

Television

TELEVISION
MAGAZINE

FILM
ANNUAL

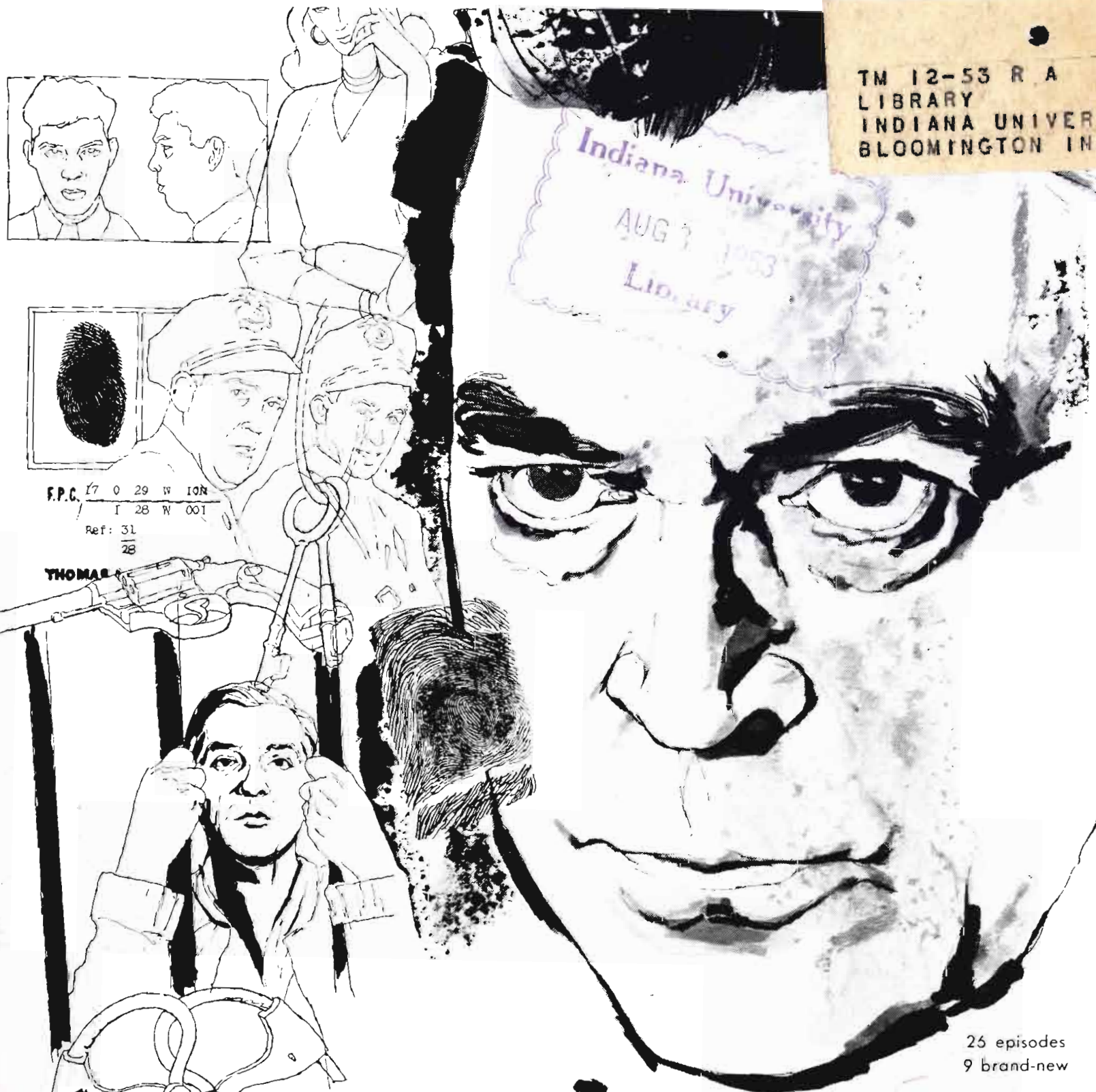
1953

Bus

FILMS IN TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

TENTH YEAR OF PUBLICATION



TM 12-53 R A
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INDIANA UNIVERSITY
BLOOMINGTON IND

Indiana University
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THOMAS

26 episodes
9 brand-new

"Captured"

Get this exciting, fast-moving TV dramatic film series for exclusive sponsorship in your city. A smash hit as GANGBUSTERS on network—now released locally in new format...

with CHESTER MORRIS as host. This profit-proved program includes full-scale promotional support in all markets.

Call, write or wire

NBC FILM DIVISION





99^{to}1

HOUSTONIANS SELECT CHANNEL 2 OVER ALL OTHER STATIONS

Houston viewers had a clear-cut choice of stations during the great Ford 50th Anniversary program, telecast on both NBC and CBS, Monday, June 15. Hooper reports 99.1% of Houston viewers watched the NBC telecast on their own Houston station, KPRC-TV.

LESS THAN 1% WERE WATCHING OTHER TV STATIONS, INCLUDING ANOTHER STATION TELEVISIONING THE SAME PROGRAM!

While the division of audience normally is not so great as 99 to one, nevertheless all rating services in the market — Hooper, Pulse, ARB — have confirmed consistently the OVERWHELMING preference of Houston viewers for KPRC-TV and its programs! Day and night . . . hour after hour . . . week after week . . . the people's choice is Channel 2 in Houston!



Jack Harris, vice president and general manager
Nationally represented by Edward Petry and Company

Completely New!

RCA TV CAMERA

TYPE TK-11A

Leading network engineers proclaim the TK-11A the finest television camera ever produced—the easiest camera in the world to handle—and the simplest one to get at. It has all the proved performance advantages of the world-famous RCA TK-10 camera — **PLUS THESE NEW FEATURES:**

NEW 7" viewfinder picture tube produces larger, brighter, sharper pictures to help the cameraman.

NEW plug-in, high-stability video amplifier—with frequency response uniform to 8.5 Mc.!

NEW fixed-position alignment coil for the Image Orthicon. Electrical control of coil eliminates all mechanical adjustments!

NEW plug-in blower for cooling the deflection coil and Image Orthicon!

NEW electronic-protection system guards Orthicon against deflection failure, or loss of driving signals.

NEW "overscan" control takes burden off Orthicon during warm-ups and rehearsals; new vertical reverse switch for film pickups.

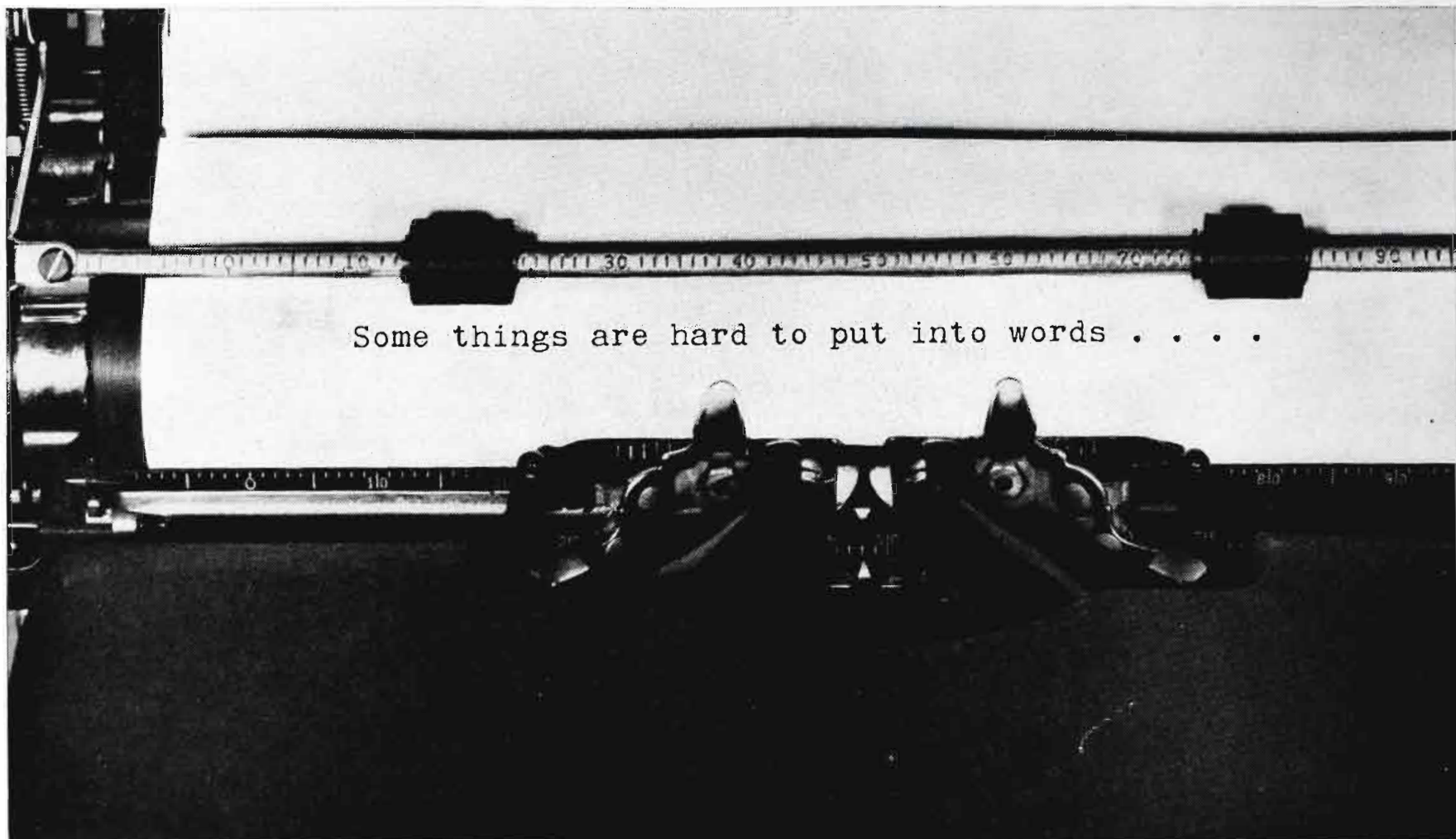
For complete information on the TK-11A, call your RCA Broadcast Sales Representative,



One latch opens both hinged sides and top. Dual bar handles provide better grip and easier carrying.



RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT
CAMDEN, N.J.



Like, for instance, describing what it takes for really effective representation of outstanding television stations.

Foremost, such representation must be *exclusively* TV—with *all* the effort, *all* the interest devoted uncompromisingly to that medium. But quality television representation demands, too, a type of aggressive selling built upon long, sound experience in all advertising, and combined with deep insight of station operation.

Anyone who knows advertising, and also appreciates the gigantic impact of the television medium, realizes that TV is far too important to be merely one of two . . . or even three . . . masters served by a single representative.

Stations of the caliber that have selected Harrington, Righter & Parsons, Inc., demand quality representation devoted exclusively to television. Ask any one of them how wise this choice has proven to be.

Harrington, Righter and Parsons, Inc.

New York
Chicago
San Francisco

No newspapers, no radio—television only.

WJAM Baltimore
WBEN-TV Buffalo
WFMY-TV Greensboro
WDAF-TV Kansas City
WHAS-TV Louisville
WTMJ-TV Milwaukee

TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume X, Number 7, July, 1953

C O N T E N T S

ARTICLES

THE SHOW'S THE THING	17
<i>Reviewing the role of film in TV, by Fred Kugel</i>	
THE MEN WHO MAKE AND SELL FILM	19
<i>Profiling the leaders of this \$100,000,000 a year business</i>	
FILMS FOR FREE	22
<i>Outstanding public service films from the Advertising Council</i>	
IS YOUR BRAND SHOWING?	24
<i>Second in a series on the effectiveness of television commercials by Joseph C. Franklin, Director of Copy Research and G. Maxwell Ule, v.p., Kenyon and Eckhardt</i>	
FEATURE FILM IN USE	27
<i>Feature use goes as high as 33 per cent of total program time</i>	
SYNDICATED FILM IN USE	31
<i>Promotion is the key to success for stations and sponsors</i>	
COMMERCIALS ON FILM	35
<i>Despite SAG, level of production stays at 80 per cent of all commercials for top agencies</i>	
ROUGH SHOOTING FOR PRE-TESTING	36
<i>You can protect your investment in film commercials by low cost tests</i>	
FILM BUYING GUIDE	46
<i>Ratings and competition of 30 syndicated films in 10 markets</i>	
SHOW BUSINESS IS UNION BUSINESS	57
<i>Report on IATSE—the biggest union in the field</i>	
THE AGENCY IN TV FILM	59
<i>Control of time, program and quality are key factors</i>	
FILM IN BALTIMORE—A MARKET STUDY	61
<i>Breakdown of syndicated and feature use with ratings and sponsorship</i>	
SYNDICATED PRICES MARKET BY MARKET	63
<i>Asking price in pre-freeze markets for 12 film packages</i>	
FILM PRODUCTION COSTS	65
<i>Element of cost for a western and dramatic series</i>	
PRIMER	67
<i>Basic information on production and projection of film</i>	
SYNDICATED FILM DIRECTORY	72
<i>Listing by program types packages currently available—distributor, running time, number of films in series</i>	

DEPARTMENTS

FOCUS	7
MARKETS AND MEDIA	9
<i>Who's buying the new markets . . . scheduled openings</i>	
TELEVISION MAGAZINE'S CIRCULATION REPORT—Market by Market	
<i>Circulation and penetration for total coverage area of each TV market . . . analysis of TELEVISION Magazine's new method of compilation</i>	
STATION MANAGEMENT	53
<i>Setting up a station film department—report from WBNS-TV</i>	

ABBY RAND Managing Editor	FREDERICK A. KUGEL Editor and Publisher	ANN STOPP Department Editor
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WDEL-TV

Wilmington, Delaware

Channel • 12

Hundreds of local and national advertisers use WDEL-TV consistently . . . proof positive of its profit potential. Write for information.

Sales Representative

MEEKER

New York
Los Angeles

Chicago
San Francisco

WDEL
AM TV FM

Steinman Station

ZIV'S NEW SHOW IS
TV DYNAMITE!

FROM
THE

SECRET FILE

STARRING HOLLYWOOD'S BRILLIANT ACTOR

RICHARD CARLSON

IN THE TRUE-LIFE STORY OF A PATRIOTIC YOUNG AMERICAN WHO LED 3 LIVES IN THE SERVICE OF OUR COUNTRY!
1. CITIZEN! 2. COMMUNIST! 3. COUNTERSPY FOR THE FBI!

"I LED 3 LIVES"

TENSE because it's **FACTUAL!** GRIPPING because it's **REAL!** FRIGHTENING because it's **TRUE!**

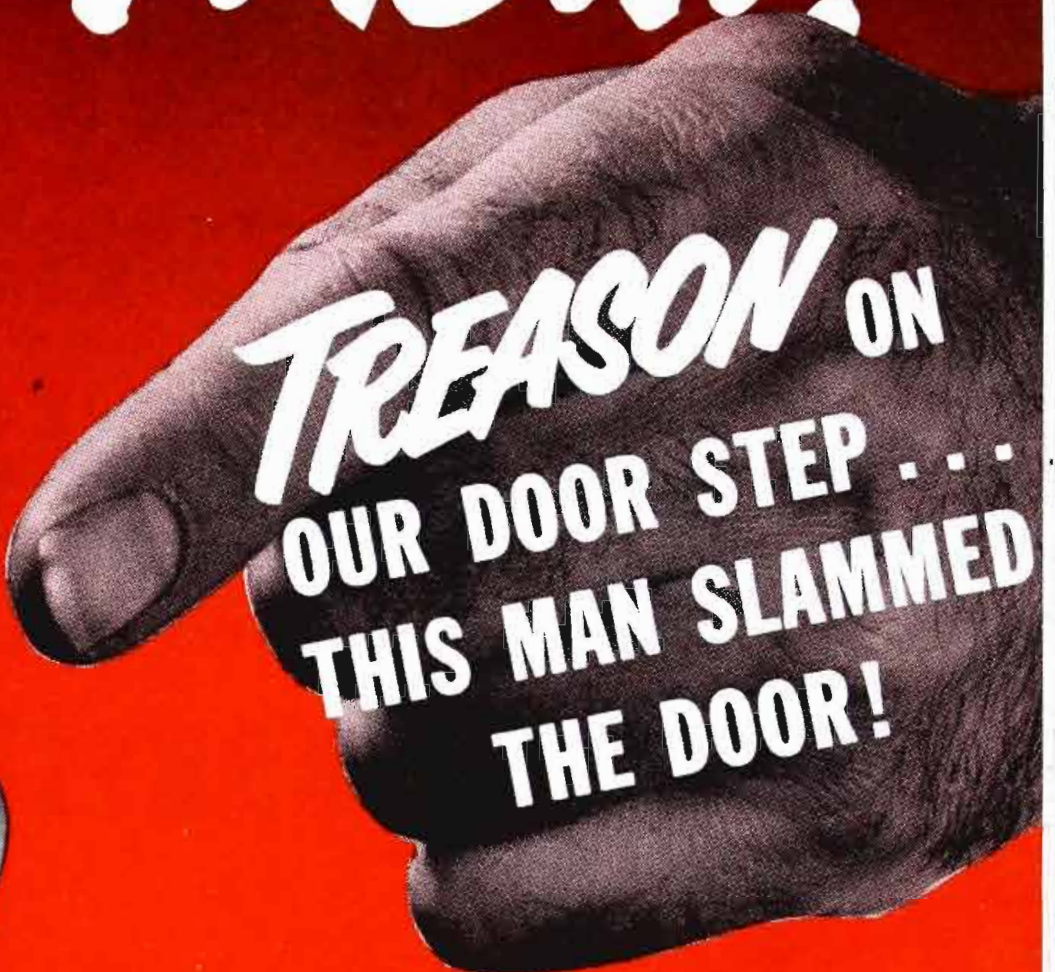
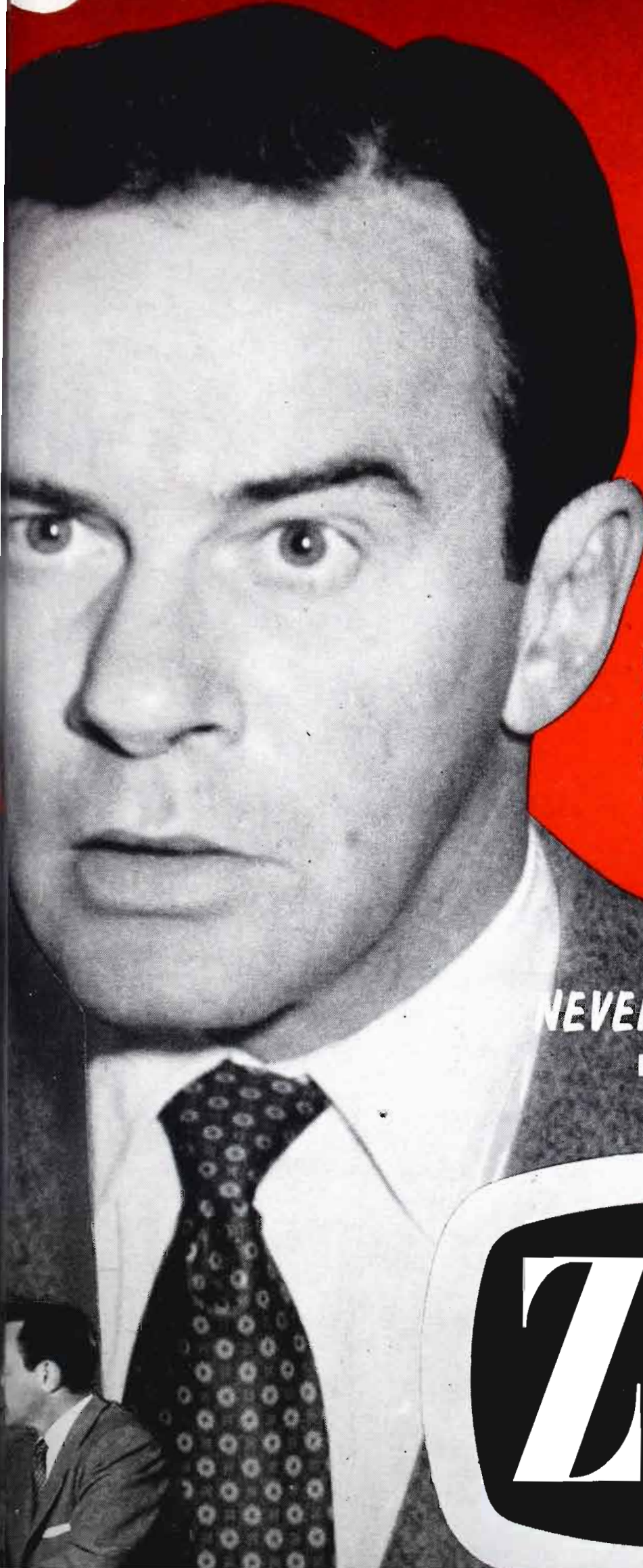
EACH HALF-HOUR A TRUE-LIFE ADVENTURE!

YOUR OPPORTUNITY

TO HAVE THE MOST
TIMELY AND IMPORTANT
TV PROGRAM IN
YOUR CITY!



OF A COUNTERSPY FOR THE F.B.I.!



**TREASON ON
OUR DOOR STEP . . .
THIS MAN SLAMMED
THE DOOR!**

Not just a script writer's fantasy—but the authentic story of the Commies' attempt to overthrow our government! You'll thrill to the actual on-the-scene photography . . . the factual from-the-records dialogue.

Taken from the secret files of a counterspy for the FBI. Authentic sets and scripts personally supervised by Herbert Philbrick, the man who, for 9 agonizing years lived in constant danger as a *supposed* Communist who reported daily to the FBI!

**NEVER BEFORE HAS SUCH A DRAMATIC
DOCUMENT APPEARED ON TV!**

ZIV-TV

ZIV TELEVISION PROGRAMS, INC.
1529 MADISON ROAD, CINCINNATI, OHIO
NEW YORK HOLLYWOOD

WAVE-TV, LOUISVILLE, CHANNEL 3

NOW SERVES FAR GREATER TV MARKET!



New **914-FT. ANTENNA!**
(above average terrain)

New **LOW CHANNEL!**
(from Channel 5 to Channel 3)

New **100,000 WATT POWER!**
(up from 24,000 Watts)

New, **ALL-NEW EQUIPMENT!**
(the most modern available)

WAVE-TV NOW CHANNEL 3

NBC, ABC, DUMONT AFFILIATE



Free & Peters, Inc.,
Exclusive National Representatives

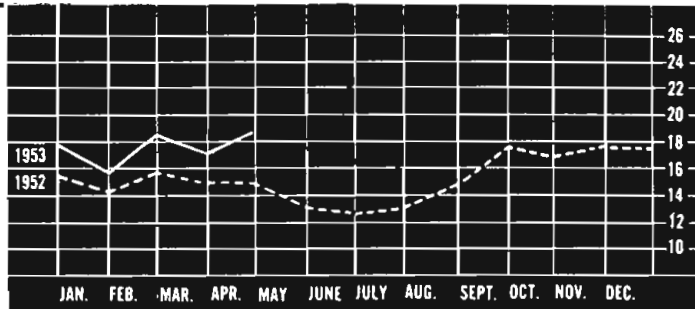
WAVE-TV now reaches 66% more people than any other television station in Kentucky and Southern Indiana!

Since switching to our new facilities, we've had thousands of excellent reception reports from viewers 85 to 150 miles away, indicating coverage far beyond the FCC 0.1 MV Contour!

According to FCC coverage curves, the new WAVE-TV television market has 52.1% additional families, spending 54.0% more on retail sales!

Ask Free & Peters for all the facts on WAVE-TV — *the only station that can deliver this big new market intact, and with impact!*

FOCUS



NETWORK TV BILLINGS—PIB

	For June '53	For May '53
ABC	\$ 1,597,253	\$ 1,813,985
CBS	7,399,078	7,622,432
DuM	803,848	864,870
NBC	7,249,395	8,026,635
	<hr/>	<hr/>
	\$17,049,574	\$18,327,922



Dr. Thomas E. Coffin
Manager of Research,
NBC

New Film Buying Structure

Department store system of central buying offices in N. Y. is now being applied to TV film. First came Vitapix, station-owned, with Westinghouse and Cox stations among its stockholders. John Fetzer, WKZO-TV, and Richard Borel, WBNS-TV, were two of the prime movers. Outfit will be in a front position to get product for their own stations and for distribution in other markets. Second variation is new Station Films, set up by Katz station representatives, under Bob Salk, to act strictly for their own stations. Two other organizations, Hawley Productions in N. Y. and Amalgamated in New Haven, have started out along these lines. Major distributors point out that this move follows theater practices of joint buying and must eventually be the pattern for TV. Look for more stations to follow suit, if only to keep from being squeezed out of the best deals.

Top 20 Agencies

Network TV Time Billings-1952 Compiled by Leading National Advertisers

Rank	Agency	TV Billings	Rank	Agency	TV Billings
1	William Esty	\$12,621,334	9	Kudner Agency	5,616,147
2	Benton & Bowles	11,955,239	10	Cunningham & Walsh	5,021,480
3	Young & Rubicam	10,911,655	11	McCann-Erickson	4,473,280
4	Batten, Barton, Durstine & Osborn	10,424,071	12	Lennen & Newell	4,411,241
5	The Biow Co.	8,229,000	13	Sherman & Marquette	4,325,332
6	Dancer-Fitzgerald-Sample	7,791,682	14	Kenyon & Eckhardt	4,179,635
7	J. Walter Thompson	7,089,206	15	N. W. Ayer	3,629,143
8	Leo Burnett	6,012,595	16	Sullivan, Stauffer, Colwell & Bayles	3,604,690
			17	Foote, Cone & Belding	3,550,874
			18	Compton Advertising	3,130,372
			19	Ruthrauff & Ryan	2,997,859
			20	Cecil & Presbrey	2,985,560

75% of Billings from 6 Categories

Although more and more small advertisers are being weaned toward network TV, the six leading industry groups are responsible for 75 per cent of network time gross billings for October 1952-April 1953. That's just about the same percentage they scored in the similar period 12 months before.

The contributions of the biggest spenders in each class range from the 68 per cent of the household soaps and cleansers put in the kitty by P & G to the 17 per cent of auto and auto accessories expenditures shelled out by General Motors.

All industry classes showed sizeable increases in expenditures. Of the six industry leaders, only General Foods decreased its expenditures.

As reported by Publishers Information Bureau, total TV billings for network time were \$103,383,722 for the six months ending April 1952. For the six months ending April 1953, they climbed to \$123,899,266. During the first mentioned period, these six companies put up 30 per cent of the total. A year later they accounted for 29 per cent.

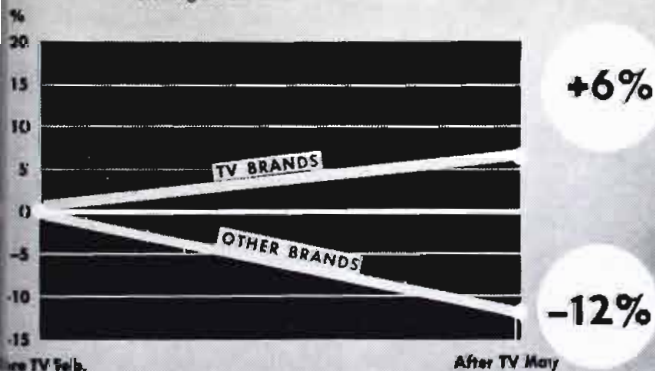
Top User of TV in Six Leading Industry Classes

Industry Class	Largest TV Advertiser	Oct. 1951-April 1952 Expenditure	% of Class Total	Oct. 1952-April 1953 Expenditure	% of Class Total
Food & food products	General Foods	\$4,863,075	24%	\$20,425,007	17%
Smoking materials	R. J. Reynolds	4,064,100	26	5,061,715	25
Toiletries & toilet goods	Colgate-Palmolive	3,010,402	21	4,657,356	25
Household soaps & cleansers	Procter & Gamble	7,245,490	68	7,582,880	53
Automotive & auto accessories	General Motors	1,571,850	17	3,559,066	34
Household equipment	General Electric	2,047,054	29	2,187,839	20

a home gets TV.....

MORE BUYING OF TV BRANDS

changes in share of market



Powerful evidence of TV's sales impact is Why Sales Come in Curves, NBC's study of brand switching among viewers and non-viewers. Under Dr. Coffin, Before and After survey was made in the Quad City market over 13 week cycle. Highlights of report: when people switch brands, they change to brands they've seen on TV . . . when people start viewing program, they start using brand . . . when they stop viewing, they stop buying.

Youth on the march at DuMont—recent shifts bring three men, all under 40, to key posts under Chris Witting, himself in his 30's. Donald H. McGannon becomes assistant managing director. Ted Bergmann moves from sales director to general manager. Gerry Martin, ex-Lennen & Newell vp & account man on Lorillard, is new director of sales.

D. McGannon

Ted Bergmann

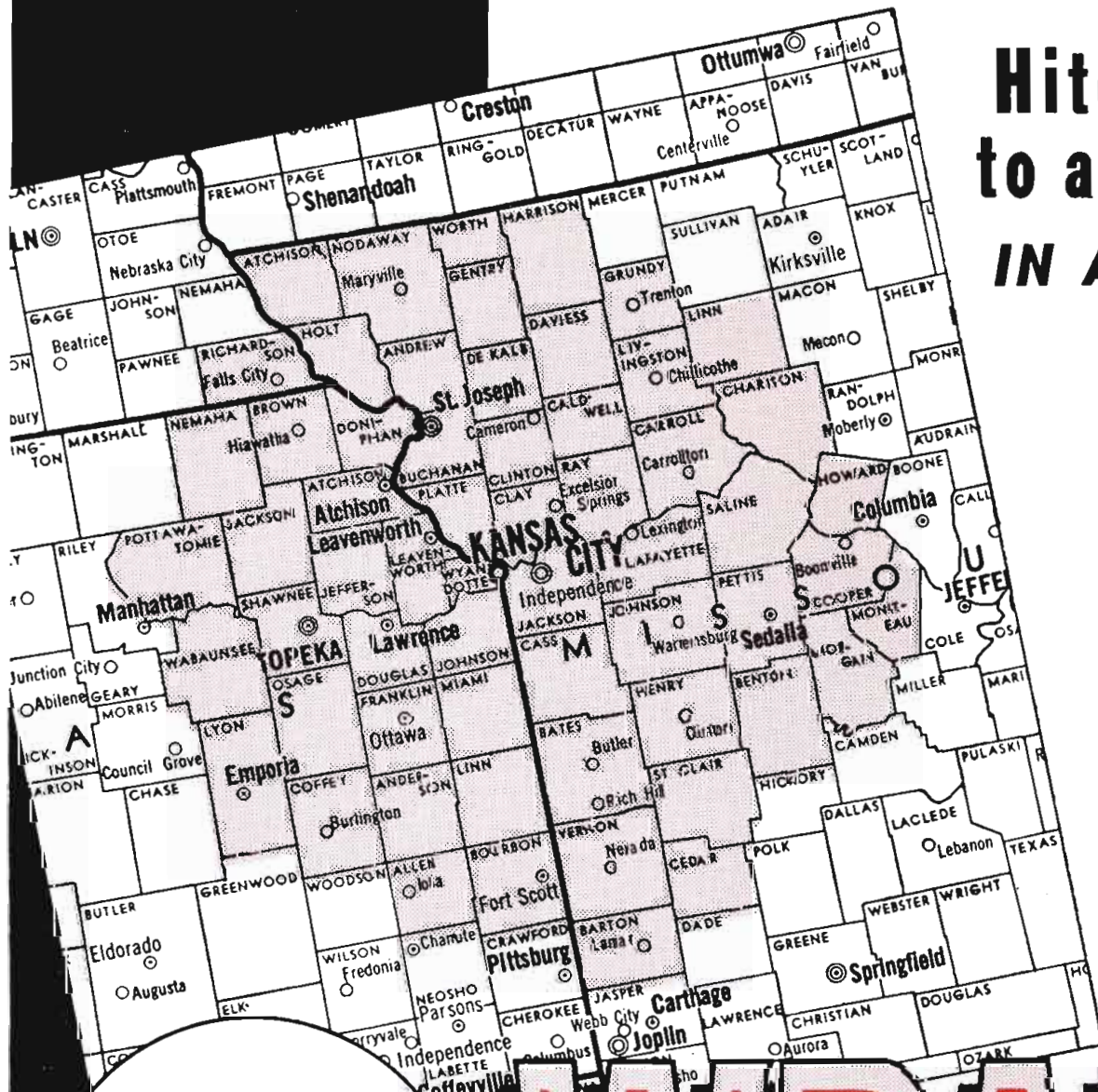
Gerry Martin



NOW

100,000

WATTS



**Hitch Your Product
to a Great Station...
IN A GREAT MARKET!**

- ▶ POPULATION IN THESE 58 COUNTIES — 1,806,400
- ▶ NUMBER OF FAMILIES — 608,700
- ▶ SET SALES — OVER 300,000
- ▶ RETAIL SALES — \$1,908,353,000
- ▶ FOOD SALES — \$ 360,126,000
- ▶ DRUG SALES — \$ 85,600,000
- ▶ EFFECTIVE BUYING INCOME — \$2,663,950,000

▶ New Power Increase Adds 146,000 Families In This Rich Market.

The .1 millivolt signal strength line bisects the outside tier of counties shown in the map. Set sales, mail response and other data substantiate the inclusion of these 58 counties as the good coverage area of WDAF-TV.

WDAF-TV

Channel 4

KANSAS CITY

OWNED AND OPERATED BY
THE KANSAS CITY STAR COMPANY

Represented Nationally by **HARRINGTON, RIGHTER & PARSONS, Inc.**

MARKETS & MEDIA

Who's buying the new markets... slated openings

SCHEDULED OPENINGS

The target dates listed below have been reported by the stations. Due to unforeseen circumstances, many of these stations will probably not meet their scheduled opening dates; a few will sign on one or two months later.

