

- Effective TV Promotion
- TV Film Commercials
- The right Pitch (Baseball Commercials)
- Televiser TV Statistics
- The Newspaper Question-TRI Report

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Televiser

JOURNAL OF TELEVISION

RESPONSIBILITY IS HERE IN TV FILMS

... at Video Varieties it's Undivided
from Script to finished print

THE most needed element in television film production is the responsibility of the producer.

That's why Video Varieties puts such emphasis on responsibility. We have made sure that there is adequate experience, enough trained manpower, sufficient capital, and the modern facilities necessary to provide undivided responsibility for every detail of any film you may require, from script to finished print.

That's why we have directors, script writers, set-designers and constructors,

cameramen, sound and studio technicians, and editors on our payroll.

That's why we own and operate 17-year old West Coast Sound Studios with its experienced manpower and complete facilities.

From this background, we solicit your inquiry regarding any film production you may have in mind. Our executive and sales offices are at 41 East 50th St., and our studios at 510 West 57th St., New York. Please phone MUrray Hill 8-1162, write, wire or call in person.

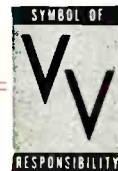
RESPONSIBILITY MEANS BETTER FILMS

- On Estimates and Schedules.....✓✓
- On Script and Casting.....✓✓
- On Set Design and Construction...✓✓
- On Direction and Supervision.....✓✓
- On Editing and Print Delivery.....✓✓

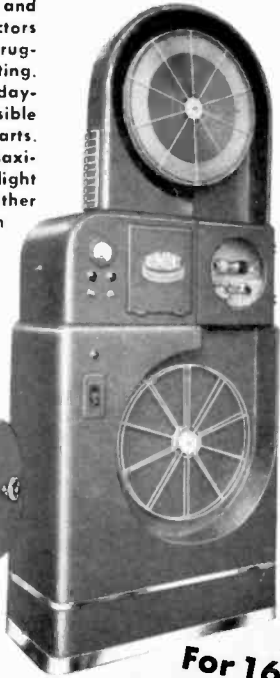
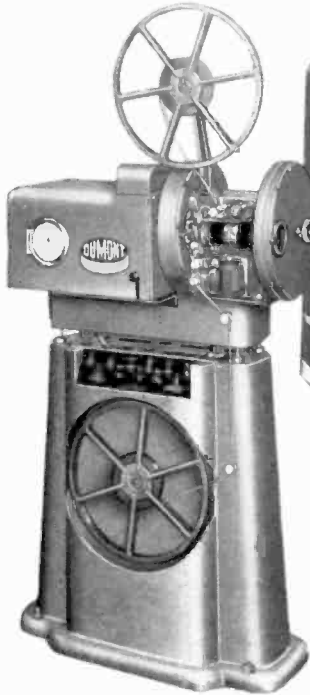
✓✓ **DOUBLE CHECKS
RESPONSIBILITY**

VIDEO **V**ARIETIES **C**ORPORATION

41 EAST 50th STREET, NEW YORK 22, N. Y.



The Du Mont Types 5130-B and 5130-C 16 mm. television projectors are designed and built for the rugged requirements of film telecasting. Greater reliability for day-in-day-out operation. Readily accessible mechanism. Easily replaceable parts. Feature-length reel capacity. Maximum optical resolution. Greater light output. High-fidelity sound. Either type recommended, based on style and feature preference.



Du Mont Type TA-105-A Film Pickup Control Console. Includes saw-tooth, parabola and sine-wave shading with 5" waveform monitors for both line and frame. 12" picture monitor. Instantly accessible chassis. Integral design with the Du Mont Type TA-108-B Video Mixing Console and associated equipment which will handle four separate video or composite input channels with automatic or manual "fades" and "lap dissolves" between any video input channels.

For 16 mm. sound-film economy... maximum pictorial resolution... high-fidelity sound... good audience reaction and real sponsor satisfaction—
PLAY SAFE WITH A DU MONT

Iconoscope Film Pickup SYSTEM

◆ Here's fully-coordinated engineering. From projector to control console, there are no weak links. Each unit does its job as thoroughly as that job can and should be done.

First, a choice of two types of Du Mont projectors designed from scratch and built by specialized craftsmen to insure superlative images and sound from 16 mm. films. Then the Du Mont

Iconoscope Film Pickup Head to translate pictorial resolution into precise electronic signals. Finally, the Du Mont Control and Video Mixing Equipment to monitor the pickups for a smooth-flowing program.

"Portions of this program have been on motion picture film" takes on new meaning when handled with Du Mont equipment throughout.

◆ Details on request. Remember, Du Mont means "First with the Finest in Television" from camera to transmitter, and again to the finest telecasts* made.

*Trade Mark

Du Mont Type TA-103-A Iconoscope Film Pickup Camera. An ideal pickup head for film or slides, using the high-resolution Iconoscope Type 1850-A. Special rim light and back lighting arrangement. Available with fixed pedestal or sliding-track mounting for handling two or more image sources. Mechanical construction such that all components are readily accessible.

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DU MONT

First with the Finest in Television

ALLEN B. DU MONT LABORATORIES, INC. • TELEVISION EQUIPMENT DIVISION, 42 HARDING AVE., CLIFTON, N. J. • DU MONT NETWORK AND STATION WABD, 515 MADISON AVE., NEW YORK 22, N. Y. • DU MONT'S JOHN WANAMAKER TELEVISION STUDIOS, WANAMAKER PLACE, NEW YORK 3, N. Y. • STATION WITG, WASHINGTON, D. C. • HOME OFFICES AND PLANTS, PASSAIC, N. J.

Televiser

THE JOURNAL OF TELEVISION

In This Issue

THE RIGHT PITCH	page 9
<i>Atlantic Refining Co. applies the experience of fourteen baseball seasons never let the commercial interfere.</i>	
BROADCASTING MEANS TELEVISION	page 11
<i>William S. Roach discusses a recent important legal decision.</i>	
TV FILM COMMERCIALS	page 13
<i>Low cost, good film commercials are possible explains Varian Fry, Cinemart, Inc.</i>	
IT'S NOT SO SIMPLE	page 20
<i>Robert Jawer, WPTZ, Philadelphia, sales representative, has words on the problem of building spot commercials.</i>	
RUCKUS OVER RATINGS	page 22
<i>C. E. Hooper, Inc. and Pulse, Inc. present their comments on recent rating discrepancies.</i>	
SHIFT TO TV FILMS	page 24
<i>Why one large commercial studio is going all out for tv film, by George Goman, Video Varieties.</i>	
TV NEEDS THE "AVERAGE" ADVERTISER	page 28
<i>A small agency executive analyzes the future of tv advertising by Ely Landau, Moss Agency.</i>	
EFFECTIVE TV PROMOTION	page 29
<i>General Motors' painless thirty-minute commercial.</i>	
• • •	
TELEVISION AT A GLANCE (NEWS)	page 2
TELEVISION AT A GLANCE (STATISTICS)	
Receiver Data.....	page 17
Advertising Report.....	page 16
Box Score.....	page 2
PEOPLE	page 7
TELEVISION SCANNINGS (EDITORIAL)	page 8
WOR-TV PLAYS HOST	page 15
TELEVISER'S FORUM—ABC'S TWELVE REASONS FOR TV ADVERTISING	page 18
"YOU CAN QUOTE ME," WILLIAM A. CHALMERS, FORD MOTOR CO. ACCOUNT EXECUTIVE, KENYON AND ECKHARDT, INC.	page 21
TELEVISION RESEARCH INSTITUTE—THE NEWSPAPER QUESTION	page 26
PROGRAMS AVAILABLE TO SPONSORS	page 30

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THE ENTERTAINMENT-STATION



TELEVISION CENTER-NEWARK

TELEVISION *at a Glance*

TV AWARD TO KUDNER:

The Kudner Agency, Inc. will receive a bronze plaque, top award of the City College of New York for outstanding achievement in television in 1948 at the annual Radio, Television and Business Conference held by CCNY on March 30 at the Hotel Roosevelt. The agency gets the award for the creation of "The Texaco Star Theatre," named by the college as the outstanding tv show of last year. Said Dr. John G. Peatman, awards chairman, "This program has proved of positive entertainment value because of the high standards of talent, and the unique manner in which the commercials have been handled so as to become part of the show. 'The Texaco Star Theatre' has consistently obtained high audience ratings and extraordinarily high sponsor identification." Awards will also be given for best sponsored spot announcements, and programs most effective in network or station promotion.

First with the most in
NEW ORLEANS

WDSU



TV Channel 6—
31,000 watts
New Orleans' *first and only*. Transmitting from atop the Hibernia Bank Building—the Empire State of the Deep South.

ABC—NBC
DUMONT—WPIX
Television Affiliate
Affiliated with New Orleans Item

AM 1280 kc—5000 watts
(effective 20,000 watts in greater New Orleans)
Covering New Orleans, South Louisiana and the Gulf Coast.

FM Channel 287—15,000 watts
(C. P. 155,000 watts)

WDSU's dominant Hooperating, pioneering service and high listener loyalty is THE buy in New Orleans!

NEW ORLEANS ABC AFFILIATE

WDSU

Represented by the
John Blair Company

(NEWS)

THIS MONTH'S BOX-SCORE

(As of March 15, 1949)

Stations-on-Air	57
Cities with TV Service.....	33
Construction Permits	65
Applications	318

Honorable mention will go to 16 agencies, stations and advertisers. Radio awards will also be presented.

FCC REPORT: The Federal Communications Commission, in a general release on TV facts, states that estimated construction costs of the authorized stations amounts to more than \$30,300,000, and \$66,300,000 for pending applications. A breakdown of TV licensees, cp holders and applicants includes: newspaper publishers, 128; broadcasting only, 66; motion pictures theatres and etc., 27; radio man'f., 25; merchants, dealers, 25; misc. man'f., 18; real estate, insurance, 17; oil production, 17; educational institu., 10; misc., 76; information unavail., 26; total, 435.

INTER-CHANNEL INTERFERENCE: Elimination of the "venetian blind" type of interference seen on television receivers in fringe areas where there is overlapping between two TV stations in different cities on the same channel, has been announced by O. B. Hanson, NBC vice-president and chief engineer. Elimination came through the use of a synchronization system developed by R. D. Kell, RCA Laboratories, Princeton, N. J.

TV TECHNICAL STANDARDS: Dr. Frank G. Back, physicist and authority on optics, who developed the Zoomar and Balowstar lenses, will use ABC television center facilities in N. Y. as a field testing laboratory in the development of new TV technical standards. ABC says it expects this cooperative effort will contribute to the problem of maintenance of TV equipment, training of skilled operating personnel,

and will provide testing tools for camera and lens development, recording, and the transmission of film, optics and lighting.

TV MARKET TRENDS:

"As a result of the high average price of tv receivers sold (currently estimated at around \$375) the development of tv means much more dollar-wise to the (manufacturing) industry than would appear from the number of sets sold. The retail dollar value of tv, which amounted to less than seven percent of the industry's total sales in 1947, increased to approximately 30 percent of the total sales in 1948. If the industry's objective of producing and selling 2,000,000 tv receivers is realized in 1949, dollar income from this phase . . . should equal and quite possible exceed the retail sales value of radio receivers. . . . With consumer acceptance of tv now a fact, the aggregate retail sales of radio and tv receivers in 1949 may be expected to approach the \$1,200,000,000 achieved in 1948." Quote from article by James B. Forman and Charles P. Redick, general products division, Office of Domestic Commerce, U. S. Dept. of Commerce.

WASHINGTON SURVEY: A special joint survey by WMAL-TV, WNBW and WTTG, Washington, D. C. reports that the number of persons per family in TV homes averages 3.7, the average public place with a TV set has a seating capacity of 42.5, 63% of the estimated 35,850 sets in the area are 10 inch, 20% are 12 inch, 10% are 7 inch and 3% are 5".

(Continued on p. 4)

PUBLICATION DATE

TELEVISER is published during the last week of each month and dated for the following month. This issue, for instance, appears in the last week of March and is dated "April." In order to clarify this publication date, there is no issue marked "March," but this represents only a date change and not a reduction in the number of issues for the year. Subscribers will receive their full number of issues.

BMI...

TELEVISION PERFORMING RIGHTS

The BMI license with television stations covers all performances both live and mechanical and whether by means of records, transcriptions, or film soundtrack.

It provides for the performance of BMI licensed compositions without special clearance headaches.

The catalog of music licensed by BMI contains over one hundred thousand copyrighted titles ranging from folk music and be-bop to classical.

BMI offers to television film producers all the information and help they need in obtaining the right to record music on film from individual copyright proprietors.

BMI's television Service Department is headquarters for complete information on performing and other rights in the music of BMI, AMP, and the hundreds of publishers affiliated with BMI.

**For Music On TV
Consult BMI**

BROADCAST MUSIC, INC.

580 Fifth Avenue

• New York 19, N. Y.

Television At A Glance

(Continued from p. 2)

TBA WASHINGTON REPORT: A special report from Washington by the Television Broadcasters Association clarifies the facts concerning the present channel freeze and the approval of UHF. Says TBA, "Though the report of the Ad Hoc committee, representing both the Commission (FCC) and the industry and headed by Ed Allen of the FCC has been anticipated from week to week, it has not as yet been received. The latest thinking . . . is that it may not be made for several weeks (as of Feb. 28). After this report . . . a period of four weeks will be necessary for the Commission staff to draft proposed revised standards for, and allocations in, VHF. The hearing date must be at least 30 days after the proposals are released. . . . Add a week of hearing. . . . After hearing at least four weeks will be needed by the staff . . . to review the record and for the Commission to adopt final standards and allocations in the VHF. According to the Administrative Proce-

dures Act, a period of 30 days must pass following the release of any such . . . order before it becomes effective. . . . Add the aforesaid weeks together and one has 19 weeks from February 15, 1949, as the most reasonable date of the so-called "lifting of the freeze."

AT&T TV CONNECTION PLANS: In 1949 AT&T will double the number of miles of TV network channels now available to 2,850, and will bring its network service to thirteen additional cities for a total of 27. By summer the fourteen cities already serviced will be joined by Providence, R. I. and Wilmington, Del. By the end of 1949 the coaxial route will extend from New York City to Albany, N. Y. and by radio relay to Syracuse. Coaxial cable between Toledo and Dayton will be extended to Columbus and Cincinnati by radio relay. Lancaster and Erie will be added to the present Pennsylvania circuits with the link from Buffalo to Rochester by radio relay. Between Philadelphia and Wilmington, Boston and Providence relay will be used for connections. Additional channels along existing routes are planned, including three more between New York and Philadelphia, one more between Philadelphia and Washington, additional links between Philadelphia and Chicago by May 1. The Pacific Telephone and Telegraph Company will provide channels between Los Angeles and San Francisco.

TV NET TO PROMOTE OWN SPORTS: The Crosley Broadcasting Corporation (WLW-T, WLW-D, WLW-C) has incorporated a special subsidiary, Telesports, Inc., to promote its own sports shows primarily for telecast on its TV stations. Activities of the new firm will augment the sports TV shows the Crosley stations now carry.

TBA PROGRAM EXCHANGE: The Television Broadcasters Association has inaugurated a program exchange service for its members to aid in the development of new program ideas. Service lists program ideas from station members giving show description, time, personnel, production and film studio

requirements, rehearsal time and program history. TBA may soon start an additional "Script Exchange Service."

