two film-zoomar lenses; 2 Houston Film Processors; 1 Bell & Howell Film Printer, Model J; a completely equipped still photography laboratory and studio.

NEWS COVERAGE: Constant liaison is maintained between the newsreel director's desk and the city desks of the *Morning Sun* and the *Evening Sun*. It is an around-the-clock operation with cameramen on call 24 hours every day. Within minutes, a major catastrophe or other fast-breaking news event is known to the newsreel department and a cameraman is on the way to the scene. A station wagon is maintained for the Film Department and rental cars are standing by at the exit to WMAR-TV.

PROCESSING: Film is returned immediately to the film laboratory which adjoins cutting, editing, screen and news rooms. It is processed, edited and cut at once. A system has been devised whereby the commentary is written while the film is being edited. Such

WTVJ cameramen produce station commercials on location, like this one shot for Cities Service



Du Mont Television Film Sales

*The Fastest Growing Film
Distributing Organization
In the Entire Country!*

APRIL . . . 3 Sales Reps!

MAY . . . 8 Sales Reps!

JUNE . . . 10 Sales Reps!

JULY . . . 15 Sales Reps!

WE COVER THE COUNTRY
OFFERING:

- High Quality Programs
- Low Cost Programs
- Efficient Service
- Merchandising Tie-ins

Du Mont Television Film Sales

515 Madison Ave., N. Y., MU-8-2600

Atlas Television Corp

15 WEST 44th STREET
NEW YORK NEW YORK
Murray Hill 7-5535

FIRST with the FINEST

FEATURES

39 BRITISH PRODUCED INTERNATIONAL FEATURES—Ratings to 37—Top Feature Package in market—Re-Recorded Sound—New Prints—Amer. Intern. & Brit. Stars.

AMERICAN FEATURES—Drama—Adv.—Myst.—Comedy. A sound buy at a Reasonable price.

WESTERNS

FULL LENGTH or HALF HOUR VERSIONS—Tom Tyler, Gabby Hayes, Jack Perrin, Lane Chandler, Bob Custer, etc.

COMEDIES

350—In 15-MINUTE or TWO-REEL VERSIONS—Terrific sales results. Specially for CHILDREN'S SHOWS also ADULT Entertainment—Top Stars—Top Ratings. In hour length as COMEDY CARNIVALS.

The HANK McCUNE Show

13 HILARIOUS HALF HOUR SITUATION COMEDIES—Produced for TV—A sensibly priced Half Hour Show.

TV-ETTES

A LIBRARY of 100—Song, Comedy, Dance & Instrumental Shorts—Bob Hope, Bing Crosby, Danny Kaye, Imogene Coca, and a host of Brilliant Stars—Running time 2 to 5 min. ea.

Atlas TELEVISION CORP.
15 West 44th Street - New York
Murray Hill 7-5535

speed enables the same news to be put on television the same day.

In addition, every fire alarm in the city of Baltimore, rings out on the WMAR-TV news room on an extension of the municipal alarm system; it is instantly checked by reporters and cameramen by cross reference.

The newsreel hits the air regularly three times daily, at 12:45 P.M., 7 P.M., and again at the close of programing; but this is not the limit of its day. It is prepared to appear with special filmed-news reports at any point in the station's program day and regularly brings to Baltimore viewers up-to-the-minute news events.

Easily one of the most rewarding pursuits of the newsgathering film department of WMAR-TV is the production of documentary films. More than 40 such films have been produced, including the 15-minute prize-winning film *Slums—Baltimore's Conscience*. It was this WMAR-TV production which was cited by *Variety Magazine* in its first Showmanship Award given to a television outlet for "Responsibility to the Community".

Daily, too, the film department produces a filmed feature story on one facet of life in the State of Maryland, in the sponsored series *Hi, Maryland*. Here is delineated in a five-minute film program one aspect of colorful happenings within the State each day. And, in their 330 consecutive appearances, the film-stories have ranged from reports on church strawberry festivals to presidential appearances.

300 FILM COMMERCIALS

As an important station pursuit—and a sideline of the film department operation—is the preparation, on film, of commercial spots for the use of station advertisers. These films, now numbering more than 300 in the past five years of production, are filmed to personalize local and national sponsors. And they utilize animation, stop motion, on-the-spot film and all the tricks of the trade.

Charges for such films, to the sponsors, are based on out-of-pocket expense to the station, and are supplied on this basis, as a service to the station users.