Market JULY	Station	Channel
Akron, Ohio	WAKR-TV	49
Asheville, N. C.	WISE-TV	62
Ashtabula, Ohio	WICA-TV	15
Bakersfield, Calif.	KAFY-TV	29
Boise, Idaho	KIDO-TV	7
Decatur, Ill.	WTVP	17
Harrisburg, Pa.	WTPA	71
Hutchinson, Kan.	KTVH	12
Las Vegas, Nev.	KLAS-TV	8
Madison, Wisc.	WKOW-TV	27
	WMTV	33
Oshkosh, Wisc.	WOSH-TV	48
Pueblo, Colo.	KCSJ-TV	5
Raleigh, N. C.	WNAO-TV	28
Rochester, Minn.	KROC-TV	10
Rome, Ga.	WROM-TV	3
St. Louis, Mo.	WTVI	54
San Angelo, Tex.	KTXL-TV	8
Santa Barbara, Calif.	KEYT	3
Yakima, Wash.	KIMA-TV	23
Youngstown, Ohio	WUTV	21

AUGUST

Abilene, Tex.	KRBC-TV	9
Austin, Minn.	KMMT	6
Buffalo, N. Y.	WBUF-TV	17
Butte, Mont.	KXLF-TV	6
Charleston, W. Va.	WKNA-TV	49
Chico, Calif.	KHSL-TV	12
Easton, Pa.	WGLV	57
Fall River, Mass.	WSEE-TV	46
Ft. Dodge, Iowa	KQTV	21
Greenville, S. C.	WGVL	23
Hampton, Va.	WVEC-TV	15
Hendersonville, N. C.	WHKP-TV	27
Houston, Tex.	KNUZ-TV	39
Idaho Falls, Idaho	KID-TV	7
Johnson City, Tenn.	WJHL-TV	11
Lake Charles, La.	KTAG	25
Longview, Tex.	KTVE	32
Macon, Ga.	WETV	47
Massillon, Ohio	WMAC-TV	23
Medford, Ore.	KBES-TV	5
Milwaukee, Wisc.	WCAN-TV	25
Monroe, La.	KFAZ	43
	KNOE-TV	8
New Haven, Conn.	WELI-TV	59
Pensacola, Fla.	WPFA	15
Pittsburg, Kan.	KOAM-TV	7
Pittsburgh, Pa.	WENS	16
	WKJF-TV	53
	WQTV	47
St. Joseph, Mo.	KFEQ-TV	2
Scranton, Pa.	WTVU	73
Tacoma, Wash.	KMO-TV	13
Texarkana, Tex.	KCMC-TV	6
Tyler, Tex.	KETX-TV	19
Waco, Tex.	KANG-TV	34
Waterbury, Conn.	WATR-TV	53

Wichita, Kan.	KEDD	16
Wilkes-Barre, Pa.	WILK-TV	34
Yuma, Ariz.	KIVA-TV	11

Correction

Inadvertently, on Page 41, June issue, the same headings were used for the breakdown of stations' billings sources and program types. The corrected programming chart is reprinted below.

PROGRAMMING

Station	Market	Net-work	Local Live	Non-net-work Film
KGNC-TV	Amarillo	20%	25%	55%
KTBC-TV	Austin	60	12	28
WICC-TV	Bridgeport	36	40	20
WCOS-TV	Columbia	25	20	55
KBTV	Denver	50	18	32
KSWO-TV	Lawton	—	30	70
KDUB-TV	Lubbock	17	10	73
WKNB-TV	New Britain-Hartford	30	—	70
WTVO	Rockford	40	15	45
KYTV	Sioux City	51	25	24
KELO-TV	Sioux Falls	65	20	15
WSBT-TV	South Bend	58	7	35
KTNT-TV	Tacoma	43	9	48
WBRE-TV	Wilkes-Barre	65	17	18

WHO'S BUYING THE NEW MARKETS

Baton Rouge

WAFB-TV (A,C,D,N) Ch 28

Network: Admiral, Amana, American Machine & Foundry, American Tobacco, Charles Antell, Black Drug, Campbell Soup, Carnation, Carter Products, Coca Cola, Colgate-Palmolive-Peet, Crosley, DeSoto-Plymouth, Derby Foods, General Electric, General Motors, Gerber, Gillette, Goodrich, Goodyear, Greyhound, Gulf Oil, Liggett & Myers, Lincoln-Mercury, Lorillard, Jules Montenier, Mutual of Omaha, Pabst, Pet Milk, Philco, RCA, Remington Rand, R. J. Reynolds, Schick, Schlitz, Scott Paper, Singer Sewing Machine, Speidel, Texas Co., Toni, Willys-Overland, Wine Corp.

National spot: Blensol, Brown & Williamson, Bulova, Capitol Air Lines, Crosley, Dutch Boy Paints, Ethyl Corp., Falstaff Beer, Holsum Bread, KoolVent Awning, Oldsmobile, Orkin Exterminating, Paper Mate Pens, S.O.S., Soil-Off, Turtle Wax.

El Paso

KROD-TV (A,C,D) Ch 4

Network: Admiral, American Machine & Foundry, American Tobacco, Blatz, Canada Dry, Cat's Paw, Goodrich, Greyhound, Liggett & Myers, Pabst, Schlitz, Singer, Remington Rand, Scott Paper, Sylvania, Toni, Westinghouse, Willys-Overland.

National spot: not reported.

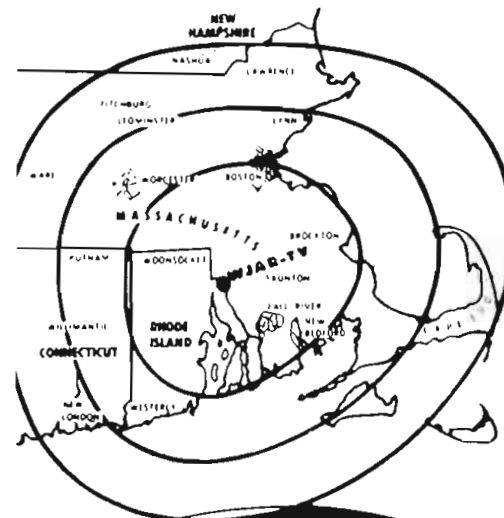
(Continued on page 10)

**MORE PEOPLE
PER PENNY
SAVE ONE!***



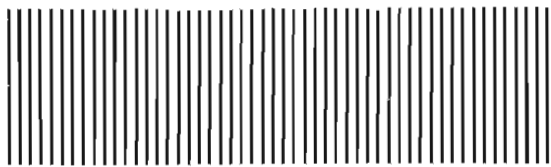
Yes! **WJAR-TV** sells Rhode Island — the most densely populated area in the world, save one — only *Java. And who buys automobiles, chlorophyll and nylons on that island? Now — reach more people for your advertising dollar. Buy time on **New England's Powerful Television Station.**

**5,423,800 People
1,430,320 TV sets**



**WJAR-TV
CHANNEL 10
PROVIDENCE**

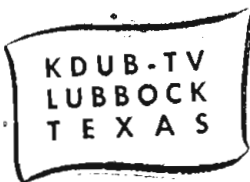
Represented Nationally by
WEED TELEVISION



MILLION DOLLAR PROGRAMING



in a billion dollar market!

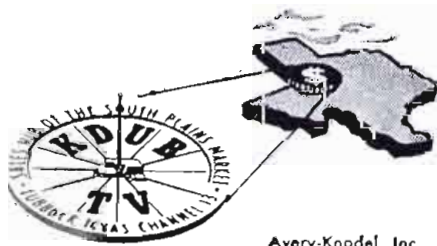


There's a lot of a ham in a Texon. KDUB is now programming ten live shows and thousands of letters pour in each week saying it's a mighty fine thing. KDUB's own Circle 13 Dude Ranch, square dance groups, amateur variety, old-timer interviews, local pop bands . . . all let their hair down and make the local color. The top CBS shows round out a program that has the rich Texas-Plains hog-tied on KDUB-TV.

W. D. "DUB" ROGERS
President

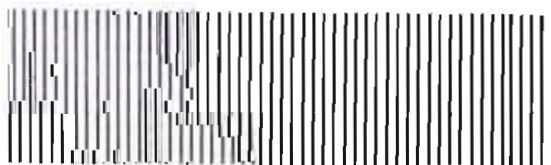
MIKE SHAPIRO
Asst. Mgr. - Director of Sales

Effective Power
35,000 Watts Visual
17,500 Watts Aural



Avery-Knodel, Inc.
National Representative

affiliates: Paramount DuMont



MARKETS & MEDIA

(Continued from page 9)

El Paso

KTSM-TV (N) Ch 9

Network: not reported.

National spot: Brown & Williamson, Bulova, Crosley, Ford, Shadow Wave, Minute Maid.

Lincoln

KOLN-TV (D) Ch 12

Network: Admiral, Mogen David Wine, Serutan.

National spot: Alliance Manufacturing, American Trailways, Art Instruction, Crosley TV, Fairmont Dairy Products, Ford, Heileman Brewing, Hutchinson's Wax, Parker Products, Petersen Baking, Polaroid Corp., Vapor Products.

Montgomery

WCOV-TV (A,C,D,N) Ch 20

Network: Amana, American Tobacco, Carter Products, Carnation, Coca Cola, Colgate-Palmolive-Peet, DeSoto-Plymouth, General Electric, General Foods, B. F. Goodrich, Gulf Oil, S. C. Johnson, Liggett & Myers, Lincoln-Mercury, P. Lorillard, Philip Morris, National Dairies, RCA, R. J. Reynolds, Schick, Schlitz, Toni.

National spot: Bulova, Cloverleaf Milk, Hanna Paint Co., Kools, Minute Maid, Oldsmobile, Viceroy.

Rockford

WTVO (N) Ch 39

Network: American Tobacco, Coca Cola, Colgate-Palmolive-Peet, Crosley, DeSoto-Plymouth, General Electric, General Foods, Goodyear, Gulf Oil, S. C. Johnson, Liggett & Myers, P. Lorillard, Philip Morris, Philco, RCA, R. J. Reynolds, Schick, Schlitz, Sunbeam, Toni.

National spot: Alliance Manufacturing, Brown & Williamson, Bulova, Falstaff Beer, Flexlet Watch Bands, Ford, Manor House Coffee, Marvel Cigarettes, Rival Dog Food, Sentinel Radio.

Sioux Falls

KELO-TV (A,C,N) Ch 11

Network: Amana, American Chicle, American Tobacco, Colgate-Palmolive-Peet, Crosley, DeSoto-Plymouth, General Electric, General Foods, Goodyear, S. C. Johnson, Liggett & Myers, Lincoln-Mercury, P. Lorillard, Philip Morris, Mutual of Omaha, Philco, RCA, Revlon, Sunbeam Corp., Toni.

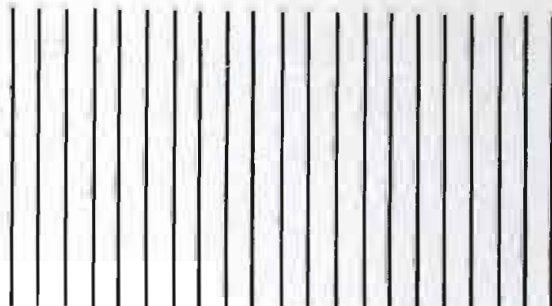
National spot: Bulova, Crosley TV, Hamm's Beer, Heileman Brewing, Kools, MacMillan Petroleum Corp.

Wilkes-Barre

WBRE-TV (C,N) Ch 28

Network: American Tobacco, Armstrong Cork, Bensus, Bordens, Chevrolet, Colgate, DeSoto-Plymouth, Firestone, Ford, General Electric, Gillette, Goodyear, Griffin, Gulf, S. C. Johnson, Lelin & Frank, Lorillard, Mutual of Omaha, Philco, Prudential, RCA, R. J. Reynolds, Scott Paper, S.O.S.

National spot: Alka-Seltzer, Alliance Manufacturing, Amaza, Ballantine Beer, Bensus, Black Angus, Bosco, Bulova, Carr Biscuits, Coca Cola, Etiquette, Ford, Hallcrafters, Hoover Irons, Kosco Dog Ration, Kools, Oldsmobile, Oxydal, Pream, Raleighs, Rival Dog Food, Servel, Spataka, Stegmeier Beer, Sunoco, Utica Club Beer, Viceroy, Wall Fix, Wilson's Mox, Wise Potato Chips.



KALAMAZOO

IS *Bigger*

THAN

HOUSTON

AS A TV MARKET!

(295,000 Sets

Against 242,450!)

WKZO-TV (Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids) reaches 28 rich counties in Michigan and Northern Indiana—in which Videodex reports that WKZO-TV gets 153.2% more evening viewers than Station "B"! Get all the facts!

WKZO-TV

FETZER BROADCASTING

COMPANY

KALAMAZOO

AVERY-KNODEL, INC., REPRESENTATIVES





350,000



few-year-olds

are super salesmen

in Detroit . . .

Five mornings weekly, 350,000 of Detroit's pre-school age children (3 to 6 years old) stop, look and listen to WWJ-TV's famous, fabulous **PLAYSCHOOL**. *They're fascinated* by the hour-long program's stories, cartoons, music and how-to-do-its . . . conducted with such charm by Merrie Melody, Midge, Eko and The Story Spinner, Lady Dooit and The Good Fairy. *They're entranced* by Mr. Goodhealth, who uses a favorite-uncle approach to

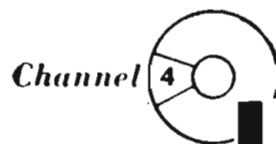
sell the daily sponsors' products, in the program's PlayStore, to these 350,000 little folks who exert such a big influence on their Mommys' buying habits.

Mothers, too, love **PLAYSCHOOL** so much, that in reply to one announcement relative to its continuation, 13,500 approving letters were immediately received by WWJ-TV! For the details on how to put **PLAYSCHOOL**'s 350,000 super salesmen to work for you, call your **George P. Hollingbery** representative—or contact **WWJ-TV** direct.

PLAYSCHOOL's audience rating by American Research Bureau is as much as 24 times that of other Detroit programs, during the 9 - 10 A.M. period. (Station C starts its day at 9:30 A.M.)

			Mon	Tue	Wed	Thu	Fri
9:00 A.M.	Playschool	WWJ	16.7	16.7	17.5	16.7	17.5
	Station B		2.2	2.2	3.3	0.7	2.2
9:15 A.M.	Playschool	WWJ	16.4	17.2	17.8	16.7	17.5
	Station B		2.2	2.2	3.6	0.7	2.2
9:30 A.M.	Playschool	WWJ	16.7	16.7	17.8	16.7	18.2
	Station B		1.5	2.5	3.6	0.7	2.2
	Station C		0.4	0.7	0.7	0.4	1.5
9:45 A.M.	Playschool	WWJ	17.5	16.7	17.8	16.7	18.5
	Station B		1.5	2.5	3.6	0.7	2.2
	Station C		0.4	1.5	1.5	1.5	1.5

(Ratings from ARB report—April '53)



WWJ-TV

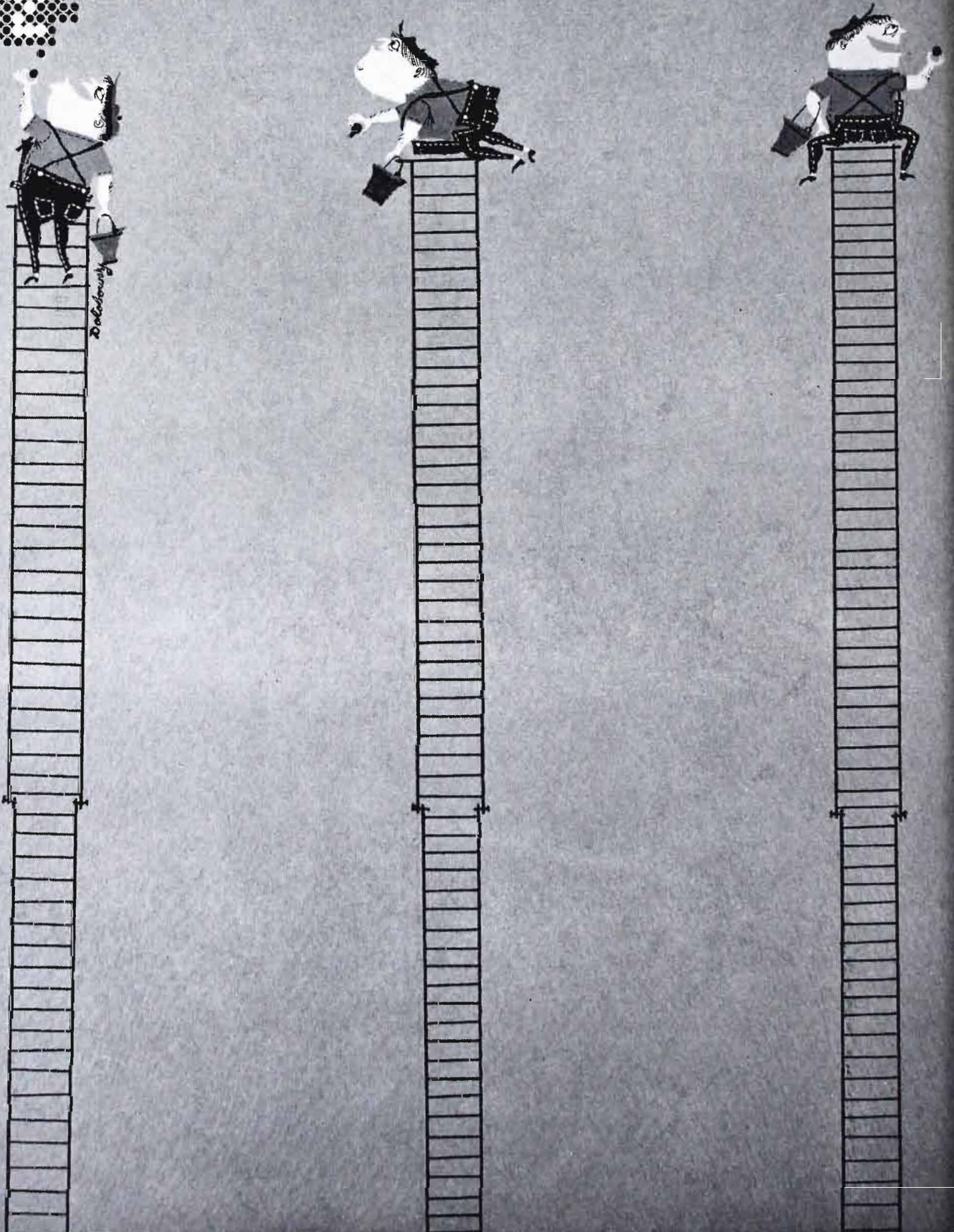
NBC Television Network
ASSOCIATE AM-FM STATION WWJ

Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

— ABC IS AMERIC

— THE WORLD OF AMERICAN



Robb

NO. 1 NETWORK



NBC's coverage tops all other networks

The television network which can deliver the most markets and, therefore, the widest coverage is most in demand by advertisers today.

NBC is that network. Day and night, the average NBC program is carried by a larger number of stations, covering more television homes than any other network.

NIGHTTIME	NBC	NETWORK #2	NETWORK #3	NETWORK #4
AVERAGE NUMBER OF STATIONS	54	42	31	21
COVERAGE U. S. TV HOMES	86.2%	75.1%	66.1%	50.8%
DAYTIME				
AVERAGE NUMBER OF STATIONS	51	43	*	*
COVERAGE U. S. TV HOMES	87.3%	80.5%	*	*

Compared to the No. 2 network, NBC's average program reaches 12 more markets at night and 8 more markets during the day. It covers 11.1% more of the total television market at night; 6.8% more by day.

Superiority of coverage is just one reason why **NBC is America's No. 1 network.**

Next week . . . further proof.

NBC's Audience Advantage is to Your Advantage . . . Use It.



TELEVISION

a service of Radio Corporation of America

SOURCES: Nielsen Television Index, January-April, 1953, Averages

NOTE: The accuracy of the above data has been verified by the A. C. Nielsen Company

*No comparable daytime network service

Market By Market

One of the toughest problems advertisers and agencies face in dealing with TV is the difficulty in obtaining sound circulation figures for spot buying. Here now are the only monthly receiver counts based on the total coverage area of every television market, regardless of overlapping signals. As of July 1.

There are three key facts about TELEVISION Magazine's monthly circulation report that are important to every buyer and seller of TV time.

- First, these are spot circulation figures—the total number of TV homes that can be reached in each market. If a given county is covered from more than one market, the sets in that county are credited to each market that reaches it.

Network circulation figures are normalized for unduplicated coverage; because each network has different station line-ups, each network must be checked for their own coverage patterns.

- Second, these figures are the result of a long-term, continuing study by TELEVISION Magazine's Research Department. *They are not station estimates.* For many years, the main source of circulation figures has been RTMA shipments. With the Nielsen 100,000 interview study, the industry finally got a more definitive base for estimating set ownership, showing in many places a considerable difference between RTMA shipments and actual ownership.

A new method of estimating circulation was inaugurated in the June issue. With the constantly shifting market situation, certainly no statistical method of counting sets is foolproof; but we are sincerely convinced that the method detailed below provides the best statistics available.

- Third, these are the only figures compiled monthly for every TV market, with continuous examination of market definition and circulation growth.

Defining market coverage

Using all available data—the research services, engineering contours, RTMA shipments, rating reports in overlapping areas as evidence of cross-viewing—TELEVISION Magazine has defined the Total Coverage Area for each TV market.

Our market definition has accounted for all changes such as power and antenna height increases, and new station services, and will continue to do so.

For new markets, coverage is based on engineering contours and RTMA.

Compiling circulation

The starting point for our revised method was "Television Ownership by Counties" prepared and published in May by the CBS-TV Research Department. Following their method, set counts for pre-freeze markets have been derived by projecting from curves based on four points:

- Start of commercial operation
- U. S. Census, April, 1950
- Nielsen, May 23, 1952
- CBS-TV, May, 1953, supplemented by TELEVISION Magazine

Projected figures are then checked against RTMA reports of set shipments, and again, with power and antenna height increases and introduction of new stations.

For new markets, the procedure is reversed. There being no Nielsen base, RTMA is used for finding the number of sets shipped into the area. Projections of circulation growth serve as a checkpoint.

The most difficult task is to report accurately on the rate of conversion of VHF sets to UHF. Videodex, ARB and Hooper have made a number of surveys and, while these are not fully projectable, give some indication of conversion rates in a number of markets.

County by county set count in August

In TELEVISION Magazine's August TV Market Book, the counties included in every TV market area in the country will be published together with the number of receivers in each county and pertinent sales data.

Many agency research and media people have seen the full presentation on our method of estimating circulation. More presentations will be made within the next month. If you would like to be put on the schedule, please contact Dr. Frank Mayans, our research director.

WEED TELEVISION

TELEVISION

STATION

REPRESENTATIVE

Circulation

AS OF JULY 1st

ALBUQUERQUE—32.9	19,402	HARRISBURG*	92,506	READING***	
KOB-TV (A, C, D, N)		WHP-TV (C)	†33,430	WEELV-TV (A, N); WHUM-TV (C)	
ALTOONA—47.1	163,810	HOLYOKE-SPRINGFIELD*	201,409	RICHMOND—56.2	150,880
WFBG-TV (A, N)		WHYN-TV (C, D); WWLP (A, N)	†48,439	WTVR (A, C, D, N)	
AMARILLO—27.2	18,836	HONOLULU—18.3	20,000	ROANOKE-LYNCHBURG—27.5	68,253
KFDA-TV (A, C); KGNC-TV (D, N)		KGMB-TV (A, C); KONA (D, N)		WLSL-TV (C, N); WLVA-TV (C, D, N)	
AMES—42.5	162,180	HOUSTON—49.6	256,000	ROCHESTER—69.8	239,470
WOI-TV (A, C, D, N)		KPRC-TV (A, C, N)		WHAM-TV (A, C, D, N)	
ANN ARBOR*	69,537	HUNTINGTON—36.0	190,836	ROCKFORD*	49,790
WPAG-TV (D)	†1,975	WSAZ-TV (A, C, D, N)		WTVO (N)	†25,296
ATLANTA—45.1	311,776	HUTCHINSON—7.8	12,376	ROCK IS.-DAVENPORT—43.2	238,594
WAGA-TV (C, D); WLW-A (A); WSB-TV (N)		KTVH (C, D)		WHBF-TV (A, C, D); WOC-TV (N)	
ATLANTIC CITY*	128,273	INDIANAPOLIS—60.3	362,825	ROME, GA.—34.2	36,096
WFGP-TV (A, C, D, N)	†13,458	WFBM-TV (A, C, D, N)		WROM-TV (A, C, D, N)	
AUSTIN—23.7	42,738	JACKSON*	14,413	ROSWELL, N. M.—3.8	810
KTBC-TV (A, C, D, N)		WJTV (A, C, D, N)	†12,191	KSWB-TV (A, D)	
BALTIMORE—83.4	632,839	JACKSONVILLE—39.3	102,101	SAGINAW*	76,190
WAAM (A, D); WBAL-TV (N); WMAR-TV (C)		WMBR-TV (A, C, D, N)		WKNX-TV (A, C, D, N)	†19,682
BANGOR—17.0	16,910	JOHNSTOWN—60.0	††261,961	ST. LOUIS—51.0	532,389
WABI-TV (A, C, D, N)		WJAC-TV (A, C, D, N)		KSD-TV (A, C, N)	
BATON ROUGE*	18,249	KALAMAZOO—57.8	291,774	ST. PETERSBURG*	15,087
WAFB-TV (A, C, B, N)	†16,425	WKZO-TV (A, C, D, N)		WSUN-TV (A, D)	†3,387
BATTLE CREEK*	44,052	KANSAS CITY—51.8	299,145	SALT LAKE CITY—64.0	108,544
WBKZ-TV (A)	†1,367	KCTY (D); WDAF-TV (A, C, D, N)		KDYL-TV (N); KSL-TV (A, C, D)	
BELLINGHAM*	4,528	LAFAYETTE*	34,739	SAN ANTONIO—37.3	136,874
KVOS-TV (N)		WFAM-TV	†8,226	KEYL (A, C, D); WOAI-TV (N)	
BETHLEHEM-ALLENTOWN*	122,896	LANCASTER—62.8	200,018	SAN DIEGO—70.8	169,000
WLEV-TV (N)	†4,175	WGAL-TV (A, C, D, N)		KFMB-TV (A, C, N)	
BINGHAMTON—36.5	149,176	LANSING—52.5	223,678	SAN FRANCISCO—64.2	763,967
WNBF-TV (A, C, D, N)		WJIM-TV (A, C, D, N)		KGO-TV (A); KPIX (C, D); KRON-TV (N)	
BIRMINGHAM—32.0	162,688	LAWTON—19.6	13,586	SAN LUIS OBISPO—15.0	9,615
WAFM-TV (A, C, D); WBRC-TV (N)		KWSO-TV		KVEC-TV (D)	
BLOOMINGTON—59.2	187,425	LIMA*	39,217	SCHENECTADY-ALBANY-	
WTTV (A, C, D, N)		WLOK-TV (C, N)	†8,126	TROY—70.1	272,970
BOSTON—80.4	1,109,842	LINCOLN—39.1	36,951	WRGB (A, C, D, N)	
WBZ-TV (D, N); WNAC-TV (A, C)		KFOR-TV (A); KOLN-TV (D)		SCRANTON*	79,727
BRIDGEPORT*	344,462	LITTLE ROCK*	9,301	WGBI-TV (C)	†28,426
WICC-TV (A, D)	†14,944	KRTV (C, D)	†9,043	SEATTLE-TACOMA—52.0	267,748
BUFFALO—81.7	361,686	LOS ANGELES—84.3	1,639,557	KING-TV (A, C, N); KTNT-TV (C, D)	
WBEN-TV (A, C, D, N)		KECA-TV (A); KHJ-TV; KLAC-TV;		SIoux CITY—24.1	26,351
CHARLESTON*	6,571	KNBH (N); KTLA; KNXT (C); KTTV (D)		KVTV (A, C, D, N)	
WCSC-TV (A, C, D, N)		LOUISVILLE—55.8	237,708	SIoux FALLS—18.6	17,549
CHARLOTTE—37.9	281,787	WAVE-TV (A, D, N); WHAS-TV (C)		KELO-TV (A, C, N)	
WBTV (A, C, D, N)		LUBBOCK—32.2	28,564	SOUTH BEND*	100,990
CHICAGO—78.6	1,774,474	KCBD-TV (A, N); KDUB-TV (C, D)		WSBT-TV (A, C, D, N)	†49,922
WBBM-TV (C); WBKB (A); WGN-TV (D); WNBQ (N)		LYNCHBURG-ROANOKE—27.5	68,253	SPOKANE—34.9	38,059
CINCINNATI—77.5	390,832	WLVA-TV (C, D, N); WLSL-TV (C, N)		KHQ-TV (A, N); KXLY-TV (C, D)	
WCPO-TV (A, D); WKRC-TV (C); WLW-TV (N)		MEMPHIS—42.9	213,000	SPRINGFIELD-HOLYOKE*	201,409
CLEVELAND-AKRON—84.2	796,111	MIAMI—41.8	116,246	WWLP (A, N); WHYN-TV (C, D)	†48,439
WEWS (C); WNBK (N); WXEL (A, D)		WTJV (A, C, D, N)		SPRINGFIELD, MO.—23.7	20,946
COLORADO SPRINGS—28.6	17,032	MILWAUKEE—66.5	444,087	KTTS-TV (C, D)	
KKTV (A, C, D)		WTMJ-TV (A, C, D, N)		SYRACUSE—71.1	259,515
COLUMBIA*	23,798	MINNEAPOLIS-ST. PAUL—52.5	364,282	WHEN (A, C, D); WSYR-TV (N)	
WCOS-TV (A, N)	†11,771	KSTP-TV (N); WCCO-TV (A, C, D)		TACOMA-SEATTLE—52.0	267,748
COLUMBUS—72.2	313,709	MINOT—9.5	1,045	KTNT-TV (C, D); KING-TV (A, N)	
WBNS-TV (C); WLW-C (N); WTVN (A, D)		KCJB-TV (C)		TOLEDO—75.1	262,925
DALLAS-FT. WORTH—48.5	275,361	MOBILE*	23,282	WSPD-TV (A, C, D, N)	
KRLD-TV (C); WBAP-TV (A, N); WFAA-TV (A, D, N)		WALA-TV (A, C, N); WKAB-TV (C, D)	†18,904	TUCSON—22.0	13,294
DAVENPORT-ROCK IS.—43.2	238,594	MONTGOMERY*	10,454	KOPO-TV (C, D)	
WOC-TV (N); WHBF-TV (A, C, D)		WCOV-TV (A, C, D, N)	†5,831	TULSA—36.6	115,191
DAYTON—70.3	270,374	MUNCIE*	88,581	KOTV (A, C, D, N)	
WHIO-TV (A, C, D); WLW-D (N)		WLBC-TV (A, C, D, N)	†27,594	UTICA-ROME—62.6	143,604
DENVER—46.2	123,730	NASHVILLE—40.3	148,667	WKTV (A, C, D)	
KBTV (A, C); KFEL-TV (D, N)		WSM-TV (A, C, D, N)		WASHINGTON—82.5	535,313
DETROIT—81.8	1,108,308	NEW BRITAIN-HARTFORD*	303,152	WMAL-TV (A); WNBW (N); WTOP-TV (C); WTTG (D)	
WJBK-TV (C, D); WWJ-TV (N); WXYZ-TV (A)		WKNB-TV (C)	†45,896	WICHITA FALLS—17.1	17,995
DULUTH*	3,852	NEW CASTLE*	119,354	KFDX-TV (A, N); KWFT-TV (C, D)	
WFTV (A, D, N)		WKST-TV	†24,000	WILKES-BARRE*	90,625
ELMIRA*	34,955	NEW HAVEN—73.0	394,565	WBRE-TV (C, N)	†58,584
WTVE (A, C, D, N)	†12,640	WNHC-TV (A, C, D, N)		WILMINGTON—86.5	131,984
EL PASO—41.6	27,549	NEW ORLEANS—46.3	165,100	WDEL-TV (D, N)	
KROD-TV (A, C, D); KTSM-TV (N)		WDSU-TV (A, C, D, N)	4,065,591	YORK*	81,944
ERIE—61.5	174,107	NEW YORK—87.5		WSBA-TV (A)	†26,645
WICU (A, C, D, N)		WABC-TV (A); WABD (D); WATV;		YOUNGSTOWN*	216,448
FARGO—6.6	3,580	WCBS-TV (C); WNBT (N); WOR-TV; WPIX		WFMJ-TV (N); WKBN-TV (A, C, D)	†67,117
WDAY-TV (A, C, D, N)		NORFOLK—56.3	186,015	ZANESVILLE*	67,471
FT. LAUDERDALE*	17,372	OKLAHOMA CITY—37.9		WHIZ-TV (A, C, D, N)	†21,325
WFTL-TV (N)	†4,989	WKY-TV (A, C, D, N)			
FT. WORTH-DALLAS—48.5	275,361	OMAHA—62.1	183,100		
WBAP-TV (A, N); KRLD-TV (C); WFAA-TV (A, D, N)		KMTV (A, C); WOW-TV (D, N)			
FRESNO*	16,992	PEORIA*	30,761		
KMJ-TV (C, N)	†13,035	WEEK-TV (A, D, N)	†25,000		
GALVESTON**		PHILADELPHIA—85.0	1,525,325		
KGUL-TV (A, C, D)		WCAU-TV (C); WFIL-TV (A, D); WPTZ (N)			
GRAND RAPIDS—59.9	213,903	PHOENIX—46.5	57,340		
WOOD-TV (A, C, D, N)		KPHO-TV (A, C, D, N); KTYL-TV (D)			
GREEN BAY—16.8	25,657	PITTSBURGH—70.5	768,450		
WBAY-TV (A, C, D)		WDTV (A, C, D, N)			
GREENSBORO—38.5	167,360	PORTLAND—25.9	†81,650		
WFMY-TV (A, C, D, N)		KPTV (A, C, D, N)			
		PROVIDENCE—81.8	497,017		
		WJAR-TV (A, C, D, N)			
		PUEBLO—18.1	12,075		
		KDZA-TV			

† UHF circulation.

†† Johnstown area only. Does not include Pittsburgh, where station has sizeable share of audience.

*** Reading: revised figures will be published next month on completion of new coverage study.

** Galveston: while signal of this station covers Houston area, time necessary for readjusting receivers precludes allocating entire Houston circulation now.

* Because of temporary power or insufficient coverage data, penetration is not reported for all markets.

Tools for towering imaginations...

This country has them by the hundreds... imaginations that tower far above the commonplace.

Imaginations like these created today's skylines... are busy building tomorrow's books, magazines, radio and television programs.

To them, film pickup and film programming are logical and thrilling tools. With shows no longer held in by studio walls or by the barriers of time zones, they now are free to serve greater and greater audiences—better and better.