Stations and Networks

RATES ARE GOING UP: With the rise in receivers in use in almost every TV city, station and network rate have started another upward swing. Recent changes in night-time hour rates are: WABD, DuMont's N. Y. outlet, from \$1,000 to \$1,250; the Pittsburgh DuMont station, WDTV, from \$250 to \$300; WSPD-TV, Toledo CBS outlet, from \$150 to \$200; WCBS-TV, N. Y. CBS station, from \$1,000 to \$1,500; WMAR-TV, Baltimore, from \$250 to \$300; WNBT, NBC flagship, N. Y., from \$1,000 to \$1,500 effective April 1; and, other NBC changes, 20% increases for WNBQ, Chicago; over 50% for WPTZ, Philadelphia; 25% for WNBK, Cleveland, and, 75% for WTVR, Richmond.

Statement from CBS, March 9 (Effective April 1, 1949.) The basic rate for station WCBS-TV will become \$1,500 per nighttime hour. At that time, television set ownership in the New York area alone will exceed 550,000, nearly double the number since CBS-TV's last rate announcement. This will result in the lowest cost-per-thousand television circulation ever announced—\$2.73 per thousand sets.

OHIO NETWORK: WKRC-TV, Cincinnati, WHIO-TV, Dayton, and WBNT, Columbus, all newspaper affiliated TV stations have signed agreements for the exchange of programs of sectional interest. WHIO-TV is now operating on Channel 13. WKRC-TV

(Continued on p. 6)

COSTUMES for TELEVISION!

NOW — Rent COSTUMES

- . . . for your Television Shows!
- . . . Technically Correct!
- . . . over 100,000 in stock!

from Broadway's Famous Costumer . . .

The same speedy service enjoyed by NBC, ABC, CBS-TV, WABD, WPIX and Major Broadway Productions!

If outside NYC, wire or airmail your requirements; 24-hour service when desired!

EAVES
COSTUME COMPANY

Eaves Building

151 WEST 46th ST. • NEW YORK 19, N. Y.

Established 1870

VACUUMATE V.P.C.

VAPORATE
EXCLUSIVE SALES AGENT

ONE TREATMENT LASTS THE LIFE OF THE FILM

MOVIE FILM PROTECTION
against SCRATCHES, WEAR OIL FINGER MARKS CLIMATE

General Film Labs., 66 Sibley St., Detroit, Mich.
Vacuumate Corp., 446 W. 43rd St., New York
Colburn Laboratory, 164 N. Wacker Dr., Chicago
ASK YOUR DEALER



"Madame X" was the code name, during research and development, for an entirely new system of recorded music . . . perfected by RCA.

The remarkable background of "Madame X"

Now the identity of "Madame X," the *unknown* in a long search for tone perfection, has been revealed. From this quest emerges a completely integrated record-playing system—records and automatic player—the first to be entirely free of distortion to the trained musical ear . . .

The research began 11 years ago at RCA Laboratories. First, basic factors were determined—minimum diameters, at different speeds, of the groove spiral in the record—beyond which distortion would occur; size of stylus to be used;

desired length of playing time. From these came the mathematical answer to the record's *speed*—45 turns a minute—and to the record's size, only 6 $\frac{7}{8}$ inches in diameter.

With this speed and size, engineers could guarantee 5 $\frac{1}{2}$ minutes of distortion-free performance, and the finest quality record in RCA Victor history!

The record itself is non-breakable vinyl plastic, wafer-thin. Yet it plays as long as a conventional 12-inch record. The new RCA Victor automatic record changer accommodates up to 10 of the new records—1 hour and 40 minutes of

playing time—and can be attached to almost any radio, phonograph, or television combination.

Not only records are free of surface noise and distortion—the record player eliminates faulty operation, noise, and cumbersome size. Records are changed quickly, quietly . . . RCA Victor will continue to supply 78 rpm instruments and records.

This far-reaching advance is one of hundreds which have grown from RCA research. Such leadership adds *value beyond price* to any product or service of RCA and RCA Victor.



RADIO CORPORATION of AMERICA

World Leader in Radio — First in Television

Television At A Glance

(Continued from p. 4)

goes on the air April 1. WNBT starts operations in October. WRKC-TV and WHIO-TV, less than fifty miles apart, will exchange shows by microwave relay. WNBT exchange with the other two will be via either coaxial cable or relay.

DuMONT's WDTV DOING WELL: WDTV, Pittsburgh pioneer television station, has added over 18 new accounts in the past two weeks, is now programming 50 hours a week. As of March 3 WDTV had more than 27 national accounts, over 29 local.

WOW-TV BUILDING: Construction work on an operating base for WOW-TV, Omaha, TV activities began on March 1 and will be completed in from five to six months. All necessary operating and transmitting equipment has been purchased and is stored in readiness for the new building. Joe Herold is chief of WOW's TV operations.

WHEN REPORT: Rapid acceptance of TV in the Syracuse area is reported by WHEN with the announcement of

1952 sets in operation a nightly audience of more than 10,000. On a comparative population basis, says WHEN, set sales in the Syracuse area exceed in number those of any other city in the nation having had TV for only seven weeks. Number of daily installations in the area is expected to triple as soon as the construction of the new WHEN 537 tower is completed and the station's range is increased more than six times its present coverage.

NBC LARGEST BY MAY 15: NBC will maintain its position as the largest operating TV chain with 33 stations on the air from coast-to-coast by May 15. WGAL-TV, Lancaster, Pa., scheduled for April 1 opening, and WDEL-TV, Wilmington, Del., May 15, are recent additions to the list of NBC affiliates. Other NBC affiliates soon to go on the air include: WLW-D, Dayton, Ohio (March 15), WLW-C, Columbus, Ohio (March 15); and WJAR-TV, Providence, R. I. (May 1.)

OHIO STATIONS JOINED: Recently constructed micro-wave relays and other installations are now transmitting programs from Crosley's WLW-T Cincinnati, to Crosley's WLW-D, Dayton, and WLW-C, Columbus, with planned installations soon to permit two-way transmission. Shows originating in Cincinnati, DuMont and NBC film recorded features, and films shown over WLW-T will be sent to the two outlets by this complex relay system.

KRON-TV APPOINTS REP: KRON-TV, San Francisco, has appointed Free and Peters, Inc., as its exclusive national sales representative. The station goes on the air on Channel 4 early in the summer and will be the San Francisco outlet for the NBC TV network. Free and Peters also represent WAAM, Baltimore; WBAP-TV, Ft. Worth; WAVE-TV, Louisville; WTCN-TV, Minneapolis-St. Paul; WPIX, New York; and, KSD-TV, St. Louis.

ABC-TV WEB GROWS: The recent addition of five tv stations to the list of ABC affiliates brings that web's total to 21. KRSC-TV, Seattle, and KLEE-TV, Houston, now on the air; and, WFBM-TV, Indianapolis, set for June 1 opening; WCPO-TV, Cin-

cinnati, May 1; and, WBNS-TV Columbus, are the new affiliates.

WFIL-TV NEW FACILITIES:

WFIL-TV, Philadelphia, has started construction of new transmitter and antenna facilities in Roxborough, seven-and-a-half miles from the business center of Philadelphia. A guyed steel tower will be erected to carry a five-section, super-turnstile TV-FM antenna. Total height will be 909 feet above mean sea level. Location was chosen following a special survey which determined the city's present center of population and the trend of its movement for the next 20 years.

TELEVISION PUBLICATIONS

Recent books and publications of interest to televisers. For further information write Publications Department, **TELEVISER**, 1780 Broadway, New York 19, N. Y.

Suggestions For Prolonging the Service Life of 16mm Prints by Frank Wing, Jr. Published by Allied Non-Theatrical Film Association, Inc., 303 Lexington Avenue, New York 16, N. Y.

Well-written eight-page pamphlet on the handling and treatment of film for tv projectionists, film departments and others. Goes into projection maintenance, scratches, threading splicing, projector chatter, warped and buckled film, and other problems.

TV Facts For Advertisers compiled by the Katz Agency, Inc.

A compilation of some of the basic facts about tv, as of March 1, 1949, presented in concise, readable form. One of the best presentations of this type to be produced.

THE HOUSE OF LIGHT FOR PHOTO BULBS

LIGHTING EQUIPMENT

for
The Motion Picture
and Advertising Industry

BARDWELL & McALISTER
Sales - Service - Parts

WALTERS ELECTRIC

740 3rd Ave. (at 46th St.) N. Y. 17
PL. 3-2316

● Complete Recording
Facilities

● Sound Stage, 1,000 sq. ft.

● Projection Room

● Television Spots

● Art Direction

● Special Effects

● Script Writing

Gray-O'Reilly

480 LEXINGTON AVE., NEW YORK
PLAZA 3-1531

PEOPLE

STATIONS AND NETWORKS:

CBS: Recent appointments to the staff in New York City include Jackson Green as director of production facilities, Eileen Lange as story editor and Arthur E. Duram as sales promotion manager.

DuMONT: Trevor Adams, formerly in charge of all radio and television activities for the New York Yankees, appointed assistant director of sales for the network.

NBC: Thomas E. Knode, director of the NBC press department, promoted to the position of administrative assistant to Carleton D. Smith, director of the network television operations.

WPIX: Allan W. Kerr, former senior account executive of WCBS, joined the sales department. Kerr had been with WCBS since 1944. He previously was associated with Free & Peters, Inc., William G. Rambeau Co., Hearst Radio and The Radio Advertising Corp.

WBEN-TV: Fred Keller has succeeded Joseph A. Jenkins as executive producer. Keller was formerly a member of the production staff, Jenkins resigned early in February to become director of WNBK, Cleveland. Additional sportscasts on WBEN-TV, Buffalo, has resulted in signing of Chuck Healy as assistant to sports director Ralph Hubbell.

WAAM: Harriet George, promoted to daytime technical director. Joel Chase-man promoted to the production department.

WMCT: Jay Scott, former writer-producer with St. Louis Agency joined staff as writer-producer.

WAVE-TV: Robert Elverman, formerly of the continuity department appointed to promotion director.

WMAR-TV: Kenneth L. Carter has accepted a special assignment for three months in the commercial department.

WHEN: Ned Ryan, former WHEN news director, named as director of special events.

WNAC-TV: Bruce Enderwood, former writer-producer in charge of public interest and special events programs for the McClatchy Broadcasting Company

in Sacramento, California, has joined the staff as a writer and producer.

WJBK: Harry R. Lipson has joined the sales staff. With CKLW for the past three years, Mr. Lipson brings to WJBK twenty-three years of experience in the fields of advertising, public relations and radio within the metropolitan Detroit area.

KPIX: Lou Simon named commercial manager. He was formerly associated with the KSFO (KPIX's AM sister) sales department. Appointed as operations supervisor is Sanford Spillman, who is, in addition, TV producer and assistant to Keith Kerby, program director. Spillman is another AM veteran. Ellen Stern, formerly his assistant, succeeds Dick Kelly as promotion manager. Kelly is taking a position with the University of California.

WLW-C: George Henderson appointed sales manager of the Crosley TV station in Columbus, Ohio.

WWJ-TV: Keith McKenney, formerly program supervisor is now production manager. James Eberle, formerly special events director, named program supervisor.

KFI-TV: Roland Kaye and Baden Powell added to the sales staff as account executives. Serge Krizman, who for the past two months assistant in KFI-TV's art department, appointed art director and facilities manager. Paul Knight has joined the production staff as director of remote programming.

AGENCIES:

ELLIOTT NONAS, ADVERTISING: David Yellin appointed radio and television director. He was assistant to the producer of the recent Broadway hit musical "Inside U. S. A."

GOTTSCHALDT, MORRIS AND SLACK, INC., Ben M. Hall to head the agency's television department.

A Complete Film Service For
Television Stations and Sponsors
TELEVISION FILM INDUSTRIES CORP
340 Third Ave. (at 25th St.) N. Y. 10, N. Y.
Phone LExington 2-6780-1-2-3

Television Film Preview REPORTER

has been organized

by

JOHN NOVAK

formerly

Director of Film Programming and
Procurement, Du Mont Television
Network

Your Harassed Film Department Needs This Vital Service ASK THEM!

The TFP Reporter will preview all films, new and old, and report on their transmission qualities and TV clearances.

The TFP weekly report to TV Stations supplies the following basic information on all acceptable films:

1. Video-telecast Quality
 2. Audio Quality
 3. Music Clearance and Station Indemnification
 4. Synopsis
 5. Running Time
- PLUS**
All other pertinent facts.

●PREVIEWED FILMS will be grouped according to subject matter, running time and film packages — for sustaining or commercial use.

●CONFIDENTIAL PREVIEWING and procurement to solve your special or emergency needs are also available.

●Feature Films

●Film Shorts

●Public Service Films

WRITE TODAY FOR COMPLETE
DETAILS AND SAMPLE REPORTS!

John Novak, Director Television Film Preview REPORTER

290 WEST 11th STREET
NEW YORK CITY
CHelsea 2-0067

— Television Scannings —

THE IMMENSE POTENTIAL OF TELEVISION is not yet realized by many televisers themselves. Perhaps it is a hangover from the misfired pre-war tv boom of the early Thirties which creates the marked timidity of some who should be more active in the development of our industry. Perhaps it is a conscious or unconscious yearning for the lucrative "status quo" of radio. A safe estimate of this future, based on the informed guesses of industry leaders like Dr. Allen B. DuMont, David Sarnoff and J. R. Poppele, is that by 1952 there will be 13,500,000 tv sets in operation, a yearly advertising revenue exceeding \$200,000,000 and more than 800 stations on the air. Only an unforeseen development, such as a national economic crisis or some other disaster, can prevent this easily predictable growth.

* * *

TELEVISION PROGRAMMING is reacting quickly to audience demand. In its effort to show a profit, television is still setting good program patterns which are stimulating public interest in good entertainment.

With all these good efforts being repaid with an increasing income, in addition to better television, it is disheartening to find one segment of the industry making only a negative contribution.

* * *

IN RECENT MONTHS, there has been much puzzled discussion about the function of the advertising agency in tv. In radio, the agency is the creative institution largely responsible for the development and refinement of profitable program formats.

In television, however, from twenty to twenty-five top agencies are doing eighty percent of the work. In addition there are several smaller agencies who are doing a great deal in the short commercial field. Among the rest of the more than two thousand advertising firms, many have a clearly defined policy of evading tv activity and of actually discouraging potential sponsors.

* * *

THE ROLE OF THE AGENCY HAS BECOME UNCERTAIN. It is further confused by a welter of complaints from these same agencies that they are being by-passed by sponsors and stations.

The situation demonstrates an amazing lack of foresight among advertising executives (not including those few who are doing

so much for tv's progress) whose vision is obscured by a comforting "bird-in-the-hand" attitude. They restrict their advice by the thought that the medium is not ready for the average advertiser and that someone else can do the experimentation for them.

* * *

THIS THEORY IS DENIED BY THE ACTIVITIES of companies like General Motors, Philco, the Texas Co., General Electric and other manufacturers who are in tv to sell goods now. The effort of agencies like J. Walter Thompson, Hutchins, Young and Rubicam, N. W. Ayer, Kenyon and Eckhardt, Katz, Kudner, and others, is a tremendous contribution to the industry's current progress.

The negative attitude of the others is damaging to tv, but it is more destructive to the agencies themselves. Their contradictory complaint, that they are being by-passed, is justified only in that such detouring does exist. It is obvious that if the advertiser cannot get the advice or the necessary assistance he needs, he will go directly to the station, or to another agency.

* * *

IT IS NOT DIFFICULT TO UNDERSTAND that the majority of the established agencies are simply not willing to take the rap for tv programming, are not interested in the smaller commissions to be made, and are not willing to hazard time and effort now for the necessary experience.