*We Sell-
We Rent
We Service*

**CAMERAS
MOVIOLAS
DOLLIES**

A complete line of
35mm—16mm Mitchell, Bell
& Howell, Maurer, Arriflex
cameras



Manufacturers of Balanced TV Tripod Head

TV GROUND GLASS . . .
for Mitchell Standard, N. C., Bell & Howell
35mm cameras. Shows TV alignment.
Outlines active receiving area and
Academy (sound) aperture.

**Griswold
HOT SPLICERS! . . . \$65.**

Your Griswold Splicer, Models R2 and R3,
converted to hot splicer \$40.

Expert factory repairs. We mount lenses.

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

tv

film products of superior quality

by **Du Pont**

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

CHECK THIS HANDY CHART:

FILM PURPOSE	16 MM	35 MM
Picture Production	Type 930-A—a rapid reversal panchromatic film for high-speed processing of TV shows, newsreels, documentary subjects.	Type 904-B ("Superior" 1) a panchromatic film for general exterior and process background work. Type 926-B ("Superior" 2) a panchromatic film for general studio interior and exterior work . . . combines fine grain with speed. Type 927-B ("Superior" 3) a panchromatic film of exceptional speed for interior and exterior work where light is limited.
Tele-transcription and Television Release Prints	Type 824-A—a fine-grain, low-contrast film designed for TV recording and high-detail, low-contrast TV release prints.	Type 824-B has same characteristics as Type 824-A.

Any Du Pont Photo Products Department representative will gladly give you complete information about these films* and will assist you with any TV pictorial problem you may have. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Del.

- ATLANTA 3 1115 Condlor 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 produces many other film products particularly suitable for television purposes. Ask about them.*

Du Pont Photographic Products

FILMS • PAPER • CHEMICALS



REG. U. S. PAT. OFF.

150th Anniversary

BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY



How successfully the entertainment "come-on" of the animated cartoon can merge into hard-selling live-action is illustrated by the O-CEL-O TV spot commercials produced by SARRA. Here the spots get off to a gay start with a singing duck who immediately establishes product identification. A quick transition into the "breathing action" of the cellulose sponge dissolves into a series of product-in-use shots expertly blended to drive home a strong brand impression.

ADVERTISER
O-CEL-O, Inc.
AGENCY
Comstock & Company

PRODUCED BY
SARRA, INC.

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



The spotlight is on the highlights of gleaming hair in this smoothly paced TV commercial for Laco Castile Shampoo. In an aura of elegance, a strong competitive story is hammered home by pointing up Laco's "gentle action" on hair and scalp. An excellent example of power-packed selling with taste and refinement.

ADVERTISER
Laco Products, Inc.
AGENCY
Vansant, Dugdale & Co., Inc.

PRODUCED BY
SARRA, INC.

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



Creating a "storybook" mood with a movie-style title is the approach for telling a sales story for Mystik Cloth Tape. "The Torn Book", one of a series of dramatic spots produced by SARRA, quickly sets up a problem which the product solves in a twinkling. Emphasis on human interest, through the use of live-action sequences, sells Mystik for a wide variety of uses. This film was given the Chicago Federated Advertising Club's Tenth Annual Award for outstanding achievement.

ADVERTISER
Mystik Adhesive Products
AGENCY
George H. Hartman Company

PRODUCED BY
SARRA, INC.

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



This fast-paced 60-second spot opens with a 20-second animated sequence of major gas appliances in which a catchy jingle drives home the message, "Every hour, every day, you're glad it's gas!" The animation then merges smoothly into live-action shots of a graceful dancer moving from appliance to appliance and ends effectively with a jingle tag reprise.

ADVERTISER
East Ohio Gas Company of Cleveland
AGENCY
Ketchum, MacLeod & Grove, Inc.

PRODUCED BY
SARRA, INC.

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



The skillful use of TV to tie in with a magazine and store promotion is shown in this 60-second spot. Its theme is "On summer picnics good food tastes better with Pabst Blue Ribbon Beer". It is presented through live-action sequences of a charming shopper selecting purchases from Pabst's related selling display of picnic items followed by appetizing close-ups of beer with favorite foods. A strong buy-it-now message goes with the closing shot shown here. This spot, which ties up with national summer advertising, is the first of a new series.

ADVERTISER
Pabst Sales Co.
AGENCY
Warwick & Legler, Inc.

PRODUCED BY
SARRA, INC.

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

For screenings and further information write the producers direct!



This is the seventh picture in the Muriel Cigar series. Muriel, one of the most popular characters on TV, continues to lure her audience with her throaty-voiced "Pick me up and smoke me some time."

ADVERTISER
Muriel Cigars

AGENCY
Lennen & Mitchell, Inc.