*For complete information concerning film selection and processing, write to Motion Picture Film Department
Eastman Kodak Company, Rochester 4, N. Y.*

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

Midwest Division
137 North Wabash Ave.
Chicago 2, Illinois

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

Agents for the distribution and
sale of Eastman Professional
Motion Picture Films

W. J. German, Inc.,

Fort Lee, N. J., Chicago, Ill.,
Hollywood, Calif.

Reviewing the role of film in television—in 1953 the emphasis is on program values rather than on the economic aspects. The big bait isn't the deal; it has become the star or the package and advertiser-agency control.

The Show's the Thing

By Fred Kugel

THERE is an old saying . . . "If rape is inevitable, relax and enjoy it." And that's what the live exponents might just as well do about films in television. To continue to speculate about the future of film is just so much waste motion.

The film versus live controversy is strictly for the birds. For years now film has been accounting for approximately 30 per cent of all television programming. An estimated 50 million dollars is the yearly sum going into production of TV film, and this doesn't take into consideration money expended for feature films or commercials.

As long as the stars want it that way, and the economics aren't too far out of line, there always will be plenty of film. And of course there always will be plenty of live programming too.

Programs for the most part are not being bought because they are film or live. There are advantages to both kinds of presentation. The show's the thing—that's the feeling of most top agencies today in deciding between live and film production.

The no-matter-how-you-slice-it-it's-still-television trend to evaluate on content differs strongly from earlier arguments—for live programs and their instantaneous nature, versus film and its advantages in editing and income from residual rights.

While film's great strength has been on the local level, network and national spot use has been increasing every season. Two years ago there were only 14 network advertisers using film. Last year there were 23, and figures for the past season show over 40. And they are an impressive group, as the list on these pages show.

The networks though are still concerned on what possible effect film might have on their future. While their film divisions are building up hefty grosses and still expanding, the whole matter of television film is looked upon with a very wary eye.

It was the same attitude that held back the use of transcriptions for so long in radio. Basically, it is the threat of a loss of control of their product—programming and time.

But with their film divisions, the networks are in a good position to defray the costs of network controlled film properties via later syndication. *Amos 'n' Andy* is a case in point. By controlling this film series, CBS-TV got a sizeable piece of business from Blatz. Now being syndicated by its Film Division, the network is getting further returns on its heavy investment.

It is readily apparent why film is so important on the local and regional level. It is the only chance a non-network advertiser has to compete with the big time network shows for audience. Not so apparent though are the reasons why many network advertisers use film. In almost every case the costs are higher than they are for a comparable live show.

For example, *Man Against Crime* on film cost Camels \$20,000. *Martin Kane* (live) is budgeted at \$16,000, for U. S. Tobacco. *The Kraft Television Theater*, an hour live show, comes in for about the same price as P & G's 30 minute *Fireside Theater* each under \$20,000. *Captain Video* is brought in for \$5,100. *The Lone Ranger* on film hits \$17,000.

An exceptionally low cost film show, *The Stu Erwins* is about \$15,000, as compared to *Mama* at \$11,500.

A year ago one of the chief reasons for the use of film was "the deal." A number of advertisers were then taking advantage of a below-cost first run buy, with the producer counting on residual rights for his profits. This no longer is the strong bait it was last year.

Procter & Gamble though is still producing most of its own film shows, and with the money received from the sale of residual rights, will probably end up with the program costing them nothing.

Most other advertisers though aren't making this move, basically, because they are reluctant to get into show business. They feel they are involved enough in the sponsorship of a television program.

Even Camels, which had its agency, William Esty, producing *Man Against Crime*, did this not so much because of the profit potential in the sale of residual rights, but more because filming their own show gives

them complete control over the program and a lower pricetag.

Station clearances are one of the chief reasons for getting into film (as of June 1st 80 out of 116 were one-station markets). But many national advertisers are in film because of the omnipotent string of initials—NBC, CBS, MCA, and so on down the line of networks and the talent—package octopuses. The chains and their affiliates control the time and much of the top talent is wedded to the networks—William Morris, MCA, and a few others have the rest of the talent.

This has given no alternative to many agencies but to buy a desired program on film if that was the way it was offered. It also forced a number of agencies to go into film so that they could keep control of their program.

Bolstering this situation is the economics of agency operation. The agencies want to keep the control of programming in their own hands. Most shops have found maintaining live TV production staffs too expensive. If the agency orders production or buys an existing series from an outside packager, the agency keeps its vehicle out of the networks' grasp, but doesn't burn up its 15 per cent on personnel and overhead. (For more agency thinking on this subject, see *The Agency in Film*, a separate story in this issue.)

Cost-wise, most of the half hour programs deliver for around \$20,000-25,000. A few are lower; a number are higher. \$35,000 is the cost for Singer's excellent *Four Star Theater*. *Dragnet*, another superior film show, comes in at \$30,000. It's the old story—two plus two is still four. There's no magic formula. If the advertiser buys wisely, he will get a \$20,000 film for \$20,000. Singer is getting its money's worth at \$35,000.

It is the non-network advertiser that gets the real break. He can sponsor many of these top programs on a re-run basis for as low as \$100 in some markets. Shows such as *Dragnet*, *Man Against Crime*, *Big Town*, *Amos 'n' Andy*, are a few that have now become available for this purpose.

However, few producers are getting rich on a \$20,000 per film production budget. Even where the cost is up another \$5,000, the profit margin doesn't really change.

Many top producers now get their negative cost back from first use sale; a few more squeeze out a profit. But to make any *real* money, the producer has to count on income from residual rights.

That's one of the reasons why there has been no stampede to get into television by most Hollywood producers. Twenty-six half hour films mean an investment of between \$500,000 to \$750,000. A good producer can bring in a "B" picture for this price and without one-tenth the headaches, with easier financing. And his money will come back a lot faster.

Fortunately for the advertiser, and the station as well, there have been enough companies who, by combining production and distribution and planning for re-runs in their initial sales, have been able to operate on a sound basis today.

That's why the re-runs are so important. It is still a gamble because it is difficult to foretell how a film program today will stand up against competition tomorrow or the next year.

The history of re-runs though has been most encouraging, as the chart in this article reveals. Most all of the film programs, and even those in their third time around, are maintaining audience levels close to their first runs. To do so though means some pretty astute timebuying. What time the show ran on the previous run? What day? What competition? All these must be taken into consideration in planning its new time slot.

The coast ahead for film is a clear one. There are still a couple of clouds on the horizon—color, tape, and a particularly heavy and dark cloud that could change the status of films in television overnight—the Unions.

Color will undoubtedly raise the cost of television films. Color film stock alone is almost three times higher than black and white. It will bring all costs up—lighting, set construction, costumes, make-up, etc., etc. Below the line, color costs will easily be twice as high as shooting in black and white.

In spite of this, the advantages of color will be so great that the industry will be forced to move towards all color in their telecasting. The growth will probably be considerably more rapid than for technicolor.

Color pix now predominate in Hollywood and even the home movie amateurs have switched to color.

Film shot for television today, which has a long range use potential should be switching to color now, if it is to stand up against competition, say two years from now. Major dramatic productions, long term cartoons, a series like DuPont's *Calvacade of America*,

(Continued on page 84)

What Happens to Re-runs?

HOW well can an advertiser do by sponsoring a re-run of a television film program? The answer to this question depends on one key factor—astute timebuying.

Some second runs have fallen flat on their faces; others have delivered a considerably higher audience the second, and even third, time around.

Theoretically, if the first showing pulls in a 30 rating, 70 per cent of the potential audience has not seen the film. But it isn't quite that simple.

To find out just how well repeat performances are doing, a study was made of a number of varied film properties.

The findings cannot be applied to any one type of show. There are too many variables to come up with a definitive answer. The different time periods; the different stations carrying the program; the competition that a film encounters on its subsequent runs—these are the factors that seem to have more of a bearing than the number of times the show has been repeated.

PROGRAM & HOMES REACHED	RATING	STATION	DATE
BOSTON BLACKIE			
Chicago			
1—200,990	20.2	WGN-TV	10/51, Tu, 9:30-10
2—261,105	23.0	WGN-TV	4/52, Tu, 9:30-10
Pittsburgh			
1—142,080	44.4	WDTV	10/51, Sat, 10-10:30
2—175,440	43.0	WDTV	4/52, Sat, 10-10:30
Charlotte			
1—32,967	37.0	WBTW	10/51, Th, 8-8:30
2—82,705	59.5	WBTW	4/52, Th, 8-8:30
FIRESIDE THEATRE			
Los Angeles			
1— 97,875	13.5	KTLA	10/3/49, Tu, 10:15-10:30
2— 19,850	1.9	KECA-TV	11/2/51, Fri, 10:30-10:45
3—150,220	11.6	KNXT	11/2/52, Sun, 5-5:30
BIGELOW THEATER			
Chicago			
1— 74,090	11.8 avg.	WENR	12/50-6/51, Fri, 9-9:30
2—110,176	11.6 avg.	WGN-TV	10/12/51, Th, 9-9:30
3—151,498	13.0	WBKB	9/52, Fri, 6:30-7

Program title and sponsors changed on subsequent runs

The Men Who Make and Sell TV Film

They are a strange group. Few actually have had film experience. A good many started out as lawyers, a training which has come in mighty handy what with the involved network and client contracts, plus Union negotiations. Some are making money now; others aren't. That TV Film is a new business though, is clearly illustrated by the backgrounds of some of the men sketched on these pages who are responsible for the close to \$100,000,000 volume scored this year.



Frederick W. Ziv

Kingpin of the syndication business, Frederick W. Ziv, started as author, editor, lawyer and advertising agency man.

Operating his own advertising agency in Cincinnati during the early 30's, he became aware of the difficulties in finding strong program fare on the local level. It wasn't long before he started to build his own shows and the Ziv organization was formed in 1935.

How successful his efforts have been is proved by his gross last year of just over 20 million dollars. TV for the first time had a slight edge in billings over radio. A pretty impressive total considering that the television end started just five years ago.

Number two in command, partner and president of ZIV Television is John Sinn, who is principally concerned with the company's product. A graduate of the University of Cincinnati, he stayed close to home base as a writer and executive with WLW for 15 years, before moving over to Ziv in the same city.

With profits in TV film largely coming out of reruns, Sinn has been a strong exponent of quality, so necessary if a program is to stand up for the long pull.

Always looking to the future, Ziv will be one of the few outfits ready for color, with *Cisco Kid* already shot in color film. While Ziv has some of the "hottest" TV properties in its stable, John Sinn will



John L. Sinn

shortly announce a number of new programs as part of their expansion plans.

The third key man is Herbert Gordon, vice-president in charge of production, who is responsible for overseeing the film operation of more than 100 half-hour films a year. In terms of footage this is considerably higher than the production of the major Hollywood studios.

Strangely enough, Mr. Gordon's background until very recently has not been in film. Born in Schenectady, Gordon was a drummer with a number of the big name bands until he formed his own orchestra. Setting aside his baton and drum sticks, he moved into the producing field via MCA and Decca.

The sales pattern developed in radio is being applied to television—films for syndication only, sold directly in most cases to advertisers and agencies. And that this policy is paying off is evident from the fact that Ziv properties consistently outdistanced their competitors in the number of markets in which they are sponsored.

Heading up the largest and certainly the most experienced sales force in the business is M. J. "Bud" Rifkin, vice-president. "Bud" Rifkin, born in Wisconsin, received his Master's degree in psychology at the University of Southern California. He started out as a radio salesman, switched to Ziv in 1938 and was promoted to his present position in 1950.

(Continued on next page)

Films For Free . . .

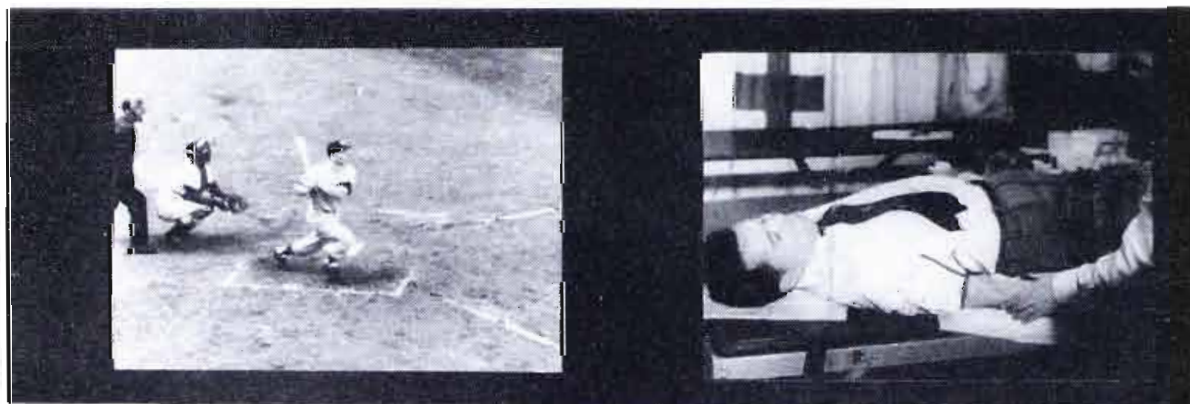
. . . Reproduced on these pages are excerpts from several of the Advertising Council's current selection of public service films. These films are part of the Council's campaign worked out in cooperation with major public service organizations. The creative work is donated by some of the country's leading advertising agencies.

Many "live" commercial and sustaining programs carry these spots on a regular basis. Currently, the Council is making a bid for similar cooperation from sponsors of film programs. To date, American Tobacco Company, Gulf Oil, Liggett & Myers and Procter & Gamble are going along with the proposal.

The Council is prepared to give whatever cooperation is necessary to work out the technical details involved in inserting these spots in regular film programs. Local advertisers might well think of sponsoring a series as a community relations campaign. The films or further information may be had directly from the Advertising Council, TV Department, 25 West 45th St., New York 36, New York.

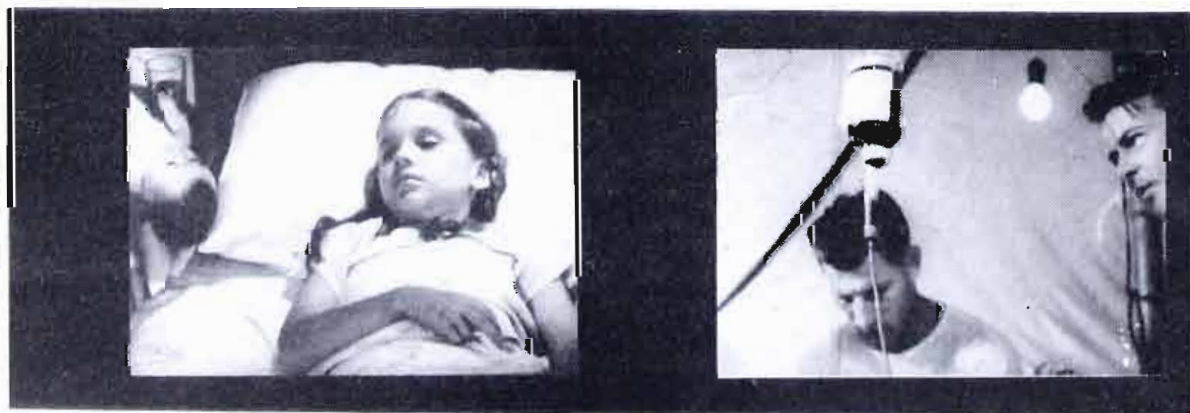
STOP ACCIDENTS

Frames from a one-minute film prepared by Young & Rubicam, Inc., (in Chicago); a 20-second version is also available.



"It takes training for a ball player to be a hero."

"But YOU can be a hero without this hard work."



"This little girl is mighty glad someone gave blood."

"This is blood—a thin red lifeline donated by YOU."

BLOOD DONOR CAMPAIGN

Requested by the office of Defense Mobilization. Conducted in cooperation with Department of Defense, The American Red Cross and the Federal Civil Defense Administration. Clips shown are from three one-minute and two 20-second spots prepared by Cunningham & Walsh, Inc. Ted Bates & Company also prepare donor films and Albert Carroll, Advertising Manager of Merck & Co., is the campaign volunteer coordinator.





RELIGION IN AMERICAN LIFE

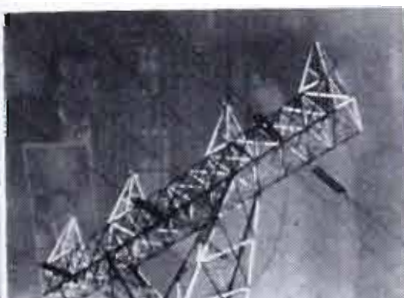
Contributed as a public service by the Jam Handy Organization. J. Walter Thompson Company prepared this one-minute film and 20-second version.

HOME FIRE PREVENTION

Three 20-second films are available. Geyer Advertising, Inc., is the campaign's volunteer agency.

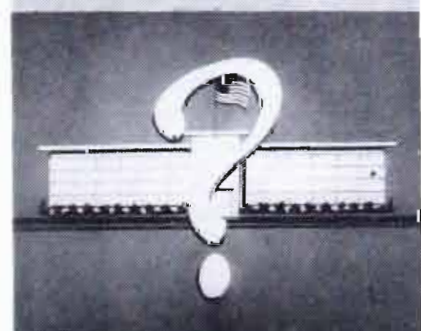


SPARKY says: "Don't let children play with matches. You'll be gambling with fire, and the odds are against you." Help Sparky prevent home fires.



U. S. SAVINGS BONDS

Six one-minute and six 20-second films were prepared voluntarily by G. M. Basford Company.



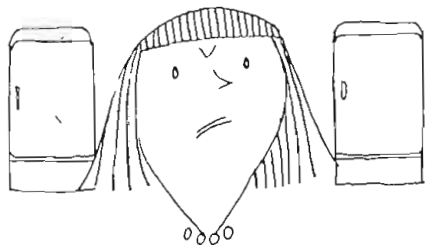
BETTER SCHOOLS

Clips shown are from a one-minute film prepared by Benton & Bowles, Inc., two 20-second films are also available.

Is Your Brand Showing?

Based on Kenyon & Eckhardt's depth interview study of the effectiveness of TV commercials, failures in brand identification are discussed this month by Joseph C. Franklin, Director of Copy Research, and G. Maxwell Ule, Vice President, Director of Research

DON'T TALK ABOUT OR DEMONSTRATE FEATURES OR ADVANTAGES WHICH DO NOT MAKE YOUR PRODUCT ANY DIFFERENT FROM COMPETITIVE BRANDS.



Televiwer:

"What is there to remember about refrigerators from commercials?"

Interviewer:

"What do you mean?"

Televiwer:

"Well, the way it seems to me, all these refrigerators they tell you the same thing; they're beautiful, easy to keep clean, hold a lot, and defrost automatically. Then they keep talking and opening and shutting the doors. I get the feeling that the only practical thing if you're going to buy one is to get a good deal on the price. They're all the same as far as I can see."

DO SHOW AND TALK ABOUT EXCLUSIVE FEATURES OR FEATURES WHICH COMPETITIVE BRANDS HAVE FAILED TO DEMONSTRATE.

Televiwer:

"This whole soap business is very confusing. Mostly all those soap commercials are practically the same. They all tell you how much cleaner your wash gets if you use their kind."

Interviewer:

"Are there any that are different?"

Televiwer:

"Surf is different. Like the other night—they took two pieces of black cloth. One was washed with Surf and the other one with another soap. Then they laid a hot iron on each of them and showed you the one washed with Surf doesn't show any mark of the iron. The iron marked the other one because of soap scum."



DON'T MAKE YOUR COMMERCIALS DULL AND MONOTONOUS — DON'T USE THE SAME COMMERCIAL TOO LONG.

Televiwer: (discussing automobile commercials)

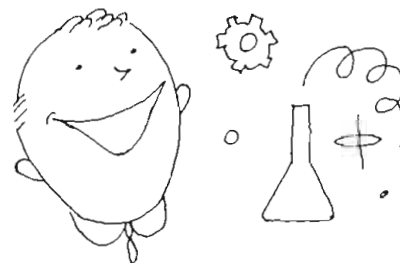
"I don't remember the name of the car, but it's the same as all those car commercials. They show you the car running over a rough road, you know, how the car flows along easy in spite of the fact that the wheels hit dents in the road and things of that sort. As I say, it's the same old usual type. The way they show them on the commercials you get so tired of them because any of the cars can do what the others can do so you can hardly tell which car goes with what commercial."



DO EMPHASIZE CREATIVE TREATMENT BY INTRODUCING VARIETY INTO YOUR COMMERCIALS.

Televiwer: (discussing the Ford commercials)

"I make it a point every week to see Roy K. Marshall. It's so educational—each week he has a different lesson in science and he ties it up with some superior feature of the Ford car."



DON'T USE COMMERCIAL PRESENTERS WHO ANTAGONIZE OR CANNOT GET RAPPORT WITH TELEVIEWERS.

Televiwer:

"Housewives don't want to see anything that's not so. I mean you and I work in the house, right? And we're looking at television in a housewife's light, you know what I mean. Now we all know how to wash dishes, and if we're looking at television and we see somebody come on, she's got diamonds on her hands, she's all dressed up, and she's in the height of fashion—you know, a model. Say she's advertising like Tide is one of them and Vel is another. She just takes the dish and swishes it in the suds. They just put it in and they take it out, and then everything is shining to high heaven—and that's bull. Believe me, I don't like that."

BEFORE your commercial can distinguish the identity of your product and brand, it must first get viewers to see and hear it. As the public becomes exposed to more and more commercials for more and more products, they tend to look but not see, to listen but not hear the sales message.

Many advertisers are aware of this problem, but we find that to solve it, they are relying too heavily on attempts to distinguish their products and brands by making their commercials different production-wise.

Certainly an original, fresh approach will distinguish a commercial and so provide a favorable setting for singling out a product or brand.

This is the first step; but it is not enough to establish product and brand identity. We've found many commercials that were sufficiently different from other in presentation but which still failed to build viewer recognition of what was presented.

We have found, too, commercials which have succeeded in establishing product and brand identification, but have communicated selling arguments badly or not at all. Others registered clear identification, only to be rejected by viewers.

Getting your brand and product identity across is part of television salesmanship, but it can't be separated from the persuasiveness of selling arguments. Unless what is said and shown interests the viewer and gains his acceptance, the commercial cannot do a successful selling job.

We have selected certain areas which we believe to be especially sensitive. The weaknesses that we feel must be avoided in the planning and production of commercials are illustrated by excerpts from interviews with viewers.

DON'T BE GENERAL, VAGUE, OR TAKE A MANUFACTURER'S POINT OF VIEW IN YOUR COMMERCIALS.



Televiewer:

"One remark that Philip Morris makes irritates me to death—really annoys me. They make me remember the brand but they make me remember never to buy it. They claim that a source of irritation used in all other brands is never used in Philip Morris. Now that's a big statement and you can't check it as a smoker. It's really ridiculous, isn't it? They ask you to believe that all other brands are deliberately putting some chemical in their cigarettes which they know will irritate the people who smoke them—but Philip Morris doesn't do this. I say that this is absolutely unfair and dishonest."

Televiewer: (discussing Joy commercial; she couldn't identify the product)

"Oh they just show a few drops of the liquid soap being put into the dishpan and a dirty dish being put in and taken out clean with all the suds."

Interviewer:

"What do you think of that?"

Televiewer:

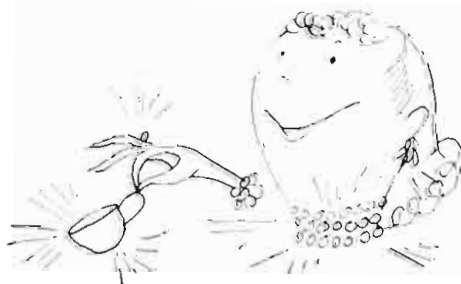
"Well, I feel the way my youngster feels... it's dirty dishes put in and clean dishes pulled out."

Interviewer:

"What do you mean by that?"

Televiewer:

"Well, I don't believe that that product or any product can work that fast or good from my own experience."



DO MAKE YOUR COMMERCIALS SPECIFIC, HELPFUL, AND CONSIDER THE CONSUMERS' POINT OF VIEW.

Interviewer:

"Did any commercials ever help you to learn new ways of doing things?"

Televiewer:

"Yes, Scotch Tape."

Interviewer:

"Tell me about it."

Televiewer:

"I never knew that you could use Scotch Tape to fix rips in your hems and stockings by putting Scotch Tape on. That's what I've learned. I've tried it and it works very well, quite helpful to know this."

DON'T OVERLOAD THE COMMERCIAL—DON'T USE TOO MANY SELLING ARGUMENTS AND AVOID IRRELEVANT SELLING POINTS.

Televiewer:

"They make a regular production out of the commercial."

Interviewer:

"What do they tell and show you?"

Televiewer:

"I can't remember—they've got so much coming at you so fast that you can't figure it out. Everything keeps changing and it moves so fast I never could keep up with it, I guess."

Televiewer:

"Robert Montgomery has Lucky Strike and that's where Dorothy Collins pulls up the shade and she says smoke Lucky Strikes."

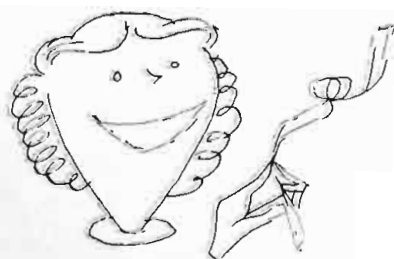
Interviewer:

"What do you think of that?"

Televiewer:

"That's pretty good because it's nice and it's short. That is, on this program it's short. On some of the other Lucky Strike programs they talk and talk, show you pictures of men holding up big leaves of tobacco, then they bring out charts and graphs, and then they read letters from laboratories, and on and on it goes. They just about put everything but the kitchen sink in the commercials—all this stuff doesn't interest me, it's very very boring."

(Continued on page 80)



JACK LA RUE
OSA MASSEN
JEAN PARKER
BARTON MCGLANE
CHARLES BICKFORD
GAIL PATRICK
CHARLES WINNINGER
SIDNEY BLACKMER
J. CARROL NAISH
DORIS DOWLING
PAUL KELLY
WILLIAM GARGAN
HILARY BROOKE
JEROME COWAN
KENT TAYLOR
MARY BETH HUGHES
BUSTER CRABBE
VIRGINIA FIELD
VICTOR JORY
LON CHANEY, JR.
VIRGINIA GREY
ARLEEN WHELAN
PHYLLIS BROOKS
ERIC PORTMAN
BELA LUGOSI

the "plus 80"



GARY COOPER



VIVIEN LEIGH



JOHN WAYNE



PAULETTE GODDARD



CARY GRANT



MARILYN MONROE



ALAN LADD



RAY MILLAND

**HOLLYWOOD STARS
HERE...NOW...TODAY...**

in TV's Greatest Film Programs!

the "plus 80"

20 Charlie Chan Mysteries

THE MAJOR SERIES . . . NEW TO TV . . . STARRING RAY MILLAND, ARLENE WHELAN, CESAR ROMERO, ROBERT YOUNG

20 All Star Adventure Classics

THE ROMANCE . . . THE ACTION . . . THE DRAMA OF THE GREAT AMERICAN SCENE . . . STARRING GARY COOPER, ANN SHERIDAN, JOHN WAYNE

20 International Masterpieces

MASTERPIECES RANGING FROM DUMAS TO OSCAR WILDE . . . PRODUCERS SUCH AS ALEXANDER KORDA AND HAL ROACH . . . STARS AS BRILLIANT AS VIVIEN LEIGH AND PAULETTE GODDARD.

20 Hollywood Major Features

INTRODUCING TO TV SUCH EXCITING PERSONALITIES AS MARILYN MONROE, JEFF CHANDLER AND JAMES MASON.



the "plus 80"

LYNN BARI
BORIS KARLOFF
WILLIAM EYTHE
BURGESS MEREDITH
CESAR ROMERO
ROBERT CUMMINGS
JEFF CHANDLER
RANDOLPH SCOTT
ALAN LADD
PATRICIA ROC
RALPH RICHARDSON
MICHAEL WILDING
RICHARD BURTON
MARGARET LOCKWOOD
ROBERT YOUNG
MARILYN MONROE
STEWART GRANGER
JAMES MASON
ANN SHERIDAN
RAY MILLAND
PAULETTE GODDARD
JOHN WAYNE
VIVIEN LEIGH
GARY COOPER

JOHN WAYNE
GENE TIERNEY
CARY GRANT
MARLENE DIETRICH
ALAN LADD
LINDA DARNELL
VICTOR MATURE
IDA LUPINO
STEWART GRANGER
JOAN BENNETT
DICK POWELL
JEAN SIMMONS
FREDERIC MARCH
LILLI PALMER
ROBERT DONAT
MERLE OBERON
MICHAEL WILDING
CONSTANCE BENNETT
BRIAN AHERNE
JOAN BLONDELL
BURGESS MEREDITH
BETTY GRABLE
DENNIS O'KEEFE
VIRGINIA BRUCE
VALERIE HOBSON
PATRICIA ROC
RICHARD GREENE



of the
UNITY CATALOGUE

SIR CEDRIC HARDWICKE
BETTY FIELD
EDW. G. ROBINSON
BRIAN DONLEVY
MICHAEL RENNIE
SABU ROLAND YOUNG
VICTOR MCGLANE
BRUCE CABOT
LEO CARRILLO
EDMUND GWENN
ADOLPHE MENJOU
GEORGE BRENT
BILLIE BURKE
STAN LAURE
OLIVER HARDY
MARGOT GRAHAM
WALTER BRENNAN
PAUL LUKAS
WILLIAM BOYD
CHARLEY CHASE
WILLIAM BENDIX
JOB E. BROWN

"plus 80"

plus 1001 TITLES



UNITY TELEVISION CORPORATION

1501 BROADWAY, NEW YORK 36, N. Y. • LOnacre 4-8234



Feature Film In Use

Analysis of the proportion of feature film in a number of markets shows why Hollywood product is the profitable backbone of programming—satisfactory ratings lure many spot and local advertisers for low cost-per-thousand buys

BACK in 1950 TELEVISION Magazine reported that . . . "The surest bet in television programming is sponsorship of Hollywood movies and westerns. . . and for the advertiser who wants a ready-made audience on the local level, feature films are the answer." This is still very much the case today.

As a participation buy they offer the national and local advertiser one of the most economical purchases he can make. While ratings aren't sensational, they are extremely steady.

For example: WSYR-TV in Syracuse reports an average Pulse of all feature films of approximately 15.9. In seven-station New York, WCBS-TV averages 10.7 on their early show at 6:15 PM. These ratings are strong enough though to deliver a thousand viewers, in almost every case, for less than one dollar.

While participations are one of the best low cost buys, many of the larger retailers sponsor entire feature films. This is particularly true of automobile dealers, either independently or through their combined efforts as associations. And supermarkets are starting to sponsor feature films in their entirety in a number of markets.

The importance of feature film to the television programming structure is readily evident in these figures.

KDYL-TV in Salt Lake City reports 36 per cent of its total programming as feature film. CBS' station WCBS-TV in New York carries 33 hours of feature film programming a week. WLW-A in Atlanta has a 33 1/3 per cent total for feature films. KKTU, a new station in Colorado Springs, runs feature films to the extent of 28

per cent of its programming. And the average for an established three-station market like Baltimore is 20 per cent.

But percentages alone, or total hours, cannot indicate the importance of this old Hollywood product. For it is the one category most demanded by stations; most demanded not only because it is easier to program, but because it is one of the easiest to sell to the advertiser. Easy to sell, because a check made in almost any market in the country will reveal satisfied sponsors pointing to success story after success story.

The biggest problem is still one of supply. However, despite the frequent wails that quality product is running out, not a month goes by without some film supplier announcing a new acquisition of outstanding features. Of course, once the Hollywood majors feel that the release of their product for TV is economically sound, the market will be literally flooded with feature film. Indications are though that this is some years off.

Republic was one of the first of the majors to get into TV. With a judicious release of their product, they were able to gross four million dollars last year which is pure gravy considering that most of the film had outlived their theatrical use. Considering the new stations, plus products still to be released, their subsidiary—Hollywood Television Service is planning on a 10 million dollar gross for the next year.

How feature film fits into the total TV picture is outlined in the following detailed reports of a number of varied size TV stations:

(Continued on page 28)

ADVERTISERS USING FEATURES SAY

there is more to buying a participation in a feature film program than supplying the station with the commercial. Regardless of the ratings and size of audience delivered, the presentation of the commercial is particularly important.

Station policy on the number of spots permitted in a feature and their placing can make a great deal of difference in the effectiveness of your commercial. Unless the breaks come in the right places story-wise, the audience can become antagonistic to the commercials.

Who are the other sponsors on the program? That they are not competitors is only one requirement. What kind of commercials are they using? For what kind of service or product?

Equally important is technical handling at the station. At too many outlets, the video engineers, whose work is vital in the proper shading of the picture, relax when a feature film comes in.

Because of the poor quality of many station projectors, the film commercial should tread middle ground on contrast; otherwise, there'll be a marked difference between the appearance of the feature and the commercial.

A good many feature films are run in Class C time, where the length of the commercial is less restricted. This also can antagonize viewers.

The type of feature must be weighed together with the type of product or service sold. No matter how skillfully it is worked in, a pitch for a food product coming right after a murder won't get the right send-off.

It's COMMONWEALTH for CARTOONS

- Audience tested.
- Sponsor tested.
- Rating tested.