Agency by-passing will not continue for long. Neither the station nor the sponsor desires this function permanently. Newly-created companies, are beginning to take on the work that other firms are doing in AM radio. These new companies are run by individuals who see the opportunity and who are willing to risk much now, for future importance in the adult tv industry.

* * *

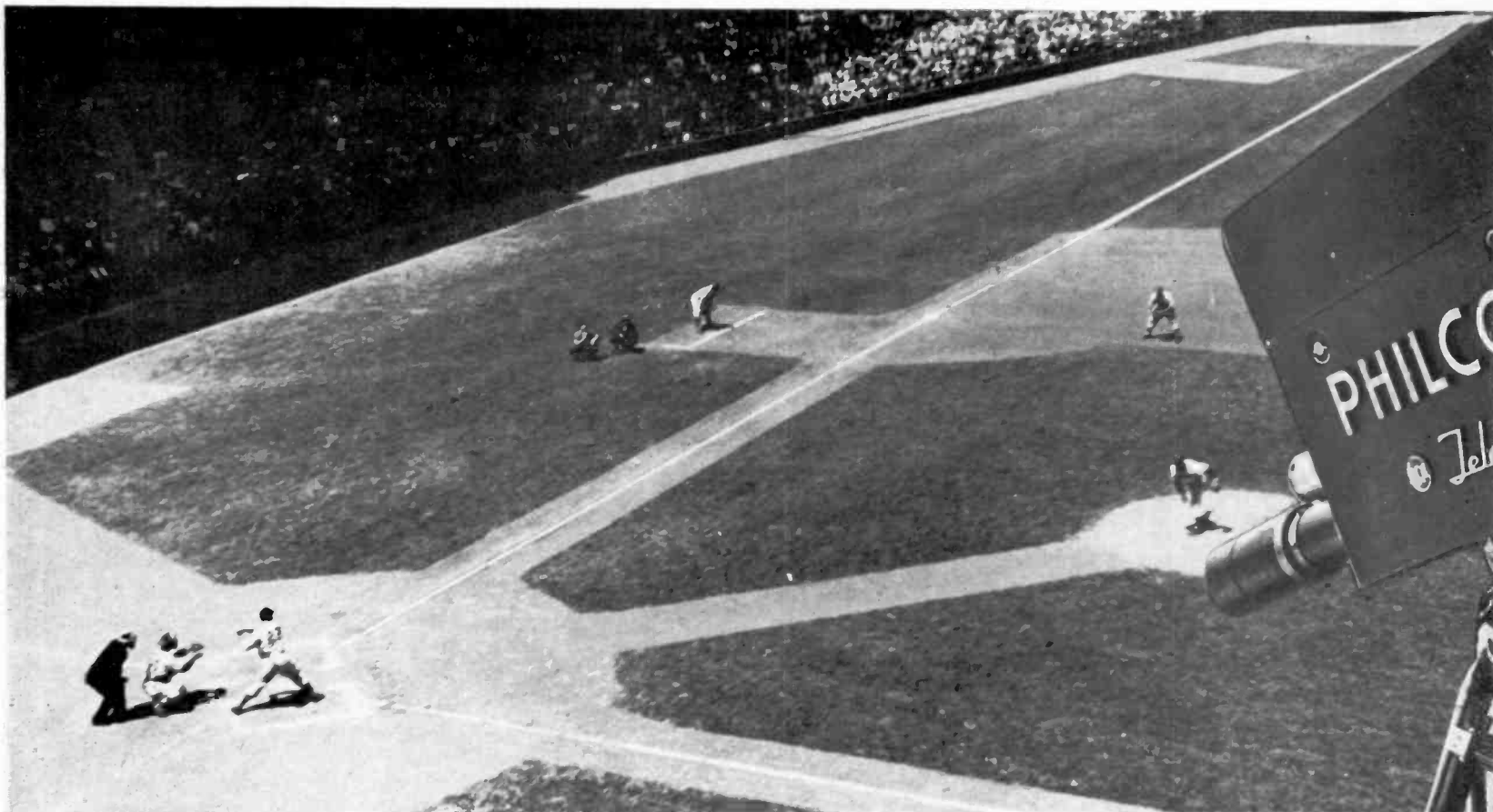
THE AGENCY WITH THE NEGATIVE ATTITUDE, "We can't make money yet in tv, let's wait awhile," will get its natural come-uppance in short order by losing out to the tv-minded firm.

It is startling that at this comparatively late date, agencies which are alert and progressive in other fields should still refuse to take off their high-button shoes when they consider television.

--The Editors of *Televiser*

sponsors and agencies

... Atlantic Refining Co. applies the experience of 14 seasons



THE RIGHT PITCH

... never let the commercial interfere

by J. E. Bouillet, N.W. Ayer and Son, Inc.

IF there is one thing a baseball fan likes about a ball game, it's watching the teams play ball. And while that's a truism if there ever was one, it has served as a guidepost for The Atlantic Refining Company and its far-flung dealer organization in working out the commercial format for Atlantic's major league telecasts. Never let a commercial get in the way of the game! That is an inviolate rule laid down for all Atlantic sports telecasts, which have been on the air continuously since 1940 and which also

include football and basketball.

During the basketball season just ended, for instance, we re-examined our technique for superimposing one field camera over another (an Atlantic "first", by the way, originated in the fall of 1946) and decided we could do a more satisfactory job for the fan by using only a small part of the lower right-hand corner of the screen for our superimposed commercial picture.

Since the novelty of seeing one picture appear through another has long since

worn thin for the viewer, why continue to annoy him with a large picture that obliterates the sports scene he turned his set on to see? A small picture, kept well off-center, draws attention without obscuring the rest of the scene. And another thing, why this business of a ghostly apparition that at long last resolves into a likeness of the sponsor's product, and then just as mysteriously fades away? Why not a sharp image that snaps onto the screen and then snaps off again? It's a simple matter to "punch" your com-

Televiser Does it Again!

**Lowest Cost
per 1,000
to Reach
Television Executives**

- **TV Stations**
- **Agencies**
- **National Advertisers**
- **TV Film Producers**
- **TV Film Distributors**

*See Page 27
for
Full Details*

...about the sponsor

The Atlantic Refining Co. has completed arrangements for its third consecutive season of sponsorship of professional baseball telecasts of the home games of the Athletics and the Phillies. To get maximum coverage, all three local stations—WFIL-TV, WCAU-TV, and WPTZ, will be used on a rotating schedule. In addition to its television experience, the Atlantic Refining Co. has sponsored radio broadcasts of professional baseball for the last thirteen years, will handle this coverage again in 1949.

mercial in and out. And to sharpen the image without questionably blurring the rest of the scene. Use a neutral background for your commercial and have the engineer handling the output of your "commercial" camera fade up the level to double intensity before the producer "punches" it in.

As for commercials this baseball season, Atlantic will be drawing on a library of about twenty-one minute and half-minute films. We plan to use no live commercials this year, except for the aforementioned superimpositions, which will be rung in when time is called for a change of pitchers.

But, was not ever thus. When Atlantic added the Athletics and Phillies home games to its roster of televised sports in 1947, we were told to watch out for dat ol' debbil, cost. Do something outstanding on the score of commercials, but keep cost 'way down. (Remember, there weren't too many sets in Philadelphia, even in 1947.) So, we scratched our heads earnestly and came up with a few television "firsts", all of them inexpensive.

There was no money for films, but we wanted to get screen action into the commercials, so we went after it in a number of ways. One was to superimpose a small figure of an Atlantic dealer onto the screen and "pan" him over to an idle ball player when there was a lull in the game. The announcer, meanwhile, did a bit of conjecturing on what words of wisdom the dealer might be whisper-

ing to the player—about the sponsor's products, of course.

Another Atlantic "first" was the story-book-type commercial, with pages mounted in a spiral binder; and Atlantic also originated the use of art work that was moved mechanically before the television camera. Both these latter techniques gave the assistant cameraman a rough time: on cue, he turned pages, pulled strips, rotated disks, etc. A real Rube Goldberg operation—but then, simple economics forced us to get our screen action the hard way. (And the more or less uncertain way. A live-art commercial demonstrating smooth get-away for a car powered with the sponsor's gasoline, somehow seemed to lose effectiveness if the moving strip were to perversely bind and send the cut-out automobile lurching insanely across the screen.)

When the 1948 season rolled round, we decided to put some of our commercials on film. (By this time the Philadelphia audience had grown; we were entering the Boston market with baseball telecasts, and we looked forward to further television expansion into other markets.) How lasting did we find the films? By selecting only unchanging Atlantic story material for use on film (seasonal subjects we continued to handle live), we got along nicely all season on a sign-on, three one-minute films, three 30-second films and a sign-off. This year, as mentioned earlier, we have built up our library considerably. But we plan to repeat last year's material, right along with the new.

...about the results

How effective were last year's films? A Crosley study made toward the end of the season turned up this encouraging answer—that of all the people who remembered seeing the words, "Extra Features," Atlantic's continuing theme, more than three-quarters correctly associated the words with Atlantic, even though there was a three-way split in sponsorship and Atlantic commercials were being aired on only every third telecast.

... Discussion of an important decision

Broadcasting

means

Television

by William S. Roach



IN the frantic scurry to keep abreast of developments in the rapidly expanding television field, industryites should keep alert to the flood of legal decisions soon to be handed down which will play an important part in the shaping of the ultimate structure of the industry.

Unfortunately, there will necessarily be a lag at the outset between the completion of business arrangements and the legal rulings which will ultimately define the relationship between the parties involved. This lag will be encouraged by the sensible reluctance of parties to submit their problems to the costly and time-consuming test of litigation. Until an orderly structure of legal criteria is developed through legislation and a pattern of court decisions, business dealings in the television field can only be negotiated with reference to rules developed from experience in allied fields of entertainment.

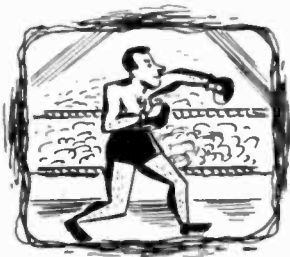
Blending of Techniques

We have seen how the development of television production techniques required in many instances a blending of the techniques employed in radio and motion picture production. It can reasonably be anticipated that the so-called Law of Television will similarly represent in part a

composite of principles governing other fields of entertainment, strongly featured by the comparatively matured body of the Law of Copyright. Within this area some degree of prediction is possible, but there remain numerous novel problems which must wait for their solutions on the practical judgment of the courts.

A decision handed down in Baltimore on February 17th points up the uncertainty which stalks businessmen, authors, entrepreneurs and others who embark upon ventures in the television field on the basis of understandings reduced to contract form.

In 1943, the Century Athletic Club leased the Baltimore Coliseum under a contract which granted the Club the right to stage weekly boxing matches and included the right to broadcast. Since the right to televise was not expressly included, the owners refused to permit the Athletic Club to televise the sporting events.



The Club instituted a lawsuit, seeking a definition of its privileges under the lease. The owners urged that television was an entertainment and communications medium distinct from radio, but their contention was overruled in a decision rendered by Judge E. Paul Mason in Circuit Court No. 2.

Radio and TV Right

Judge Mason ruled that the right to broadcast by radio included the right to broadcast by television.

Bearing in mind the fact that the case involved the rights and privileges of a tenant under a lease, the result achieved seems sound enough. Judge Mason reasoned that the right to televise "may be inferred to belong to the tenant because it is an extension or enlargement of its right to radio broadcasting and in its hands does not involve any inconsistency with the other things it is permitted to do under the lease." He pointed out that televising the boxing matches would not put the premises under any greater servitude and would not be inconsistent with the tenant's right to broadcast by radio. Since the essence of that lease was the grant of the right to stage sporting events and included broadcasting and other privileges customarily attendant upon such arrangements, justification of the result stems logically from Judge

Mason's observation that "The tenant produces the boxing bouts."

Had the rationale of the opinion been confined to the straightforward approach adopted by the court in its discussion of the landlord and tenant relationship, the case would have little significance insofar as its potential impact on the process of solution of copyright and licensing problems is concerned.

But after succinctly stating the issue to be "whether the right to broadcast by radio includes the right to broadcast by television," Judge Mason intrepidly plunges into an area of discussion somewhat remote from the necessities of the case and in so doing uncaps a Pandora's box of legal complexities which other courts, perhaps more sophisticated in the problems of show business, would no doubt be disposed to approach more circumspectly. Fortunately, hope remains.

Definitions Unsatisfactory

After acknowledging that his various definitions of "broadcasting" were for the most part unsatisfactory, Judge Mason proceeds to utter numerous pronouncements by way of dictum which, if accepted at face value without reference to the facts of the case, can only cause confusion in any attempt to arrive at realistic and logical solutions to the problems presently posed in the relatively unplumbed areas covering television.

The court sees little difference between the radio and television media so far as granting of rights under a lease is concerned. "Since the transmission and the reception are conducted in the same manner, except that a higher frequency is used for television," the court reasons, "it would seem that radio bears a very close scientific relationship to television . . . The main difference between the two is the type of mechanism used to transform the sound into technical impulses on the one hand, and the image into electrical impulses on the other, with the same variations on the receiving end of the broadcast."

Thus to suit the purpose on hand, the court neatly equates the two entertainment media so that it can conclude with some semblance of logic that a grant of radio broadcasting rights embraces a grant of television rights. Those who are at all acquainted with the scientific, commercial, artistic or production aspects of the new medium, will no doubt find little persuasion in the court's premise.



William S. Roach, a member of the New York and Federal Bars, is associated with the theatrical law firm of O'Brien, Driscoll, Raftery and Lawler. A Phi Beta Kappa graduate of Columbia, he there edited the Columbia Law Review. He has written for several legal publications including the Connecticut Law Journal.

Fortunately, it does not seem likely that the philosophy of this case will be adopted by other tribunals in the disposition of problems arising under contracts involving licenses of subsidiary rights under copyrights.

The opinion states further that television is in direct competition with radio and may even supplant it. This conveniently suggests that under the grant in the lease there should be a substitution of the new form of communication for that which it supplants—a proposition which may lead to equitable results in landlord-tenant situations but one which would be dangerous if applied, for example, to problems involving licenses of dramatic rights.

Direct Competition

Of minor significance is the consideration given by the court to the fact that television was not commercially available in 1943, when the lease was executed, the opinion stating that the plaintiff "could not be expected to guard against something not in general use at that time." Although there may be some question as to whether the early emergence of commercial television should not have been within the contemplation of the parties in 1943, the court's reasoning at least demonstrates the wisdom of exercising imagination in the framing of contracts in any situation.

Another determining factor lay in the fact that the landlords drafted the contract, which lent support to the court's conclusion by the application of the rule that "no one who prepares a contract has included all these reservations," and therefore "it must be construed most strongly against them."

So although the case would seem to have dubious value as a precedent except in litigation involving leases of realty, it contains at least one valuable lesson for one about to enter into a contractual relationship with another person: Don't leave to conjecture or to tacit understanding any single important element of the business arrangement. If various subsidiary rights are to be granted, spell them out specifically. Reserve all the rest.

TELEVISION COMMERCIALS

Cartoon - Technical
Animation



LIVE PHOTOGRAPHY
Optical Effects



Everything done in our
own studios—prompt
service—fair prices!



LOUCKS & NORLING STUDIOS

245 WEST 55th STREET
NEW YORK 19, N. Y.
CO. 5-6974-5-6



"In business since 1923"

Low cost, good . . .

TV Film Commercials

. . . are possible

by **Varian Fry, president, Cinemart, Inc.**

A few weeks ago we had a call from a production man at one of the smaller New York agencies. He had the shooting script of a one-minute television commercial he had written for one of the agency's clients, and he wanted to show it to us and find how much it would cost to put it on film.