PRODUCED BY
Shamus Culhane Productions, Inc.
207 EAST 37TH STREET, NEW YORK 16
MUrray Hill 2-8243



Hard sell is skillfully concealed in amusing dialogue between a harassed angel and a calm Mother Nature who believes in the effectiveness of Lilt.

ADVERTISER
Lilt Home Permanent

AGENCY
Biow Company

PRODUCED BY
Shamus Culhane Productions, Inc.
207 EAST 37TH STREET, NEW YORK 16
MUrray Hill 2-8243



A charming takeoff in the best operatic tradition, with a large chorus, crowd shots and striking set design. Dane in humorous, bravura style.

ADVERTISER
Campbell Soup Company

AGENCY
Ward Wheelock Agency

PRODUCED BY
Shamus Culhane Productions, Inc.
207 EAST 37TH STREET, NEW YORK 16
MUrray Hill 2-8243



Strumming folk music, this singing cowboy rides his range with a bottle of Vaseline Hair Tonic for a guitar. His sprightly pony comes in for the hot licks.

ADVERTISER
Vaseline Hair Tonic

AGENCY
Cayton Advertising

PRODUCED BY
Shamus Culhane Productions, Inc.
207 EAST 37TH STREET, NEW YORK 16
MUrray Hill 2-8243



Once again the delightful Rinsa birds appear in a series of 20 sec. spots. Baby bird manfully tries to help his mother with the laundry.

ADVERTISER
Rinso

AGENCY
Ruthrauff & Ryan

PRODUCED BY
Shamus Culhane Productions, Inc.
207 EAST 37TH STREET, NEW YORK 16
MUrray Hill 2-8243

For screenings and further information write the producers direct!



The CBS "Eye," familiar symbol of CBS Television, is brought to life in 4½-second system-identification spots and 20-second program-promotion trailers—produced by Information Productions for CBS. An example of the versatility of this new film organization.

SPONSOR
CBS Television

PRODUCED BY
INFORMATION PRODUCTIONS, INC.
5 EAST 57TH STREET, NEW YORK 22, N. Y.
ELdorodo 5-1722



The advertising know-how of Foote, Cone & Belding and technical perfection of RKO-PATHE have combined to make these three 1-minute and ten 20-second commercials with Dave Garraway for Dial Soap, some of the most unusual ever seen on television. We think you'll agree. Watch for them!

ADVERTISER
Armour & Company

AGENCY
Foote, Cone & Belding

PRODUCED BY
RKO-PATHE, INC.
625 MADISON AVENUE, NEW YORK 22, N. Y.
PLaza 9-3600



Take on excellent product like Johnson Wax Beautiflor. Endow its demonstration on film with expert lighting, perfectionist camera work and direction and masterful over-all film technique and you have a winning combination that sells and sells and sells Beautiflor for Johnson. One of four spots for Beautiflor in a group of thirty for Johnson products.

ADVERTISER
S. C. Johnson and Son, Inc.

AGENCY
Needham, Louis and Brorby, Inc.

PRODUCED BY
RKO-PATHE, INC.
625 MADISON AVENUE, NEW YORK 22, N. Y.
PLaza 9-3600



The Esso Servicemon performs the "gunk" test in this recent NSS Film Commercial. The "gunky" consistency of used oil is shown, and the use of Esso Motor Cleaner is demonstrated. Innumerable technical problems were overcome . . . and on an effective demonstration of a difficult laboratory test . . . presented with dramatic clarity . . . was produced by National Screen Service.

ADVERTISER
Esso Standard Oil Company

AGENCY
Marschalk & Pratt Company

PRODUCED BY
NATIONAL SCREEN SERVICE
1600 BROADWAY, NEW YORK, N. Y.
CIRCLE 6-5700



Tom Kelley's direction and illustrative photography, backed by years of experience for leading advertisers of national importance is once again brought to the fore in these one minute commercials introducing Oil of Cologne for "4711". They pack a wallop and glamour is portrayed in an elegant manner. These spots, among his many, show why Tom Kelley's Hollywood Studio is so rapidly gaining national fame and recognition in this new medium of TV commercials.

ADVERTISER
Lee Pharmacal Company

AGENCY
Milton Weinberg Agency

PRODUCED BY
TOM KELLEY STUDIOS
736 NORTH SEWARD ST., LOS ANGELES 38
GRanite 6831

For screenings and further information write the producers direct!