38 FLIP THE FROG
in sound

13 WILLIE WHOPPER
in sound

13 MOLLY MOO COW
in sound

ALSO the famous group of...
300 AESOP'S FABLES
(silent)

- Communicate with us for our latest list of
- Major Company Features
 - Westerns
 - Serials
 - Comedies

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

FEATURE FILM IN USE (Continued from page 27)

Colorado Springs
KKTV
Feature Films
Sunday
4:30 PM—Early Show
Participating
6:00 PM—Colorado Playhouse
Participating
9:00 PM—Stars on Parade
Sponsor—Lee Jewelers
Monday
4:45 PM—Sheriff Jim
Participating
Tuesday
4:45 PM—Sheriff Jim
Participating
10:20 PM—Late Show
Participating
Wednesday
4:45 PM—Sheriff Jim
Participating
10:20 PM—Ward's All Star Theater
Sponsor—Montgomery-Ward
Thursday
5:00 PM—Sheriff Jim
Participating
10:20 PM—Late Show
Participating
Friday
4:50 PM—Sheriff Jim
Participating
10:30 PM—Late Show
Participating
Saturday
5:00 PM—Western Ledger
Participating
6:00 PM—Colorado Playhouse
10:30 PM—Late Show
Participating

New York
WCBS-TV
Sunday
10:30 AM—Picture for Sunday Morning
Participating, \$200.00
1:00 PM—Picture for Sunday Afternoon
Participating, \$400.00
4:00 PM—Clock Strikes Four
Participating
Monday-Friday
9:30 AM—Morning Show
Participating
4:00 PM—Late Matinee Part I
Participating
5:00 PM—Late Matinee Part II
Participating, \$300.00
6:15 PM—Early Show
Participating, \$650.00
Monday-Saturday
11:15 PM—Late Show
Participating, \$400.00
Friday & Saturday
12:15 AM
Late Late Show
Participating, \$150.00
Saturday
3:00 PM—Saturday Teledrama
Participating
4:00 PM—Clock Strikes Four
Participating

Salt Lake City
KSL-TV
Sunday
9:15-10:30 PM—Courtesy Theatre
Dodge-Plymouth

Monday
5:30-6:00 PM—Sagebrush Playhouse
Participating
Monday-Friday
12:45-2:00 PM—The Early Show
Participating
Tuesday
4:45-5:45 PM—Sagebrush Playhouse
Participating
7:15-8:45 PM—Cloverleaf Theatre
Cloverleaf Dairy
Wednesday
5:00-5:30 PM—Sagebrush Playhouse
Participating
Thursday
5:00-6:00 PM—Sagebrush Playhouse
Participating
10:30-11:45 PM—The Late Show
Participating
Friday
5:00-6:00 PM—Sagebrush Playhouse
Participating
Saturday
4:00-5:00 PM—Riding with Johnny
Mack Brown
Participating
9:00-10:00 PM—Mystery Showcase
Participating
1:15-3:00 PM—The Early Show
Participating

Syracuse
WSYR-TV
Monday-Friday
10:30 AM—Movies for Mom
Participating
12:45 PM—Hollywood Matinee
Participating
Sundays
11:00 PM—Hollywood Theater
Participating
Monday-Friday
6:00 PM—Canyon Jack (serialized)
Participating
Wednesdays
11:00 PM—Starlight Playhouse
Participating
Thursdays
11:00 PM—Theater of Adventure
M & R Linoleum & Carpet Co.
Fridays
11:00 PM—Genesee Playhouse
Genesee Beer
Saturdays
2:00 PM—Continuous Performance
Participating
4:30 PM-7:00 PM—Continuous
Performance
Participating
11:00 PM—The 11th Hour
Carling's Beer

Youngstown
WFMJ-TV
Sunday
10:30 PM—Sunday Night Playhouse
Kings Jewelry Co.
Monday-Friday
12:45 PM—Feature Theatre
Monday
10:30 PM—Front Row Centre
Wednesday & Thursday
10:30 PM—Stage 73
Friday & Saturday
11:00 PM—Stage 73
Saturday
1:30 PM—Saturday Matinee
2:30 PM—Saturday Matinee

3.5

8.2

2.5

9.1

5.5

2.2

There is an MPTV branch office
with a complete "on hand" film
selection in your area.

Consult your nearest
branch manager at any time
without obligation.



MPTV

***leader in the field,
offers you the largest
selection of feature
films in television***

MOTION PICTURES FOR TELEVISION, INC.

NEW YORK, 655 Madison Ave., TEmpleton 8-2000 E. H. Ezzes, Gen'l Sales Mgr.

BOSTON, 216 Tremont St., Hancock 6-0897 Fred Yardley, Branch Mgr.

CHICAGO, 830 N. Wabash Ave., Whitehall 3-0788 John Cole, Branch Mgr.

DALLAS, 3905 Travis St., Logan 2628 Ken Rowswell, Branch Mgr.

DETROIT, 2211 Woodward Ave., Woodward 1-2560 Art Kalman, Branch Mgr.

LOS ANGELES, 9100 Sunset Blvd., Crestview 1-6101 Dave Wolper, Branch Mgr.

CALL MPTV FIRST

plus

***TV's most
flexible
programming***

***greater profit
potential
for stations***

***high
audience
acceptance***

***highest quality
in content
and print***

***new film
releases
first***

***strong
sales for
sponsors***

***savings
through local
service***

***skilled guidance
in film selection
and utilization***

45 television station owners have stopped worrying!



They've bought the STATION-STARTER PLAN*

Sure, they have problems. Stations always do. But the owners of 45 new television stations have something else . . . *profits*. Fast, substantial profits from the programs included in the Station-Starter Plan.

In fact, the Station-Starter Plan is the first film package plan to offer stations a way to make money during the initial months on the air. It's also the only plan to offer completely diversified programming: comedy, drama, mystery, sports, travel, music, juvenile.

And . . . it's the *only* plan to include these special advantages:

TOP-QUALITY PROGRAMMING. No old movies . . . but nine complete film series made expressly for television, including: *Front Page Detective*, *Hollywood Half Hour*, *Public Prosecutor*, *Ringside With*

the *Rasslers*, *Crusader Rabbit* . . . literally hundreds of different programs.

ROCK-BOTTOM COST. 100% of the new station's class A, one-hour *starting* rate. With no increases in cost as the rate goes up. As few as five one-minute spots a week will cover all of the costs of the Station-Starter Plan.

UNLIMITED USE. No reservations on sales. No restrictions on runs. Yours for 18 months to sell as often as you like . . . for as much as you like.

COMPLETE MERCHANDISING. Slides, ad mats, publicity photos, posters, premiums . . . full promotion for faster sales.

AUDITION PRINT LIBRARY. Prints on every series to sell your local prospects. Plus

a continuous supply of rating and sales ammunition.

No wonder the Station-Starter is television's fastest-selling package plan!

Start your new television station with a profit. A quick, sizeable profit on programming that is currently successful in markets large and small, established and new!

For further details, write or wire the nearest Consolidated office: 25 Vanderbilt Avenue, New York 17; 520 N. Michigan Avenue, Chicago 11; Sunset at Van Ness, Hollywood 28; P.O. Box 6445, Houston 6; 890 Peachtree Street, N.W., Atlanta 3.

Consolidated Television Sales

*By the way, there is just one "Station-Starter Plan." It belongs to Consolidated. It's widely imitated. Just imitated, not equaled. If you would like the addresses of the stations that have bought the Plan, drop us a line.

Syndicated Film In Use



WITH NEW STATIONS GOING AS HIGH AS 19% OF AIRTIME FOR FILM SERIES AND SPOT USE RISING, PROMOTION IS THE KEY TO SUCCESS



FEW advertisers have to be sold on Syndicated Film today—its track record is too impressive. Most important, therefore, is how best to use these films made expressly for television.

Fortunately, because of the number of markets and different sponsors using syndicated film, much information is available to help the advertiser and agency in buying the right film series.

For example, The Film Buying Guide, a monthly feature of TELEVISION Magazine, provides the advertiser and agency with specific information on most of the active film programs available today—how a program has performed at various time periods, how it has stood up against different kinds of competition and in cities of varying size.

The biggest single asset of syndicated film lies in its strong merchandising potential. Most of the better film shows have all sorts of premiums to help build store traffic and move merchandise.

Many of these shows have point-of-purchase and other display material built around stars for local exploitation.

In spite of all these excellent promotional possibilities, most advertisers are not taking advantage of them. One local advertiser complained that. . . "My agency is all excited about ratings and the stars on the show, but they are not giving enough attention to the many tie-ins that can bring the television viewer into the store."

B. C. McKay, advertising manager of a mid-western gasoline chain, Gaseteria, puts it this way: "I firmly believe a television show without promotion and merchandising will bear little fruit unless the sponsor is lucky enough to

have a Godfrey. We have *Ramar* so we merchandise."

An extremely effective traffic builder used on the show is the "animal-of-the-week," give-away. These are inexpensive decalcomanias of jungle animals, and can be picked up each week at the service stations. To quote Mr. McKay again, "While the decals are free, experience to date has shown that Mommie or Daddy usually buys some of our bonded products when they come into the stations to pick up the 'animals'."

Cost-wise, while syndicated film is more expensive than a spot or a participation in a feature film program, it is not outside the range of the larger local or regional advertiser.

This category is becoming increasingly important to the national spot advertiser, not only because it helps solve his clearance problems but because he knows just what he is getting when his program is already in the "can."

At the present time there are approximately 35 film series expressly made for television that are available for local sponsorship. A few of these were first run as network shows; the majority though have been made and released only for syndication.

As a programming category, they account for a small but important percentage. The total is likely to be higher in the new markets which do not have as much network programmings as the established stations in the major cities.

For example: KKTU at Colorado Springs reports 19 per cent of their programming is syndicated films; while WBAL-TV in Baltimore uses this category for 3.8 per cent of their program time. WSYR-TV in Syracuse reports 3 per cent.

KSL-TV in Salt Lake City has syndicated film accounting for 10.8 per cent of their programming. KDYL in the same city adds it up to 7 per cent. WKBN-TV in Youngstown hits close to 17 per cent for this category. WLW-A in Atlanta puts syndicated film down for 3.8 per cent.

For the new station, syndicated film in many cases is the backbone of its programming. Outside of network shows, it is the strongest audience builder. Alert stations—particularly the new ones—have been quick to realize this. KROD-TV in El Paso purchased 7½ hours of syndicated programming—11 per cent of their total—per week. Thirteen of these series are sponsored. Listed here are the programs and their sponsors:

Program	Sponsor
<i>Gene Autry</i>	Food Mart
<i>Star Time</i>	EP Nat'l Bank
<i>Range Rider</i>	Bowman Biscuit
<i>Boston Blackie</i>	Internat'l Petroleum Co.
<i>Cisco Kid</i>	Prices Creameries
<i>The Unexpected</i>	EP Electric Co.
<i>Jeffrey Jones</i>	Gunning-Casteel (drug chain)
<i>Crusade in Europe</i>	EL Natural Gas
<i>Dangerous Assignment</i>	Food Mart
<i>Foreign Intrigue</i>	(part.)
<i>Abbott & Costello</i>	Hoffman TV
<i>Front Page</i> (detective)	Feder's Jewelers
<i>China Smith</i>	(part.)
<i>Hopalong Cassidy</i>	(part.)
<i>Wrestling from Hollywood</i>	Casner Motor Co.

While syndicated film has proved to be one of the advertiser's best program buys, it still is not paying off for many producers or distributing companies.

(Continued on page 32)

SYNDICATED FILM

(Continued from page 31)

A year ago in TELEVISION Magazine, Ziv-Television's president, John Sinn, stated, "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—sometimes as long as three years—to recoup his original investment. And whatever profits there may have been have to be ploughed back into production in order to keep the series going."

The new markets have eased things to some extent for the distributor. Last year the gross for a series in its first year would probably be around \$10,000; the minimum today is \$15,000, with a good chance of a gross on the first rerun equalling the producer's cost (but not profits).

Distribution costs have gone up considerably. A year ago distributors were willing to handle product for 25 per cent. A number report their costs today around the 30 per cent mark. In fact, most distributors are now fully aware of the fact that it is highly unlikely that they can make a worthwhile profit out of syndication alone. The answer is in being producer as well.

Ziv, the largest and most successful, is a strong proponent of this policy.

MCA has also followed this policy. And the film divisions of NBC and CBS are changing over to handling only their own properties wherever possible.

What might well be a big threat to the future of syndicated film programs is the expected heavy release of the theatrical product of the majors. But the larger syndication firms aren't too concerned. They are quick to point out the strong merchandising tie-ins that are available through syndicated film, and the fact that big names and top quality productions can be put to work by the local advertiser only by using the syndicator's product.

Listed here is syndicated film in use in three markets by four stations.

Colorado Springs

KKTU

Sunday

7:30 PM—Hollywood Half-Hour

Sustaining

8:30 PM—Liberace

Walter Amant (appliances)

Monday

5:55 PM—Crusader Rabbit (IXL dairy)

7:00 PM—Jackson and Jill

Sustaining

8:30 PM—Crusade in Europe

Douglas Jardine (plumbing, heating, etc.)

11:05 PM—Scotland Yard

Sustaining

11:30 PM—Paradise Island

Sustaining

Tuesday

7:30 PM—Industry on Parade

Southern Colo. Power Co.

8:30 PM—Little Theatre

Sustaining

8:45 PM—Pathe Hylights

Sustaining

9:00 PM—IWF Wrestling

Coor's Beer

Wednesday

5:55 PM—Crusader Rabbit

IXL Dairy

7:00 PM—The Ruggles

Stromberg-Carlson TV Dealers

7:30 PM—Abbott & Costello

Sustaining

8:30 PM—Famous Playhouse

S & C Enterprises (building blocks)

Thursday

4:30 PM—Kit Carson

Coca-Cola

6:15 PM—Telenews Sports

Able's Repair (TV appliances & Glass

Products)

7:00 PM—Gene Autry

Meadowgold Dairy Products

9:00 PM—Eastern Parkway Arena

Boxing

Goodyear Stores

Friday

4:30 PM—Flash Gordon

Sustaining

5:55 PM—Crusader Rabbit

IXL Dairy

7:30 PM—Candid Camera

Doenges-Long (Ford Service & Used Cars)

9:00 PM—Public Prosecutor

Colorado Motor Car Co.

(Buick & Used Cars)

9:25 PM—TV Closeups

Madsen Paint Co.

Saturday

4:30 PM—Clutching Hand

Sustaining

8:00 PM—Roller Derby

Sustaining

8:30 PM—Ringside with the Rasslers

Sustaining

9:30 PM—Front Page Detective

Sustaining

10:00 PM—I Am the Law

Sustaining

Salt Lake City

KDYU-TV

Sunday

7:00 PM—The Unexpected

Sponsored by Standard Optical

9:00 PM—Purity Playhouse

Sponsored by Purity Biscuit Co.

9:30 PM—Life of Riley

Sponsored by Safeway Stores

10:00 PM—NBC News Review

Sponsored by Bennett Paints

Wednesday

6:30 PM—Dick Tracy

Sponsored by Royal Baking Co.

9:30 PM—Wrestling from Hollywood


Participating

(Continued on page 75)

sponsors
... "Love that film"
when it's
PEERLESS-TREATED
Treated to prevent
'rain', smudges,
smears, 'screches'
To make a sponsor
happy, specify
"Peerless Treatment."



To
the Producer
who is a
Perfectionist...



What you're shooting for, in the long run, is frequent showings of your film and sustained audience interest. But, if your prints are untreated, they are bound to develop defects and thus irritate the audience. To avoid this, the producer who is a perfectionist includes Peerless-treatment in his budget. The cost is negligible—the results gratifying.

Famous last words we hope you, Mr. Distributor, never have to say:
"Why didn't I have that TV Film Peerless-treated"



PEERLESS-treated prints are: moisture-stabilized—not "green" or brittle toughened—to resist scratches and wear lubricated—to ease projection.
PEERLESS-treated prints start off right and maintain their good condition longer for more bookings.

PEERLESS
FILM PROCESSING CORPORATION
145 WEST 46TH STREET, NEW YORK 36, NEW YORK
959 SEWARD STREET, HOLLYWOOD 38, CALIF.
In New York and Hollywood,
Peerless also offers
(1) REJUVENATION TREATMENTS
(2) DISTRIBUTION SERVICING —
Shipments, inspection, cleaning, repairs,
cutting-in of commercials, storage, etc.

Wrather-Alvarez Broadcasting Co. Inc.

announce the appointment of

EDWARD PETRY & CO. Inc.

as exclusive

National Representatives

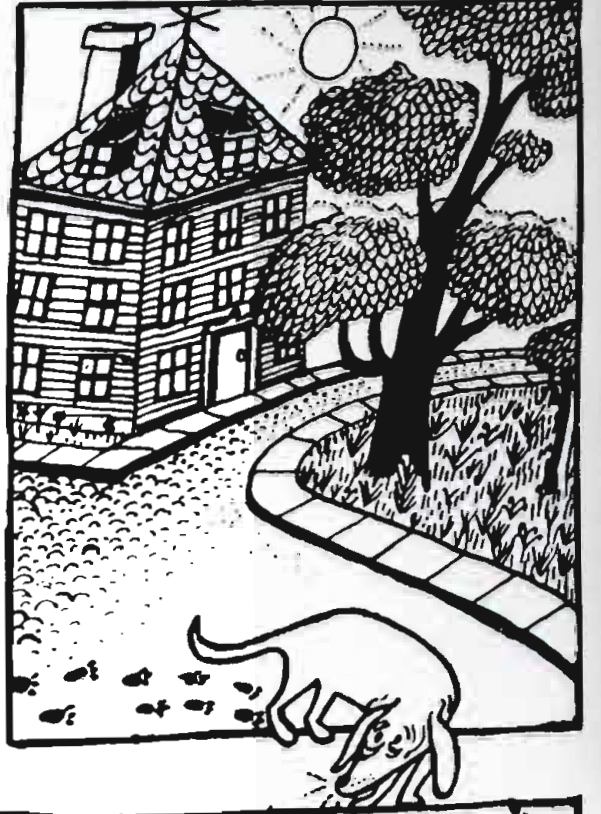
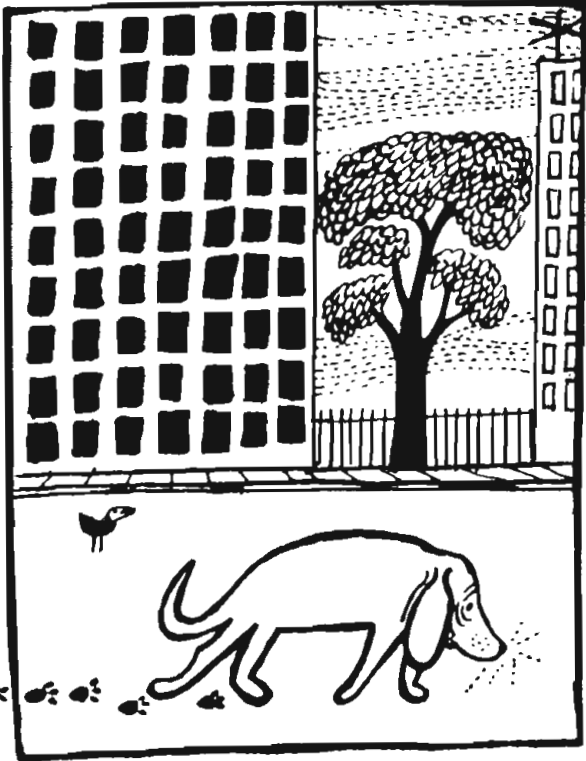
of

KFMB-TV

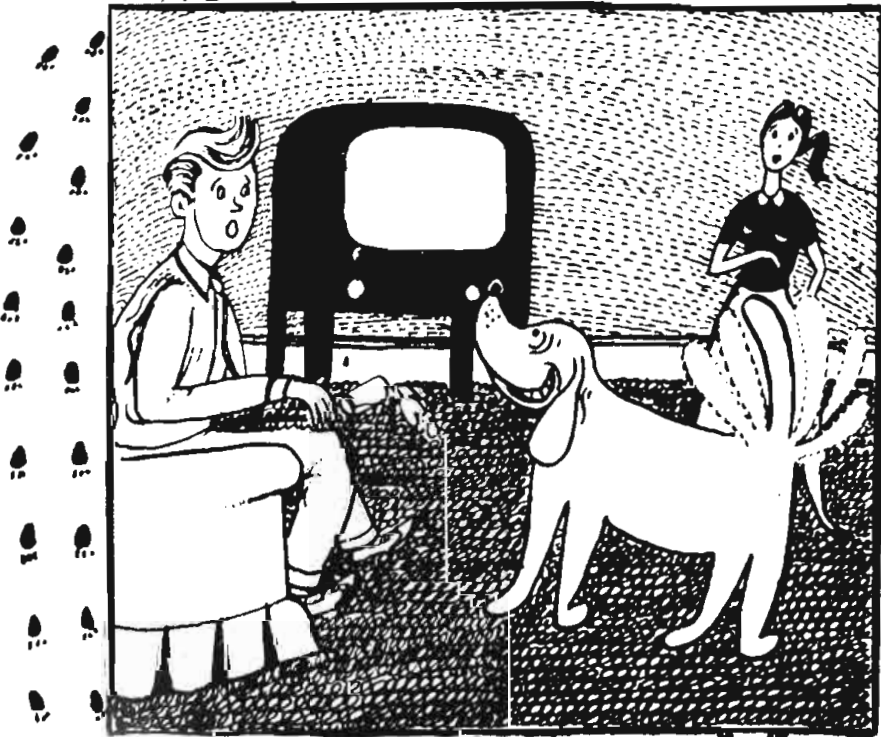
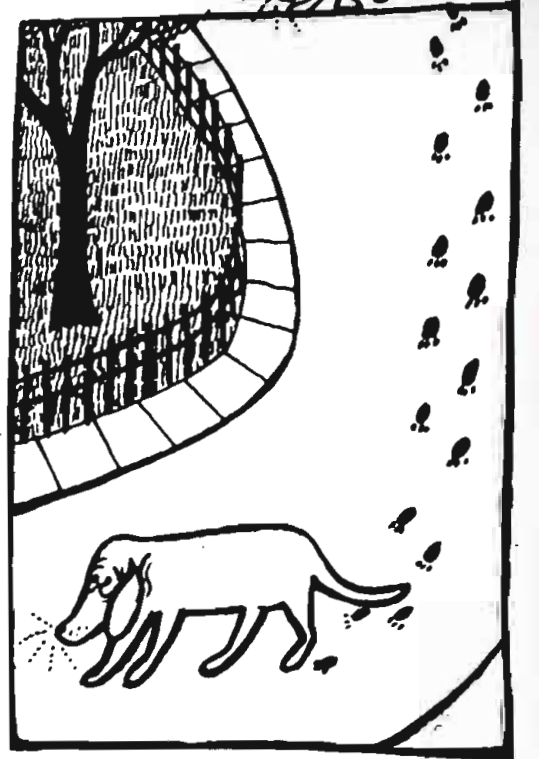
and

KFMB

San Diego, Calif.



Bobo Leaden Frost.



we're bloodhounds!

... checking our T.V. films
right through to home reception

GRAY-O'REILLY
MOTION PICTURES

480 LEXINGTON AVENUE, NEW YORK 17



Commercials on Film

80%—that's the estimate of a number of major agencies on the percentage of commercials that are on film. In spite of SAG and the resulting increase in costs, agencies still feel film is cheaper than the live commercial.

IF you're a local advertiser in a small midland market you can get a film commercial for \$100 without sound or for \$700-800 if you want an all-out job.

If you're a major advertiser with a network show or a long spot lineup, your price will depend as much on how you telecast the commercial as on how you produce it, but your starting price will run \$2,500-3,500 or possibly \$900 or more if you want lip-synch animation.

For the local advertiser, that several hundred dollars can be a pretty big slice of the budget. Considering this, and considering the limited facilities which are available to him (the fact that he uses film for his commercials underscores the importance of film in all TV advertising).

The big agencies say that as much as 80 per cent of all their commercials are on film. With the exception of participating programs like homemaking shows and live station break plans, a spot campaign with live commercials is a rarity.

On the network side, the higher cost of live commercials (even in comparison to SAG schedules) explains why a reported 60 per cent of network commercials are in the can. Live production is preferred by some food advertisers, by multi-product hard goods advertisers with constantly changing lines and by some who believe in the superiority and flexibility of live quality, especially in integrated commercials.

With the growth of film producing companies, especially in the new markets, even the strictly local advertisers are going to film. El Paso has had TV about eight months, but it keeps two hometown film producers busy.

In many markets, the stations themselves are in the producing business. And a number of agencies in cities without film production facilities have started their own film operations. Syndicated open end commercials and dealer films provided by national manufacturers help push the film total higher.

Away from the major production centers, costs are low; non-union talent and crews are used and over-

head is less. Facilities in many cases are limited, but whatever the failings in quality might be, hometown advertisers seem satisfied with the results. (A recent influx of out-of-town business has been noted by some New York producers however.)

For the advertiser with the very limited budget, the biggest problem is competing with the quality of national advertisers' expensive commercials. For the advertiser to whom the cost of a commercial is a minor item in his multi-million budget, the toughest questions are on the creative side.

One agency film supervisor says all the current headaches can be summarized in three letters—SAG. Some producers, reporting a slump in production, lay the blame at the same door.

But by and large, the Great SAG Scare has subsided. There has been no wholesale drive away from live action film commercials. Many agencies are turning out the same quantity of canned commercials as they did last year. There's been an upswing in animation and stop motion, but since such techniques are hardly economy measures, the rise can't be attributed entirely to SAG.

Some of the loopholes in the agreement are being plugged up by the union. No longer can an advertiser shoot three animated commercials using the same voice—over soundtrack for all and pay the narrator for doing one commercial. The definition of dealer films has been tightened.

The agencies are settling down to the new situation, reconciled to bigger budgets and overwhelming paperwork.

One agency director of radio-TV nutshelled the case for calmness in face of the SAG storm: "A show costs two or three million for 40 weeks," he said, "all to get 120 minutes of commercial time. Paying \$1,500 instead of \$70 to the person carrying the million dollar ball becomes a relatively minor item."

One view is that spot advertisers will be making fewer films at one crack or for one campaign. They'll

take advantage of the unlimited use provision for running the same commercials over and over again, then junk them after the cycle ends.

Apart from SAG, costs have stabilized; that is, they're inching up slowly for certain specific elements rather than generally zooming as once was the case. On the other hand, the agencies feel that their production planning is keeping expenditures to the bone and that without some unforeseen technical developments, there's little room left for shaving costs.

Most of the hatchets that used to fly between producers and agencies have been buried. By now both groups have rolled up a sizeable backlog of experience. The agency film staff, once a collection of radio directors, ex-Disney animators and industrial film men, has, by 1953, become a team of experienced TV film men. And although some agency men complain that print and radio trained clients "only look at the right hand side of the script," there is a better understanding of film problems on all sides.

Some of the fringe producers have been sifted out of the business; most of the large number (65 in New York alone) that remain are responsible business organizations.

Rush delivery dates and failure to meet them are still a source of friction but have come to be accepted

as a necessary evil of the advertising business.

For the agencies heavily in TV, more attention and energy is being concentrated on the all-important creative side. This is reflected in the new interest in pre-testing commercials. The NBC-Schwerin program and the independent producers turning out inexpensive "roughs" for test purposes are gaining adherents.

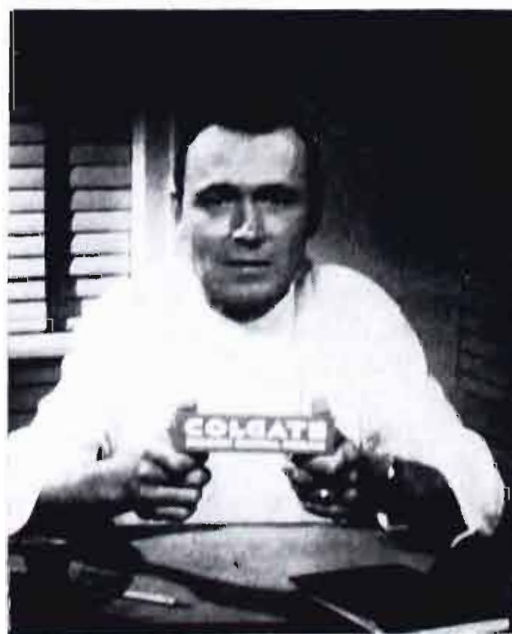
Colgate, one of the first advertisers to use pre-tests on commercials is greatly enthusiastic about results obtained.

The reference use of the 16mm rough commercials is quite often as valuable as use in pre-tests. The rough serves as a guide to the finished commercial, with kinks in production ironed out in the inexpensive version. Various approaches can be tried out and weighed without putting them before a test audience.

In summary, the once-hectic commercial producing field is still far from free of headaches, but it has stabilized to the point where even such a calamitous event as the SAG agreement is accepted as something the agencies have to live with and work within. With a large reservoir of capable producers to choose from, the agencies are able to concentrate their attention where it belongs—on making commercials that sell.

Rough Shooting for Pretesting

You can protect your investment in film commercials by shooting rough in 16 mm. to test audience reactions, to screen test talent or to use as a production pilot.



By keeping to close-ups, as in the test commercial above, extremely simple sets are possible. With inexpensive talent, minimum crews and use of 16 mm. it is possible to bring in pre-test films for several hundred dollars. Time and money spent this way to establish the best way of photographing, lighting and demonstrating product, more than make up for the cost of the test films.

THE trend toward pre-testing film commercials is constantly growing. With the SAG agreement increasing costs and limiting the number of approaches possible, the advertiser and the agency have more incentive than ever to use inexpensive tests before they invest thousands of dollars in finished film.

Test films are shot as cheaply as possible; usually on a budget of \$500 or less. Some are run before test audiences to measure remembrance and reactions to various treatments. Others are screened as a blueprint for the finished commercial.

NBC has come up with a kinescope testing plan in conjunction with Schwerin tests. There are also a number of independent producers who have been turning out film roughs for \$500 or less. The Schwerin organization has found experimental commercials as valid for testing as the real thing.

One of the most active in this for agency and advertiser or used field is Filmways in New York which has turned out 16mm roughs for clients such as Colgate, Toni, and Schlitz.

How can they get a presentable commercial out for less than \$500? Filmways set up a low cost operation just for this purpose. The use of 16mm film means lower raw stock costs, minimum camera crews. It enables them to have

their own processing and developing equipment. Inexpensive talent has been lined up. Small-scale sets, eliminating wide-angle shooting, has been combined with the simplest possible props.

Alka-Seltzer was one of the first advertisers to use rough commercials, shooting in a garage in Elkhardt. Colgate was another early user. Now the soap and toiletry company is so enthusiastic about experimental commercials that it plans to do most of its 100-plus commercials a year on a test-first basis.

As Colgate discovered, the roughs can be used as "pilots" in filming the finished reels. The best way to shoot the product, the proper sequence of sales points—even without a Schwerin test, a lot of problems can be answered before the real filming is started.

Tele-Prompters were used because of the fast two-a-day shooting schedules; from this Colgate has found the prompting device can be used advantageously in actual filming.

Another form of pre-testing that is attracting interest is Gray-O'Reilly's use of screen tests for casting. Martin Slattery, Gray-O'Reilly director, points out that:

"The TV commercial actor must be perfectly authentic and altogether right for the product she is selling. It's the client himself who can tell when the television

salesman is the person he associates in his mind with his product—but only after sampling on film, on screen, has been seen and heard.

"This matter of taste is what causes the big gap between clients and agencies and producers. The grief caused among producers who try to make such decisions for their clients is unnecessary."

Gray-O'Reilly keeps costs down by shooting with a single system camera which records picture and soundtrack simultaneously on one roll of film, allowing developing, printing and screening within twenty-four hours.

Another use of this kind of testing took place when an agency wanted to feature in its commercial a machine used by its shampoo manufacturer client to test the results of hair washing. A Gray-O'Reilly cameraman visited the plant, screen-testing the machine from every possible angle. When the agency saw the test footage, it knew just how it could use the machine.

Pre-testing of course is not new. More than three years ago Young and Rubicam set up a special studio in its own offices. The importance of these recent developments is that they don't involve huge sums of money, and make testing available to the limited budget advertiser as well as the blue chip firms.



Not which twin has the Toni but which nurse is better for the commercial, can be of vital consideration. In this test made by Gray-O'Reilly for a drug product, company officials were able to select what they felt was the right person to represent them and their product. Inexpensive single system shooting can keep costs way down.



current film commercials

AN ADVERTISING
 DIRECTORY OF PRODUCERS
 AND THEIR WORK



"C-o-o-o-l, C-o-o-o-l, C-o-o-o-l! Cool as an ocean breeze . . . that's how you feel in your own home with a Servel Air-Conditioner", is the theme of one of the spot announcements which unveiled the new air conditioner. A gal standing against the background of rolling waves . . . neckerchief unfurled in the wind . . . dissolves into the same gal in her living room enjoying the ideal comfort "and single dial control". Tastefully decorated living room sets provide ideal backgrounds for these film commercials . . . enhanced by highly competent photography and crystal-clear sound. Another creative execution of an agency conception by LUX-BRILL.

ADVERTISER

Servel, Inc.

AGENCY

Hicks & Greist, Inc.

PRODUCED BY

LUX-BRILL PRODUCTIONS, INC.

348 LIVINGSTON STREET
 BROOKLYN 17, NEW YORK
 ULster 8-5820



A globe whirls in cloud-filled space . . . suddenly stops . . . zooms up to North America. A pictorial ticker tape flashes across globe . . . announces now is the time for, "Today's News Views". This is a dramatic picturization of the news of the world . . . produced by the outstanding craftsmen of National Screen Service for clients-Roszell Sealtest Milk and Farmers Auto of Pekin. The inimitable showmanship and style of National Screen TV film commercials are displayed in the clever use of stop-motion animation . . . the clean, crisp art and camera treatment. These are quality habits acquired over thirty-three years of producing advertising film.

ADVERTISER

J. D. Roszell & Company
 Farmers Auto of Pekin

AGENCY

Arbingast, Becht and Associates, Inc.
 Peoria, Illinois

PRODUCED BY

NATIONAL SCREEN SERVICE

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



Good enough to eat visually were these TV commercials for Chef Boy-Ar-Dee as a result of the production recipe ably handled production wise by Sound Masters, Inc.

ADVERTISER

Chef Boy-Ar-Dee

AGENCY

Young & Rubicam, Inc.

PRODUCED BY

SOUND MASTERS, INC.

165 WEST 46TH STREET
 NEW YORK 36, NEW YORK
 PLaza 7-6600



Graced with humor yet filled with an advertising story well told were these of many Cott TV commercials pre-destined to sell COTT BEVERAGES.

A SOUND MASTERS' PRODUCTION.

ADVERTISER

Cott Beverages

AGENCY

Dowd, Redfield & Johnstone, Inc.

PRODUCED BY

SOUND MASTERS, INC.

165 WEST 46TH STREET
 NEW YORK 36, NEW YORK
 PLaza 7-6600



This TV commercial, one of a series of three, recently was given the Award of Distinguished Merit by the Art Directors Club of New York. The action achieves the fantasy of animation with the use of live characters, one in floating action which presents the Atlantic Refining story of lubrication in so unique a manner as to compel attention.

ADVERTISER

The Atlantic Refining Co.

AGENCY

N. W. Ayer and Son, Inc.

PRODUCED BY

SOUND MASTERS, INC.

165 W. 46TH ST., NEW YORK 36, N. Y.

For screenings and further information write the producers direct!

current film commercials

AN ADVERTISING
 DIRECTORY OF PRODUCERS
 AND THEIR WORK



In the latest TV spots for Lucky Strike, Sarra again amuses, amazes, and sells with stop motion. To Lucky's conga theme song, trademark-disks line up, parade and 'bout face to show "L.S.M.F.T."; then dissolve into dancing cigarettes followed by a solo turn of the "tear down" test. A surprise twist introduces a flash of live action with a girl emerging from the trademark bull's-eye to drive home the sales message.