It was a good script—a very good script, in fact—fast moving, and hard selling. But, though its author did not fully realize it, as written it called for single-frame photography, lip-sync shooting, split-frame photography, with single-frame on one side and lip-sync on the other: "fly-ins," necessitating several special rigs, and grips to operate them, as well as shooting with the camera upside down: animation, art work, optical effects, and a dolly shot requiring the building of a special extensible elevated track of the use of a camera crane. It also contained a large plate-glass mirror, which meant a three-walled set, fully furnished. It included a ventriloquist's dummy, which would have to be specially created, and operated by an expert operator. And it had to be finished and on the air in two weeks!

We went into a huddle over the script—for the first question was, could the job be done at all in the time? After spending the better part of a day breaking it down, working out the bugs, and preparing a careful shooting schedule, we came up with an estimate of \$4,000—which seemed to us entirely reasonable, all things considered. But when the agency man learned what our price would be, he told us—more in sorrow than in anger, I think (some people get mad)—that he



Former magazine writer and editor, Varian Fry is now president of Cinemart, Inc., and in charge of all production for that company. One-time editor of "Living Age," he represented the Emergency Rescue Committee in Europe during the war, wrote "Surrender on Demand" (Random House) on his return. During the last three years he has produced scores of tv film and radio e.t. commercials for a long list of agencies and sponsors including N. W. Ayer, William Esty, Kenyon and Eckhardt, Newell-Emmett, and Camels, Chesterfields, and Borden's.

had not expected to have to pay more than \$600 for the spot, including the dummy. In other words, with a budget of \$600, he had written a script which could not be properly produced—as he had written it—for six times that amount of money.

This experience, and other like it in recent months,—for it is by no means unique—has made me think many agency people who are being faced for the first time these days with the problem of writing shooting scripts for television commercials, might find it helpful to have a few suggestions on how to keep those scripts within their budgets. If you already know what makes one film spot cost \$5,000, this article is not for you. If your client doesn't care what his film commercials cost, it isn't for you either. It

is definitely not for film producers, or agency people with previous motion picture production experience. It is simply and frankly for those who don't know, yet need to know, how to keep the costs of their film commercials down.

There are many competent film producers who would like to be able to produce good television commercials for the prices most agencies' clients are currently willing to pay—that is, \$1,000 or less per spot. They can and will produce good films if the agencies, and their clients, will cooperate with them. They cannot do so, and stay in business, if they are expected to turn out product of professional quality at a fraction of production costs. It all depends on three things: the number of spots which can be produced at one time; the shooting scripts; and the amount

of time allowed to turn those scripts into release prints.

If you want low-cost film commercials, rule number one is, don't produce them one at a time. Our friend at the top of the first column would have gotten his spot for a good deal less money if he had been prepared to shoot six or more at a time, using the same set, the same dummy, and the same actors, changing only the action and the dialogue. He would have gotten it for somewhat less money if he had planned to shoot six or more at one, even if not all of them had used the same dummy, the same actors, or even the same set. But when you shoot one at a time, all costs have to be borne by that one little picture. So, the more you can produce at one time, the lower the cost-per-picture will be.

Rule number two has to do with the shooting scripts—on which everything else depends. It is this: unless you are thoroughly familiar with the various techniques of motion picture production, and know approximately how much things cost, don't write your scripts, freeze them by getting client approval, and then expect your film producer to produce them for a price arbitrarily established in advance. If you do so, he may either have to turn the job down, lose money on it, or produce films which only roughly approximate what your scripts call for. Remember that if he honestly intends to

give you what you have put down on paper, his estimate to you must be based on the cost to him of carrying out the work your scripts oblige him to perform. To this cost—which can vary tremendously from one script to another—he will add margin of error, overhead and a reasonable profit. If you will cooperate with him by calling him in when you project is in the idea stage, discuss it with him, tell him what you can afford to pay, and accept his collaboration in the preparation of shooting scripts to fit your budget, an honest producer will be able to give you a good product at a low price. If you don't, he won't.

One of the least expensive—but by no means the least effective—types of television commercial is well illustrated by the Cameo Shir-back Curtain spot in the last issue of *TELEVISER*. There are six scenes, of which the first and last are a simple title card. The other four are all shot on a single on-wall set, with two actors and a minimum of props. The narration is all off-screen. My own company, and any number of others, would be happy to produce such a spot, in a series of four or more, for a few hundred dollars apiece. Yet, as the story accompanying the stills from this commercial proves, such spots can be as productive, sales wise, as spots costing ten times the money or more.

Low-budget commercials need not be

as simple as this. You can add exterior establishing shots, certain stock shots, silent out-of-doors shots (provided they do not involve actors and large crews—remember the weather hazard), still-lives (product shots), still photographs re-photographed on motion picture film, even with pans and zooms to give them life, close-ups, certain simple moving rigs, especially if already available, and close and medium shots of moving machinery, without greatly increasing the cost. But remember rule two: consult your producer first.

With the full cooperation of the agency, Owen & Chappell, and of David Hall Halpern, vice president in charge of radio and television, and the client, the National Brewing Company of Baltimore, my company has recently succeeded in producing a whole series of spots for National Premium Beer, and another for National Bohemian Beer,—fourteen in all—which were considerably more varied even than this, and whose cost nevertheless averaged less than \$1,000 apiece. Currently running on WMAR-TV, Baltimore, and WAAM, Baltimore, and WTTG, Washington, these spots include lip-sync sequences, one-wall studio sets, interior location shots, product shots, stock shots, a small amount of simple animation, titles, some opticals, rephotographed stills, casts, costumes, a variety of props, a ventriloquist's dummy, sound-effects and main title music. No two scripts were at all alike, and no two used the same sets or the same props. The "secret"—there are no secrets in this business—lay in being permitted to produce a whole series at one time, in knowing how to get maximum effect at minimum cost, and in being allowed to repeat the same product shots throughout the whole series on each beer. It lay, in short, in the understanding cooperation of agency and client, who showed at all times a willingness to accept less expensive but perfectly satisfactory substitutes for scenes which would have cost more to produce than their budget permitted.

One idea which greatly reduced the average cost of these spots was the idea of making "composites"—an idea, by the way, which came from the agency. "Composites" are spots made up of scenes from other films in the series—in this case, product shots and shots of people drinking beer, with sound dubbed from transcribed radio commercials. Since they involved no additional shooting, and no

A multi-media tie-in



Through the use of its trade character, "Candy Lu," Edgar P. Lewis and Son, Mass. candy manufacturer, is making an effective tie-in between outdoor, car-card and radio advertising, and its newly inaugurated tv spot activity.

Minute and twenty-second chain breaks, in and around children's programs on WBZ-TV and WNAC-TV, Boston, feature "Candy Lu" as a life-like marionette similar in appearance to the young girl in other Lewis visual advertising. The musical background of the spots is the new Lewis jingle, heard also as an AM spot in Boston and Providence. Further continuity to over-all advertising is through the use of a self-liquidating premium, a hand-puppet "Candy Lu" doll.

TV spots, set for 13 weeks are produced by Alley and Richards, who also developed the premium.

studio time for recording, these composites were almost ridiculously cheap to produce. Yet they turned out to be fully as effective as the more expensive full-dress production.

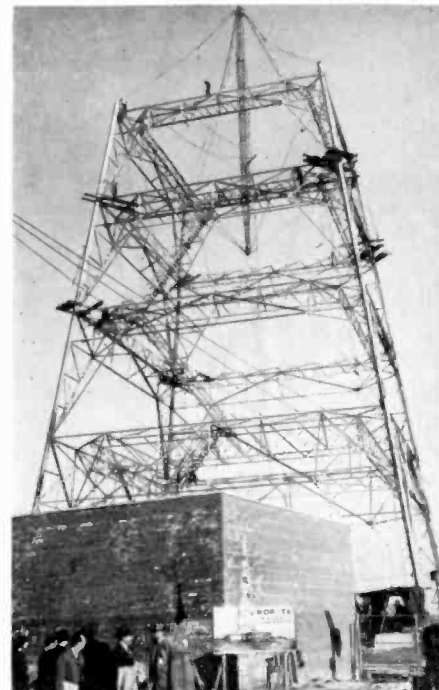
We have used much the same idea to keep down the costs of a series of four one-minute spots we have just completed for the Lewis Hotel Training School of Washington, D. C., now running on WABD (New York) and WCAU-TV (Philadelphia). Each of these spots is based on a different testimonial, which occupies the first 30 seconds of each film. But the second half of all four—the selling half—is identical. It consists of a series of still photographs of beautiful hotels, some of them panned to add a sense of movement, intercut with "out-takes" from the first halves of all four films and concludes with three title cards, lap-dissolved. Again thanks to the understanding cooperation of the agency, Kaplan & Bruck, it was possible to produce these pictures for a price even lower than that we had to charge for the beer series, yet without sacrificing any of their potential effectiveness . . . or our own modest profit.

This subject of understanding cooperation between agency and producer is so important in the production of low-budget commercials for television that I would like to stress it again even at the risk of repeating myself. If you have a low budget, and must keep within it, the time to begin is *before* you write your final shooting scripts. Call in your producer when your project is in the synopsis stage, discuss it with him, get his suggestions for achieving the results you want at the price you can afford to pay, and abide by those suggestions. Writing finished shooting scripts, and then submitting them to ten or a dozen producers for competitive bids is a waste of time, for no two producers will plan to produce them in the same way anyway. Even commercial motion pictures are an artistic product, and the intangible element of artistry is at least as important as price. If you accept the lowest bid, you may be sadly disappointed in the results; while the highest may be far above your budget. So, if you want a good product at the price you can pay, select a producer whose work for other agencies satisfies you, and then work with him to get what you want for your client at the price your client

stations

WOR-TV Plays Host

Top broadcasting engineers from all parts of the U. S. had the opportunity this month to inspect WOR-TV's new tv station at North Bergen, N. J., during the recent IRE convention in N. Y. C. The tower, at right, is being built by the Lehigh Structural Steel Co., Allentown, Pa. Below, management and manufacturers look over some of the equipment, left to right, Charles Singer, assistant chief engineer, WOR; Paul Chamberlain, G-E transmitter division sales manager; Jack Poppele, vice-president in charge of engineering for WOR; and, Grady Rourke, N. Y. district manager, G-E electronics depart. G-E and DuMont tv equipment is being installed at the new station. Opening is tentatively set for early summer on channel 9.



is willing to pay.

Here are some specific suggestions for keeping costs down:

Animation. True animation is extremely expensive. There are 1,440 "frames"—individual pictures—in one minute of motion picture film. True animation may require a separate drawing for each frame. It will certainly require frame-by-frame shooting. Avoid as much of it as possible

if you want a really low-cost job. If you can't show what you want to show by shooting "live," you may be able to get the effect you are seeking by "limited" animation, or by using a rig. In the former, instead of a whole series of separate drawings a limited number of drawings is used over and over again, in various positions on the screen. In the latter, motion is obtained by mounting parts of

(Continued on Page 31)

TELEVISION

(Stat

receiver distribution

(AS OF MARCH 1, 1949)

— DISTRIBUTION OF TELE RECEIVERS —

AREA	Installed	Homes	Public Pls.	Families in 40-Mile Service Area‡
Albuquerque	650	450	200	22,000
Atlanta	6,000	5,875	125	233,000
Baltimore	40,677	38,177	2,500	732,000
Boston	53,645	49,239	4,406	1,175,000
Buffalo	15,469	13,787	1,682	323,000
Chicago	100,000	94,000	6,000	1,438,000
Cincinnati	17,079	15,326	1,753*	384,000
Cleveland-Akron	30,402	27,279	3,123	695,000
Dallas**	3,600	3,425	175	277,000
Dayton	4,100	3,800	300	291,000
Detroit	43,500	40,500	3,000	839,000
Erie	500	300	200	112,000
Fort Worth	3,600	3,390	210	269,000
Houston	2,500*	2,000*	500*	217,000
Indianapolis	800	550	250	281,000
Los Angeles	95,000	89,300	5,700	1,372,000
Louisville	5,673	4,373	1,300	188,000
Memphis	3,365	3,305	60*	177,000
Miami	1,100	243	857	117,000
Milwaukee	19,015	17,416	1,599	327,000
Minneapolis-St. Paul	12,649	12,300	349*	333,000
New Haven-Bridgeport Area	20,710	19,110	1,600	557,000
New Orleans	3,400	3,125	275	225,000
New York	500,000	484,500	15,500	3,597,000
Philadelphia	119,000	116,000	3,000	1,184,000
Pittsburgh	6,500	6,000	500	742,000
Providence§	6,350	5,250	1,100	1,011,000
Richmond	7,693	7,393	300*	130,000
Salt Lake City	2,575	2,250	325	93,000
San Francisco	4,600	4,225	375	825,000
Schenectady-Albany-Troy	17,900	16,600	1,300	258,000
Seattle	4,000	3,625	375	307,000
St. Louis	22,000	18,950	3,050	474,000
Syracuse	2,250	2,050	200	199,000
Toledo	8,500	8,125	375	241,000
Washington	37,400	36,200	1,200	691,000
Total Installed	1,222,202	1,158,438	63,764	

*Figures have been adjusted to new estimates. **Included in coverage area of Fort Worth station. §Included in coverage area of Boston stations. †NBC estimates.

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Advertiser's

AT A GLANCE

(Statistics)

advertising report

(JAN. 15, 1949 TO FEB. 15, 1949)

Summary figures of last month's TV advertising, supplied by stations and station representatives.