SYNDICATED FILM COSTS MARKET-BY-MARKET ESTIMATES

MARKET	All-American Game —30	Big Game Hunt —26	Dangerous Assignment —30	Foreign In-trigue —30	Gene Autry —30	Gruen Theatre —30	Holly-wood Offbeat —26	Madison Square Garden —30	NBC Daily News —7½	Speed Classics —25	Sports-Scholar —15	Washing-ton Spot-light	Wrestling from Hwd-60.00
Albuquerque	\$146.	100	75	115.83	175	117	75	100	150	125	25	20	100
Ames-DesMoines	300.	110	110	188.10	175	240	150	100	150	200	30	40	100
Atlanta	450.	300	225	313.50	250	390	325	200	200	250	30	86	100
Baltimore	575.	300	405			315	425	175	250	275	100	110	150
Binghamton	300.	125	120		175	195	150	100	150	175	35	35	100
Birmingham	268.	150	100	188.10	175	180	175		150	200		50	100
Bloomington—Ind.	375.	110	65	109.73	175	120	100	100	150	150	25	30	100
Boston	1,031.	350	565			900	600	350	350	400	125	170	100
Buffalo	525.	200	340	363.00	400	420	350		250	250		80	100
Charlotte	375.	110	110	188.10	175	240	150	110	150	225	40	65	125
Chicago	998.	700	1000			675	975		350	540		222	300
Cincinnati	600.	350	340			383	500		250	275	90	115	
Cleveland	600.	500	475		500	360	525	200	300	300	125	115	
Columbus	488.	250	225			304	250		200	250	65	92	100
Dallas—Ft. Wth.	350.	200	215	250.80	225	240	300		150	250		90	125
Davenport	225.	110	110		175	135	125	100	150	200		30	
Dayton	516.	150	225		250	338	250		200	250	65	75	125
Detroit	1,013.		495			660	750	350	300	400	125	204	200
Erie	375.	100	205	313.50	250	300	175	150	150	200	40	50	100
Grand Rapids	375.	110	135		250	300	125		150	200	55	60	100
Greensboro	338.	110	110	198.00	175	240	150	110	150	200	30	40	100
Houston	450.	200	145		250	300	300	150	150	225	45	85	100
Huntington	270.	110	130	188.10	175	216	150		150	175	30	35	100
Indianapolis	450.	150	250	300.96		288	300		200	250		75	125
Jacksonville	300.	150	110	180.10	175	135	150	110	150	175	30	30	100
Johnstown	413.	110	145	326.70	250	270	175	150	150	250		50	100
Kalamazoo	375.	110	145	250.80	250	300	150		150	175	35	60	125
Kansas City	450.	175	250	297.00	225	330	375	175	200	250	60	98	100
Lancaster	488.	110	205		250	360	200	150	200	250	55	60	125
Lansing	356.	100	110	178.20	175	255	150	100	150	175	30	40	100
Los Angeles	914.		1000			675	1000	350	350	600		170	
Louisville	394.	150	145		225	225	300		150	225	55	60	
Memphis	469.	135	205	344.85		248	275	150	150	225	50	79	100
Miami	450.	125	135		250	330	200	150	150	200		40	125
Milwaukee	600.	225	340	429.00	382	480	350	175	250	250	85	80	125
Minn.-St. Paul	638.	175	295		382	360	450	175	200	250	85	126	125
Nashville	263.	110	80	188.10	175	180	200	100	150	175		25	
New Haven	495.	135	315		400	396	250	175	200	250	65	75	125
New Orleans	300.	135	135		250	180	200		150	200		40	125
New York	1,975.	750	2000			1688	1775	850	350	900	400	260	400
Norfolk	350.	110	145		250	280	200	150	150	200	40	50	
Oklahoma City	375.	125	145	313.50	250	225	225	135	200	225		75	100
Omaha	334.	135	145	219.45	250	240	250		150	225	45	79	100
Philadelphia	1,125.	400	1000			675	675	350	350	460	125	170	
Phoenix	300.	110	90		175	180	125	100	150	175	30	50	100
Pittsburgh	750.	250	405		400	360	500	175	250	275	85	80	150
Providence	563.	135	250		225	450	275	175	200	250	65	80	
Richmond	450.	175	145	297.00	250	300	250	150	150	225	45	40	
Rochester	450.	150	215	313.50	250	270	290	150	150	225		70	100
Salt Lake City	300.	135	90	178.20	175	180	150	100	150	175		40	
San Antonio	300.	150	110	264.00	250	240	175		150	175		40	100
San Diego	375.	150	205		250	240	200	150	150	250		50	100
San Francisco	525.	325	270			270	350		200	250	70	85	125
Schenectady	469.	175	295		400	300	300		250	250	65	60	125
Seattle	413.	200	205		225	225	250	150	200	225		66	100
St. Louis	713.	200	385			383	475	300	250	275		138	150
Syracuse	413.	150	225	267.30	250	203	290		200	250	50	60	125
Toledo	450.	150	225	313.50	250	300	200		200	250		60	125
Tulsa	375.	110	145	250.80	250	300	175	150	150	225	45	50	100
Utica	300.	125	100	163.35	250	225	190	100	150	175		35	100
Washington	450.	350	340			270	350	175	250	250	90	100	125
Wilmington	356.	125	145	237.60	250	285	175	150	150	200	45	40	100