ADVERTISER
 American Tobacco Company

AGENCY
 Batten, Barton, Durstine & Osborn, Inc.

PRODUCED BY
SARRA, INC.
 NEW YORK: 200 EAST 56TH STREET
 CHICAGO: 16 EAST ONTARIO STREET



There's never a let-down when fight telecasts shift into fast-paced TV commercials made for Pabst by Sarra. The transition to the viewer's own experience of sports activity followed by relaxation with a glass of beer is made with explosive cartoon shots. A catchy theme song leads him to "WHAT'LL YOU HAVE?" in giant letters and the answer, "Pabst 'Blue Ribbon' Beer!" The knockout sales punch comes with "Sm-oo-ther - Sm-oo-ther" appearing against a beer glass as the 00s enlarge and turn into winking eyes.

ADVERTISER
 Pabst Sales Company

AGENCY
 Warwick & Legler, Inc.

CREATED BY
SARRA, INC.
 NEW YORK: 200 EAST 56TH STREET
 CHICAGO: 16 EAST ONTARIO STREET



In a series of TV spots just completed for Salada Tea, Sarra establishes identity with a novel device . . . To the tick-tock rhythm of the "Tea Time" theme song a pendulum wipes in, wipes out tea-making and serving situations and the Salada package. Animation tells the story of "high grown" teas with mountains and a close-up of tea leaves silhouetted against a rising moon. A reprise of the pendulum, glasses and the package gets over the sales message with dramatic impact.

ADVERTISER
 Salada Tea Company

AGENCY
 Hermon W. Stevens Agency

PRODUCED BY
SARRA, INC.
 NEW YORK: 200 EAST 56TH STREET
 CHICAGO: 16 EAST ONTARIO STREET



Here's another instance where a series of TV commercials produced by Sarra has proved so successful that the formula, kept fresh and exciting by creative ingenuity, continues on and on. The current 20-second spots for Sunoco lubricants and gasoline again combine rollicking cartoon action and a syncopated theme song with effective selling to convince car owners of peak performance and savings. A startling innovation brings the poster portrait of a service attendant to life to toss the pennies saved into the hands of cartoon character, Mr. Motorist.

ADVERTISER
 Sun Oil Company

AGENCY
 Hewitt, Ogilvy, Benson & Mather, Inc.

CREATED BY
SARRA, INC.
 NEW YORK: 200 EAST 56TH STREET
 CHICAGO: 16 EAST ONTARIO STREET



The proof of a TV commercial is not how the master print looks in the projection room, but how it gets across on home screens. To make sure of brilliant home reception from every print made of its TV productions, Sarra has its own especially equipped and staffed laboratory for processing TV film. Here Sarra's VIDE-O-RIGINAL prints are custom-made. These duplicates faithfully reproduce the sparkle and clarity which twenty years of experience in advertising production put into the original film. Thus the advertiser is assured that every time, on every screen, his commercial will give a fine performance.

SARRA, INC.
 NEW YORK: 200 EAST 56TH STREET
 CHICAGO: 16 EAST ONTARIO STREET

For screenings and further information write the producers direct!

Marion Parsonnet

MARION PARSONNET PRODUCTIONS

One of the few producers to stick to New York, Marion Parsonnet, head of the company that bears his name, has turned out four TV series from his east coast base. He started his career in show business after one week's practice as an attorney.

His interest, he says, in the field of entertainment started long before he passed his bar examinations, with appearances in college and summer stock performances as an actor.

From the theater, Parsonnet, a tall, energetic man who looks like Yul Brynner, went to radio, first as a writer and later as head of programming for CBS in New York.

In 1939 Parsonnet left for the West Coast, to get ready for TV.

In Hollywood, Parsonnet found that television had not grown enough, so he ended up as a staff writer first for MGM. About the time he finished writing the screen-play for "Gilda", which starred Rita Hayworth, he created a film series idea for TV.

*



Gerald King and Milton Blink

UNITED TELEVISION PROGRAMS

Like pioneers in any business, television's own pioneers are no exception. United Television Programs, one of the first independent companies to set up for TV film distribution on a large scale, has had its share of financial problems. Today though, while the company still has a bit of rough sledding, things look bright for the fall.

Guided by Gerald King, president, and Milton Blink, executive v.p., providing program material for stations is a familiar job. Twenty years ago they formed Standard, a radio transcription library service which was one of the more successful operations in the business.

Ownership of UTP is split among Blink & King; Gross-Krasne, and Ben Fryc.

A large percentage of UTP properties are re-runs of national advertisers' shows—*Heart of the City*, (*Big Town*, filmed by Gross-Krasne) *Counterpoint* (*Rebound*), *Royal Playhouse* (*Fireside Theater*). Others in the UTP stable are *The Chimps*, *Studio Telecriptions* (the original Snader Library), *Dick Tracy*, *Hollywood Offbeat*, *Old American Barn Dance*.

Newest addition to its list of syndication properties is the *Look Photo Quiz* series, modeled after the magazine feature and produced by *Telenews*. Made as a 15-minute strip, the series will combine film with local originations of the telephone quiz.



But like so many planned series of those days, it never got beyond the pilot reel stage. Returning to the East, he produced a filmed interview show for Pepsi-Cola starring Faye Emerson and later bought the studio created for this purpose from the soft drink company.

Next came *Hollywood Offbeat*, followed by *American Wit and Humor*, filmed for the March of Time and *The Doctor* for P&G.

Parsonnet has been using established Hollywood directors for their motion picture know-how and theater trained actors because, "although we don't film in complete continuity, a theater performer can grasp more readily the lines and movement necessary in the longer takes which arise in our productions."

*

*

Guy Thayer

ROLAND REED TV PRODUCTIONS

Guy V. Thayer, Jr., is vice-president and executive producer for Roland Reed TV Productions which has produced (as of July 1) 251 half-hour TV film episodes, three hour-long TV features, and 300 spot commercials.

These figures (transposed to dollars they mean about \$5,000,000 in production expenditures) put the company in the upper brackets of the TV film industry. Thayer joined the 25-year-old Roland Reed firm in September, 1945, following 17 years of film experience which began with Paramount (as a film editor) with such companies as RKO and Universal, and the U.S. Navy.

Through the Navy he worked on the filming of the U.N. Conference in San Francisco in 1945, and the Nuremburg trials later in the same year.

Roland Reed Productions, parent of the TV company, has been one of the three or four top producers of commercial and industrial motion pictures for many years. Thayer pointed out that the transition into TV film production was a natural evolution.

At present the company has four shows already well established: *Mystery Theater*, *Beulah*, *Stu Erwin*, and *My Little Margie* (the latter two in association with Hal Roach, Jr.).

Production begins late this month on *Rocky Jones*, *Space Ranger*, which will be syndicated through United Television Productions. Pilots are also being produced this month for *Men of Justice*, a mystery anthology, and *Waterfront*, which will star Preston Foster. Both of these shows are in the national sales market.

Thayer believes that the greatest potential for producers can be achieved by making series for regional and local syndication.

(Continued on page 45)



Now CBS Television Film Sales*
presents three of the greatest
sales stars in show business
ready to work exclusively for you
in the markets of your choice...

**for details and availabilities
on our stars and shows
call or wire New York, Chicago,
Los Angeles, San Francisco,
Atlanta or Dallas*

Amos 'n' Andy



Broadcasting's longest-running hit (today leading all other network shows in its radio version). During its run on the CBS Television Network, *The Amos 'n' Andy Show* gathered more than 16,000,000 viewers a week... more than half the total viewing audience! Fifty-two half-hours, 13 of them never before shown on television.

- ALSO AVAILABLE:**
- The Gene Autry Show*
 - Files of Jeffrey Jones*
 - Hollywood on the Line*
 - The Range Rider*
 - Strange Adventure*
 - Annie Oakley*
 - Holiday in Paris*
 - World's Immortal Operas*
 - Cases of Eddie Drake*



THE MEN—Continued

Earl Collins

HOLLYWOOD TELEVISION SERVICE

Republic pictures, through its wholly owned subsidiary, Hollywood Television Service, will begin a full production schedule of films for television before the beginning of 1954.

This news was imparted by Earl Collins, who has been president and general sales manager of HTVS since its inception two and a half years ago. There will be five series on the list. Three of these are already definitely set for production. This is in addition to its healthy backlog of features and westerns, which grossed four million last year in TV—most of it pure gravy considering that the films, to a large extent, had outlived their theatrical use.

Ace in the hole, of course, is comprised of the 80-plus *Roy Rogers* features and the 60-plus *Gene Autry* pictures which are being withheld from the TV market pending final decision on the legal rights of Republic to pour these films into the TV market. Collins expects the controversy to be resolved by October or November.

Hollywood Television Service has access to Republic's production studios, the extensive Consolidated Film Industries Lab, and 32 sales offices in major cities. It also maintains six distribution depots. With this set-up the company is in a strategic spot for a major production move.

Earl Collins has a 27-year entertainment industry background. He owned and operated theaters in Alabama, Georgia, and Florida from 1926 to 1934. Then he was a branch manager for United Artists Corporation in several cities. During the war he was motion picture officer with the U. S. Navy.

*

Arthur A. Mayers

UNITY TELEVISION CORP.



Head of one of the biggest feature film distributing outfits in the business is veteran film man Arch Mayers. Always active in the sales and management end of the industry, Mayers was general manager of Colorfilm and helped to form the offshoot Cinecolor Co. He served as sales manager for Atlas Cinephone and World Pictures, then moved over to Mayfair Pictures as assistant to its president.

Three years ago he took over the helm of Unity. President of the National Television Film Council, he has been one of the most enthusiastic supporters of TV film.

In 1952, Mayers told TELEVISION Magazine that by 1956 nine tenths of all independent product would be in TV hands. "That still holds true," he said, "those 80 features we just acquired are about the bottom of the barrel. The majors won't find it profitable to release their backlog for at least six years. There aren't enough stations to make the market look good to companies used to \$5 million grosses. And they still own their theatres—they can't jeopardize them. With the advent of 3-D, which would mean more revenue for the majors they'd have less reason to release, not with just 200 stations on the air."

Mayers says the new markets, even though they can't bring in much revenue now, are adding to the till despite high selling costs. The company that has accumulated a large library of films doesn't have to add to its investment. "The film business," Arch Mayers said, "is *very* good."

*

Peter Roebeck

CONSOLIDATED TV SALES



Consolidated Television Sales is the end product of a number of unsuccessful attempts, principally by newspaper owned stations, to form their own film company.

Anxious to get things beyond the conference stage, Norman Chandler, publisher of the Los Angeles Times and owner of station KTTV, in partnership with a few other individuals, started his own company. The original company never really got off the ground. Still sold on the idea, though, Chandler reorganized Consolidated in August of 1952 with Peter Roebeck as general manager.

In spite of little product, Roebeck went full steam ahead in setting up a national sales force, feeling that this must be the first step. The lifting of the "freeze" really put them in business. One of the first to get up a special package for the new stations, their Station Starter Plan, consisting of a number of TV properties, produced by Jerry Fairbanks, such as *Front Page Detective*, *Hollywood Half Hour* and *Public Prosecutor*, will bring their gross billings close to the three million dollar mark for 1953.

Roebeck has been in broadcasting since his graduation from the University of California. With CBS in Hollywood for nine years, he switched to KTTV when the Times and the network were joint owners of the station.

One of the few comparatively strong independent distributors, Consolidated is now acquiring a number of new programs, one of the latest being *Play Golf with the Champions*.

(Continued on page 70)

TELEVISION MAGAZINE

	BALTIMORE	BIRMINGHAM	BOSTON	CHICAGO	COLUMBUS
Abbott & Costello	WMAR-TV—Th 10:30 16.4 WAAM Racket Squad 11.0 WBAL-TV Quick as a Flash 6.1				WLW-C—Fri 8:30 WBNS-TV Hollywood Theatre WTVN Tales of Tomorrow
Boston Blackie	WBAL-TV—Wed 10:30 11.8 WMAR-TV Blue Ribbon Bouts; Sports Spot 19.0 WAAM Wrestling 9.6		WNAC-TV—Sat 7:00 29.7 WBZ-TV Beulah 17.5	WGN-TV—Th 9:30 15.3 WBBM-TV Racket Squad 19.4 WNBQ City Desk 7.3	WBNS-TV—Tu 8:30 WLW-C Circle Theatre WTVN Tuesday Nite Fights
China Smith					WBNS-TV—Mon 8:30 WLW-C TV Playhouse WTVN Plainclothesman
Cisco Kid	WBAL-TV—Tu 7:00 20.4 WMAR-TV Seven O'Clock Final 8.2 WAAM Viewpoint 6.1	WBRC-TV—Sun 4:30 30.5 WAFM-TV See It Now 4.9	WNAC-TV—Fri 5:00 17.0 WBZ-TV Hawkins Falls; Gabby Hayes 7.2	WBKB—Sun 2:00 11.5 WGN-TV Baseball 27.0 WBBM-TV Movie Time Social 2.4	WBNS-TV—Th 7:00 WLW-C Groucho Marx WTVN Renie Riano
Cowboy G-Men					WBNS-TV—Sat 5:30 WLW-C Comedy Carnival; Folk Singer WTVN The Big Picture
Dangerous Assignment		WAFM-TV—Th 10:00 10.6 WBRC-TV Comedy Cameos, Gospel Singers 2.1		WBKB—Sun 8:30 3.5 WNBQ TV Playhouse 21.9 WBBM-TV Time to Smile 18.7	
Dick Tracy		WBRC-TV—Tu 9:00 20.3 WAFM-TV Election Returns 8.0			
Douglas Fairbanks Presents				WGN-TV—Tu 9:30 6.2 WBKB The Name's the Same 28.6 WBBM-TV The Unexpected 17.3	
Famous Playhouse					
Favorite Story			WNAC-TV—Tu 10:30 14.2 WBZ-TV Jeffrey Jones 17.5	WBBM-TV—Fri 9:30 17.3 WNBQ Boxing 25.1 WGN-TV Down You Go 13.1	WBNS-TV—Sat 10:00 WTVN Wrestling WLW-C Wrestling

BUYING GUIDE

RATINGS: VIDEODEX, MAY

	DETROIT	LOS ANGELES	MINNEAPOLIS - ST. PAUL	PHILADELPHIA	SAN FRANCISCO
	WXYZ-TV—Sat 9:00 12.2 WWJ-TV Your Show of Shows 32.7 WJBK-TV Balance Your Budget 14.2		KSTP-TV—Sun 9:30 5.6 WCCO-TV Masterpiece Theater 20.3		
	WXYZ-TV—Sun 9:00 21.6 WJBK-TV The Web 20.4 WWJ-TV The Doctor 17.6	KNBH—Sat 8:00 14.7 KNXT Jackie Gleason 19.7 KTLA Spade Cooley 7.0	WCCO-TV—Tu 9:30 16.0 KSTP-TV Star Theater 10.8	WCAU-TV—Wed 7:00 26.1 WPTZ Esso Reporter 6.8 WFIL-TV Walsh Looks Em Over 6.1	
	WXYZ-TV—Th 8:00 13.8 WWJ-TV Dragnet 42.1 WJBK-TV Lux Video Theater 17.6	KECA-TV—Fri 8:30 11.1 KTLA Lawrence Well's Music 13.7 KNXT Screen Mystery Theater 6.1			KGO-TV—Fri 9:00 17.0 KPIX My Friend Irma 21.3 KRON-TV Aldrich Family 4.3
	WXYZ-TV—Sun 3:30 18.7 WJBK-TV Omnibus 14.0 WWJ-TV Zoo Parade 8.6	KECA-TV—Mon 7:00 15.0 KNXT Studio One 19.2 KNBH Victory at Sea 16.4	KSTP-TV—Sun 11:30 7.8 WCCO-TV Candy Carnival 6.9	WCAU-TV—Fri 7:30 27.5 WFIL-TV George Walsh, News 7.8 WPTZ News & Weather 5.5	KRON-TV—Th 7:00 19.4 KGO-TV Gene Autry 13.4 KPIX Sports 3.1
	WWJ-TV—Sun 2:30 10.5 WJBK-TV Gasinator Theater 10.4 WXYZ-TV John Wayne Show 6.4		WCCO-TV—Sat 5:00 6.1 KSTP-TV Roy Rogers 19.7		
us ent	WWJ-TV—Mon 10:00 13.3 WJBK-TV Ed Hayes, Standard News 6.2	KNBH—Fri 10:30 6.1 KTLA Movie 6.3 KNXT 10:30 News 2.6	WCCO-TV—Tu 10:45 8.3 KSTP-TV Club Embassy, Starlight Theatre 4.9	WPTZ—Tu 10:30 13.8 WCAU-TV Jeweler's Showcase 11.2 WFIL-TV Stage 5 6.6	
icy	WXYZ-TV—Th 5:30 14.5 WJBK-TV Kartoons for Kids 7.8 WWJ-TV Time for Beany 7.5				
cs			KSTP-TV—Tu 8:30 14.9 WCCO-TV Minneapolis Wrestling 33.6		
se		KECA-TV—Wed 7:00 4.5 KNXT Blue Ribbon Bouts 27.5 KNBH Ottawa on the River 9.1			KGO-TV—Tu 8:30 6.4 KRON-TV Texaco Star Theater 31.6 KPIX Mr. & Mrs. North 12.8
	WJBK-TV—Tu 9:30 13.1 WXYZ-TV Name's the Same 17.5 WWJ-TV Douglas Fairbanks 17.4	KTTV—Wed 8:30 16.1 KHJ-TV Baseball 9.0 KLAC-TV Top Tune Time 4.8	WCCO-TV—Sun 9:00 15.0 KSTP-TV March of Time 16.2	WPTZ—Sat 7:00 14.1 WFIL-TV TV Teen Club 17.6 WCAU-TV Stork Club 10.8	KRON-TV—Fri 10:00 23.1 KGO-TV Wrestling 15.0 KPIX Great Newsreels 1.9

	BALTIMORE	BIRMINGHAM	BOSTON	CHICAGO	COLUMBUS
Files of Jeffrey Jones			WBZ-TV—Tu 10:30 17.5 WNAC-TV Favorite Story 14.2	WBBM-TV—Sun 10:00 10.4 WGN-TV Courtesy Theater 22.9 WNBQ Weatherman; D. Connors 18.4	
Foreign Intrigue			WNAC-TV—Sat 10:30 17.6 WBZ-TV Your Hit Parade 31.4	WBKB—Wed 10:00 7.8 WNBQ Weatherman; Clifton Utley 13.3 WGN-TV Request Playhouse 12.7	
Front Page Detective				WGN-TV—Wed 8:00 7.4 WBBM-TV Strike It Rich 26.6 WNBQ Kraft TV Theatre 17.3	
Gene Autry	WMAR-TV—Sun 7:00 20.0 WAAM You Asked For It 23.5 WBAL-TV Red Skelton 17.6		WNAC-TV—Sun 7:00 20.4 WBZ-TV Range Riders 23.7	WBBM-TV—Sun 6:00 7.6 WBKB You Asked For It 15.2 WNBQ Red Skelton 15.1	WBNS-TV—Sun 6:00 1 WTVN You Asked For It 2 WLW-C Red Skelton 1
Heart of the City		WBRC-TV—Sun 8:30 9.8 WAFM-TV What's My Line? 35.0		WBKB—Sun 12:00 7.8 WGN-TV Action Theatre 4.1 WBBM-TV News; Your Future Home 2.9	
The Unexpected				WBBM-TV—Tu 9:30 17.3 WBKB The Name's the Same 28.6 WGN-TV Douglas Fairbanks 6.2	
Hollywood Off Beat		WBRC-TV—Th 9:00 13.8 WAFM-TV Jane Froman 14.6 WAFM-TV Boy, Girl & Song 8.2			
Hopalong Cassidy	WBAL-TV—Sun 5:30 24.6 WMAR-TV Kentucky Derby 19.7 WAAM News & Sports 5.9		WBZ-TV—Sat 1:00 27.6 WNAC-TV What In The World 4.5	WBKB—Sun 3:00 9.8 WGN-TV Baseball 25.0 WNBQ Kukla, Fran & Ollie 4.0	WBNS-TV—Sat 12:00 1 WLW-C Buckeye Sports WTVN Mary & Art
I am the Law	WBAL-TV—Sun 10:30 6.2 WMAR-TV What's My Line? 32.6 WAAM Army Talent Patrol 3.8				
Kit Carson	WMAR-TV—Tu 6:00 18.9 WBAL-TV Silver Saddle Roundup 8.8 WBAL-TV Paul's Puppets 7.9	WAFM-TV—Tu 6:30 34.8 WBRC-TV Texaco Star Theatre 21.0	WNAC-TV—Mon 5:30 18.9 WBZ-TV Howdy Doody 11.7	WBKB—Sun 2:30 13.6 WGN-TV Baseball 27.6 WNBQ Dunninger 2.9	WBNS-TV—Sat 6:30 1 WLW-C Ethel & Albert WTVN Johnny Jupiter

BUYING GUIDE

RATINGS: VIDEOEX, MAY

	DETROIT	LOS ANGELES	MINNEAPOLIS - ST. PAUL	PHILADELPHIA	SAN FRANCISCO
		KTTV—Mon 8:00 7.2 KLAC-TV Million Dollar Movie 5.2 KHJ-TV Brundige-Sports 2.2			KPIX—Sun 8:00 10.6 KRON-TV Golden State Movie 36.0 KGO-TV Talent VR-NS 2.8
in e	WJBK-TV—Sun 10:00 10.8 WWJ-TV Commander Theatre 9.7 WXYZ-TV News; Hour of Decision 3.5	KNBH—Th 10:30 9.2 KTLA Wrestling 4.8 KTTV Jackson's Major Movie 4.8	KSTP-TV—Sun 8:30 18.9 WCCO-TV TV Theatre 18.5	WCAU-TV—Sat 10:00 10.4 WPTZ Your Show of Shows 34.1 WFIL-TV Anywhere, USA 4.0	KGO-TV—Wed 8:00 12.3 KRON-TV I Married Joan 38.3 KPIX This Is Show Business 10.5
Page tive		KTTV—Sun 9:00 7.8 KNXT Toast of the Town 24.8 KNBH TV Theatre 18.4		WCAU-TV—Sat 12:00 6.1 WFIL-TV Ford Film Playhouse 7.5 WPTZ News 4.7	
Autry	WJBK-TV—Sun 6:00 17.9 WWJ-TV Red Skelton 21.0 WXYZ-TV You Asked For It 19.4	KNXT—Fri 7:00 13.2 KNBH Gillette Fights 29.9 KTLA Time for Beany 10.7		WCAU-TV—Sun 7:00 17.5 WFIL-TV You Asked For It 22.6 WPTZ Red Skelton 16.0	KGO-TV—Th 7:00 13.4 KRON-TV Cisco Kid 19.4 KPIX Sports 3.1
of ity	WXYZ-TV—Sun 9:30 11.8 WJBK-TV What's My Line? 39.6 WWJ-TV Meet the Press 11.1	KTTV—Tu 10:30 10.3 KTLA Movie Theatre 6.6 KHJ-TV News; Princess Pat Playhouse 4.4			KGO-TV—Th 10:00 6.0 KPIX My Little Margie 17.6 KRON-TV Martin Kane 14.9
pected		KECA-TV—Th 10:00 9.8 KNXT Harry Owens Show 14.0 KNBH Martin Kane 11.3	WCCO-TV—Th 9:30 26.7 KSTP-TV Into the Night 1.6	WCAU-TV—Th 10 30 10.3 WPTZ Mystery Hour 11.1 WFIL-TV Junior Press Conference 1.3	
wood Beat					KGO-TV—Mon 10:30 7.1 KRON-TV Owl Theatre 3.9 KPIX Rocky King 3.1
long idy	WWJ-TV—Sun 5:30 17.8 WJBK-TV See It Now 14.9 WXYZ-TV Walter Winchell 7.8	KTTV—Wed 7:00 17.5 KLAC-TV Invitation Playhouse 7.3 KHJ-TV Little Theatre 2.9	WCCO-TV—Sat 7:00 17.5 KSTP-TV Your Show of Shows 31.2	WPTZ—Tu 6:00 19.1 WCAU-TV Today's Movie 5.5 WFIL-TV Fibert the Flect 1.6	KGO-TV—Th 6:30 18.3 KRON-TV Shell News 9.3 KRON-TV Science Lab 8.6
aw	WXYZ-TV—Tu 9:00 6.4 WWJ-TV Two for the Money 24.0 WJBK-TV Danger 22.7	KLAC-TV—Wed 8:00 8.9 KTTV Life of Riley 8.1 KHJ-TV Baseball 9.8		WPTZ—Wed 10:30 4.6 WFIL-TV Wrestling 13.1 WCAU-TV Sports Spot 17.5	KRON-TV—Th 8:30 36.2 KPIX Lux Video Theater 19.2 Changes of a Lifetime 6.7
Carson	WJBK-TV—Tu 6:00 21.8 WXYZ-TV Detroit Deadline 4.7 WWJ-TV News 3.7	KECA-TV—Mon 7:30 18.9 KNXT Studio One 18.5 KNBH Camel News Caravan 4.5		WPTZ—Sat 6:30 25.1 WFIL-TV News & Weather 3.8 WFIL-TV Walsh Looks For Over 6.9	KRON-TV—Sun 4:00 16.6 KPIX Del Country 5.2 KGO-TV Big Picture 2.8

	BALTIMORE	BIRMINGHAM	BOSTON	CHICAGO	COLUMBUS
Liberace	WBAL-TV—Sun 6:30 12.9 WMAR-TV See It Now 14.1 WAAM Walter Winchell 14.4			WGN-TV—Wed 9:15 10.2 WNBQ Curtain Time 24.5 WBBM-TV Blue Ribbon Bouts 17.3	
Madison Square Garden					
March of Time			WNAC-TV—Tu 6:30 12.3 WBZ-TV Starring the Editors 10.2		
Movie Quick Quiz			WNAC-TV—Mon 12:45 2.2 WBZ-TV Film 1.9		
Ramar of the Jungle				WBKB—Th 7:00 11.2 WNBQ Groucho Marx 40.8 WBBM-TV Life with Luigi 3.3	WBNS-TV—Sun 5:00 WTVN Terry & the Pirates WLW-C Meet the Press
Range Rider			WBZ-TV—Sun 7:00 23.7 WNAC-TV Gene Autry 20.4	WNBQ—Sun 2:00 1.9 WGN-TV Baseball 27.5 WBKB	
Superman	WBAL-TV—Wed 7:00 17.2 WAAM Old Nickelodeon Days 10.9 WMAR-TV Seven O'Clock Final 7.3	WAFM-TV—Fri 6:00 29.5 WBRC-TV RCA Show 7.8	WNAC-TV—Fri 6:30 16.0 WBZ-TV Bump Hadley; Wonders of the Wild 6.8	WBKB—Fri 7:30 17.3 WBBM-TV My Friend Irma 31.6 WGN-TV Dark of Night 2.6	WBNS-TV—Wed 4:00 WLW-C Al Morgan WTVN Captain Video
Terry and the Pirates	WAAM—Sun 12:30 11.3 WMAR-TV Candy Carnival 6.9 WBAL-TV Report to the People; TV Campus 2.4		WBZ-TV—Sat 5:00 11.2 WNAC-TV Kentucky Derby 20.6	WBKB—Fri 8:00 7.5 WBBM-TV Playhouse of Stars 22.4 WNBQ The Big Story 19.8	WTVN—Sun 5:00 WBNS-TV Ramar of the Jungle WLW-C Meet the Press
Time For Beany (M-F)		WBRC-TV—Mon 5:15 5.4 WAFM-TV Captain Video 13.4	WNAC-TV—Mon 5:15 6.8 WBZ-TV Gobby Hayes 8.3	WGN-TV—Mon 5:00 3.7 WBKB Laugh Time 7.8 WNBQ Elmer the Elephant 6.2	
Wrestling From Hollywood		WBRC-TV—Sat 4:00 9.4 WAFM-TV Western Theater 14.0			

BUYING GUIDE

RATINGS: VIDEODEX, MAY

	DETROIT	LOS ANGELES	MINNEAPOLIS-ST. PAUL	PHILADELPHIA	SAN FRANCISCO
e	WXYZ-TV—Mon 8:15 10.0 WJBK-TV Red Buttons 31.4 WWJ-TV Rob't Montgomery 24.8	KLAC-TV—Wed 7:15 14.6 KTTV Come to the Bank 3.2 KHJ-TV From Hollywood 2.7	WCCO-TV—Fri 8:15 29.7 KSTP-TV Life Begins at 80 10.6		KGO-TV—Wed 8:45 14.7 KRON-TV Fireside Theatre 19.0 KPIX Wrestling 17.1
n	WXYZ-TV—Sat 8:45 10.1 WWJ-TV Your Show of Shows 36.9 WJBK-TV Where Was I? 9.6				KGO-TV—Th 8:00 4.0 KRON-TV Groucho Marx 53.8 KPIX Big Town 7.7
of		KTTV—Mon 7:30 9.4 KNXT Studio One 18.5 KECA-TV Kit Carson 18.9	KSTP-TV—Sun 9:00 16.2 WCCO-TV Favorite Story 15.0		
	WWJ-TV—Mon 1:00 1.6 WJBK-TV Double or Nothing 6.3 WXYZ-TV Heart Throb Theatre 3.1			WFIL-TV—Mon 2:00 1.6 WCAU-TV Double or Nothing 6.3 WPTZ Pots, Pans, Personalities 1.7	KRON-TV—Mon 10:00 1.6 KPIX KPIX Kitchen 2.9
	WXYZ-TV—Fri 10:30 11.4 WJBK-TV Armchair Adventure 6.6 WWJ-TV Man About Town 2.4	KTTV—Tu 7:00 13.8 KNXT Range Rider 11.0 KECA-TV Beulah 9.4		WFIL-TV—Sun 6:00 14.0 WPTZ Frontier Playhouse 9.7 WCAU-TV You Are There 10.9	KGO-TV—Wed 7:00 10.3 KPIX Blue Ribbon Bouts 29.0 KRON-TV This Is Your Life 26.3
		KNXT—Tu 7:00 11.0 KTTV Ramar of the Jungle 13.8 KECA-TV Beulah 9.4	WCCO-TV—Sun 8:00 10.8 KSTP-TV The Doctor 28.4	WPTZ—Sat 6:00 22.8 WCAU-TV John Wayne Theater 7.6 WFIL-TV Guild Western Theater 5.2	KPIX—Tu 7:00 25.6 KRON-TV Science in Action 12.8 KGO-TV Beulah 6.3
man	WXYZ-TV—Wed 5:30 17.4 WJBK-TV Kartoons for Kids 7.2 WWJ-TV Time for Beany 5.3	KECA-TV—Mon 8:30 19.2 KNXT Burns & Allen 25.9 KTLA Dixie Showboat 6.6	KSTP-TV—Fri 6:30 17.9 WCCO-TV Stu Erwin 10.4	WCAU-TV—Mon 7:00 11.8 WFIL-TV George Walsh 8.3 WPTZ News & weather 7.8	KGO-TV—Wed 6:30 13.0 KPIX News; Perry Como 13.0 KRON-TV Science Lab; news 8.8
he es			KSTP-TV—Sat 5:30 14.2 WCCO-TV Beat the Clock 19.4		KRON-TV—Sat 4:30 11.0 KGO-TV Bar Seven Theater 8.0 KPIX Rocket Ranger 4.4
For y	WWJ-TV—Mon 5:30 6.6 WXYZ-TV Wild Bill Hickok 16.4 WJBK-TV Feature Theatre 7.5	KTLA—Mon 7:15 11.2 KNXT Studio One 19.2 KNBH Victory at Sea 16.4			KPIX—Mon 5:00 7.6 KGO-TV Les Malloy 5.7 KRON-TV Western film 1.6
stling wood	WWJ-TV—Sat 11:30 6.9 WXYZ-TV Feature film 6.9		KSTP-TV—Fri 10:45 14.9 WCCO-TV Hi-Notes in Fashion 8.1		



Washington, D. C.—“Mike Barnett,” 2-fisted “private eye,” set for fast action. Seen in photo are: Director William Berke (left) and star, Ralph Bellamy. Portions of this “Man Against Crime” sequence were taken in a snow squall. Tricky lighting and weather problems are easily handled by “Superior” 3!



Relaxing before a “take.” Left to right: Mr. Bellamy, Head Cameraman Don Malkames and Producer Edward J. Montagne.

Action-packed TV mystery shot on DuPont “Superior” 3

In shooting “Man Against Crime” on Du Pont Motion Picture Films, camera crews are able to pack realistic, “live” action and tone into every foot of this popular TV thriller starring Ralph Bellamy. The exceptional speed of Du Pont “Superior” 3 Type 927 Film, for example, frequently eliminates the need for artificial lighting . . . facilitates top-flight work under the toughest conditions.

In discussing the advantages of Du Pont films, Head Cameraman Don Malkames, A.S.C., stated: “On a tight shooting schedule, we have to depend on the film to make every ‘take’ count. That’s why we like DuPont ‘Superior’ 2 and ‘Superior’ 3. When using ‘Superior’ 3, we can work in all kinds of lighting and weather . . . and still get the results we want.”

True enough . . . lighting and weather can often put a crimp in shooting plans. Sequences for “Man Against Crime” have been filmed during snow squalls . . . in teeming rain in New York harbor . . . even on dim subway platforms! Yet Du Pont “Superior” 3 has caught the action

so essential to quality productions for TV. And in that connection, Producer Edward J. Montagne summed up: “Du Pont films meet *all* our needs. Whether we’re shooting indoors or out, there’s a Du Pont film to do the job.”

Today . . . many prominent motion picture and TV cameramen echo Mr. Malkames’ comment. From experience they, too, have found that these two Du Pont films produce the most desirable results in the studio or on location. The extreme speed and exposure latitude of “Superior” 3 solve the problem of adverse weather . . . meet the challenge of even the poorest lighting. The adaptability of both films gives the cameramen a full range that

insures the “take” . . . saves remakes . . . provides brilliant results. For detailed information on the various types of films available, contact your Du Pont Technical Representative, or write the nearest District Sales Office listed below. **E. I. du Pont de Nemours & Co. (Inc.)**, Photo Products Department, Wilmington 98, Delaware. *In Canada: Canadian Industries Ltd., Montreal.*

DISTRICT OFFICES

ATLANTA 5, GA. 805 Peachtree Bldg.
 BOSTON 10, MASS. 140 Federal Street
 CHICAGO 18, ILL. 6239 No. California Ave.
 CLEVELAND 14, OHIO 1033 Union Commerce Bldg.
 DALLAS 1, TEXAS 506 Tower Petroleum Bldg.
 LOS ANGELES 38, CALIF. 6656 Santa Monica Blvd.
 NEW YORK 11, N. Y. 248 West 18th Street
 PHILADELPHIA 2, PA. 225 South 15th Street

Du Pont Photographic Products

FILMS • PAPER • CHEMICALS



REG. U.S. PAT. OFF.