Station	No. of Advertisers				Times Sales in Hrs.-Min.			
	Local	National-Regional	Net	Total	Local	National-Regional	Net	Total
WMAR-TV, Baltimore (est.)	33	15	14	62				
WBAL-TV, Baltimore	52	17	26	95	15:30	7:30	61:00	84:00
WBZ-TV, Boston*	14	9	24	47	13:16	3:20	64:30	81:06
WNAC-TV, Boston*	15	10	14	39	24:45	3:50	30:50	59:25
WBEN-TV, Buffalo	45	17	27	89	28:10	24:10	86:40	139:00
WENR-TV, Chicago*	6	16	4	26	17:45	2:00	5:15	25:00
WBKB, Chicago	17	16	1	34	42:19	42:58	10:00	95:17
WNBQ, Chicago		2	18	20		:18	14:15	44:33
WGN, Chicago	7	23	9	39	4:05	60:33	28:42	93:20
WEWS, Cleveland	8	12	9	29	2:13	3:17	40:00	45:30
WWJ-TV, Detroit	19	12	21	52	6:30	2:30	14:45	23:45
WJBK-TV, Detroit	14	5	8	27	:69	2:08	26:00	29:17
WXYZ-TV, Detroit*	7	13	5	25	2:00	17:30	6:30	26:00
WBAP-TV, Ft. Worth	10	11	5	26	30:00	10:00	18:00	58:00
KLEE-TV, Houston	12	8	5	25	12:54	28:50	9:30	51:14
KNBH, Los Angeles*	9	3	8	20	:30	:03	6:25	6:58
KTTV, Los Angeles	15	5	2	22	9:29	3:07	9:00	21:36
KFI, Los Angeles	38			38	13:30			13:30
KTSL, Los Angeles	7	2	3	12	:12	:18	2:30	3:00
KTLA, Los Angeles	46	22		68				
WAVE-TV, Louisville	32	7	10	49	30:20	2:32	12:50	48:42
WMCT, Memphis	26	6	5	37	23:34	1:36	13:00	38:10
WTNJ-TV, Milwaukee	53	5	18	76	38:22	:42	56:30	95:34
KSTP, Minneapolis	12	7	6	25	33:32	6:52	14:00	54:25
WPIX, New York	61	14		75	60:10	2:30		62:40
WNBT, New York	4	25	28	57	:07	1:54	37:20	39:21
WCBS-TV, New York*	2	20	15	37	:16	2:54	42:20	44:90
WABD, New York	30	15	7	52	283:00	76:00	53:00	412:00
WPTZ, Philadelphia	32	13	25	70	10:45	10:06	58:40	79:31
WFIL, Philadelphia	26	13	6	45	24:51	20:25	18:00	63:16
WCAU-TV, Philadelphia	49		13	62	11:00		14:35	25:35
WDTV, Pittsburgh	24		43	67	3:50		12:45	16:35
WTVR, Richmond	9	4	26	39				
KPIX, San Francisco*	29	20	8	57	7:00	1:31	20:00	28:31
KDYL-TV, Salt Lake City	31	15	9	55	24:00	11:10	44:15	79:25
KSD-TV, St. Louis*	28		24	52	37:35		64:27	101:02
KRSC-TV, Seattle	25	5	6	36	2:54	1:02	12:20	16:16
WHEN, Syracuse	9	3	1	13	10:57	1:26	5:00	17:23
WSPD-TV, Toledo*	34	7	23	64				28:00
WNBW, Washington, D. C.*	39	10	28	77	8:50	:42	62:31	72:03
WOIC, Washington, D. C.*	23	6	16	45	2:54	1:53	22:25	27:12

*WBZ-TV, Boston: Feb. 1 to Mar. 1; WNAC-TV, Boston: Feb. 1 to Feb. 28; WENR-TV, Chicago: Feb. 15 to Mar. 15; WXYZ-TV, Detroit: Feb. 1 to Feb. 28; KNBH, Los Angeles: Feb. 1 to Feb. 28; WCBS-TV, New York: Feb. 1 to Feb. 28; KPIX, San Francisco: Feb. 1 to Feb. 28; KSD-TV, St. Louis: Feb. 1 to Feb. 28; Local and National-Regional Advertisers Combined; WSPD-TV, Toledo: Mar. 1 to Mar. 8; WNBW, Washington, D. C.: Feb. 1 to Feb. 28; WOIC, Washington, D. C.: Feb. 1 to Feb. 28.

Televiser's Forum

• • •

The American Broadcasting Company has offered twelve reasons, (in a booklet published January 1st), why the advertiser should appropriate money for television now. These reasons are summarized below along with comments by several top agencies and sponsors. TELEVISER'S FORUM will discuss a different issue of importance to the industry each month.

• • •

1. Get EXPERIENCE now, while circulation and talent rates are low.

Roger Pryor—Foote, Cone and Belding: If the client's agency already has the experience, this point is not so important to the sponsor.

Robert D. Stuart—U. S. Rubber: Considering time and production charges for television today, it would not appear advisable to enter television purely for experience. There should be good advertising reasons for spending money in television.

D. P. Nathanson—The Toni Co.: Program and commercial experience in the selling of our product is our primary concern at the moment.

• • •

2. Line up VALUABLE time FRANCHISES while they are still available.

Herbert West—BBD&O: Competition at this time can even be eliminated for a short while if the program is strong enough.

William Morris—Biow Co.: This is a valid reason even though experience has shown that there will be times available due to bow-outs, etc.

R. Stuart: Perhaps it is reasonable to assume that there will be as many shifts in good television times as there have been in good radio times. Further, it is logical to assume that as television grows, time franchises will prove valuable which are not valuable today. Again considering the cost of television today, using a program simply to establish a time franchise is an expensive way to operate.

D. Nathanson: Important but risky to pin all hopes on a time spot when programming patterns are still to be determined.

3. KEEP ABREAST of competitors, many of whom are either in television now, or are planning to get into it in the near future.

R. Stuart: There is no more reason for using television to keep abreast of competitors than there is to use any other media to keep abreast of competitors. If television is a good buy for the particular product it should be used regardless of what competitors are doing. Competitors can be wrong in their selection of media.

R. Pryor: A client doesn't actually have to be in television to keep abreast of competitors in the medium.

D. Nathanson: Keep ahead of competitors.

• • •

4. Television is reaching middle and lower income brackets—86% of sets in New York and Philadelphia are now in homes of these economic levels, the MASS MARKET.

H. West: Television has more appeal and therefore greater impact on the lower-middle income group as it offers them entertainment they otherwise couldn't get.

W. Morris: Good for some products certainly. We need more research on this audience question.

• • •

5. TV Stations are opening in the LARGEST MARKETS—where the sponsor has the greatest opportunity to realize a return on his advertising.

R. Pryor: Although stations are operating in these areas, the fact remains that there is but a small percentage of families that have sets.

W. Morris: Quite true but the statement must be qualified by the percentage of tv homes to population.

6. The glamour and newness of television make it an excellent tool for PUBLIC RELATIONS.

H. West: True. The public regards television as new and exciting.

W. Morris: Publicity and public relations about shows has been excellent to date.

Chester MacCracken—Doherty, Clifford and Shenfield: Especially in markets where tv is newest.

Wm. B. Templeton—Kudner: But also quite expensive as compared to other channels in this particular field.

• • •

7. High ratio of video SETS-IN-USE means a steady advertising impact.

H. West: Listeners are using their sets. The great variances in program ratings from week to week are caused by their constant tuning. Steady advertising impact depends on programming.

C. MacCracken: I don't think the "steady advertising impact" part of this conclusion is as important as other points.

• • •

8. Large number of viewers per set means GREATER CIRCULATION per set in TV.

H. West: True. ABC average number of video viewers is about 4.0 as compared to 2.5 radio viewers.

R. Stuart: Total audience is not necessarily large and cost per viewer may be high.

• • •

9. Due to the eye and the ear together being more retentive than the ear alone, SPONSOR IDENTIFICATION ratings are extremely high in television.

R. Pryor: When the Miss Rheingold Contest was brought to television, we

received almost double the previous votes.

W. Morris: Definitely yes. Our own surveys even surpass many already published.

10. Surveys indicate television commercials are **MORE ACCEPTABLE** than radio commercials.

R. Pryor: This is true now. But bad commercials will receive even more unfavorable reactions from television than from other mediums.

R. Stuart: It is doubtful whether any survey can dogmatically show that television commercials are more acceptable than radio commercials. Whether or not they are acceptable depends entirely upon the way the commercial is handled and it is easier to offend on tv than on radio.

11. Television for many advertisers is the **lowest-cost method of DEMONSTRATION** in the home available today.

R. Stuart: Television does offer a low cost method of home demonstration.

C. MacCracken: This is true for many advertisers.

12. Television, combining sight, sound, and action, produces a **GREATER SELLING IMPACT** than any other advertising medium today.

W. B. Templeton: True, for certain products.

W. Morris: Not entirely so. What about minute movies in regular theaters for example?

R. Pryor: This cannot actually be measured, but undoubtedly it is true.

KSD-TV ON THE UHF SITUATION:

To help clarify the UHF situation for tv set owners in its area, KSD-TV, St. Louis, telecast a special round-up informational program on March 13 which included quotes from Jack Poppele, TBA president; Wayne Coy, FCC chairman; RCA and Philco executives and others. Local dealers report tremendous public interest and feel the program helped the retail situation.

Write for information on
JULIEN BRYAN PRODUCTIONS
Available for Television

★
International Film Foundation
1600 Broadway, Suite 1000, N. Y.

Once You're In You Can't Get Out . . .

Of TRI's 1,500 2nd-year subscribers only three failed to renew on expiration.

Like Any Rooter, You'll Proselytize . . .

Two out of three new subscribers can be traced to recommendations of old-timers.

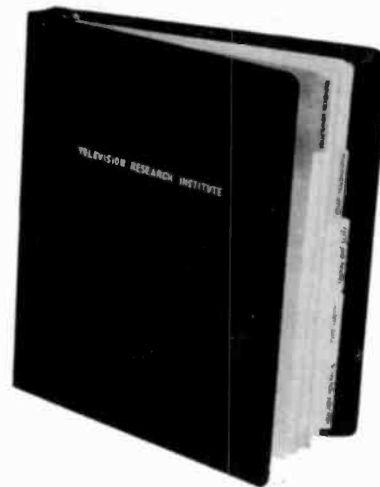
Your Business Letterhead Is Enough . . .

A note will bring you sample copies of VIDEO—the Television Newsletter, and detailed information on TRI's other analytic services.

Just Remember — You've Been Warned . . .

2,000 top executives in television, radio, advertising, motion pictures, investment banking and other video-related fields, feel they can't get along without us.

You Will Feel The Same Way . . .



Institute Services

1. VIDEO—The Television Newsletter (with deluxe permanent binder).
2. 10 Special Reports annually.
3. Market Data and Facts & Figures services.
4. Tri-monthly TV Station Directory and weekly supplements.
5. Monthly Washington Letter.

TELEVISION RESEARCH INSTITUTE

40 EAST 40th STREET
NEW YORK 16, N. Y.

the station sales representative says . . .

It's Not So Simple

. . . to build the commercial

by Robert Jawer, WPTZ, Philadelphia

You, the local agency, and your client have just decided to put "X" number of dollars in a television spot campaign. You both feel that television is here to stay and you are willing to "risk" this money in hopes that the magic medium will produce results—tangible sales results. On the surface, the matter of building the commercial appears to be relatively simple. Put together three or four slides, write commercial copy, buy time from the station and then sit back to await the sales results.

But don't hold your breath! Too often the local agency and its client have discovered all too late that building a commercial was not as simple as it first appeared. Should it be twenty-seconds or one minute; film or slides; if film, sound or silent? What about the pictorial content and oral copy? And, of course, how much can be spent to produce this commercial spot?

Examine Each

Let us examine each of these problems a little more thoroughly. The question of producing a twenty-second or one-minute spot will answer itself after the time buyer receives spot availabilities from the local stations. He will find that in a "mature" television market whose stations have been operating for at least 18 months, the choice will be a twenty-second spot by necessity and desirability.

This results in a ten-second VSI (Visual Station Identification) and a twenty-second spot announcement. Moreover, what local advertiser would not desire to buy a spot adjacent to the "Texaco Star Theatre", "Toast of the Town" or "The Philco Playhouse"?

It should be pointed out that national agencies should make a comprehensive survey of the local television markets in which they desire to buy spot time.

Wouldn't your face be slightly red if you, as the agency, went ahead and produced a one-minute spot announcement only to find that some of the "mature" stations offered the choicest time in twenty-second availabilities? It has occurred!

The next step would be the decision to use either slides or film. Actually, little deliberation is necessary here. From a relative standpoint, slides are visually more static and hence deadlier from the point of view of sales impact. Moreover, dimensional requirements for slides vary from station to station.

Next Problem

The agency, having decided to use a twenty-second film spot, now proceeds with the next problem. Shall the film be sound or silent. Here is the case for sound on film—no chance for announcers' "fluffs"; opportunity to use two or more voices in the film. On the other hand, costs increase when a sound track is used; there is no flexibility for changes in commercial copy. In addition, the sound

track on 16mm film is not satisfactory many times and most television stations have only the 16mm projection equipment. By the same token, 16mm silent film cuts costs in production, allows flexibility in copy and effective announcements.

The point has now been reached where the agency is ready to get into the "meat" of the film—the preparation of the actual commercial. This really should be the easiest. In no time at all, many ideas have been placed on the table for discussion—enough ideas to produce at least a dozen different spots! What can be shown and said in twenty seconds is the crux. In answering that question, two basic concepts must be emphasized—impression and creation.

Eye and Mind

Impression in television commercials is the effect produced on the eye and mind through visual means. Essentially, the impressions to be received by the home viewers are the advertiser's name and his product or service. This information is easily transmitted in twenty seconds since a minimum of four or five seconds can be used for each impression.

The other concept is that of creativeness—the act of producing a new "twist" out of a basic idea. It is within this creative formation of the commercial that the advertiser's selling message is designed. The viewer must be entertained by this creativeness in order to attract and hold his attention.

Last but not least, the agency must consider the question of oral commercial copy for the spot. Primarily, the copy must augment rather than dominate the visual portion of the spot announcement. A good rule of thumb principle would



Robert L. Jawer, now sales representative at WPTZ, Philadelphia, knows the problems of television production from his station experience, as former head of his own organization, Jawer Television Productions, and as special representative for the Philadelphia Electric Company in the production of a series of hour long shows. He is a member of the teaching staff at the Theatre Arts Institute and of the Television Association of Philadelphia.

hold that 35 to 45 words is suitable for the twenty-second spot. It cannot be overemphasized that the copy is not designed for radio advertisement where word pictures are so important. The television copy is used to underscore and act as a running commentary to the visual content of the commercial.

Budget Last

We have left the question of budget for last. Actually, it must be considered from the outset of your television plans. Assuming that the cost for producing this commercial can be met, your final problem centers around the frequency of running the spot announcement. Take the case of a Philadelphia antique dealer, Irwin Schaffer, who ran a weekly twenty-second spot over WPTZ for six months, resulting in over 500 new accounts. This is not to say that a once-a-week spot is an open sesame to sales results. It does serve to point out a well produced, well placed spot can bring sales returns to the advertiser and a hearty pat on the back to the agency.

Commercials Checked

new firm reports on
reception and quality

The effectiveness and reception of tv commercials, a relatively new phase of television research, has been undertaken by a new firm, Spot Check, Inc., N.Y.C. The survey agency submits detailed reports to advertising agencies from the findings of checkers in every section of the city in which the tele-commercial appears.

Spot Check supplies to its checkers a special questionnaire which covers time, interruptions to video or audio, condition of picture, condition of sound, comparison to preceding and following program, continuity between program and commercial, and general irregularities.

Most of the checkers now being used are disabled veterans supplied by the Veterans Administration.

Firm is headed by Hardie Freiberg, president. Bernard Samuels is secretary.

"You Can Quote Me"

THE medium has taken tremendous strides in just the past six to eight months, and the enthusiasm for it on the part of advertisers and agencies is well founded. Although it is still far from being the advertising "cure-all" that some people would have it, and still reaches a maximum national audience that is small to radio and other mediums, it is extremely effective and may eventually be the most powerful medium of them all.

With few exceptions, any national advertiser must regard a television expenditure today in the nature of an investment in the future. He cannot expect an immediate return on his investment that will compare with the return he would get for the same expenditure in mediums like radio, newspapers, magazines, etc.

But, by the same token, the advertisers that get into the medium now on an investment basis will reap the benefits when television reaches the advertising proportions that are expected of it. They will have established programs that have gone through the "growing-up" process while audiences are comparatively small and time costs still fairly low. They will have franchises on the peak viewing time periods and major networks. They will have learned a lot about the proper use of the medium in selling their particular product. And they will be miles ahead of their competition who has decided to wait until television can "pay off" on the same basis as other media."

Mr. Chalmers points out that it is on this basis of an "investment in the future" that the Ford Motor Company is currently presenting the Ford Television Theater on the CBS-TV network. Presenting such hour-long productions as "Outward Bound" with Lillian Gish, Freddie Bartholomew, and Mary Boland, "The Silver Cord, with Mady Christians and Meg Mundy, "Night Must Fall" with Fay Bainter and "Years Ago" with Raymond Massey and Eva LeGallienne, The Ford Television Theater is an extremely ambitious undertaking. "Although we could probably present a different kind of half-hour show every week for the amount of money that goes into The Ford



William A. Chalmers, Ford Motor Co. account executive, Kenyon and Eckhardt, Inc.