Saul J. Turell
Pres., Sterling TV

(Continued from page 31)

NEED TO CENTRALIZE SYNDICATION: TURELL

Saul J. Turell, 32-year-old president of Sterling Television, which syndicates over 3,000 films, and has grossed "just under" \$1,000,000 in 12 months, reports:

"There are several fallacies in TV film distribution. One is the fallacy of time. Since there are 109 TV stations in the U.S., we film men need centralization of our selling. Clearly, the station film director can't see more salesmen peddling film than he has customers. There's such a press for time, that one of the producers

for whom we distribute is actually salesman for another distribution firm.

"Another is the fallacy of the cycle. I feel the mystery story has reached its peak; *I Love Lucy*-type comedy will be popular until imitators overflow the market. Today the market is ripe for adventure films with a piquant dash of characterization.

"We feel people not only can take an indefinite amount of film, but never tire of the same film, if it's good. One of ours, *Sandy*, has been shown in N.Y. alone 37 times, and the stations obviously are happy with it."

"I wouldn't give up our trust fund for \$5,000,000"

By James Caesar Petrillo, Pres., AFM

I AM strictly against those who are urging the killing off of the 5 per cent royalty formula on television films.

I have been questioned by members of Los Angeles Local 47, able labor leaders, who are more concerned with film and television employment than any other local of the Federation.

They said they were being besought by high-earning members of the local to seek repeal of the royalty formula established some 15 months ago by the Federation.

These are chiefly the guys who used to make \$800 a week and who now are down to \$500 a week. They are claiming the formula is economically unsound; that it is killing employment of musicians. We don't claim this formula is perfect; but so far no one has come along with anything better for us.

I recently had a meeting in Hollywood to discuss this subject. It developed that the employers—

who objected to the royalty basis and were claiming larger employment for musicians if it were abrogated—failed to come up with an offer of even one more piano player.

There is now about \$186,000 in the second trust fund created by the 5 per cent formula. Disbursement of this money, for free public music under trust fund auspices, will begin next January.

I reject flatly an informal proposal, contained in a letter sponsored by some members of Local 47, to substitute a fixed fee for the royalty principle.

You can't build these things overnight. We are trying to create something that we can pass along to the next generation, too.

Television is motion pictures all over again. But so far, we know little about where it is going. Industry leaders, who are investing millions in it, do not profess to know exactly where they are going.



Do you think these critics of the royalty plan know then? Well, we're not going where they want us to go.

I wouldn't give up the trust fund principle if it meant \$5,000,000 more in employment to Hollywood musicians. What we're battling for is a principle that will help all musicians, not just a few.



"We play no favorites with TV or theatrical film men"

By Richard F. Walsh, Pres., IATSE

15,000 film production workers in Hollywood, and thousands of others similarly employed in New York and elsewhere.

In addition to the fact that many of our film production workers already are dependent on TV, there is every indication that this dependence will sharply increase in the future. Today the total volume of telecasts is quite divided between film and live shows; but there is every indication that films will constitute a large part of all programs as time goes on.

Because of these facts, we naturally are doing everything possible to protect our members in the television film field. Last winter, in Hollywood, our local unions went through a series of tough bargaining sessions with a new association composed of the 10 largest television film producers. These employers were very reluctant to grant the same wage scales and working conditions that we had

obtained from the long-established moving picture producers. Finally, it was necessary to withhold the services of our members in order to enforce the I.A.T.S.E. demands. Fortunately, a satisfactory agreement was reached after a work stoppage of only a single hour.

Besides protecting the members in these negotiations, we were also motivated by a sense of fair play toward the producers, distributors and exhibitors of theatrical films. They are the employers of a large majority of our members; and they have been having quite a competitive struggle with television. As workers in both fields, we try to play no favorites in that struggle. But since the film-making techniques are identical—and since identical levels of proficiency are required—we have sought to avoid giving either group of employers a competitive advantage so far as labor costs are concerned.