Station Film Department

OPERATING a film production department is paying off for a number of stations throughout the country. A case in point is the Motion Picture Department of WBNS-TV in Columbus, Ohio.

When this station first went on the air, it was the opinion of management that daily filming of local news and public functions would be an important audience builder and do much to solidify the station's position in the community.

Four years of operation have more than justified the original investment that went into creating the film department, in continued high ratings of programs using station-produced film segments and equally important, in the number of program and public service awards that the station has received.

Their daily news show, *Looking with Long* consisting largely of station-produced film segments, has been consistently listed among the top 10 multi-weekly film shows in the Columbus area.

Commercially, the availability of the Motion Picture Department for clients has proved to be a decided advantage in a tough three-station competitive market. The department is divided into a number of units:

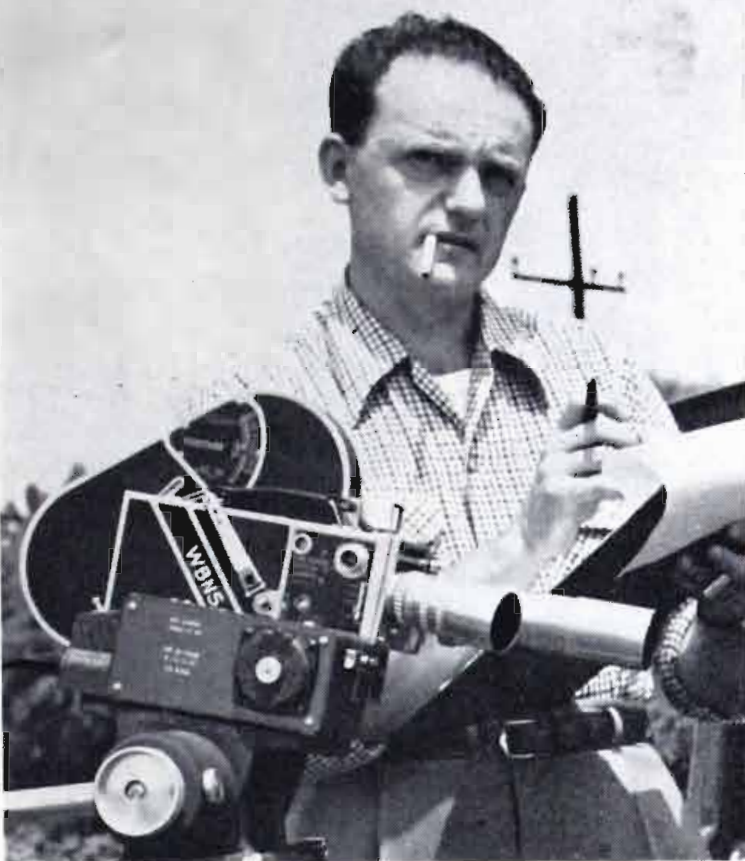
The *film assembly and library* takes care of the receiving, inspection, preparation and library of completed film units, including film commercials, film features, film shows, kinescopes, etc. It also files and arranges all slide and flip material for daily shows.

The physical equipment includes a film renovator and cleaner, projectors, sound reader, and editing equipment, including splicers, timing machines, viewers, motor rewinds, etc. These activities are carried on by two girls who daily prepare the mobile racks of films and slides that are to be used during a day's programming.

The *production unit* produces film commercials and trailers for local advertisers. This includes full sound or silent production of 20 and 60 second spots, 10 second ID's, special film portions for sponsors' programs, etc.

This unit also handles the films which are shot

(Continued on page 56)



"On location" with a station wagon-ful of equipment, Darrel McDougale (top) head of WBNS-TV's six man motion picture department, uses one of the station's Cine Special cameras. Bell & Howell equipment is used for coverage of local news.

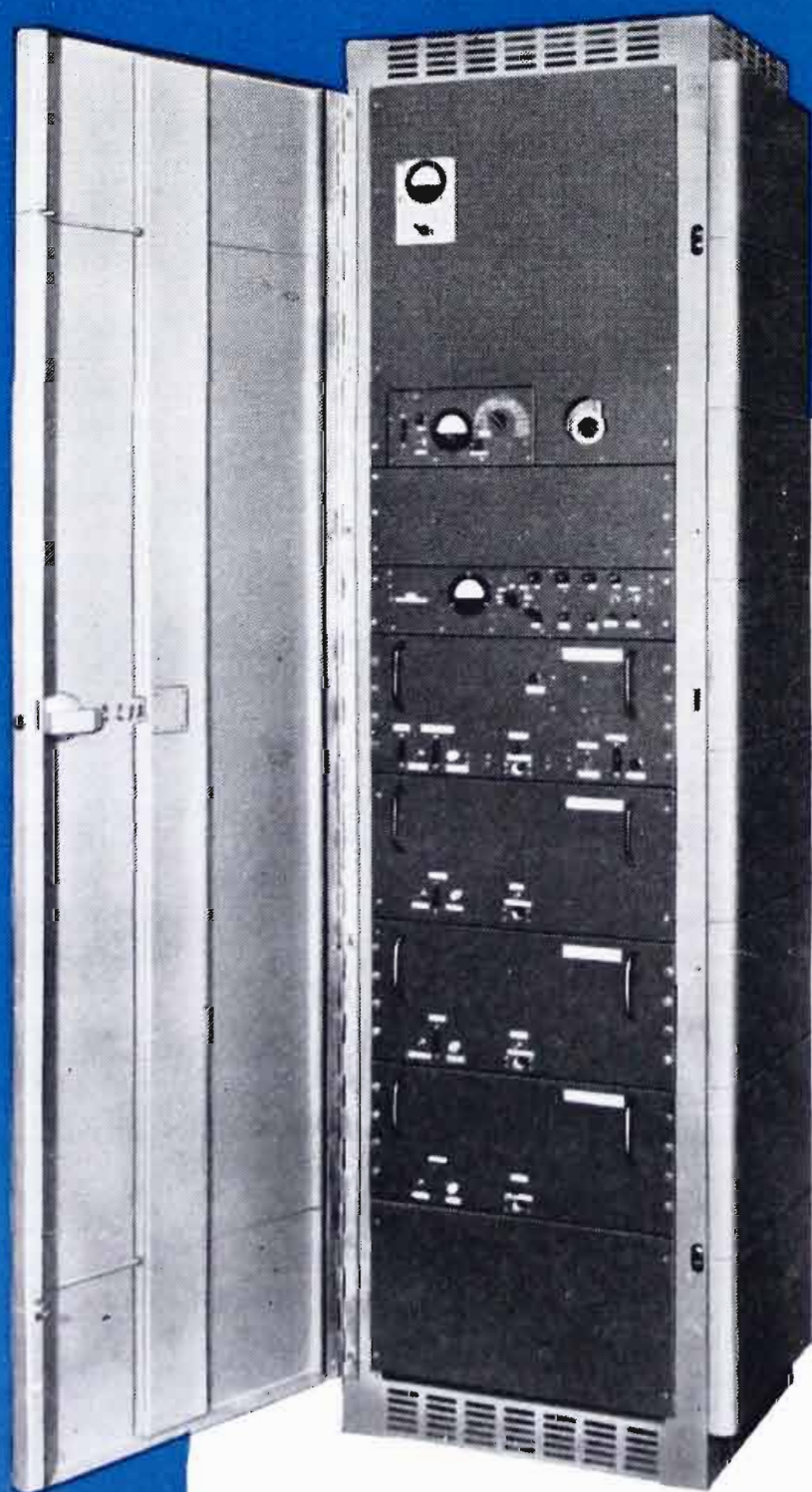
Public service films for Red Cross Learn to Swim campaign are shot by staff cameraman at local pool. Films, later shown on Aunt Fran & Western Roundup programs, are typical of extra interest that can be given to regular live shows.

Commercial production is important sales builder. One of the realtor sponsors of House for Sale calls the shots as cameraman films a property to be advertised on the quarter hour real estate program. Clips are used to show exterior views of the house and neighborhood facilities; stills are made of the interiors. In addition to such film inserts, station can handle full sound or silent commercial spots.



PHILCO

PRESENTS



Philco TV Relay Transmitter Equipment.

PICTURE, SOUND, ORDER WIRE, REMOTE CONTROL—ALL ON YOUR OWN TV MICROWAVE LINK

TV Broadcasters! Now you can have your own Philco Microwave Relay to link your remote transmitter to a studio or distant pickup point. Over a single microwave path, you can transmit program picture and sound, order wire and cueing circuits—even remote control signals, if you desire. With Philco Microwave you will enjoy the same reliability and high fidelity transmission characteristics of microwave network installations. Here is better program quality at minimum cost. Investigate Philco high quality TV Microwave Relay Equipment.

CHECK THESE PHILCO FEATURES:

- Full-fidelity Five Megacycle Video Bandwidth.
- High Gain, Interference-free 6000-7000 MC Band.
- Long Distance, Multi-hop Relaying.
- "Power House" Klystron . . . Full Watt Output . . . Life Expectancy 10,000+ Hours.
- Excellent Frequency Stability.
- Built-in Metering and Test Jacks for All Major Circuits.



FOR FULL INFORMATION WRITE TO DEPT. BT

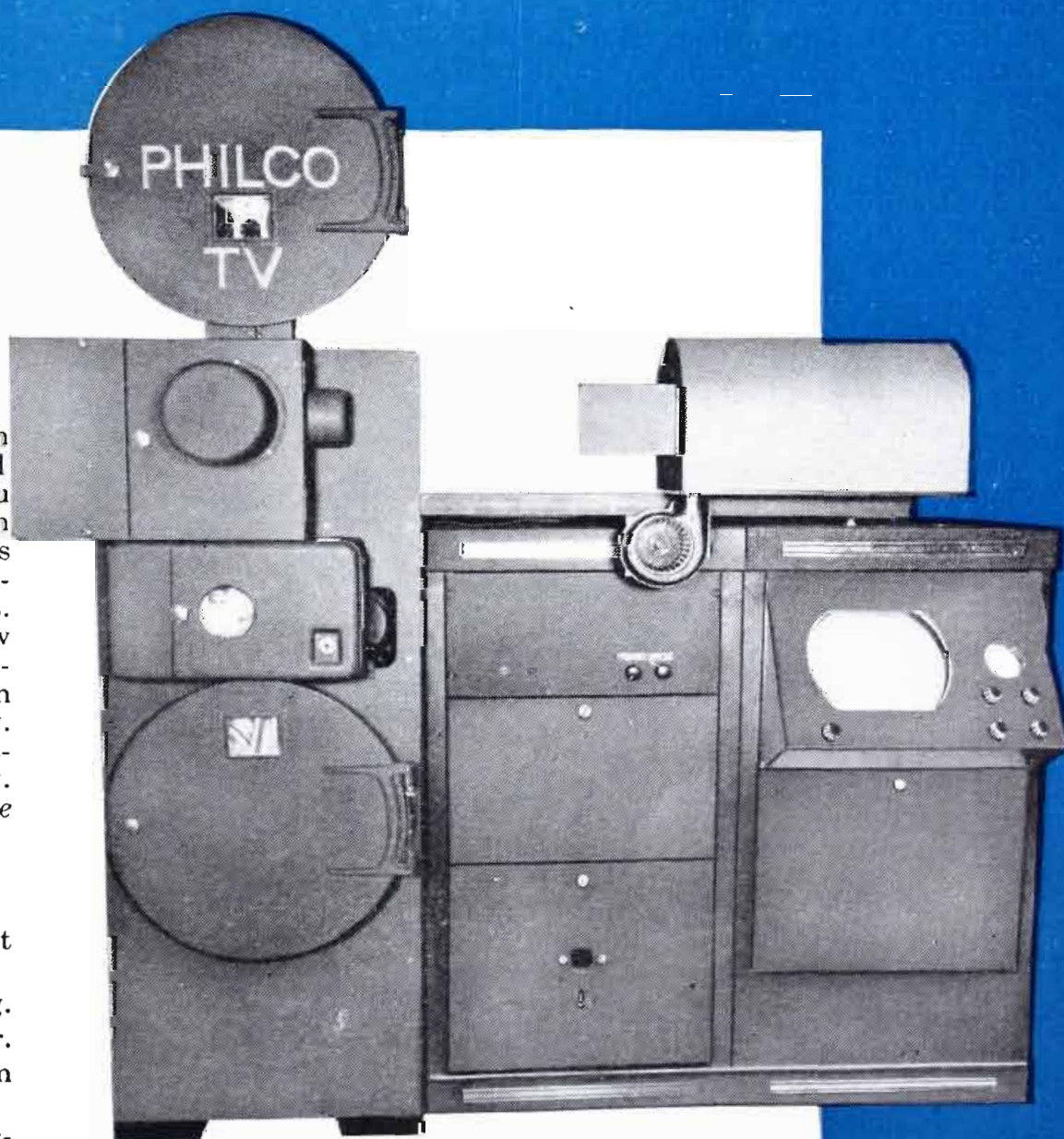
Two Sensational Developments for TV BROADCASTING

REVOLUTIONARY NEW FILM PROGRAMMING SYSTEM

This new Philco TV Film Scanner will put realism and life into your film programs . . . It will build audience acceptance surpassing anything you have ever experienced with conventional film projection systems. Developed by Philco, this unique Film Scanner is a complete, yet inexpensive program source for both film and slides. It is quiet, compact and easy-to-operate. New design principles employing continuous film motion and flying-spot scanning techniques result in superb film reproduction and greatest reliability. Film motion is continuous and smooth . . . resulting in greater film life and utmost dependability. Moreover, this Philco Film Scanner is adaptable to any color system or any TV standard.

CHECK THESE PHILCO FEATURES:

- Operates at any Film Speed . . . Can Project Stationary Frames.
- Cold Illumination Source—No Film Burning.
- Smooth Film Movement . . . Reduces Film Wear.
- Distortionless Optical Compensation for Film Shrinkage.
- Automatic Film Registration and Extreme Picture Steadiness.
- Shading Adjustments Eliminated by Flying-Spot Scanner.



Philco 35 mm Film Scanner.

(Continued from page 53)

daily by one cameraman to augment the station's news shows. He does his own editing and filing. The usual deadline for processing and editing is two hours before show time. His equipment includes a Bell & Howell 70 DA camera and 15 mm, 25 mm, and 40 mm lenses, tripod, portable lighting equipment and heavy duty extension cables.

Public service and promotion film, for all locally produced programs are regularly provided.

The *still photo laboratory unit* enables the station to produce rapidly and uniformly all types of slide and flip material for clients. The lab also produces photos for public relations, publicity, and promotion use.

The equipment used in film production activities other than "news coverage" includes a pair of Eastman Cine Special II cameras. They are both equipped with accessories such as 200 ft. magazines, tripods, triangles, finders, motors and lenses varying in focal length from 15mm (wide angle) to 6 inches (telephoto).

A locally designed and constructed title and animation stand is used to augment location and studio photography with simple effects and animation.

Film laboratory equipment includes a Houston Model 22 Developing machine. Bell and Howell Model "J" printer, Eastman Sensitometer and usual mixing tanks, motor mixers, rewinds, etc.

Although the Model 22 Developing machine was designed for reversal processing, it was found advisable to convert it to negative-positive use in order to handle the wide variations of lighting conditions encountered in news coverage. Dual developers are now used in a varying proportion for negative or positive, requiring a brief rethreading of the second developer tank when changing over from one to the other film type.

Consistency of development is maintained by replenishment on a footage basis. Although the department does not operate any sound film equipment, sound on film spots are produced by dubbing on magnetic tape against an edited work print. This tape is then sent to a sound studio for optical re-recording on 16mm stock and the combination prints made in their own lab.

Precision

Presents

YOUR PRODUCTION AT ITS BEST



CLOSE CHECK ON PROCESSING

Constant analyses and sampling of every processing operation is the function of this department. Sensitometric operations test the responses of raw stock emulsions; densitometry is employed to check on developing and printing results.

YOUR ASSURANCE OF BETTER 16mm PRINTS

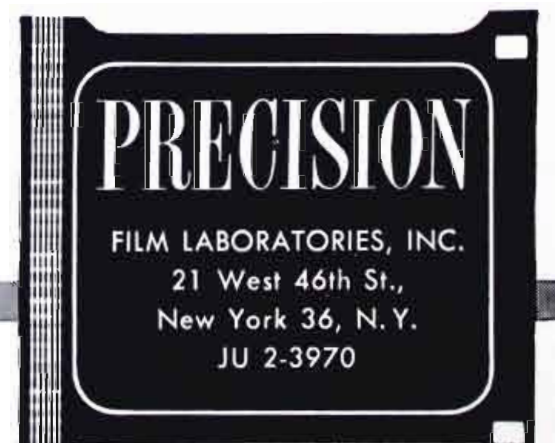
15 Years Research and Specialization in every phase of 16mm processing, visual and aural. So organized and equipped that all Precision jobs are of the highest quality.

Individual Attention is given each film, each reel, each scene, each frame — through every phase of the complex business of processing — assuring you of the very best results.

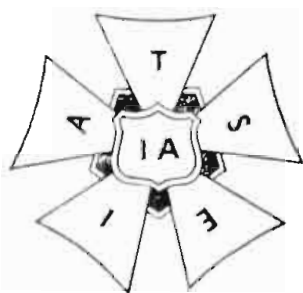
Our Advanced Methods and our constant checking and adoption of up-to-the-minute techniques, plus new engineering principles and special machinery enable us to offer service unequalled anywhere!

Newest Facilities in the 16mm field are available to customers of Precision, including the most modern applications of electronics, chemistry, physics, optics, sensitometry and densitometry — including exclusive **Maurer-designed** equipment — your guarantee that only the *best* is yours at Precision!

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.



Show Business is Union Business



THE FATE OF TELEVISION IS TO A GREAT EXTENT WRAPPED UP IN UNION POLICY. TELEVISION MAGAZINE STARTS A NEW SERIES ON UNIONS WITH A REPORT ON THE LARGEST ONE IN SHOW BUSINESS—IATSE



BIGGEST labor union in show business is IATSE. Once a bustling, militant and almost gangsterish trade group, it is characterized today, not only by its size, but by its quiet strength under the leadership of a big, soft-spoken Brooklyn Irishman with a hobby of carpentry and an aptitude for showmanship.

Founded in 1893 by journeymen of the stage, IATSE was at first a benevolent association. Under the arc lights of Hollywood it became more intense and for a time during the 20's helped keep the streets red with blood in its jurisdictional fights with other unions, particularly the IBEW.

Behind the IATSE's initials is the resounding title of International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada.

Under this banner are more than 900 autonomous locals who collect their dues from the long line of workers of the stage, screen, radio and television industries—studio mechanics, carpenters, property men, grips, electricians, laborers, utility workers, scenic artists, art craftsmen, cartoonists, make-up artists, hair stylists, cameramen, sound technicians, film editors, lab technicians, etc., etc.

In short, most of the technical personnel behind the scenes of show business are channeled into one or another of the IATSE craft units. A film producer might deal individually with as many as 12 or 15 different locals representing various occupational groups.

Topping the pyramid is Richard F. Walsh, President of the IATSE, who ministers to their needs from his 19th floor suite of offices in New York's RKO building. A member of the union since 1924, Walsh can trace to even an earlier date his start in the entertainment field. It was in 1917 that Walsh, then a light cleaner in Brooklyn's Fifth Avenue theater, started his rise.

Despite his 33 years in the union, 11 of which were spent as president of the International, Walsh's own history is not a mirror of the IATSE. His reign, by comparison, has been a quiet one. IATSE—at least until 1933—could make no such claim.

In Chicago, Tom Maloy had organized the movie projectionists and held sway over their jurisdiction until in 1933 a burst from a sawed-off shotgun brought his career of stink-bomb throwing, slugging

(Continued on page 83)

KONA

Channel 11 Honolulu, Hawaii

on the air June 24, 1953 as the most powerful
television station in the Islands . . .



joins the distinguished TV stations nationally represented by . . .



SPOT SALES

30 Rockefeller Plaza, New York 20, N.Y.

Chicago Cleveland Washington
San Francisco Los Angeles Charlotte*
Atlanta* *Bonar Lowrance Associates

representing
TELEVISION STATIONS:

WNB	New York
WNBQ	Chicago
KNBH	Los Angeles
WPTZ	Philadelphia
WBZ-TV	Boston
WNBW	Washington
WNBK	Cleveland
KSD-TV	St. Louis
KPTV	Portland, Ore.
WRGB	Schenectady-Albany-Troy
KONA	Honolulu

The Agency in TV

Film

ON Madison Avenue or Main Street, the agency likes film because it means control of program, time and quality. With a show in the can, the agency can switch networks or time slots or go to spot. Seldom emphasized but equally important is the agency's simple need to run a profitable business.

This flexibility is the advantage the agency seeks from film. To the extent that it can pick up a film package and move it to another list of stations, the agency has increased its bargaining power for time. You can't threaten to walk off with a network's house package.

The structure of the networks and the whole economic base of TV make it pretty tough for the agency to continue its radio role of package producer on live TV shows.

The key factor is still the program, and the man seeking a specific package or star often has no choice but to buy film. And unless the series is far weaker than the pilot reel, the buyer knows what his show will be like before he hits the air.

Still vital in national use of program film is the difficulty in clearing good time. During the 1952-1953 season, 12 advertisers used film programs via spot in more than 40 markets. Most of the spot users have been enthusiastic about the clearances they got this way.

But the biggest jump has been in the use of film packages on network.

During the 1952-53 season there were 43 film shows on the webs, about double the number on the previous season.

The favored formula for reaping prime clearances is now: put the show on network in as many markets as you can; buy the rest by spot.

The consensus however is that the agency can't be 100 per cent in film any more than it can be 100 per cent live. The need for cost-sharing is one factor; the availability of highly desirable shows only as live productions is another.

To agency programmers, film means package control without loss of objectivity in dealing with production. To agency management, there is the appeal summed



Economy and complete control are advantages of agency produced films, according to the Esty agency, which turned out *Man Against Crime* and *The Hunter* for R. J. Reynolds. Even smaller agencies have gotten into the production act, where film facilities are poor

up by this comment from a top agency exec. . . . "From a client relations viewpoint, it's vital to have the package in outside hands. The agency can shake the big stick, but still not be responsible for every flop or flaw."

Along this line, add the advantage of the fact that a film package isn't as easy to shake as a live show. An advertiser is more permanently tied to a steady appropriation.

The theory of using film to farm out production while retaining ultimate control is only one current point of view. Other agencies, such as Esty, have felt that the agency does better by the client if it handles the whole program job directly.

The Esty agency, which produces *The Hunter* and *Man Against Crime* for R. J. Reynolds, shaves as much as 25 or 33 per cent from the market price on outside films.

Producer's profit, usually 10 per cent, and overhead, another 5 per cent are eliminated; they come out of the agency's commission. By budgeting for contingencies as they arise instead of setting a specific cushion fund in the overall price the cost comes even lower. Add to this savings from New York's lower studio extra-shooting costs and the agency's greater interest in keeping costs down. *The Hunter* was brought in last year for about \$14,000.

Although a number of films have

been done successfully in New York, Los Angeles is inevitably the main production center. And this presents another facet for agency consideration. Film production needs agency supervision, which means an office, or at least a staff permanently on the Coast; another bite out of the 15 per cent.

As much as film can mean to the top twenty agency, the smaller agency's stake in film is even bigger.

Needing programs good enough to compete with network entries, the non-national advertiser has to turn to syndicated film for many kinds of programs. At least in the early stages, many new stations won't have local live facilities. While many categories of locally produced programs do an outstanding job, few stations can attempt dramatic shows. Where small creative and supervisory staffs have to produce the program as well as the commercial, it strains the efforts (and profits) of the agency. Buying a program out of a can means the agency can concentrate on commercials.

Where facilities have been poor or non-existent, some agencies outside of the major production centers have taken on the job of film producer, with good results.

Why are agencies in film? The answer might be "Why are agencies in business—to make a profit by doing the best possible job of selling the clients' goods."

1

... Reaching MORE Chicagoland television homes (more than 75 per cent) than any other Chicago station on an average day, sign-on to sign-off—ALMOST 10 PER CENT MORE THAN THE SECOND STATION.

... Reaching MORE Chicagoland television homes than any other Chicago station on an average weekday, sign-on to 6:00 p.m.—ALMOST 37 PER CENT MORE THAN THE SECOND STATION.

... Reaching MORE Chicagoland television homes than any other Chicago station on an average night, 6:00 p.m. to sign-off—SIX PER CENT MORE THAN THE SECOND STATION.

... With the highest rating in more quarter-hours during a week than any other Chicago station—48 PER CENT MORE THAN THE SECOND STATION.

... With an average rating for all quarter-hours during a week greater than any other Chicago station—26 PER CENT MORE THAN THE SECOND STATION.

ST The "Q for Quality" Station in Chicago Television

American Research Bureau, April 1953



Quality Programming
Quality Facilities
Quality Audience



Represented by NBC Spot Sales

Film in Baltimore—a market study



Profile of film programming and advertiser use in one established multi-station market—an average of 20.2 per cent of air time is given to tele-casting feature films (including westerns) and 2.4 per cent to syndicated film, for a total of 72¼ hours weekly. Biggest user of feature film is WAAM with 27 hours; WBAL-TV is the largest consumer of syndicated series with 4½ hours. Highest rating for feature film was hit by WMAR-TV's *Film Theatre of the Air*, early Sunday afternoon, with 17.0. On the syndicated side, *Superman*, on for Kellogg, hits 26.1 at 7:00 pm, WBAL-TV. Most of the syndicated film is nationally sponsored, but there are some local advertisers, too—Koontz Creamery, National Brewing. Features usually are participating vehicles, but Read's drugs, Ford dealers, Gunther Brewing, and Robert's Jewelers take sponsorship of whole shows.

WBAL-TV

TOTAL AIR TIME 119 hrs.
 SYNDICATED FILM 3.8%
 FEATURE FILM 18.7%

Syndicated Films Rating

Monday
 10:30 PM—Favorite Story National Brewing Co.
 Tuesday
 7:00 PM—The Cisco Kid 15.4
 Participating
 Koontz Creamery
 Esskay (meat packers)
 Ward Baking Co.
 10:30 PM—Liberace
 Westgate Tuna (food packers)
 Wednesday
 7:00 PM—Superman 26.1
 Kellogg (breakfast food)
 10:30 PM—Boston Blackie 18.6
 Mt. Zion Wine (wine bottlers)
 Thursday (none)
 Saturday
 5:00 PM—Ray Rogers 8.2
 General Foods
 5:30 PM—Hopalong Cassidy 12.5
 Bond Bread
 7:00 PM—Wild Bill Hickok 18.9
 Kellogg
 11:15 PM—The Big Playback Ethyl Corp.

Feature Films Rating

Sunday
 11:15 PM
 Participating—Sagebrush Corral 10.0
 10:30 PM
 Mystery Marquee—Robert's Jewelers
 Monday
 1:00 PM—Hollywood Playhouse 2.1
 Participating
 6:00 PM—Sagebrush Corral 5.0
 Public Service
 11:15 PM—Picture Playhouse 5.7
 Participating
 Tuesday
 1:00 PM—Hollywood Playhouse 6.1
 Participating
 6:15 PM—Sagebrush Corral 3.9
 Public Service
 11:15 PM—Picture Playhouse 4.6
 Participating
 Wednesday
 1:00 PM—Hollywood Playhouse 1.8
 Participating

6:00 PM—Sagebrush Corral 5.4
 Public Service

11:15 PM—Picture Playhouse 7.5
 Participating

Thursday

1:00 PM—Hollywood Playhouse 2.9
 Participating

6:15 PM—Sagebrush Corral 5.4
 Public Service

7:00—Western Serial

11:15 PM—Picture Playhouse 3.6
 Participating

Friday

1:00 PM—Hollywood Playhouse 3.2
 Participating

6:00 PM—Sagebrush Corral 6.4
 Public Service

11:15 PM—Picture Playhouse 8.6
 Participating

Saturday

1:00 PM—Hollywood Playhouse 4.6
 Participating

3:00 PM—Sagebrush Corral 5.4
 Participating

4:30 PM—Sagebrush Corral 5.0
 Participating

6:00 PM—Sagebrush Corral 8.2
 Participating

11:30 PM—Picture Playhouse 7.9
 Participating

Monday

11:15-12:40 AM—The Late Show 5.0
 Participating

Saturday

9:45-10:45 AM—Boots and Saddles
 Participating

10:30-12:20 AM—Gunther Premium
 Playhouse 13.9
 Gunther Brewing Co.

Monday

11:15-12:40 AM—The Late Show 5.0
 Participating

Saturday

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 Participating

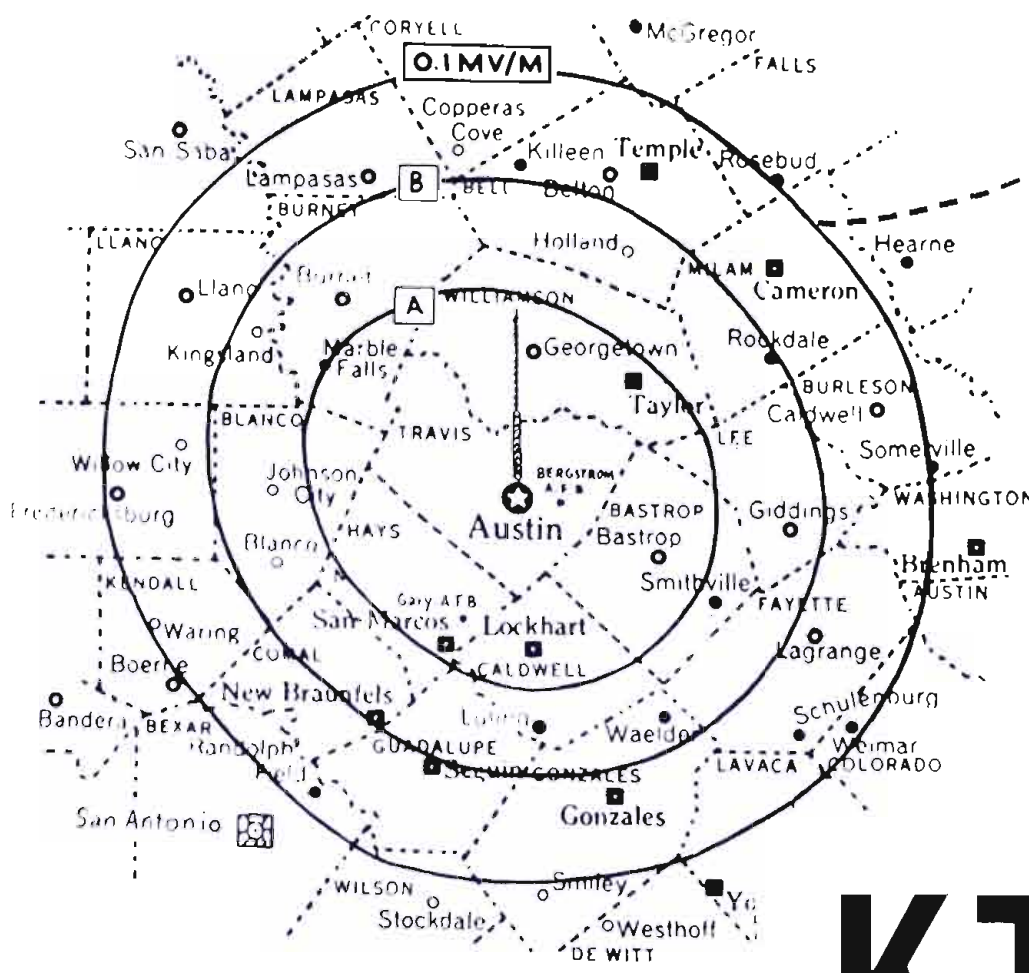
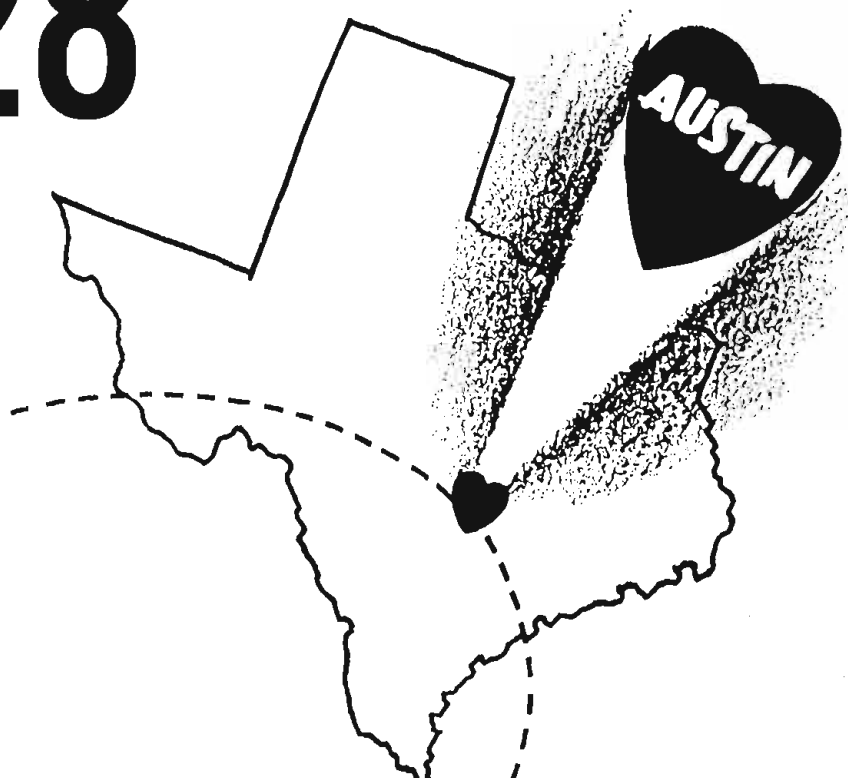
Saturday

9:45-10:45 AM—Boots and Saddles
 Participating

IN AND AROUND AUSTIN, THERE'S A MARKET OF

535,028
TEXANS

that can be reached
by Austin's first and
only T-V station
KTBC-TV.