Theater monthly show, we are convinced that just using the medium is not enough," says he. "Television as an advertising medium must be used in relation to the product it advertises. In The Ford Theater we are giving the viewers not only the great dramatic stories and plays that they want to see and the finest performers that are available, but we are putting everything we possibly can into finished writing, direction, production, musical background and overall presentation. We want The Ford Theater to be big and important. In that way it can do a real job of reflecting Ford's position in the motor car industry."

"There is still a tremendous amount to be learned about television and its proper use, and this is particularly true in the case of dramatic programs. No one in the business today knows one tenth as much as he is going to have to know by the time tv comes of age. Having experience in radio or the theater or motion pictures is not enough. It is invaluable background, of course, but television is an entertainment medium that is unique in itself. As far as the viewer is concerned it is a new kind of entertainment. But, as soon as the novelty wears off, it has got to be good entertainment or it won't live. And it has got to be good entertainment or it won't ever be able to compete as an advertising medium."

Ruckus Over Ratings

A reasonable amount of variation in audience measurement ratings of television programs by The Pulse, Inc., and C. E. Hooper, Inc. can be considered normal. Recently, however, wide discrepancies have appeared in ratings of the same program, and in ratings of the same program by the same firm in succeeding weeks (Hooper). In the February listings of the top ten tv shows by Hooper and Pulse, not only does the rank vary, but also the programs themselves. Four appear only in Pulse, and four others in the Hooper ten.

Because of the application of these ratings by the television industry in measuring program effectiveness, it is obligatory for these research firms to make unequivocal explanations. Since the Pulse statement below is a rebuttal of an earlier Hooper comment, the latter will be allowed space for further remarks in a future issue of *Televiser*.

COMPARATIVE RATINGS

Admiral Broadway Revue, Simultaneous Telecast,

	WABD-WNBT	
	WABD	WNBT
January 28		
Pulse	25.3	34.0
(4 quarter-hours)	25.3	34.0
	23.3	30.7
	23.3	30.7
	22.0	23.7
Hooper	18.1	36.4

February 4		
Pulse	21.3	20.0
(4 quarter hours)	22.0	19.3
	20.0	19.3
February 11		
	20.0	18.0
Hooper	4.3	46.3

Top Ten Television Shows, N. Y. C.

Pulse	Feb., 1949	Rating
Texaco Star Theatre	67.3
Godfrey's Talent Scouts	57.3
Toast of the Town	46.0
Godfrey and his Friends	44.7
Broadway Revue	41.3
The Goldbergs	38.7
Kraft TV Theatre	38.0
Boxing (WNBT, Fri.)	34.7
Phil Silvers Show	34.0
Original Amateur Hour	33.3
Hooper		Rating
Texaco Star Theatre	76.6
Godfrey's Talent Scouts	56.1
Broadway Revue (WABD-WNBT)	50.6
Toast of the Town	48.0
Godfrey and his Friends	46.6
Break The Bank	34.7
Your Show Time	32.5
We, the People	32.2
Phil Silvers Show	32.1
Colgate Theatre	30.2

.... Hooper says

WHEN two widely different methods are applied, even to similar samples, the resultant ratings may become increasingly different in direct ratio to the degree of difference in method. . . . The Pulse TV home sample was reputedly 150 interviews on the "Admiral" program, the Hooper sample was 605. The limits on the Pulse ratings of 40.0, established by a sample of 150 interviews, are plus or minus 10.0. . . . Outside (possible but not probable) limits within which the Pulse measurement might have fallen, range from 30.0 to 50.0. . . . Limits on the Hooper rating of 50.6, established by a sample of 605 interviews, are plus or minus 3.6. . . . There is . . . seen to be an outside chance that the differences in "total rating" (but not station differences) are traceable to the small size of the Pulse sample. . . . Coincidental (Hooper method) finds out what is being looked at, at the time, and from the only people who know (the viewers) . . .

"Aided recall" (referring to the Pulse method) exhibits the names of many program with station call letters, arranged by time periods and respondents are asked to "recall" what was listened to at a previous time. Persons remember old programs better than new—a reason "Ad-

miral" is lower in Pulse than Hooper. Persons have no reason to remember channel numbers or stations. . . . When both (WABD and WNBT) were presented in interview, the almost equal division of their "votes" attests their inability to recall. The slight advantage shown for WABD would probably, upon detailed examination . . . reveal that the call letters of WABD appeared alphabetically . . . before WNBT.

Rarely will the industry be presented with such an open and shut case . . . of the basic reasons for not placing reliance for audience measurement on a method (aided recall) which is controlled by the multivarious vagaries of human memory. . . . Compared with the coincidental, which gets double-checked facts, the recall . . . eliminates itself from serious consideration:

1. with a size of sample error running up to 25%
2. an error in station rank order of 100% and,
3. an error in all-important station ratings of almost 500%

The results of two more Hooper surveys (released March 9) confirm the rank order of the Admiral show which is broadcast simultaneously on WABD and WNBT.

.... **Pulse says**

THE industry has a right to decide who is right based on the facts. . . . The Pulse does not do telephone recall surveys. The Hooper criticisms apply only to that system, if they are applicable . . . let us consider size of sample. The so-called large sample of telephone calls made by Hooper in only 605 in an hour—four quarter hours. . . This is only 151 in each quarter hour. This sample is no larger than the Pulse quarter hour sample. Why has Hooper in New York given up rating separately the quarter hours of hour and half-hour long programs in the evening? Is it that the fluctuations between separate quarter hours are embarrassing? . . . Statistically speaking, we should like to correct Hooper's confusion of standard errors with probable errors. The chances of 50.6 being within 2.0 are correct 68 out of 100 and not 50 out of 100.

Let us apply these formulas, but keep in mind that they do not apply because the Hooper sample is not a probability sample. Hooper has not explained his own large difference between 36.4 to 46.3 and 18.1 to 4.3, the ratings for WNBT and WABD on the first and third program. A rating of 18.1 can fluctuate by chance only between 19.7 and 17.5, in 68 out of 100 measurements. For certainty, let's grant the extreme range of five standard errors. The maximum range for an 18.1 rating is from 26.1 to 10.1. Something must be wrong if Hooper's ratings fluctuated from 18.1 to 4.3 for WABD. This is outside the range of chance fluctuation.

Hooper's point about remembering old programs bet-

ter than new ones is peculiar. He conveniently forgets the overwhelming evidence. Is he forgetting, as he well knows, that he rates Milton Berle significantly higher than the Pulse does?

The Pulse is . . . criticized because of the order of stations the roster used in the Pulse survey. For the Feb. 4 survey, WABD was listed first, WNBT fifth. WABD rated above WNBT. For the Jan. 28 survey WABD was listed second, WNBT sixth and last. WNBT rated above WABD. . . . On Feb. 25, in a special experimental survey in which two orders of stations were employed, one with WABD first, WNBT last, the other in reverse order, the results obtained showed that roster position has nothing to do with the measurements obtained. . . . Results . . . in the Chicago and Philadelphia surveys for the Feb. 4th broadcast . . . (confirm this.)

Does Hooper include ten counties in his survey? Manhattan, Brooklyn, Bronx, Richmond, Nassau, Westchester, Hudson, Bergen and Essex? The Pulse does.

Does Hooper include non-telephone families in his sample? The Pulse does.

Does Hooper have a representative sample of television families in his survey? The Pulse does.

We have made three exhaustive studies of television reception. We have found extremely small differences in the reception of WABD and WNBT. These differences would not lend credence to such a one-sided results as the last (Feb. 4) Hooper.



Revista Mensual de Orientacion
Tecnica en Television, Cine, Radio
y Teatro.

TO KEEP ABREAST OF THE
PROGRESS OF TELEVISION IN
LATIN AND SOUTH AMERICA,
A SUBSCRIPTION TO
TELEVISION EN MEXICO
IS A MUST!

ADVERTISERS!!!

Manufacturers will reach a vast market for their television and kindred products in the many countries that our publication covers. Attractive rates upon request.

Directed by Sr. Ramon Peon G., famous movie director, for the Television industry in all Spanish speaking countries.



relating television progress in the vast Latin and South American markets.

NEW YORK OFFICE: 227 West Street, New York 13, N. Y.

Name

Firm

Address Zone

City State

Remittance enclosed

One year at \$1.75

Bill us

Two years at \$3.00

Printed in Spanish

films

... why there was a

Shift to TV Film Production

... by this N. Y. commercial studio

by **George Goman, president, Video Varieties**

THE motion picture industry was born in New York City. During recent years there have been rumors that it has been casting a tentative eye on its old home. Local capital and labor, the late Mayor LaGuardia and recently Mayor O'Dwyer, have all sent out invitations for the wanderer to return with small results to date. The rush of "Soundies", the wartime boom of documentaries and a few recent location pictures have been temporary windfalls for New York and have led some of its citizens to the mistaken conclusion that the picture business was on its way east. For obvious reasons, this isn't going to happen.

A new motion picture industry is being born which will make New York a leading spot in movie production. That industry is the making of films for television. Video films *must* be, in ever-increasing quantity, the backbone of television programming.

N. Y. Headquarters

New York can not be bypassed as headquarters for production in this new medium. Weather initially caused the picture business to trek westward. By the time "weather" wasn't too important in the production of a large percentage of pictures, plant investment had become too heavy to move, despite occasional, politically slanted threats to shift to tax-free Florida. Films for television do not depend on weather at all. For one thing, exterior shooting is expensive for low television budgets; for another, exteriors mean long shots. Video is a closeup, intimate medium. It demands—and will get—high quality entertainment and personalities rather than depending on beautifully colored sunsets behind purple hills in Arizona deserts.

It was with a feeling of deep conviction about this that the management of West Coast Sound Studios in New York

decided to make the production of television films a primary function, after more than 16 years as a successful producing studio organization in all previously existing motion picture fields.

Video Varieties Corporation was formed nearly a year ago as an experimental adjunct of West Coast Studios. Various types of television subjects were made to test theories of writing, direction, photography, lighting, film emulsions, sound recording, makeup and editing. These films were projected on closed circuit monitors for critical discussion on the part of our own staff, top network men, station operators, releasing executives and average home audience cross sections.



ONE year ago there were 35 television film producers operating in New York City. Today there are more than 65. This increase reflects the obviously growing importance of tv film, and the rapidly developing need for broadcast film production

After exhaustive tests along these lines, production was begun on several series of short entertainment subjects on film, suitable for sponsored or sustaining release. These are suitable for televising singly, or in groups of two, three or more at a time—either from the same series or from different ones. These films are completed and the first two groups will be released in a short time by United Artists Television Department, under John Mitchell's supervision. Others will follow at frequent intervals.

Expansion Needed

In order to get under way on this rather ambitious program, it was necessary to expand the company's facilities on a scale which would permit additions to staff and equipment and most important of all, funds for production, so that a full schedule could be maintained during the present era of comparatively few television stations and receivers.

West Coast Sound Studios are complete and modern in every respect, and equipped as they are with RCA High Fidelity Sound System, Fairchild disc recorders, latest type lighting units, camera equipment and set construction shops, they are ready to handle the peculiar needs of greatly stepped up television film production. The permanent

facilities. Significant also is the increased stress by N. Y. theatrical and commercial film studios on television work. Last month the absorption of sixteen-year old West Coast Sound Studios by Video Varieties pointed up the realization of film executives, that television is becoming one of the major segments of their industry. TELEVISER asked George W. Goman, president of Video Varieties and West Coast Sound Studios, why his company has made this switch in concentration from theatrical and commercial to television film, and how Video Varieties will operate. The author was in the original management of the new Madison Square Garden, later an executive of various movie enterprises headed by Joseph P. Kennedy, and was a member of the first RKO executive committee before entering the field on his own in 1929.

technical crew, with years of experience in every phase of movie production, is a vital part of the program planned to achieve efficiency which will materially reduce negative costs and make for better quality films.

The importance of the new television film program and the peculiar suitability of the setup to this type of film production made Video Varieties Corporation the name we wanted and Video Varieties as the trade name of our product. Actually all our films for television made during the past year have borne the Video Varieties copyright. Thus, West Coast Sound Studios now becomes a division of Video Varieties Corporation, which will continue its active interest in the making of movies and slide films for industry.

Our executive organization has the same nucleus which has operated West Coast Sound Studios for more than 16 years with the addition of new top men. A. W. Manchee, treasurer, was a pioneer in the sound-on-film field with Bell, Vitaphone, Metro-Goldwyn-Mayer and others, and is recognized as an outstanding business film director. Martin Henry, vice-president in charge of production, was with Famous Players—Lasky and later with Fox, Howard Hughes and other Hollywood firms.

Leonard Anderson, vice-president, is a member of the Motion Picture Pioneers,

The following listing was inadvertently omitted from the directory of Film Distributors published previously:

Film Equities Corp.

Jay Williams, Television Director
1600 Broadway, New York 19, N. Y.
Circle 7-5850

AVAILABLE: 50 features, 35 Westerns, 25 serials, 2 packaged shows, 750 miscellaneous shorts (cartoons, sports, travelogues, etc.).

has edited, directed and produced a huge number of movie shorts of all types and is already a veteran television film director and editor. He is a member of the Screen Directors Guild, as are Manchee and Henry. Otis P. Williams, general sales manager, was sales executive with WOR and Mutual and previously with the March of Time. John Meehan, Jr., story department head, is the writer of more than thirty Hollywood produc-

tions, two hit Broadway plays and is a television writing pioneer.

Video Varieties will concentrate on the creation and production of television film programs of all types and lengths, video commercials, business and slide films. Both 35mm and 16mm, black and white, and color film will be produced.

We are going to be part of this new industry—television.

YOUR CHOICE

You may select people with little television know-how to assist you in planning and organizing your television project. Each error may cost you thousands or even millions of dollars.

Or you may select a firm of demonstrated ability, thoroughly familiar with the problems involved and able to show you how to make money in television.

RICHARD W. HUBBELL AND ASSOCIATES

Participants in the planning, construction, and operation of twenty-one television stations.

Advisers to investment groups here and abroad.

Consultants to film companies, radio stations, publishers, advertisers, and manufacturers.

RICHARD W. HUBBELL and ASSOCIATES TELEVISION MANAGEMENT CONSULTANTS

118 East 40th Street

New York 16, N. Y.

Murray Hill 3-0028

TELEVISION NEW, INTERESTING TECHNICAL CAREER

As Television gains momentum, rapidly, constantly, it offers to properly-trained technicians careers with a future in Industry, Broadcasting or own Business.

Train at an Institute that pioneered in TELEVISION TRAINING since 1938.

Morning, Afternoon or Evening Sessions in laboratory and theoretical instruction, under guidance of experts, covering all phases of Radio, Frequency Modulation, Television. Licensed by N. Y. State. Free Placement Service. Approved for Veterans.

ENROLL NOW FOR NEW CLASSES

Visit, Write or Phone

RADIO-TELEVISION INSTITUTE

480 Lexington Ave., N. Y. 17 (46th St.)
Plaza 3-4585 2 blocks from Grand Central

THE NEWSPAPER QUESTION

ON December 10th, the Columbia Broadcasting System advertised that, by careful calculation, it could prove "Cost of audiences . . . delivered by a full-hour CBS-TV program is 12% lower than . . . the average full-page newspaper advertisement." Promptly six hundred specialists in newspaper advertising blew their tops.

CBS' calculations were based on a rating with a 51.8% Hooper-rating, at a time when there were 390,000 video receivers within reach of its antennas. Hooper also said each set had 4.35 viewers watching it. This gave CBS 878,787 screen-watchers for this particular program.

CBS Recalculated

After newspaper-boosters had prodded around for a while stirring up complications, CBS carefully recalculated, proudly announced that, full-page vs. full hour, it was 24% cheaper on cost-per-M than the four papers with circulations most closely approximating that of television (\$6.20 per M, vs. \$8.15 per M). By including such non-comparable circulations (CBS claimed) as the Daily News and the Journal-American (both of which get about in the millions), the cost was 3% less for the video show.

But CBS' Victor M. Ratner, who dreamed up the whole argument, had neglected one very important point in television's position: What newspaper advertisement can hope to secure reader attention three times in an hour for a total of six minutes?

Television's big advantage over other advertising media is that of forced attention. Let's consider, for a moment, the New York Times' reader who makes his study of the paper in a crowded subway. His examination of the periodical is likely to be more or less cursory, what with the adjoining elbows of his fellow-travelers. Thus, to secure his attention, the successful advertisement must have a well-baited hook, before the reader can be induced to pursue the "message." His involvement is dependent on his eye alone, and whatever degree of concentration he can muster.

Passive State

Somewhat different is the case of the television advertisement. The fact that the customer is watching television at all pre-supposes that he is in a passive state, and that his attention is fully focused on the screen. It only remains for the commercial to provide only a modicum of interest for him to follow it intently, with eyes and ears, for its duration.

Now let's compare some less costly sizes. A two column, 100-line advertisement appearing on a weekday in the *New York Times* for 25 insertions will cost \$310 per insertion. A one-minute film-commercial on WCBS-TV in a preferred position (Monday night, 8:30 p.m.), preceded by a show with 57.9% of the total television audience of 450,000 sets (NY area, NBC's February 1st analysis), followed by a show with 56.1% of the audience will cost \$215 per shot for 25 broadcasts.

Copy, art and plating of the newspaper advertisement would run about \$90 per unit, and since few advertisers use the same plate twice in daily papers, this brings newspaper cost to \$400 per insertion.

Total Cost Cheaper

A 1-minute, all-animated film spot costs approximately \$4,000 to produce. Cost may be amortized over the twenty-five run-offs at \$160 per broadcast. Total cost of the video-cast is then \$375, 6¼% cheaper.

The *Times* total audience, allowing 2½ readers per copy for the half-million circulation, is 1.25 million. The two CBS shows preceding and following this spot, rate 3.6 and 4.0 viewers-per-set. Using 3.8 viewers and 57% of the audience as the median, CBS, for this spot, would have a total audience of 974,700.

According to most recent surveys, family habits are radically altered in television homes. Even after prolonged set-ownership, families are found to cut down on most other activities. In one survey, more than 92.4% of those interrogated said they had reduced regular radio listening. 80.9% have cut down on movie-going. 58.9% read books less than formerly. 48.5% have reduced their magazine reading.

Only 23.9% reported a reduction in their newspaper reading. Two percent figured they read newspapers more, now that they have television sets, than was their former practice.

While that 23.9% reduction could look damaging, on a comparative basis it looked much better. It represented an infinitely smaller block than the people who had cut down on other media.

Primary Effects

Primary effects had been to reduce the intensity of readership, with reductions in purchases of newspapers secondary. There have, however, been notable dips in circulation of evening newspapers in the New York television area.

But these relatively minor fallings-off do not necessarily reflect a reaction to video.

The newspaper enjoys the advantage of being a permanent record, rather than a transitory series of pictorial images. It gives details television cannot supply except in rare instances.

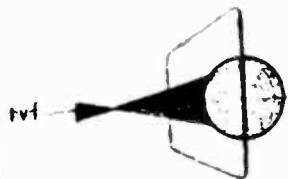
More than this, newspaper advertising is certainly one of the most valuable news service provided readers.

It is a little difficult to picture the family television set offering tabulated prices of items available "today only" at a corner super-market. Time consumption for this kind of promotion would be prohibitive.

Just as difficult for television is comparative advertising. Dress prices cannot be posed against one another by competing shops simultaneously.

From the present state of things, it seems likely that "price" advertising will continue to appear largely in news-print, with national advertising moving more and more into the telescreen.

Televiser Does it Again!



television features inc.
motion picture producers

480 LEJINGTON AVENUE N.Y. 17, N.Y.
TELEPHONE PLaza 5-5714 • PLaza 5-5585
March 10, 1949

Televiser Magazine
1780 Broadway
New York, N. Y.

Att: Mr. Charles A. Tepper
Director of Advertising

Dear Sir:

I know you will be interested in hearing the result obtained by us from the cover advertisement we ran in your magazine in January.

We received a total of 78 replies broken down as follows:

16 from television station
29 from advertising agencies
33 from production companies

We were very happy at the tremendous pull this advertisement had.

We have considerable business in the house at present from these answers to the advertisement and considerable additional business that is still pending. Our company is comparatively new in the production field and our policy is quite unique - namely - that we work only with producers and advertising agencies having their own production departments.

I wish you'd stop in and see me later this week or the beginning of next week regarding the reservations we have for future front cover ads on Televiser.

Sincerely,

TELEVISION FEATURES, INC.

Larry Gordon
Larry Gordon, President

A DIVISION OF LARRY GORDON STUDIOS

**Lowest Cost
per 1,000
to Reach
Television Executives**

- TV Stations
- Agencies
- National Advertisers
- TV Film Producers
- TV Film Distributors

Televiser doesn't deserve all the credit!

Credit is due the Elmo Ecker Agency for recommending Televiser to the account.

**For Complete Details
Ask to See Your
Televiser Representative**

TV needs . . .

The Average Sponsor

by Ely Landau, Moss Associates, Inc.

LEADING national advertisers have announced plans that clearly indicate the continued progress and expansion of commercial television. General Electric has appropriated \$1,500,000 for TV in 1949; Chevrolet, Philco and Texaco, \$1,000,000 each; Chesterfield, Emerson, Ford, Admiral and others, more than half a million each; and, American Tobacco is budgeting \$350,000.

Important as these big accounts are, they cannot alone enable television to grow into the tremendously effective advertising media that it must eventually become. There just aren't enough of them around.

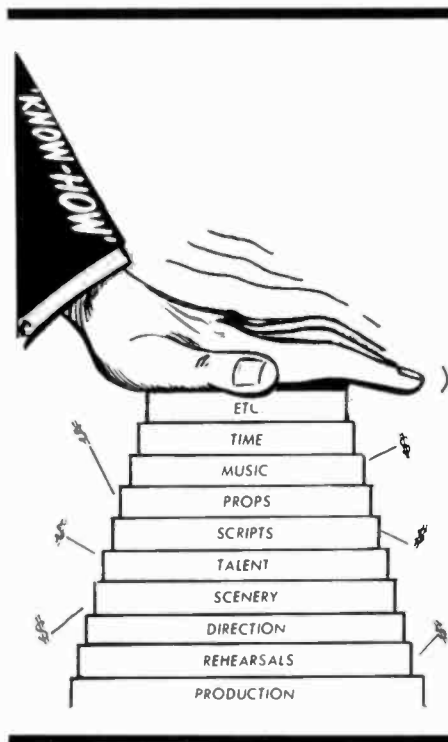
"Average Advertiser"

The "average advertiser" will have to be the backbone of the industry in its infancy as well as its mainstay when it comes of age. But where in this flurry of video activity does he fit in. This is the advertiser who does not have the tremendous resources of the big national firms, but who realizes that TV is the ideal instrument not only to advertise, but to demonstrate, to convince and to sell.

Spiraling costs of TV programs and facilities are making these adventurers hesitate. Shows that were originally budgeted at \$10,000 are reportedly to \$15,000 per week (witness the Philco and Texaco shows.) The *Ford Theatre* has been

\$3,000 per week over the original budget of \$17,000. *Toast of the Town*, originally sustained at close to \$3,500 now costs more than \$8,000.

How then, is video feasible to the "average" sponsor? One answer is in the utilization of writers and talent who are



not in the "name class" yet who are thoroughly capable and talented. Appropriate examples are the Chevrolet, Kraft and Colgate programs. Then too, there are many formats for other individually sponsored programs that are not prohibitive from the production standpoint. Audience participation shows, the informal variety, and other types are being developed to fit this need.

Cooperative or participating shows are another answer to this problem for certain advertisers. Within the proper "showcase" participating advertisers have an excellent opportunity to display their products to a definite type of audience and can do so at a comparatively nominal cost. And, from the cost standpoint in

many instances, participations run in the proximity of the station rate for one minute announcements.

Great Potential

Then, too, there is a great potential in the utilization of five minute programs especially for a direct and specific result. The advertiser—combining a good format, good time buying, good market selection, and, of course, good commercial content in a series of five minute programs will be able to do as much if not more, for a specific product-style-or name than would result in the use of any advertising medium.

While still on the subject of program costs, many an agency and advertiser, after allocating a specific budget for a television endeavor suddenly discovers "little" incidentals that crop up in producing a TV show. For example, use of film facilities, in conjunction with a live show incurs an additional charge. At some stations, there are charges for set-up and strike (scenery,) props, make-up facilities, sound effects, wardrobe facilities, storage of sets, etc. Incidentals that can rudely awaken the advertiser when the weekly "facilities" charges are billed.

An experienced agency can, however affect many savings for the client. Just as in any other field of endeavor, the answer to cutting costs in video advertising lies in knowing *what* has to be done and in knowing *how* to do it.

The alert and progressive average advertiser *can* grow along with television.

Open-end Commercials Telespots adapts old format to TV film spots

The first effective application of radio open-end e.t. format to television has been developed by Telespots, tv firm headed by Ralph Cohn. The initial telecasts of Telespots open-end films started on WPIX, New York, on March 7 for 13 weeks under the sponsorship of the Seven Santini Brothers, N. Y. movers.

Telespots has produced five series of 60-second films which are divided into: sponsor opening message, ten seconds; Telespot, 30 seconds; and, sponsor closing message, 20 seconds. Each spot renders an informative service on such subjects as household hints, tips on household shortcuts, suggestions for household economy, minute menus, and physical conditioning.

TRANSMISSION "T" Stop Calibration for TELEVISION Lenses

- Lens Coating.
- Designing & Manufacturing specialized lens mountings, equipment for television cameras.
- Bausch Lomb "Baltar Lenses" and others for Television and Motion Picture Cameras.
- Rentals - Sales - Repairs: -Mitchell, Eyemo, Ball & Howell, Wall and Cine Special Cameras.

NATIONAL CINE EQUIPMENT, INC.
20 WEST 22nd ST. NEW YORK 10, N.Y.

GM's thirty-minute painless commercial is

EFFECTIVE TV PROMOTION

A half hour television commercial with three minutes of advertising message! General Motors effectively sponsored such a program with its special half hour tv film, *Transportation Unlimited*.

When GM planned its first post-war automobile show, they wanted more extensive coverage than the single display week in New York. Newspaper coverage was not considered sufficient. As a result a special film of the show's highlights was planned for telecast in twenty-two cities.

Film rather than live TV was decided upon since extra prints could reach stations not serviced by the newly extended coaxial cable. The film premiere was set for the week of the Waldorf-Astoria show itself.

In four days, a remarkably brief time for such a production, the 30 minute TV film was shot, processed, edited, synchronized finished, and delivered to the stations.

Because the exhibits were not erected in the display space until the day of the press opening on January 20, only the musical background could be recorded beforehand. Special themes, including "My Merry Oldsmobile," and others for each GM car, as well as complete back-

ground music, were recorded by the Dave Lambert chorus.

The GM film department and the Campbell-Ewald agency together blocked out a 40 minute script, with a ten minute cushion to allow for lost shots in the crowded ballroom. On the opening night, Thursday, Universal newsreel camera crews commenced operations. The last scene was finished Saturday at 5 a.m. with more than 11,000 feet of film in the can.

The film was developed as it came from the cameras and edited continuously as it was delivered from the lab. Four thousand of the total of 11,000 feet was selected and ready in rough cut by Saturday noon. Writing and re-writing the necessary commentary continued until Sunday morning. The spoken sound track was done Sunday afternoon.

Late Sunday night the musical background, commentary and picture were integrated into the completed 3,000 feet. With the 35mm master finished, 35mm and 16mm prints were rapidly turned out. The first print went to WCBS-TV, N. Y. Monday afternoon.

At 9 p.m., Monday, *Transportation Unlimited* presented the first televised presentation of an automobile show to reach the audience outside of New York.

Crowd Scene



Produced with a five figure budget, the film showed new cars new engineering and exhibits ranging from the model of GM's auto-busting proving grounds to the Trains of Tomorrow. Extra prints were flown to non-connected stations and shown that same week. Cities in which it was broadcast were Atlanta, Buffalo, Cincinnati, Chicago, Cleveland, Fort Worth, Los Angeles, Louisville, St. Louis, St. Paul, Salt Lake City, Schenectady, San Francisco, Richmond, Milwaukee, Philadelphia, Baltimore, Toledo, Detroit, New York, Boston, and Washington, D. C.

It was a wonderful example of television's ability to multiply the potential audience of a single event in one city to a nationwide coverage, as well as a deft example of good promotion via TV—the first painless 30 minute commercial.

Last Scene



Behind the Scenes



— Programs Available To Sponsors —

Information concerning these programs, now being made available to sponsors by the respective stations, is published as a service to stations, agencies and advertisers. Station desiring listings must return the TELEVISER advertising questionnaire by the first of each month of publication, with complete information.

WGN-TV, Chicago:

Television Matinee—Monday thru Saturday—2:00-4:00 P.M.—Film—Variety of film entertainment including feature films, short subjects of all types, comedies and cartoons, and a newsreel, together with public service film and business-sponsored educational film.

COST: Upon request to station.

WJBK-TV, Detroit:

Korda Films—Saturday — 7:45-9:15 P.M. — Film — Re-issue of English-made films with such top stars as Olivia De Havilland, Raymond Massey, Ann Todd, Edmund Lowe.

COST: \$350.00 (Time: Included.)

WXYZ-TV, Detroit:

Starlet Stairway—Wednesday — 9:00-9:30 P.M. — Live—Semi-professional "amateur" show (mail pull exceeds 3000 monthly.)

COST: \$200 Net. (Time: \$252.)

Wax Wackies — Friday — 7:30-8:00 P.M. — Live — Disc jockey, plus 3 pantomime artists in record shop, do hilarious routine in costume.

COST: \$275 Net. (Time: \$252.)

WBAT-TV, Ft. Worth:

Texas Newsreel — Tuesday and Thursday thru Saturday — 6:45-6:55 P.M. — Film — Today's News in Ft. Worth, Dallas and Texas—All Motion.

COST: \$125 per Day (or Reel). — Commissionable. (Time: Included.)

TV Barn Dance — Saturday — 8:00-9:00 P.M. — Live — Square dancing,

HillBilly Acts, Singing, Fiddling, General Jollification!

COST: \$500. Hr., \$300 Half-Hour—Commissionable. (Time: Included.)

KTSL, Los Angeles:

Wrestling from Hollywood Legion Stadium — Monday — 8:30-10:30 P.M. — Remote — Wrestling Matches. COST: \$750. — Commissionable. (Time: Included.)

Sleepy Joe — Monday thru Friday — 6:40-6:55 P.M. — Live — Jimmy Scribner in black face telling Uncle Remus stories using 40 voice characterizations.

COST: \$58.—Commissionable. (Time: \$120.)

KTLA, Los Angeles:

Amateur Boxing — Monday — 9:00-11:00 P.M. — Remote — Two hours of fast amateur bouts from Southgate Arena, "Cradle of Champions." Commentary by Bill Welsh.

C O S T : \$600. — Commissionable. (Time: Included.)