FOR YOUR
FACT BOOK:

- 100,000 Watts-Channel 7
- Antenna 740 Feet Above Average Terrain
- 535,028 population, 0.1 mv/m Coverage
- \$506,960,000.00 1952 Retail Sales, 0.1 mv/m Coverage
- 336,447 population, "A and B" Coverage
- \$327,783,000.00 1952 Retail Sales, "A and B" Coverage
- Capitol of Texas
- 5th City in the State
- 68th City in the Nation
- CBS NBC ABC DUMONT NETWORKS

KTBC-TV

CHANNEL 7 • AUSTIN, TEXAS

Represented nationally by The O. L. Taylor Company

Population and retail sales data from SALES MANAGEMENT, (May, 1953 issue), adjusted to contour map calculated by A. Earl Cullum, consulting engineer, Dallas; SALES MANAGEMENT figures are copyrighted and may not be reproduced without permission.

Syndicated Film Prices • Market by Market

Asking prices on these 12 packages indicate price levels in the pre-thaw markets. For the new stations, most distributors have worked out formulas pegged to station rate cards. MCA-TV for instance charges 50 per cent of the Class A half hour rate for the first 26 weeks, 100 per

cent for the second. CBS TV Film Sales' price schedule for individual markets is approximately on the same basis. Consolidated's starter plan is 1 hour Class A rate for a package consisting of 8 shows. *here denotes 2nd run price.

MARKET	China Smith	Douglas Fairbanks Presents	Files of Jeffrey Jones	All American Game of the Week for '53	Ramar	Liberace	Gene Autry	Heart of the City (Big Town)	Play Golf with the Champions	The Range Rider	Lilli Palmer	Look Photo-quiz
Albuquerque	75		125	72	95		150	50	60		50	100
Ames	204		150	175	200	250	150	*100	120	125	80	115
Atlanta		370	225	300	300	300	250	*300	168	225	165	235
Baltimore		680	525	315	350			*375	192	525	250	350
Binghamton	175	180	125	88	200	240	150	*125	120	125	55	150
Birmingham		230	125	182	200	260			120	125	95	150
Bloomington			125		250	275	425	100		125	130	150
Boston	700			591	700	750		*550	360		590	460
Buffalo	357	580	350	277	300	450	425		192	350	205	350
Charlotte	250	310		206	300	375		*125	180	*112	130	175
Chicago				520								585
Cincinnati	375	560		315	400	450		*450	204	525	210	320
Cleveland	484	860	525	315	450	650		*475	240		400	350
Columbus		460	202	277	325	375		*200	156	225	200	200
Dallas		370	225	277	250		250		156		100	290
Davenport			125	175	150			*100			95	150
Dayton	382	390	225	277	350	375	250	*200	180	225	180	200
Detroit				567						525	425	435
Erie	255	180	225	175	250	275		150	144	225	65	150
Ft. Worth		370	225	277	250			300	156		100	290
Grand Rapids	255		225	206	250	325	250	125	144		85	150
Greensboro	175	200	125	192	200	275	150	150	120	125	80	150
Houston			225	192	300				168		125	200
Huntington	184	180	125	88	175	275			120	125	75	150
Indianapolis			202	206	300	425		*250	192		205	235
Jacksonville	204	130	125	175	200	200	150	*100	168	125	55	175
Johnstown	280	330	225	190	250	400	250	*125	144	225	140	175
Kalamazoo	255		225	206	250	350		*125	144		85	150
Kansas City	275			315	288		250	*300	188	*202		350
Lancaster	331	330	225	277	312	335	250	225	168	225	140	150
Lansing	210			190	228	275			126		85	150
Los Angeles		1660	750	567					360		750	460
Louisville	250	310	225	206	264		250	*250	180	225	130	235
Memphis	311	380	225	277	300	300		275	156		120	175
Miami	306	200	225	277	288	275	250		168	225	85	175
Milwaukee	375		350	315	384			*350	230	350	215	320
Minn.-St. Paul	450		350	387	432		250		270		210	320
Nashville	160			175	168		*425		102	125	60	175
New Haven	336		350	277		450		265	158	350	205	175
New Orleans		200	225		240		150		120		85	175
New York	2000		1500	1400	1920	2400			500		105	650
Norfolk	225	250	225	192	240	275	250		144	225	95	175
Oklahoma City			225		264	300		225	144	225	120	175
Omaha	230		225		210		250	*200	132			200
Philadelphia	700	1450	750	567		800	250	*600	360		50	460
Phoenix	150	100	125	206					108		250	150
Pittsburgh		790			480	675	150	*450	288		205	375
Providence	383	460		315		400	600		204		115	150
Richmond	306	280		192	288	275		*175	144	225	135	115
Rochester	250		*225		288	325	250		144	*202	75	175
Salt Lake City	204		125		192	250	250	*125	138		70	150
San Antonio		180	225	175	240				120	225	120	175
San Diego	175	250	225	192	240		250		120		225	150
San Francisco						350		*300	216		205	235
Schenectady	319	460	350	192	300	350	425	300	150	350		175
Seattle			225						168		250	200
St. Louis			525		456	600	600	*350	228	525	165	400
Syracuse	225	350	225	102	264	375		*200	156	225	165	175
Toledo	250				336	325	250	200	168	225	80	175
Tulsa	225		225	200	240	300	250	175	120	225	70	175
Utica	175		125	175	192	200	150	165	102	125	230	115
Washington		650	350	277	336				264		95	235
Wilmington	242	230	225	277	240	275	250	175	138	125		115

coming august 15th.



TELEVISION MAGAZINE

with

COUNTY BY COUNTY

MARKET BY MARKET

COVERAGE DATA

For the first time the industry will have listed for each county in every TV market's total coverage area—sets, population, food, drug and retail sales.

How HIGH is HIGH?

KTYL-TV is **HIGH** in Antenna Height
... and **HIGH** in Sales Impact!

TOWERING HIGH IN THE SKY for a soaring distance of 1550 feet above average terrain (and a half mile above sea level) is KTYL-TV's antenna on South Mountains, a few miles from downtown Phoenix. From this lofty peak . . . *four times higher than any other Arizona station* . . . KTYL-TV delivers 63.2% coverage of the most fabulous, flourishing sales potential in the nation!

MEDIA BUYERS will raise an interested eyebrow at these significant comparisons: New York City's majestic Empire State Building is only 1250 feet high . . . Chicago's famed Wrigley Tower is only 398 feet high . . . and the familiar landmark — the "Top of the Mark" in San Francisco — is only 563 feet above sea level!

THE GREATER THE HEIGHT, the greater the coverage. The greater the coverage, the greater the sales. And, in free-spending Central Arizona, only KTYL-TV provides both! See your Avery-Knodel man today!



KTYL-TV

CHANNEL 12

NBC and DuMont affiliate for Phoenix and Central Arizona . . .
Arizona's merchandise-minded "Showmanship" station that's
first in everything that spells more sales!

PROGRAM PRODUCTION COSTS

Charted here are the West Coast costs of filming a western and a dramatic series, giving producer's budget for all elements except producer's profit and re-use payments. The western is a "good" series, more expensive than many because it has more action scenes, which mean extensive location work, stunt men, and doubles. It uses two leads; total cast is usually eight. Shooting takes three days. Editing, lab and film costs are higher because westerns shoot more footage.

This dramatic series with changing casts and stories is shot in three days (many are done in two). This budget would allow for a big name actor but only on a profit sharing deal. The cast ranges from six to eight, with two or three of these principals.

Payment for second run is part of initial fee of actors, writers and directors. Payment for third and fourth use is due at start of third run.

Western		Dramatic Series	
ITEM	COST	ITEM	COST
Story (script, mimeographing)	\$800	Story (script, mimeographing)	\$900
Supervisors	700	Supervisors	700
Cast	3,000	Cast	3,000
Direction (minimum union scale)	550	Direction (minimum union scale)	550
Total Above-the-line Costs	5,050	Total Above-the-line Costs	5,100
Director's Staff (includes 1st, 2nd director, script supervisor)	800	Director's Staff (includes 1st, 2nd director, script supervisor)	800
Camera	900	Camera	900
Set Operation (includes preparation time on grips, prop men)	850	Set Operation (includes preparation time on grips, prop men)	850
Set Construction Cost (includes 1 standby painter, carpenter)	770	Set Construction Cost (includes 1 standby painter, carpenter)	1,250
Set Design	75	Set Design	100
Set Dressings (includes pay of swing gang, prop & green men)	700	Set Dressings (includes pay of swing gang, prop & green men)	680
Special Effects	185	Special Effects	185
Draperies	145	Process	285
Props (Horses, special equip.)	700	Draperies	145
Locations (includes meals, special policemen, location rentals)	750	Props	190
Transportation	1,000	Locations (includes meals, special policemen, location rentals)	210
Lighting	750	Transportation	375
Wardrobe	600	Lighting	1,000
Make-up and Hairdressing	250	Wardrobe	275
Film and Laboratory	3,300	Make-up and Hairdressing	250
Sound Recording	645	Film and Laboratory	2,500
Sound Royalties	26	Sound Recording	645
Sound Dubbing	430	Sound Royalties	26
Film Editing	1,725	Sound Dubbing	430
Titles and Inserts	275	Film Editing	1,250
Music	300	Titles and Inserts	275
Studio Rentals	400	Music	300
Studio General (includes social security, compensation insurance)	750	Studio Rentals	1,000
Total Below-the-line Costs	16,330	Studio General (includes social security, compensation insurance)	750
Total Direct Cost	21,380	Total Below-the-line Costs	14,671
General Studio Overhead	2,138	Total Direct Cost	19,771
TOTAL COST	\$23,518	General Studio Overhead	1,977
		TOTAL COST	\$21,748

NOW you can
**COVER
HARTFORD
COUNTY**

plus Central
CONNECTICUT
plus Western
MASSACHUSETTS

WKNB-TV
CHANNEL 30

A CBS Television Affiliate

WKNB-TV AUDIENCE SKYROCKETS

61,789* UHF receivers and convertors equipped for Channel 30 were sold, as of April 27, 1953. This set count was taken before WKNB-TV started to telecast the Boston Red Sox Baseball Games.

*authoritative figures from the records of 24 distributors in this area, attested by sworn statement.

Call for full details today

WKNB-TV
213 Main Street 11 Asylum Street
New Britain, Conn. Hartford, Conn.

Represented by:
THE BOLLING CO., INC.



Photographing the celebrated Columbus Boychoir and Founder-Director Huffman in action, with the Maurer "16."

From Maine to Texas



... MUSIC STRANGELY SWEET

A glorious twentieth century American cultural accomplishment is the founding, training and development of the Columbus Boychoir. Singing to packed houses in America's finest concert halls, and in hundreds of cities and towns throughout the land,

"America's Singing Boys" are bringing the joy of music to millions.

"Movies, records and radio have brought our story to the public thousands and thousands of times," says Founder-Director Herbert Huffman, "Now we want a record of our own, so we bought the finest camera we could find, the Maurer '16'."



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.

J. A. MAURER, inc.

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

Cable Address: JAMAURER

**16mm
maurer**

maurer means *finer* motion pictures!

A PRIMER of Film Technique for TV

PROCESSING

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

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

DEVELOPING AND PRINTING

Most labs are experienced with TV film now. It is pretty much agreed that a fine grain film is best, with a lighter, or somewhat lower contrast print preferred. Stations, however will take up to normal density.

Part of the emphasis on the need for light prints is due to the older films which are in use. Many of these are "dupes of dupes" and as such are very dense. It is generally agreed by Eastman Kodak and DuPont however that any film which adheres to the standards of good motion picture production is equally acceptable on the television screen.

Films having a restricted range of gray scale with a large number of different grays are preferable for TV transmission. As the developer in most laboratories is standard, it is easier and more economical to change the amount of printing time and exposure, than to alter the developer. The gray tone effect can be achieved by using film emulsions which are slower speed or fine grain emulsions requiring more light and so giving more tones of gray.

Fast films are grainy; slow films are low in grain. "Half-fast" films are preferred for their reasonable balance of grayness and speed.

COLOR

Color film in most cases is acceptable for television transmission. Successful use of color prints on the black and white television system depends largely on the "brightness" equivalent gray tones contrasts in the original film. There must be enough in the pastels—for clear reproduction.

Some advertisers prefer making black and white prints for distribution, others prefer them as is.

Color filters are also used by most stations when color prints are projected.

The extra lighting necessary for interior studio sets, make-up and costuming, as well as additional cost of the film, all add to the cost of shooting in color.

LIGHTS

The film studio is lighted with arc spot lamps for main or key light, which is used to illuminate highlight area of the subject of greatest interest. Incandescent flood lamps provide the general lighting. Smaller incandescent floods give

fill light, which is the balancing light used to control contrast. Arc light is brightest, and the highly directional arc spot will give effect of sun shining directly on the subject. Incandescent lamps deliver less light, but are much easier to handle and require little attention.

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

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

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

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

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

SHOOTING

Action within scenes should be continuous. Where inanimate objects are shown for any period of time, motion of the camera by zooming, changing of angle, traveling, or slow panning should be substituted to accomplish the effect of action. In the transition from one scene to another, it is desirable to use lap dissolves, quick fades, or instantaneous "cuts," timed to keep pace with the program.

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

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

Avoid too rapid panning.

Avoid crowding the picture frame, i.e., center the action in the middle of the frame, thereby leaving ample space on sides, top and bottom.

Keep away from complicated weaves, patterns, checks or overly fancy backgrounds. Titles must be in large, clear lettering to be legible, using black and white or gray and black combinations. It is also advised here to avoid crowding the frame on titles.

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

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

(Continued on next page)

DOUBLE SYSTEM: the camera only records the picture, with the sound recorded on synchronous tape or on separate film on a recorder which is synchronized with the camera. Where sound film is used, the two negatives are matched in the cutting room for combined printing. Synchronous tape, now widely used in place of sound film, is transferred to film after final editing.

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

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

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

SOUND

NARRATION OR VOICE-OVER: After the film has been edited in silent form, it is projected in a sound-recording studio, where the narrator reads the script which is being recorded as the film is projected. Then the developed sound track is synchronized with the picture in the cutting room and a combined print is made. If synchronous tape is used, the sound is transferred to film after final editing. In many TV commercials, sound is put on tape before film is shot.

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

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

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

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

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

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

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

RUNNING TIME

The rate of projection of 16mm is 36 feet per minute; 35mm, 90 feet per minute. 16mm silent film travels at the rate of 60 frames per second and sound film at the rate of 24 frames per second. 35mm sound film travels

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

10 SECOND STATION ID: *Over 160 stations (see Television Magazine's Data Book for list) have accepted the following standards: audio portion of station's identification follows audio of commercial; visual station identification occupies upper right quarter of screen only; timing calls for 1½ seconds (36 frames) open, 6 seconds of commercial audio, 2 seconds of station audio and then ½ second (12 frames) silent.*

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

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

RUNNING TIME & FOOTAGE 16 & 35MM FILM

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

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

The 1½ seconds of silent picture at the Tail (which telecasts as ½ second of silence) is necessary because: (1) the last second of sound will always be heard over the picture of the 20 second spot; (2) if sound track came to the last frame on the film, then the last second of sound would be heard over the station identification; (3) this ½ second of silence gives audio engineer a chance to get set for the live announcement which follows next over station identification picture; and (4) from a viewer standpoint, it is better to have the sound end slightly before the picture, to avoid effect of having film cut off abruptly.

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

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

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

A New BMI Service— TV Film Licensing

With the establishment of a new TV FILM LICENSING DEPARTMENT, BMI enlarges its service to Television.

The facilities of this new department are available to TV producers, advertising agencies and their clients, TV film distributors, directors, music conductors and everyone in TV concerned with programming.

This new BMI service will:

- Assist in the selection or creation of music for films — theme, background, bridge, cue or incidental mood music
- Aid in music clearance
- Help protect music ownership rights
- Extend indemnity to TV stations that perform our music on film
- Answer questions

concerning copyrights, music rights for future residual usage, and help solve all other problems concerning the use of music in TV.

A Partial List of Some Top TV Shows Using BMI-Licensed Music Regularly

BOSTON BLACKIE	MARCH OF TIME
BURNS AND ALLEN	MR. & MRS. NORTH
CAVALCADE OF AMERICA	MY FAVORITE STORY
DANGEROUS ASSIGNMENT	MY FRIEND IRMA
DINAH SHORE SHOW	PRIVATE SECRETARY
GROUCHO MARX SHOW	SCHLITZ PLAYHOUSE
I MARRIED JOAN	THE DOCTOR
LIFE OF RILEY	THE UNEXPECTED
LIFE WITH LUIGI	THIS IS YOUR LIFE
MAN AGAINST CRIME	YOU ASKED FOR IT

Let BMI give you the TV Music Story today

Call or write

BMI TV FILM
LICENSING
DEPARTMENT

RICHARD KIRK, *Director*
Broadcast Music, Inc.
1549 N. Vine Street
Hollywood 28, Calif.

CLAUDE BARRERE, *Eastern Director*
Broadcast Music, Inc.
580 Fifth Avenue
New York 36, N. Y.

TV Service Department: HENRY KATZMAN, *Director* (New York Office)



Jack Gross

Philip N. Krasne

In the midst of a recent safari to New York, Phil Krasne sat down with a phone and a notebook to "make up the day" while his partner Jack Gross acted out for TELEVISION Magazine an impromptu drama called "How We Film *Big Town*." Watching it, you get the feeling that here is a guy who really enjoys the film business.

Two of the few real Hollywood producers in TV film, Gross and Krasne joined forces in 1952. Forming the company that bears their name, they began filming Lever's *Big Town*.

In the brief time since, they've purchased their own plant, California Studios (where they lease space to Ziv), added two new series, *Lone Wolf* and *Your Gospel Singer*, and entered two more phases of TV film. On their own, they've begun production of TV commercials; as one-third owners of United Television Programs, they're in the distribution business. UTP syndicates the second run of their *Big Town* series as *Heart of the City*.

*

*

*

Ralph Cohn
SCREEN GEMS



Heading up Columbia Pictures' TV activities is Ralph Cohn, vice president of their subsidiary, Screen Gems.

Nephew of Columbia's president Harry Cohn, he started with the parent company in 1927 and formed Screen Gems for them in 1949. Since then, Screen Gems has turned out *TV Disc Jockey Tunes*, some of DuPont's *Cavalcade* films, *Ford Theatre* and *The Big Playback* for Ethyl. As distributors, the company handles re-run of *Ford Theatre* as *Your All Star Theatre*. It also has been very active in the TV commercial producing field.

As a youngster, Jack Gross was show business happy. He worked as an usher and projectionist during his school days, went on to manage theatres all over the midwest and in San Francisco. After a hitch as west coast manager for RKO Theatres, he turned to producing, first for Universal, then as executive producer for RKO. The list of his films is long and impressive. His associates point out that as the producer of *My Little Chickadee*, he accomplished the difficult feat of getting Mae West and W. C. Fields to work together in a semblance of peace.

Gross is a strong believer in movie technique for TV film. Because he prefers short takes, he feels stage-type rehearsals aren't much value in filming. "Television has a freshness," he says, "we get an idea, we write, we set up, we shoot."

Still another lawyer-film man—Phil Krasne however is one of this breed who actually got into the film business because of his law degree. For seven years his Los Angeles practice was centered around movie matters. In 1936 he became an independent producer, turning out the famous *Charlie Chan* and *Falcon* series.

Since some of these movies have been appearing on TV, you could mark this as his television debut, but the real plunge came when, together with Fred Ziv, he acquired the rights to O. Henry's *Cisco Kid*.

In 1950, Krasne's film activities became all TV. He produced the first 39 of *Cisco*, then sold his interest in the property to Ziv. Next step was the formation of Gross-Krasne.

Today Cohn is as enthusiastic and effusive over TV as he was when he formed the Columbia adjunct. Screen Gems has its own offices and does its filming on both Coasts. In the East, production is done at the Fox studios, using free-lance crews in combination with above-the-line personnel from Columbia.

On the West Coast, *Ford Theatre* and other Screen Gems productions are filmed by personnel separately contracted for the subsidiary, under the guidance of Columbia overseers.

"We've tried," say Mr. Cohn, "to train these personnel to the specific needs of television film making. We employ those techniques founded on older, well-established motion picture principles in our productions.

"We've found, for example, that the center of the viewer's interest is generally found in the center of his picture tube, and where we might employ a close-up occupying the upper portion of the screen in a theatrical feature, in television we attempt to center it.

Screen Gems' plan, Cohn said, lean toward syndication production and distribution. "We realize that producing for syndication is a calculated risk, but it is our belief that with our know-how and experience the odds for success are great.

"Naturally, we'll continue to produce programs for national sponsorship, on order. This type of production will lessen, I feel, and slip beyond the grasp of most advertisers where spot programming of our product will increase as more stations go on the air."

Frank Wisbar

FRANK WISBAR

It takes three hours to interview Frank Wisbar. He was on the set at Eagle-Lion studios, winding up the second day's shooting on the 196th *Fireside Theater* telefilm.

You catch Wisbar between takes, and they're not far apart. His ideas, however, are not disconnected. He liked *Fireside*, considers it a permanent institution, and lives and breathes it as part of his life.

A lot of TV's history is entangled in Wisbar's experiences. He has produced and directed all 196 of the shows to date, and has written close to half of all the scripts. *Fireside*, so far as control of an idea through its evolution to a finished program, has been pretty close to a one-man operation.

Wisbar says TV film production is a constant challenge—that it's more interesting than theatrical film making. "We've been through many stages of experimentation," he says. "The show became a success in spite of itself. Finally we're beginning to understand audience expectation. We've eliminated attempts at 'artiness' and over-sophistication, but that doesn't mean we under-estimate the intelligence of our viewers. In most cities we're on at nine o'clock in the evening. *Fireside Theater* is designed to entertain a tired audience."

Frank Wisbar was born in Lithuania. He has been in the entertainment business most of his life, and produced several prize-winning films in Italy, Germany, Switzerland, and Norway. Before getting into TV films in the spring of '49 he made several theatrical pictures in Hollywood. Since that time he's nursed



Fireside Theater through several stages into what is probably the most successful long established dramatic series in television.

The schedule for *Fireside* calls for 44 programs per year. The 22nd 1953 show was completed June 24. On July 20 Wisbar embarks on another 22 shows which will be in continuous production until Christmas.

Budget of the half-hour episodes is \$19,000. Procter & Gamble own the pictures (Wisbar retains an interest) and will more than likely recoup all production costs through syndication (handled by Ziv) of re-run rights.

How does Wisbar stand the pace of a "first night every week"? . . . At the end of 10 hours and 45 minutes of steady shooting the atmosphere on the set was still relaxed. Wisbar was fresh and more than willing to talk about his problems. Then he took off for home with a bundle of scripts to read at his leisure before a 7 a.m. call for the next morning. He looks as though he's good for another 20 years.

*

William F. Broidy

WM. F. BROIDY PRODUCTIONS, INC.



One of the youngest producers in TV film circles, William F. Broidy, at 38, has one of the hottest packages in the field, *Wild Bill Hickok*. This was Broidy's first venture. It paid off from the beginning, and it's still paying. For the younger brother of Steve Broidy (Monogram) it wasn't a long, hard pull at all.

Broidy was born in Chelsea, Massachusetts. He's the son of a textile manufacturer. He was an apprentice in his father's business, then took up interior decorating. His film career began in California in 1946.

*

"I believe a contract is necessary for the basic protection of both parties," he said. "But I also believe that once a contract is signed it should be locked up in a desk drawer and forgotten. All work from that point on should be a partnership arrangement aimed at the overall objective of making a successful venture in terms of public entertainment, business investment, and reasonable profits to both parties."

Wm. F. Broidy Productions was founded in 1950. Production costs of about \$1,000,000 since that time are centered chiefly in the 48 completed Hickok episodes. The current schedule of 22 additional episodes is well under way at Big Bear Lake, 80 miles from Los Angeles. They'll be finished by September 1.

Broidy has launched an unusual project at his mountain location site. Construction is almost completed on a new sound stage (\$125,000) which will permit him to shoot all sequences in his westerns without using his Hollywood studios. He's utility-minded—the exterior of the mountain stage forms a part of a permanent cow-town setting.

Production plans at the Broidy rancho for the next year include the Hickok films, several additional *Phantom Pirate* episodes (starring Robert Stack) and 10 more *Case History* programs to complete the first group of 13.

Broidy is also one of the original officers of Vitapix, the station-owned film distribution and buying company.

(Continued on page 76)

Syndicated Film Directory

A listing by program type of current syndicated film series available now for local or regional sponsorship . . . number in series, length of program, distributor

TELEVISION
MAGAZINE

FILM
ANNUAL

1953

CHILDREN'S

Betsy and the Magic Key
39, 15 min., Jamieson

Children's Library
104, 10 min., Sterling

Crusader Rabbit
195, 5 min., Consolidated

Funny Bunnies
26, 15 min., MPTV

Great Foodini
26, 30 min., PSI-TV

Hans Christian Andersen Tales
13, 30 min., Interstate TV

Jump Jump of Holiday House
65, 12 min., Goodman

King Calico
65, 15 min., Kling

Movietone Children's Newsreel
29 (52 yearly) 15 min.,
20th Century Fox

Paradox
26, 3:30, Kling

Sleepy Joe
26, 30 min., UTP

Telecomics
165, 15 min., Sterling

Time for Beany
5—weekly, 15 min., Paramount

Uncle Mistletoe
26, 15 min., Kling

Unk & Andy
26, 15 min., United Artists

Willie Wonderful
65, 15 min., Official

DRAMA, COMEDY

Abbott & Costello
52, 30 min., MCA-TV

Amos 'n Andy
52, 30 min., CBS Film Sales

Barrymore, Ethel TV Theatre
13, 30 min., Interstate TV

Boss Lady
13, 30 min., Wrather

Chimps, The
13, 15 min., UTP

Counterpoint (Rebound)
26, 30 min., UTP

Crown Theatre
26, 30 min., CBS-TV Film Sales

Douglas Fairbanks Presents
39, 30 min., NBC

Electric Theatre
26, 30 min., Screen Televideo

Famous Playhouse
192, 30 min., MCA-TV

Favorite Story
39, 30 min., Ziv TV

Heart of the City (Big Town)
78, 30 min., UTP

Highlights of Famous Diamonds
26, 30 sec., Michelson

Hollywood Half Hour
26, 30 min., Consolidated

Invitation Playhouse
26, 15 min., Guild

Jonathan Story
52, 30 min., Sterling

King's Crossroads
104, 30 min., Sterling

Life of Riley
26, 30 min., NBC

Little Theatre
52, 15 min., Teevee

Night Editor
26, 15 min., Mansfield

Play of the Week
26, 30 min., PSI-TV

Pulse of the City
26, 15 min., Telescene

Ruggles, The
52, 30 min., Station Dist.

Sovereign Theatre (Jeweler's Showcase)
26, 30 min., Stuart Reynolds

Story Theatre
26, 30 min., Ziv-TV

Strange Experiences
28, 3:30, Mansfield

Televideo Theatre
39, 30 min., Screen Televideo

Visitor, The (The Doctor)
44, 30 min., NBC

Your All Star Theatre (Ford)
39, 30 min., Screen Gems

Your TV Theatre (Fireside)
54, 30 min., Ziv-TV

MUSICAL

Ballets de France
26, 15 min., March of Time

Enchanted Music
13, 30 min., UTP

Hawaiian Paradise
13, 30 min., Wm. Broidy

Holiday in Paris
13, 30 min., CBS-TV Film Sales

Liberace
117, 30 min., Guild Films

Old American Barn Dance
26, 30 min., United TV

Studio Telescriptions
1100, 3:30, UTP

Tele Discs
101, 3:30 min., Vitapix

TV Disc Jockey Films
60, 3 min., Screen Gems

Your Gospel Singer
13, 15 min., UTP

MYSTERY, ADVENTURE

Armchair Adventure
52, 30 min., Sterling
104, 15 min., Sterling

Big Game Hunt
26, 30 min., Specialty TV

Boston Blackie
78, 30 min., Ziv-TV

Cases of Eddie Drake
13, 30 min., CBS-TV Film Sales

City Detective
26, 30 min., MCA-TV

China Smith
26, 30 min., PSI-TV

Craig Kennedy, Criminologist
26, 30 min., L. Weiss

Dangerous Assignment
38, 30 min., NBC-TV

Dick Tracy
39, 30 min., Combined TV-Pictures

Fighting Man, The
13, 30 min., United World

Files of Jeffrey Jones
39, 30 min., CBS-TV Film Sales

Follow That Man
26, 30 min., MCA-TV

Foreign Intrigue
52, 30 min., J. Walter Thompson

Front Page Detective
39, 30 min., Consolidated

Hollywood Off-Beat
13, 30 min., UTP

I'm the Law
26, 30 min., MCA-TV

International Adventure
26, 30 min., Official

Jack London
3 (plan 52) 30 min., Stuart Reynolds

Orient Express
26, 30 min., PSI-TV

Public Prosecutor
26, 15 min., Consolidated

Ramar of the Jungle
26, 30 min., Arrow

Rocky Jones
2 (plan 26) 30 min., UTP

Scotland Yard
13, 30 min., DuMont

Strange Adventure
26, 30, CBS-TV

Secret File U.S.A.
26, 30 min., Official

Superman
26, 30 min., MPTV

Terry & The Pirates
26, 30 min., Official

Unexpected, The
39, 30 min., Ziv-TV

NEWS, DOCUMENTARY

Adventures in the News
13, 15 min., Sterling

American Wit and Humor
13, 30 min., March of Time

Beat the Experts
65, 15 min., Sterling

Behind the Scenes in Industry
22, 6 min., Hollywood TV

Clete Robert's World Report
260, 15 min., United Artists

Crusade in Europe
26, 30 min., 20th Century Fox

Crusade in the Pacific
26, 30 min., March of Time

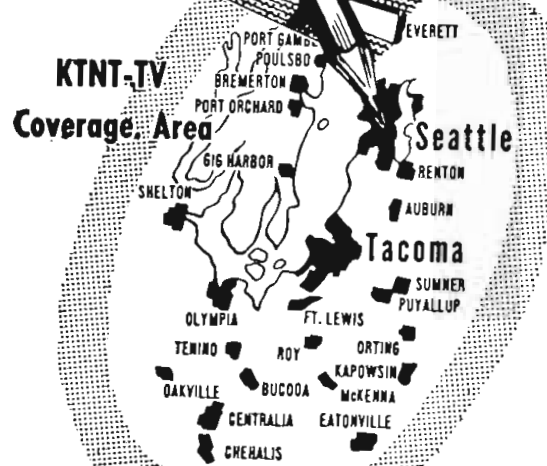
Headlines on Parade
26, 15 min., United World

March of Time
Continuous, 30 min., March of Time

NBC News Report
Daily, 15 min., NBC

NBC News Review of the Week
Weekly, 15 min., NBC

Seattle
is only
half the story!



KING COUNTY (SEATTLE) ACCOUNTS FOR SLIGHTLY MORE THAN HALF THE PUGET SOUND MARKET

The population of Seattle-King County represents but 57% of the prosperous area so capably served by KTNT-TV. The Seattle-King County population is important to advertisers, but just as important are the other 550,300 able-to-buy folks in the fabulous Puget Sound area. Over 60% of the families own TV sets, and they are tuning to KTNT-TV. And set sales continue to boom! Going beyond the area's present 266,900 sets.

Send for the complete KTNT-TV story.

KTNT-TV Coverage Area

Families	418,100
Population	1,318,700
Retail sales	\$1,316,645,000
Net Effective Buying	
Income per family	\$5,285
TV sets in Area (June 1)	266,900
Population of the KTNT-TV Area	
King County (Seattle)	768,400
Pierce County (Tacoma)	293,700
Other Counties	256,600
TOTAL	1,318,700

KTNT-TV 125,000 WATTS SOON

CHANNEL 11

Affiliated with CBS and DuMont Television Networks



Transmitter strategically located at Tacoma in Middle Puget Sound.

Sales Representatives:
Weed Television, Nationally
Art Moore & Son, Pacific Northwest

Resorts
30 (plan 70) 6 min., Hollywood TV

Telenews Daily
Daily, 15 min., INS

Telenews Weekly
Weekly, 30 min., INS
Weekly, 15 min., INS

This Land of Ours
26, 10 min., Sterling

This Week in Sports
Weekly, 15 min., INS

United Press Movietone News
Daily, 15 min., United Press
Weekly, 30 min., United Press

Victory at Sea
26, 30 min., NBC

World Close-Up
26, 30 min., Zach Baym

SPORTS

Adventures in Sports
26, 15 min., Sterling

Adventures Out-Of-Doors
13 (plan 26) 15 min., Official

All American Game of the Week for '53
30, 30 min., Consolidated

All American Sports
13, 15 min., Courneya

Boxing Matches From Rainbo Arena
26, 30 min., Consolidated

Double Play
39, 15 min., UTP

Going Places with Godabout Gaddis
26, 15 min., Sterling

Madison Square Garden
65 (plan 91) 30 min., DuMont

National Pro Highlights
13 each Fall, 30 min., Tel Ra

Ringside With Rasslers
52, 60 min., Consolidated

Roller Derby
52, 30 min., Television Exploitation

Speed Classics
13, 30 min., Dynamic

Sports Album
26, 15 mn., Ziv-TV
104, 5 mn., Ziv-TV

Sports on Parade
104, 15 min., Sterling

Sportscholar
52, 15 min., United World

Sportsman's Club
52, 15 min., Syndicate Films

Telesports Digest
Weekly, 30 min., United Artists

(Continued on page 74)

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YOU
WANT
TO SELL
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OR A SERVICE
TO THE LADIES
SEND FOR YOUR
SCREENING PRINTS OF
"FOR THE LADIES"
a series of over 52
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designed to interest
entertain and
inform the
ladies,
bless
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SYNDICATED FILM DIRECTORY

(Continued from page 73)

RELIGIOUS

Thrilling Bible Dramas
26, 30 min., Major

TRAVEL, INTERVIEWS, QUIZ, WOMEN'S INTEREST

Candid Camera
100, 30 min., Funt

Fitzpatrick Travelogues
26, 15 min., Sterling

Hollywood on the Line
26, 15 min., CBS-TV Film Sales

Hollywood Reel
52, 15 min., Paramount

Ideas on Parade
26, 15 min., Tel Ra

John Kieran's Kaleidoscope
104, 15 min., United Artists

Lilli Palmer Show
26, 15 min., NBC

Linkletter & the Kids
39, 15 min., CBS-TV Film Sales

Look Photoquiz
260, 15 min., UTP

Movie Quick Quiz
780, 15 min., W. Schimmer

Professor Yes 'n No
26, 15 min., Screen Gems

Stranger Than Fiction
65, 15 min., United World

Yesterday's Newsreel
139, 15 min., Ziv-TV

Your Beauty Clinic
13, 15 min., MPTV

Viz Quiz
500, 5 min., Videopix

WESTERNS

Gene Autry
78, 30 min., CBS-TV

Cisco Kid
104, 30 min., Ziv-TV

Cowboy-G-Men
26, 30 min., United Artists

Hopalong Cassidy
26, 30 min., NBC

Johnny Mack Brown
26, 56 min., Vitapix

Kit Carson
52, 30 min., MCA-TV

Lash of the West
19 (plan 91) 15 min., Guild

Range Rider, The
78, 30 min., CBS-TV

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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.

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TV MARKETS coming august 15th

For the first time — listing for each
county in every TV market's total
coverage area — sets, population, food,
drug and retail sales

TELEVISION MAGAZINE

SYNDICATED FILM

(Continued from page 32)

Thursday

8:00 PM—Telesports Digest

Fisher Brewing Co.

8:00 PM—Hopalong Cassidy

Sponsored by Fisher Baking Co. &
Van Camp on alternate weeks.

Friday

8:30 PM—Cisco Kid

Sponsored by Arden Dairy

Salt Lake City

KSL-TV

Sunday

11:00-11:30 PM—Adventure Unlimited
Participating

11:45-12:00 PM—Travel Via TV

12:00-12:30 PM—This is the Life

National Council of Christian Churches

12:30-1:00 PM—New Testament Stories

Salt Lake Ministerial Association

8:00-8:30 PM—Favorite Story

Associated Grocers

8:30-9:00 PM—From Hollywood

Participating

Monday

5:00-5:30 PM—Kit Carson

Coca Cola

6:15-6:30 PM—Comedy Time

Participating

10:45-11:00 PM—Travel Via TV

11:15-11:30 PM—Your Congressmen

Report

Tuesday

6:15-6:30 PM—Cartoon Capers

Participating

7:00-7:15 PM—John Kiernan's Kalei-
doscope

First Security Bank

10:00-10:30 PM—Boston Blackie

Participating

Wednesday

5:30-6:00 PM—Wild Bill Hickok

Kellogg

8:00-8:30 PM—Douglas Fairbanks Pre-
sents

Phillips Petroleum

9:00-9:30 PM—Play of the Week

Clover Club

11:15-11:45 PM—Big Picture

U. S. Army

Friday

6:15-6:30 PM—Sportscholar

Participating

10:00-10:15 PM—The Big Playback

Ethyl Corp.

10:15-11:15 PM—Ringside Wrestling

Courtesy Motor

11:15-11:30 PM—Meet Your Armed
Forces

Saturday

10:00-10:30 AM—This is the Life

10:30-11:00 AM—Cartoon Capers

Participating

Syracuse

WSYR-TV

Sundays

3:00 PM—The Big Picture

Public Service (U. S. Army)

5:30 PM—Boston Blackie

Drugstore Chain

Thursdays

10:30 PM—Favorite Story

Genesee Beer

Fridays

9:30 PM—Abbott & Costello

Utica Club Beer

FIGURES DON'T LIE . . . KOLN-TV IS A GOOD BUY!

COVERING THE RICH
SOUTHEAST NEBRASKA
MARKET

May '53

57,478 sets

Radio-TV Manufacturers Report

March '53

37,790

Television Magazine Report

Nov. '52

28,000

DuMant Research Report

26,900 Watts Visual

13,400 Watts Aural

In Lincoln, Nebraska its . . .



Represented Nationally by

WEED TELEVISION



Stuart Reynolds

REYNOLDS PRODUCTIONS AND
SOVEREIGN PRODUCTIONS

Stuart Reynolds, president of both Stuart Reynolds and Sovereign Productions (Gil Ralston is his partner in Sovereign), heads one of the most satisfactory operations in the tele-film orbit at this time.

*

The largest distributor of feature film, MPTV, has 1,000 hours of programming, a stockpile valued by Vice President Erwin Ezzes at \$7½ million.

Formed in 1951, by the ubiquitous Matty Fox, the company represents a merger of Flamingo Films and Associated Artists. With more than 25 years in the movie business, Fox is known as a man with a finger in many profitable pies. He has been executive vice president of Universal and is a major stockholder in United Artists. His far-flung interests are watched from his penthouse topping Universal's baby skyscraper at Park Avenue and 57th Street.

Erwin Ezzes, another Universal graduate, came to TV via that company's United World in 1948 and went from there to Flamingo. Other men important in the organization are Sy Weintraub and Joseph Harris, UPS, who sold Flamingo Pictures to Fox.

Asked the perennial question about when the majors will release their backlog, Erwin Ezzes felt that the excitement following Skouras' statement to

*



Saul Turrell and Bernice Coe

STERLING TELEVISION

One of the outstanding success stories in the television film business is the team of Saul Turrell and Bernice Coe, both in the early 30's, owners of Sterling Television.

Grossing more than one million dollars last year, and servicing over 90% of operating stations, Turrell

Sovereign is producing three upper bracket shows—*Cavalcade of America* for Du Pont (upwards of \$30,000 per show), *Jeweler's Showcase* for Hamilton Watch (\$25,000 per episode), and *General Electric Theater* (\$30,000-plus).

Reynolds wants—and is establishing—a "quality" reputation in TV film. He's looking out for long-time residual values. Profits, he believes, except in special instances, will stem from re-runs of his productions.

Cavalcade is one exception—he does that as a contract job with costs and profits both included in the deal with DuPont. For a situation comedy or similar program with characters who appear from week to week in a continuing story, Reynolds wants his production investment back from the first run.

Despite his law degree and impressive list of radio and TV packages, Reynolds' background is that of an advertising man. Twelve years as an account exec (Lord & Thomas, BBD&O) and three as product advertising manager for General Mills led to a long term in network sales for Mutual-Don Lee.

From there Reynolds launched into his own package sales outfit and into his producing company, Sovereign Productions.

*

*

Matty Fox

MOTION PICTURES FOR TELEVISION



Twentieth Century stockholders was a bit premature. "There's not much chance," he said, "that the studios will find it profitable to release their films to TV for another three years." In the meantime, he pointed out, more and newer independent pictures are becoming available.

*

*

and Coe are now trying to line up for distribution or production a number of regular half-hour programs for syndication purposes.

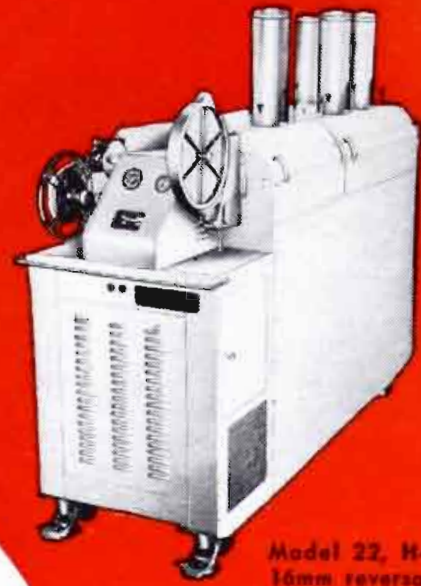
Starting with only eight short subject films, they today can brag that their company now owns or distributes more than 4,000 titles; possibly the largest collection of film for television.

With backgrounds in home movies and educational shorts, they were quick to see the possibilities for low cost programming in tying up or buying up as many shorts as possible and then giving them some type of programming structure. For example: by getting their hands on as much travelogue film as possible, they were able to come up with an acceptable running program, *Armchair Adventure*.

At first, many stations used Sterling product for filler, but over a period of time they have been able to form a number of series which can stand on their own as TV programming.

(Continued on page 78)

98% of all U.S. TV stations use Houston-Fearless equipment



Model 22, H-F developer for 16mm reversal films. It is self-contained, easy to operate, entirely automatic, daylight operating. Adaptable to negative, positive or 35mm films.

Smoothen **BETTER SHOWS**

are produced with
HOUSTON-FEARLESS EQUIPMENT

Top flight television showmanship is dependent not only on capable writers, producers and cameramen, but also on reliable studio equipment that will produce any desired camera effect smoothly and quietly with a minimum of effort . . . and on efficient film processing equipment that opens vast new sources of program material. That's why 98% of all U.S. television stations, as well as motion picture studios in Hollywood and throughout the world, rely on Houston-Fearless for matchless quality, proved performance and absolute dependability.

In addition to building many models not shown here, Houston-Fearless offers extensive engineering and manufacturing facilities to produce special television and photographic equipment for your particular requirements. Write for information and catalogs.



Model PD-3 H-F TV Camera Pedestal raises camera quickly, easily by lifting on steering wheel. Rolls smoothly for dolly shots. One man operation.



Houston-Fearless microwave parabola mounted on H-F tilt head and tripod. Also available in power-driven models operated by remote control.



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 Parabolas Remote control parabola

Name..... Title.....
Station or firm.....
Address.....
City..... Zone..... State.....



Hal Roach, Jr.

SHOWCASE PRODUCTIONS

Hal Eugene Roach, Jr., is the key man around the world's biggest TV film production center—the Hal Roach lot in Culver City.

Four years ago the \$6,000,000 18-acre layout was literally grass-grown in some of the alleys between the six big stages. Today the whole place is jumping.

*

*

*



David V. Sutton

MCA-TV

MCA

MCA has been hyperactive in film through two of its divisions—MCA-TV, handling sales and distribution, and Revue Productions turning out the filmed programs.



Alan Miller

REVUE PRODUCTIONS

With talent and production sources from its parent, Music Corporation of America and from its producing arm, Revue, MCA-TV, under the leadership of David V. Sutton, has been slowly and quietly shaping into one of the leading entries in the distribution end of TV film.

Sutton, a tall quiet man, took over MCA-TV's leadership shortly after the foundation of the organization bringing with him 15 years of radio and television sales know-how. Before moving over to MCA-TV he was vice president in charge of sales at CBS Television.

The bulk of MCA-TV's product comes from Revue Productions. Famous Playhouse, put up for syndication last winter, is a combination of Revue films made for Chevron, Gruen and Armour. *Follow that Man* however is the re-run of *Man Against Crime* made by the Esty agency; *I Am the Law* is another non-Revue package.

Roach tallied the studio TV output to date on his cuff—796 half-hour episodes in series, 53 pilot films, 4 one-hour features, and 545 spot commercials.

Roach is president of Showcase Productions, which produces *Racket Squad*. He is associated with Roland Reed in the production of *Stu Erwin* and *My Little Margie*. Then, as Hal Roach, Jr., Productions, he has a unique arrangement with ABC for the production and development of film programs for the network.

Hal, Jr. feels there's a real need in the TV film industry for a distribution organization that has facilities and personnel to work out deals across the country on a large scale.

He works on the premise that cost is a vital factor, and is trying to hold production and distribution costs within budgets acceptable to sponsors. He wants volume, and he's doing all right at this: TV properties which he owns or supervises will total about \$5,000,000 in production for the current year.

The younger Roach is one of the half-dozen pioneers in the TV film business. He's been the perennial president of the Television Film Producers Association, and was president ('52) of the Academy of Television Arts and Sciences. Before '49 he produced theatrical pictures, and shared direction credits with his father on a number of films.

Alan Miller, v p of Revue, is 44. He looks younger, but says he feels older. At any rate, he and his co-executives at the MCA subsidiary, president Karl Kramer and v p George Stern, will very likely rack up new production records among film companies during the next 12 months. The schedule calls for 200 complete half-hour programs, most of which are based on solid commitments.

The box score on production to date: *Chevron Theatre*, 84 films; *City Detective*, 14; *Kit Carson*, 52; *Meet Mr. McNutley*, 8; *Pride of the Family*, 1; *Biff Baker*, 26; *Gruen Playhouse*, 39; and *Stars Over Hollywood*, 52.

Miller joined Revue early in '52, after six years with MCA. Prior to that he had his own talent agency in Los Angeles. He's a native New Yorker. He works in close association with George Stern, another MCA graduate, who's been with Revue since its beginning.

Revue Productions retains ownership of all packages which it produces.

Y-TV

4-MOST

in the RICH SPOKANE MARKET



4 MOST HEIGHT

6018 Ft. atop Mt. Spokane. Highest in the northwest.

4 MOST Sq. Miles

Daily reports from viewers up to 300 miles away.

4 MOST Top Shows

CBS
Dumont
Studio (4 hrs daily)

4 MOST Families

343,950 families in KXLY-TV's wealthy area.

4 MOST Hrs. on Air

Most hours of daily programming . . .
Live! Film! Network!

KXLY-TV

Channel 4 Spokane, Washington

PACIFIC NORTHWEST BROADCASTERS
SEATTLE, WASHINGTON
Jones Building
2-2277

SAN FRANCISCO 5, CALIF.
116 New Montgomery St.
EXbrook 2-8033

HOLLYWOOD 28, CALIF.
4381 Hollywood Blvd.
Hollywood 9 5408

★
MINNEAPOLIS 2, MINN.
1687 N.W. Nat. Bank Bldg.
Geneva 9631

THE WALKER COMPANY
NEW YORK 17, N. Y.
347 Madison Avenue
Murrayhill 3-5830

CHICAGO 1, ILLINOIS
360 North Michigan
Andover 3-6771

**they came! they saw!
they BOUGHT!**

Clark & Bobertz, Inc.

EIGHTH FLOOR FOX BUILDING • DETROIT 1 • MICHIGAN

Advertising and Marketing Council

May 15, 1953

Mr. Jerome R. Reeves
Program Director
WBNS-TV
495 Olentangy River Rd.
Columbus, Ohio

Dear Mr. Reeves:

We are very pleased to see that out of half a dozen quarter hour TV shows throughout the country under sponsorship of Kaseo Dog Food, WBNS-TV'S "Animal Fare" series holds the highest rating.

A combination of experienced talent and outstanding production and camera work has brought this show to the highest rating enjoyed in over four years of operation in many markets. When you're up against one of the most popular children's TV shows and can consistently match their rating, frequently going above it, you definitely have a show above average.

WBNS-TV and its personnel are to be complimented on their efforts in putting on this series which has produced such excellent results for our client as well as for the Humane Society of Columbus.

Best regards,

MCI:la

M. C. Ivey

M. C. Ivey
Vice President

WBNS-TV . . . The Nation's Number 1 Test Market Station and recipient of duPont, Sigma Delta Chi, and Billboard Awards for 1952.



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



WBNS-TV's multi award winning production and programming on public service and commercial top-notchers is a built-in service available to all sponsors, guaranteeing them full value for their investment in this rich test market area.

IS YOUR BRAND SHOWING?

(Continued from page 25)

DO CONCENTRATE ON A FEW MOST RELEVANT SELLING POINTS IN YOUR COMMERCIALS.

Televiewer:

"On Ruppert's beer they have somebody in a store and they just ask him what beer does he like. They finally find somebody—just an ordinary guy—that likes Ruppert's Knickerbocker and he says a few words about it . . . like it doesn't fill you up and he enjoys it. The man is always surprised to find out he's been doing a candid commercial. I tried to get Ruppert in several places in my neighborhood. I wanted to try it because it was a quiet kind of natural commercial. They didn't keep pushing it at you with a lot of talk—just let somebody give his opinion on it."

Televiewer:

"When they advertise a product they should tell you exactly what's in it or what it's going to do for you. I tried that Dri-Glo furniture polish—it's just what they showed it on television."

Interviewer:

"What did they show on television?"

Televiewer:

"They showed that it leaves a hard waxy finish, that it isn't oily. They said it would clean, it has something in it that takes off the dirt, and that it would leave a film on top of the furniture which is easy to polish. Just like they showed on television I found that you don't have to use a lot of elbow grease. It's very good."

Televiewer:

"Just after my husband bought our car, I saw the Goodyear commercials for blow-out proof tires. I had heard about such tires before but only vaguely. Well, I tell you when I saw the Goodyear demonstration and realized how dangerous ordinary tires could be, I decided that we had to get them or I wouldn't have any peace of mind riding in the car. I certainly think they are more than worth the few extra dollars they cost, the demonstration sold me on them. So believe it or not, I got my husband to sell all four of his practically brand new tires and replace them with Goodyear safety tires."

DON'T USE APPROACHES OR ELEMENTS IN YOUR COMMERCIALS WHICH DIVERT VIEWER INTEREST FROM YOUR PRODUCT AND BRAND.

Interviewer:

"I liked the refrigerator but when I saw how well it looked in that modern kitchen they showed and then looked at my kitchen, I decided I'd better not buy a new refrigerator until I could afford to do my kitchen over."

Televiewer:

"When I see those good-looking women and men getting in and out of the Oldsmobile cars they're always so well dressed that I don't think about cars. I think about how I ought to go out and buy myself some new clothes."

Televiewer:

"I watched a man on Channel 13 the other night, he was a pitchman."

Interviewer:

"What was he saying and doing?"

Televiewer:

"He had a lot of gadgets he was selling; you ought to have seen him, one joke after another—a lot of crazy stuff. Really made me laugh, he was funnier than lots of comedians I've seen."

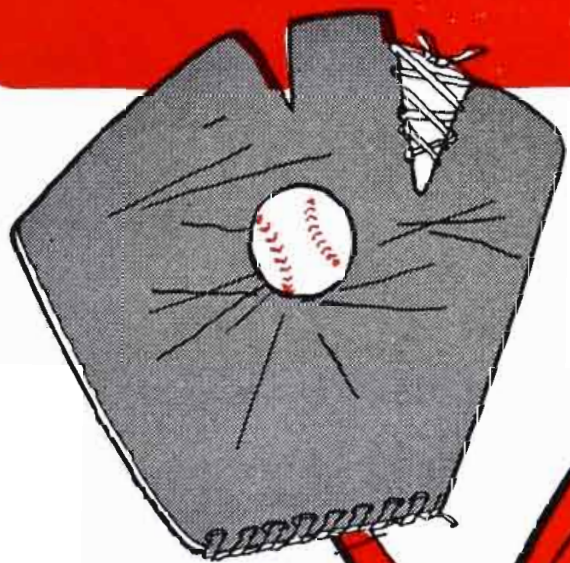
(Continued on page 82)

TV STATION **WTVI** Channel **54**

St. Louis' **MAJOR LEAGUE**

BASEBALL STATION TELEVISES HOME GAMES OF

THE ST. LOUIS **Browns**



PRE-GAME
"Dugout Shows"
POST-GAME
"Base Ball Roundup"

Sponsored By
FALSTAFF
BREWING CORPORATION

SPORTS GALORE ON 54

Major League Baseball

Pro Golf

Pro-Football

(Nat'l Pro League Games)

Network Boxing

Pro-Basketball

Network Wrestling

Local Sports



WTVI is the **DU MONT** basic affiliate in **St. Louis**

SIGNAL HILL TELECASTING CORP. BUSINESS OFFICES: 1909 BOATMEN'S BANK BLDG., ST. LOUIS 2, MO.

Geneva 5454

Call **WEED TELEVISION**

NATIONAL SALES REPRESENTATIVES:
NEW YORK • CHICAGO • BOSTON • DETROIT
HOLLYWOOD • SAN FRANCISCO • ATLANTA

IS YOUR BRAND SHOWING

(Continued from page 80)

Interviewer:

"What was he selling?"

Televiewer:

"... I can't remember, I don't think I even paid any attention at the time. All I know is he sure kept me laughing for 15 minutes."

DO FOCUS ON THE INTERESTS AND NEEDS OF VIEWERS RELATED TO YOUR PRODUCT AND BRAND.

Televiewer:

"I wouldn't have bought Pacific sheets if I hadn't seen Jinx Falkenberg. She always shows you the products she advertises and tells you about them as she shows you. I have so much laundry I'm interested in cutting down on my ironing. Well, she had Pacific sheets and she had a miniature bed and demonstrated exactly how the sheets fit, and how they don't become wrinkled or ruffled—you know, the Contour sheets that catch over the corners of the mattress? Well, contour sheets stretch flat when you put them on the bed—they don't have to be ironed—so I bought some."

DO IDENTIFY YOUR PRODUCT AND BRAND BY USING COMMERCIAL PRESENTERS WHOSE PERSONALITIES HELP PUT YOUR SELLING MESSAGES ACROSS.

Televiewer:

"When I think of Westinghouse I think of Betty Furness, she does their commercials,

you know. She always has a smooth and easy way of talking. She's always very calm and relaxed and she seems to know what she's talking about."

Televiewer:

"My favorite in-between commercial is for Ajax."

Interviewer:

"Tell me about that."

Televiewer:

"They have a very wonderful song about the foaming cleanser, and they show you these little men doing the work, what it does for your sink. I always wish they would be around to clean my sink. But it is amusing, and it is almost like having them do the work for you Ajax is so easy to use and really

does what they promise. I bought Ajax from seeing this commercial and use it all the time now."

Televiewer:

"I watch the Garry Moore show. He advertises the General Electric swivel-type vacuum cleaner. They do something different each day, it's very interesting. Then after he introduces it, a short movie comes on showing you how it reaches all the corners of the room—and that commercial has me interested. I mean I spoke to my husband, I said well if I have to get a vacuum cleaner let's look at the GE because the swivel top looks as if it would make it really easy to use. And it is a real good product. I have a lot of confidence in products Garry Moore advertises."

52 SHOWS READY FOR YOU

The Sportsman's Club

15 minutes of hunting, fishing, and outdoors with Dave Newell and a panel of experts. 52 units available for immediate showing. They're popular, entertaining, well rated, and the cost is reasonable. Write for audition prints.

SYNDICATED FILMS

1022 Forbes St.
Pittsburgh 19, Pa.
Phone: EXpress 1-1355

TV PRODUCTIONS
for:
"OMNIBUS"
"ALBUM"
and other top clients

TV COMMERCIALS
Client list includes
leading brands of
foods, beverages, hard
goods, paint.

TV JINGLES
Top-notch jingles by a
professional song-
writer who knows
how.

TV DISTRIBUTION
Complete service in-
cludes promotion to
all stations.

TV PACKAGES ✱

More value per TV dollar

PRINCETON FILM

With complete creative and technical facilities fifty minutes from New York, The Princeton Film Center is now applying 12 years of business-film experience to the production of everything in film for TELEVISION—with no compromise in quality, but often at surprising savings because of our location. Call for details of current availabilities or write for brochure.

2 CURRENT AVAILABILITIES:

- ✱ SHOOTIN' STRAIGHT—starring TIM HOLT (1/4 hour). How to be a marksman—sure fire for kids of all ages!
- ✱ THE HANDY MAN—featuring NORMAN BROKENSHIRE (5 min.). "How to" for the householder—sure-sell for the advertiser!



NEW YORK
270 Park Avenue • PLaza 5-0322
PRINCETON, N. J. • PHILADELPHIA

UNION

(Continued from page 57)

and straight shooting to an end.

In 1934 Walsh became a vice-president of the International after 10 years as a card holder, and several years as president and business manager of Local No. 4. Today, Walsh still quips the promise that should his term run out, he'd be back at the old stand in Brooklyn.

There's little chance, however, that Walsh will return. If anything, all signs point for him to the broader, greener pastures of the American Federation of Labor, to which IATSE is chartered and in which Walsh is already active as a member of the administrative committee of Labor's League for Political Education.

One thing is certain—that a union conceived by stage hands and influenced by motion pictures, will in time depend for its life blood on television.

As early as 1947 IATSE had decided that television was show business, and now has more than 3200 card holders employed directly in elements of live television. This line of dues payers is being expanded in IATSE's present movement of organizing local stations.

In film television, IATSE already is ahead of other unions with more than 15,000 film production employees in its ranks. From this group come most of the television film workers.

This situation, abetted by completed negotiations between IATSE and ten of the leading TV film producers, has kept its union's members free from unemployment during major studio layoffs.

In the East this June, IATSE was arranging meetings with leading TV producers. The latter, who produce the bulk of commercials, have been free, to a certain extent, to use non-union help. IATSE's move shows signs of some leniency in the scale direction providing that cooperation is forthcoming from the producers.

This is typical of IATSE's overall plan of embracing television. It is also typical of Walsh's influence on the union. Since his growth in the union, the bulk of IATSE's activities have changed from stink-bomb throwing to "subtle" suggestion.

This trend toward calmer things is not only a reflection of Walsh, but of the times as well. In television with three networks and

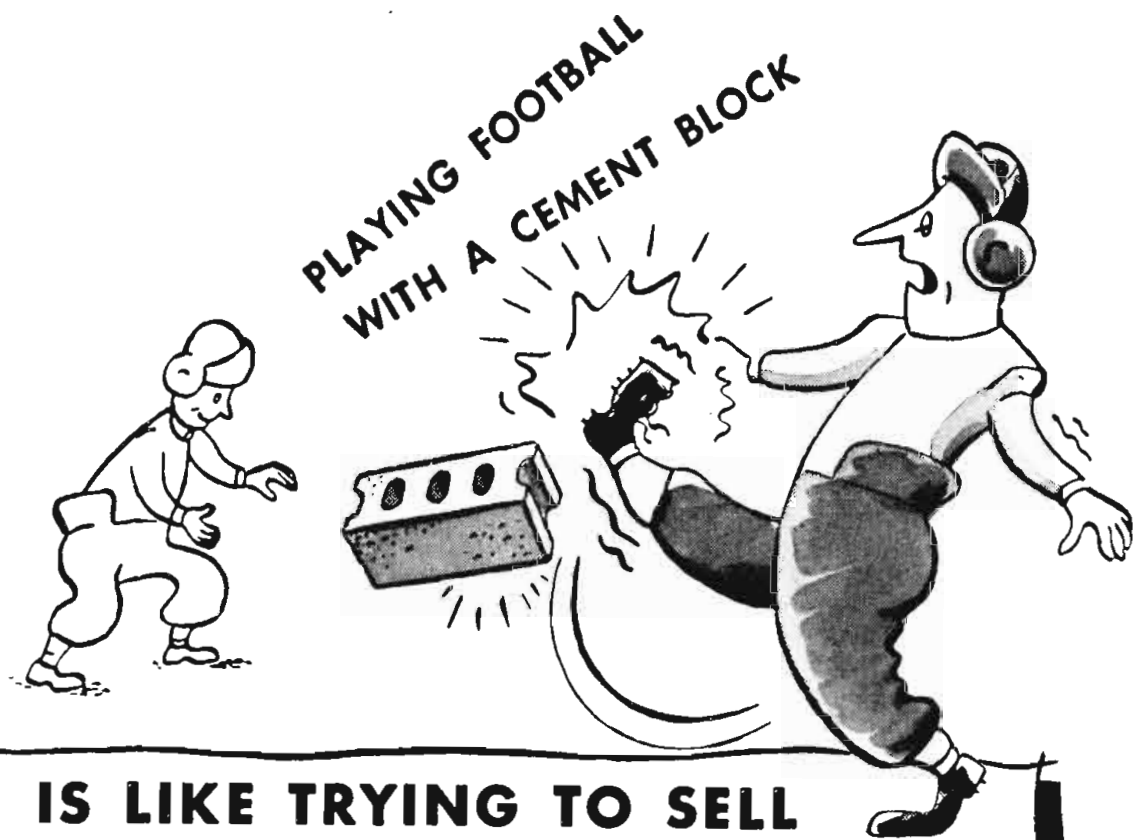
many stations manned by other unions, the IATSE seal, so necessary on films for theatrical release, has little influence.

On the matter of other unions, IATSE suffers only in the field of live television. Where other unions have little access to film studios, NABET holds somewhat the same position against IATSE at NBC-TV and ABC-TV. At CBS-TV, IBEW holds forth governing the bulk of production workers there. In both cases, IATSE has made repeated efforts for more power and has succeeded in winning jurisdiction over certain groups at three networks.

IATSE has opened up its ranks to engineers and has jurisdiction over them as well as production workers at the DuMont web.

At the networks, IATSE's entrenchments and quiet bids for power have only increased the problems of labor relations. Many network executives would be happier, the unions claim, if this condition of multiple unions with their myriads of locals could be unified under one governing body, despite the resultant power such an organization would possess.

IATSE is not adverse to such thinking so long as it is the governing body.



**IS LIKE TRYING TO SELL
ERIE, Pa. without WICU TV
CHANNEL 12**

It's foolish to play football with a cement block! It's just as foolish to try and sell the great Erie market without WICU-TV, the station which has won top awards for outstanding programming and merchandising assistance ever since 1949.

- ★ RADIO
- ★ TV
- ★ NEWSPAPER

an EDWARD LAMB Enterprise

New York Office, Hotel Barclay—Home Office, 500 Security Bldg., Toledo, Ohio

*Under common ownership
with the Erie Dispatch,
Radio Station WIKK.*

THE SHOW'S THE THING

(Continued from page 18)

which will be just as timely in 10 years, will all have to make the color change, if only to protect their investment in the future. Ziv already is shooting everything in color.

As to tape, the number one question is—when will we have tape? Before one can answer this, more important is—how and for what purpose will tape be used?

In terms of replacing present television film programming or network originations, tape is a long way off. However, for rehearsal and monitor previewing by actors, directors and others, and for record purposes, tape will be here within six to 12 months.

A realistic time-table would indicate experimental demonstration of reasonably high fidelity production original tape within the year. This would not be commercial equipment. High fidelity needs a 4 mg picture. This should be possible for closed circuit monitor purposes. But for transmission from station to receiver, for regular commercial telecasting use, a 6 to 8 mg picture will be needed. And that's not in the cards as yet.

There are too many factors that must be taken into consideration and tested in the field under actual operating conditions before a true evaluation can be made as to whether tape will replace film in television. Theoretically, tape should be able to equal black and white 35 mm film in quality. Whether it can do so on an operational basis—and most important, more economically, will not be known for a long time to come.

The only really dark cloud hovering over the business of television film is that of the unions. In fact, the whole future of television film depends to a large extent on the policies of the union leaders.

The two big threats are insistence on sizeable payments for re-runs and the imposition of complex arrangements like the paperwork mountain set up by the SAG agreement for commercials.

These could cut heavily into residual money and producers' profits. What effect the major motion picture companies' influence on union attitudes towards TV cannot be easily discerned; important too is what part they played in Petrillo's TV stand.

TV film men are convinced that they can offer the unions more and steadier employment than the theatrical producers can, but only if an enlightened union leadership understands this potential and steers the membership away from the kind of demands that will discourage the use of film.

Network Film Programs—1952-1953

Program	Advertiser	Network
AMOS & ANDY	Blatz Beer	CBS
BETTY FURNESS	Westinghouse	CBS
BEULAH	Procter & Gamble	ABC
BIFF BAKER, U.S.A.	American Tobacco	CBS
BIG TOWN	Lever Bros.	CBS
BURNS & ALLEN	Carnation	CBS
	Goodrich	
CAVALCADE OF AMERICA	Du Pont	NBC
THE DOCTOR	Procter & Gamble	NBC
DRAGNET	Liggett & Myers	NBC
FAMOUS FIGHTS	Adam Hat	DuM
FIRESIDE THEATRE	Procter & Gamble	NBC
FORD THEATRE	Ford	NBC
FOUR-STAR PLAYHOUSE	Singer	CBS
GANGBUSTERS	Liggett & Myers	NBC
GENE AUTRY	Wrigley	CBS
GREATEST FIGHTS	Chesebrough	NBC

GROUCHO MARX	De Soto-Plymouth	NBC
HAIL THE CHAMP	Amend	ABC
HOUR OF DECISION	Billy Graham	ABC
I LOVE LUCY	Philip Morris	CBS
I MARRIED JOAN	General Electric	NBC
INSPECTOR MARK SABER	Sterling Drug	ABC
LASH OF THE WEST	Reymer & Bros.	ABC
LIFE OF RILEY	Gulf Oil	NBC
LONE RANGER	General Mills	ABC
MAN AGAINST CRIME	R. J. Reynolds	CBS
MR. & MRS. NORTH	Colgate-Palmolive-Peet	CBS
MY HERO	Dunhill	NBC
MY LITTLE MARGIE	Philip Morris	CBS
MYSTERY THEATRE	Sterling Drug	ABC
OUR MISS BROOKS	General Foods	CBS
OZZIE & HARRIET	Lombert	ABC
	Hotpoint	
PRIVATE SECRETARY	American Tobacco	CBS
RACKET SQUAD	Toni	CBS
RED SKELTON	Procter & Gamble	NBC
ROY ROGERS	General Foods	NBC
SCHLITZ PLAYHOUSE	Schlitz Beer	CBS
SHORT SHORT STORIES	Pepsi Cola	NBC
SIGHTSEEING WITH		
THE SWAYZES	Fram Corp.	NBC
SKY KING	Derby Foods	ABC
SMILIN' ED McCONNELL	Brown Shoe	CBS
SPACE PATROL	Ralston-Purino	ABC
STU ERWIN	General Mills	ABC

National and Regional Advertisers Using Film on Spot—1952-1953

Advertiser	Program	Number Markets
American Home Foods	Orient Express	8
Ballantine Beer	Foreign Intrigue	20
Bristol-Meyers	Sports Parade	39
Brown & Haley Candy	Your TV Theatre	5
Budweiser	Headlines on Parade	43
Canada Dry	Terry & The Pirates	44
Coca Cola	Kit Carson	50+
Duffy-Mott	Charles Laughton	19
Elgin American	Hollywood Guest Stars	12
Ethyl Corp.	The Big Playback	44
Falstaff Beer	China Smith	19
General Baking	Hopalong Cassidy	23
Hamilton Watch	Jeweler's Showcase	22
Hawley & Hoops	Johnny Jupiter	50+
International Shoe	Movietone Family Newsreel	12
Kaiser-Frazer	Night Editor	9
Kellogg Company	Superman	51
Kellogg Compony	Wild Bill Hickok	53
Langendorf Bakeries	Files of Jeffrey Jones	7
Manischewitz Wine	I Am the Law	8
Manor House Coffee	Foreign Intrigue	5
Miller High Life Beer	March of Time	62
Ohio Oil Co.	Crown Theatre	9
Olympia Brewing	Favorite Story	6
Pacific Coast Borax	Death Valley Days	66
Parker Pen	Foreign Intrigue	5
Phillips Petroleum	Douglas Fairbanks	20
Prestone	Football This Week	48
Purity Bakeries	Cowboy G Men	19
Quaker Oats	Range Rider	6
Quality Bakers	Gene Autry	14
RX15 Fertilizer	Miracle Garden	60
Standard Oil	Chevron Theatre	8
Stegmaier Beer	Madison Square Garden Events	5
Van Camp Sea Food	Hopalong Cassidy	27
Warner-Hudnut	Edgar Bergen	50
Westgate Tuna	Liberace	5