Western Varieties — Saturday—9:00-9:30 P.M. — Remote — Spade Cooley, "King of Western Swing", his band, regular and guest talent in lively musical variety entertainment.

COST: \$700. — Commissionable. (Time: Included.)

WMCT, Memphis:

The Sports Reel — Wednesday—9:30-9:50 P.M. — Live — Chas. Sullivan, Station Sports Director interviewing sports personalities

COST: \$40 Net (Time: \$50).

What's New — Tuesday — 7:00-7:10 P.M. — Live — Peter Thomas demonstrating new gadgets and items usable around the home.

COST: \$35 Net. (Time: \$35).

KTTV-Los Angeles:

Texas Rangers — Monday—9:00-9:30 P.M. — Live — Radio and motion picture group in half hour smooth western melodies.

COST: \$340. — Commissionable. (Time: \$300.)

The Meakins — Friday thru Tuesday (except Sunday) — 7:15-7:30 P.M.—Live — Songs by Patty Meakin (Formerly Patty Norman of dance band and radio fame) and piano by Jack Meakin, musical director of numerous radio shows.

COST: \$100 per one minute participation. Commissionable.

WTMJ-TV, Milwaukee:

Paul Skinner-Al Buettner Show—Monday thru Friday — 2:45-3:00 P.M. — Live — Features two popular Milwaukee radio personalities—Paul Skinner as vocalist and Al Buettner at the piano.

COST: Upon request to station. "Junior Amateurs" with Art Whitfield — Tuesday — 4:30-5:00 P.M.

— Live — Features talented children from the ages of 7 to 12. Similar to "Little Amateurs" for those 4 to 7 years of age.

COST: Upon request to station.

WPIX, New York:

Encore — Thursday — 7:30-8:00 P.M. — Live — An estimate musical program featuring Dorothea MacFarland and guest stars. Miss MacFarland interviews the guests and sings and dances numbers requested by them and the home audience.

COST: \$360. (Time: \$680. Commissionable.)

Four Star Talent Search — Friday — 8:00-8:30 P.M. — Live—Amateur performers compete for prizes. Well-known figures of the entertainment world serve as judges. They rate the performers by the star system.

COST: \$290. — Commissionable. (Time: \$680.)

WFIL-TV, Philadelphia:

Walsh Looks 'Em Over—(with George Walsh)—Monday thru Friday—6:50-7:00 P.M. — Live — Sports Review—news, pictures, scores, films of sports greats, guest interviews.

COST: \$700. Commissionable. (Time: Included.)

90% OF ALL

VIDEO STATIONS TELEVIEW

'Woman Speaks'

**Original Authentic Voice of Woman on Television*

Most popular film subject used on television today! (ABC-NBC-WPIX-Dumont) 12 great releases on women's accomplishments EXCLUSIVELY!

FILM STUDIOS OF CHICAGO

135 S. LaSalle—Dept. T—Chicago 3

TV Film Commercials

(Continued from p. 15)

What's the Weather?—(with Francis Davis) — Monday thru Friday—6:45-6:50 P.M. — Live— Weather predictions, latest weather, maps, charts, explanation of weather situations, instruments.

COST: \$400. Commissionable. (Time: Included.)

KPIX, San Francisco:

Share-A-Charade — Sunday — 7:30-8:00 P.M. — Live — M. C. Ruby Hunter—8 contestants are split to play charades. Off stage announcer gives video audience answer to charade.

COST: 125. Commissionable. (Time: \$150.)

Design on Living — Thursday—8:45-9:00 P.M. — Live — Sketches and Discussion of Interior Decorating Ideas. COST: \$115. Commissionable. (Time: \$100.)

KRSC-TV, Seattle:

Mr. TV's Children's Club — Thursday thru Monday—5:15-6:00 P.M.—Film and Live—Consists of ¼ hour puppet show, 20 minutes Western serial, and a ten minute cartoon.

COST: \$400 per 5 day week. Commissionable. (Time: \$160 per time or \$800 per 5 day week.)

WPTZ, Philadelphia:

Carol Calling — Tuesday and Thursday—6:00-6:15 P.M. — Live — Miss Carol Reed, Phila's first woman disc jockey sings popular songs using recorded background music and introduces 3 min. musical film shorts of outstanding bands. She delivers commercial participating spots in her own imitable style.

COST: \$75 per participation. — Commissionable. (Time: Included).

WTVR, Richmond:

Tele News—Monday thru Saturday—6:00-6:15—Live—WTVR News Reporter reviewing the news both local and national with accompanying photographs on video.

COST: \$55. Commissionable. (Time: \$100.00 per telecast)

TELEVISION

Morning, Afternoon or Evening Sessions. All phases of Radio, Frequency Modulation, Television. Licensed by N. Y. State. Approved for Veterans.

ENROLL NOW FOR NEW CLASSES
RADIO-TELEVISION INSTITUTE
480 LEXINGTON AVE., N. Y. 17 (46th St.)
PLaza 3-4585 2 blocks from Grand Central

the drawing on pages and moving them from behind. Neither is likely to be as economical as live shooting, but neither is likely to be as economical as live shooting, but either can be a good deal less expensive than true animation.

Optical effects. Optical effects—from simple fades and dissolves to elaborate wipes and "special effects"—cost money. Avoid as many of them as possible. Some effects, like fades and dissolves, are almost essential in almost any picture. Some can be done in printing, and some can be obtained in the camera, at no additional cost, at the time of shooting. But whether or not it is feasible to do them in the camera in a given place in a given script depends on how your producer is planning to shoot. If you want effects without additional expense, consult him, and abide by his advice.

Lip-sync shooting. It generally takes several times as long to get good takes when shooting "lip-sync" as when shooting silent. It also requires larger crews, and uses more film—which also means more processing and more editing time. Avoid lip sync as much as possible if you want really low prices. (Some producers may offer you very low cost lip sync productions, planning to use "single-system" cameras—cameras in which picture and sound are registered on the same film. If you must have lip sync, insist on knowing whether it will be shot single system or double system, and avoid single system if you want the best possible sound quality. There is no film emulsion which will give optimum results for both picture and sound.)

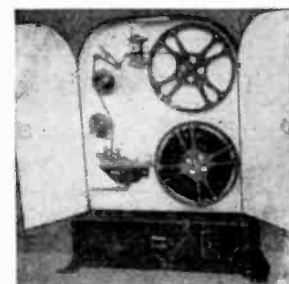
Location shooting. It is often less expensive to do a job on location than in a studio. This is likely to be true especially if an elaborate set or a variety of different backgrounds is required. But in most cases any script requiring an elaborate set or a wide variety of backgrounds will cost more to produce than one using only a single simple background. Above all, avoid lip-sync shooting on location if you want good quality at a really low price. If you must have lip-sync, keep it in the studio. On location lip-sync shooting may be held up for hours by anything from bad acoustics to barking dogs. And time costs money.



Shooting out-of-doors. Out-of-doors shooting is very inexpensive provided it does not involve actors and can be done at the producers' convenience—and that of the weather. Thus crowd shots, establishing shots, etc., may be included in the scripts for low-budget television commercials without running up the cost. But out-of-door shooting which necessitates actors, reflectors, supplementary "fill-in" lighting equipment, etc., is generally more

(Continued on p. 32)

CUT COSTS ON FILM PRODUCTION



for
16mm
AND
35mm

1000'
capacity

TO MAKE ROOM, we're sacrificing these efficient, automatic film cleaning machines—worth \$400. only **\$194.50**

BETTER BUY THESE TOO

Stop Watch Film Timers.....	\$ 24.75
35mm Cinephone Recorders	495.00
Zoomar A 16mm Lens	1,175.00
8' Tripods for Spots, etc.....	9.95
Auricon 16mm Recorders	535.00
Sound Moviola Composite 35mm	495.00
B & H Sound Printer, Model D.....	2,250.00
Bardwell 5KW Floodlites	111.75
Blue Seal Recording Amplifier.....	495.00
Houston 16mm Processors.....	3,485.00
Synchronous Motors 1/12 H.P.....	57.50

• For details and catalog STURELAB write Dept. P

S.O.S. CINEMA SUPPLY CORP.

602 WEST 52nd ST., NEW YORK 19, N. Y.

costly than studio shooting or indoor shooting on location. For one thing, it is at the mercy of the weather: if it rains, or the sun goes under a cloud, talent and crew must be paid for standing by. Above all, avoid lip-sync shooting out-of-doors if you want low prices.

Long shots. The normal exposure time of a frame of motion picture film is 1/50th of a second, and the intensity of the illumination of the subject falls off roughly as the inverse of the square of the distance from the source of light. To be able to shoot indoors at 1/50th of a second, you need a lot of light, even with the faster emulsions. To light up adequately a long interior shot requires very heavy lighting equipment, and generators to power it. This in turn means more electricians and more of the time of the director and camera crew in placing the lights and taking exposure readings. For low-budget television commercials long interior shots are likely to prove prohibitively expensive. Exteriors, of course, are an entirely different matter.

Traveling shots. If they are to be perfectly smooth, traveling shots generally require the building of tracks or the use of a camera crane. They always take a lot of time. Long traveling shots ending on a subject in perfect frame are particularly difficult if they include actors. On the other hand, some traveling shots can be done inexpensively, as, for instance, with the help of a zoom lens. Consult your producer.

Animals and Babies

Animals and babies. Living beings which cannot understand and follow directions are the bane of the director's and cameraman's existence. Unless animals are trained (and trained animals come high), you may have to wait for them to do what you want to show them doing, and then hope to get the shot before they have stopped doing it. Babies can be equally contrary; they almost always cry when you want them to smile. Some still photographers specialize in animal and baby photography; but they can afford to take all the time it requires to get what they are looking for. With union motion picture crews, time is much more costly. Consult your producer.

Trick photography. Some trick photography, such as "Pop-ins"—in which objects appear suddenly on the screen—is very simple and inexpensive. Other kinds are very time-consuming and expensive. "Fly-ins," for instance, usually require elaborate rigs, must be shot with the camera upside down, and spliced in backward. If you want trick effects on low budgets, better consult your producer.

Stock shots. Stock shots are not as cheap as you may imagine: sometimes it is cheaper, and generally it gives a better result, to shoot than to hunt through libraries for stock footage. Your producer will be able to advise you.

Mirrors. If you want really low-cost production, don't make large mirrors a must in your scripts unless your producer says he can handle them without additional expense.

Producer Needs Time

And, of course, avoid large casts, costly sets, many props and elaborate special costumes.

So much for details. Here is another very important point. If you want good product at low cost, give your producer all the time he asks for. Remember that rush work costs more, and is likely to result in expensive errors. Your producer will probably want from six weeks to two months from the time he gets the shooting scripts to finish the job. Give it to him.

When you and your producer have agreed on the final form of the shooting scripts, *stick to them*. Don't make any changes unless your producer asks for them. Remember that changes cost money

—sometimes a lot more money than you may realize—and that your producer may have to charge you extra for any unanticipated expenses he incurs due to script changes made after shooting has begun.

No Changes After Cut

Above all don't make any changes after the negative has been cut. Once a negative has been matched, it should not be touched. To do so may produce scratches and pinholes which can only be eliminated by reshooting. This is especially true of 16mm., on which most low budget television commercials will be shot.

To sum it all up, one-minute film commercials *can* be produced inexpensively, and they can be good—extremely good. But they must be planned and written by, or with the collaboration of, someone who is sufficiently familiar with film making to know how much everything costs, or where to find out quickly. They must be produced in a series of six or more by a producer who has demonstrated his ability to do the job at the agreed price. And they must not be rushed.

Oh, yes. That guy at the top of column one never really existed. He is a composite of half a dozen guys, and any resemblance to real persons, living or dead, is purely coincidental. But the point is that he could exist. For all I know, he does.

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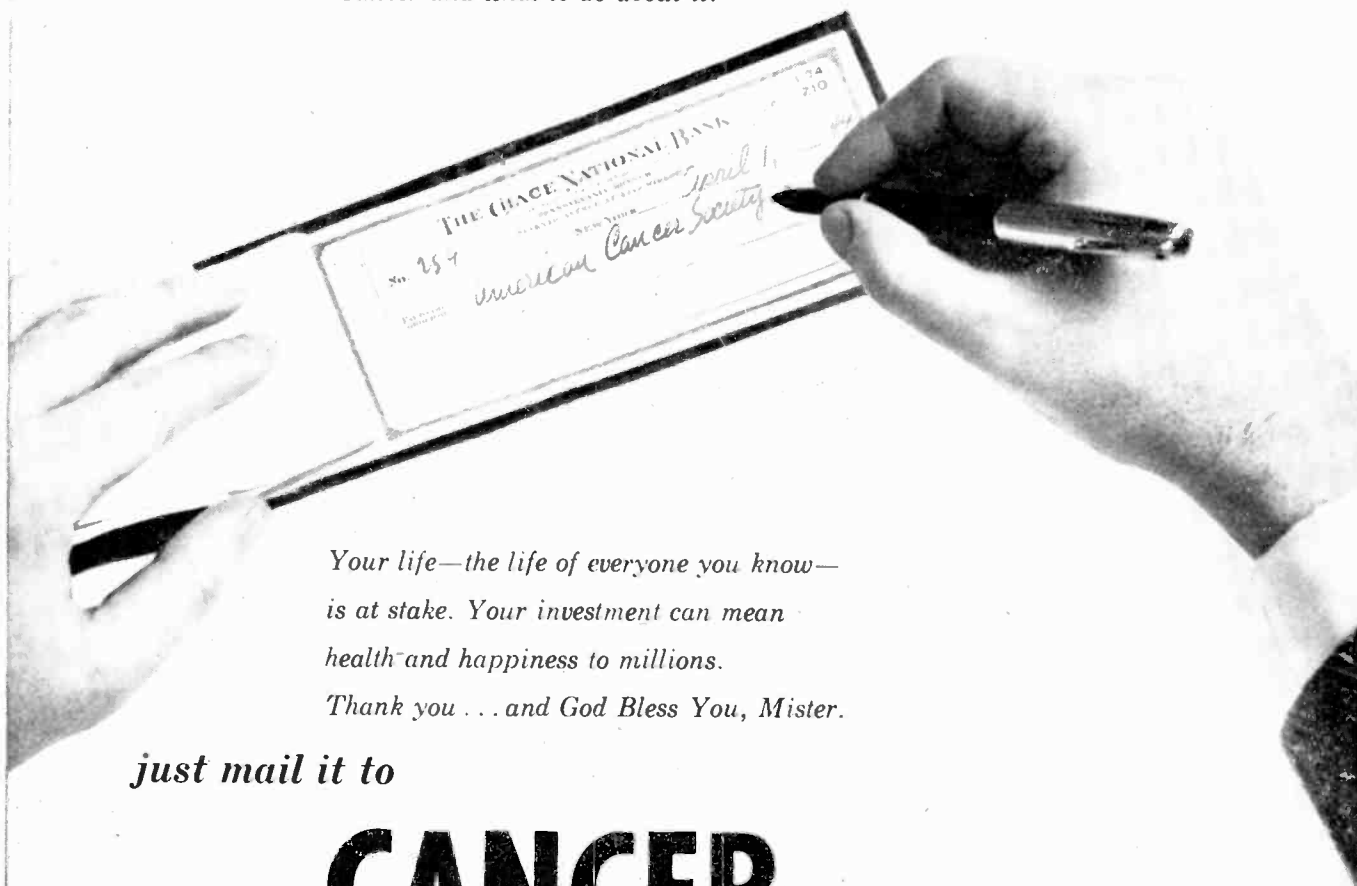
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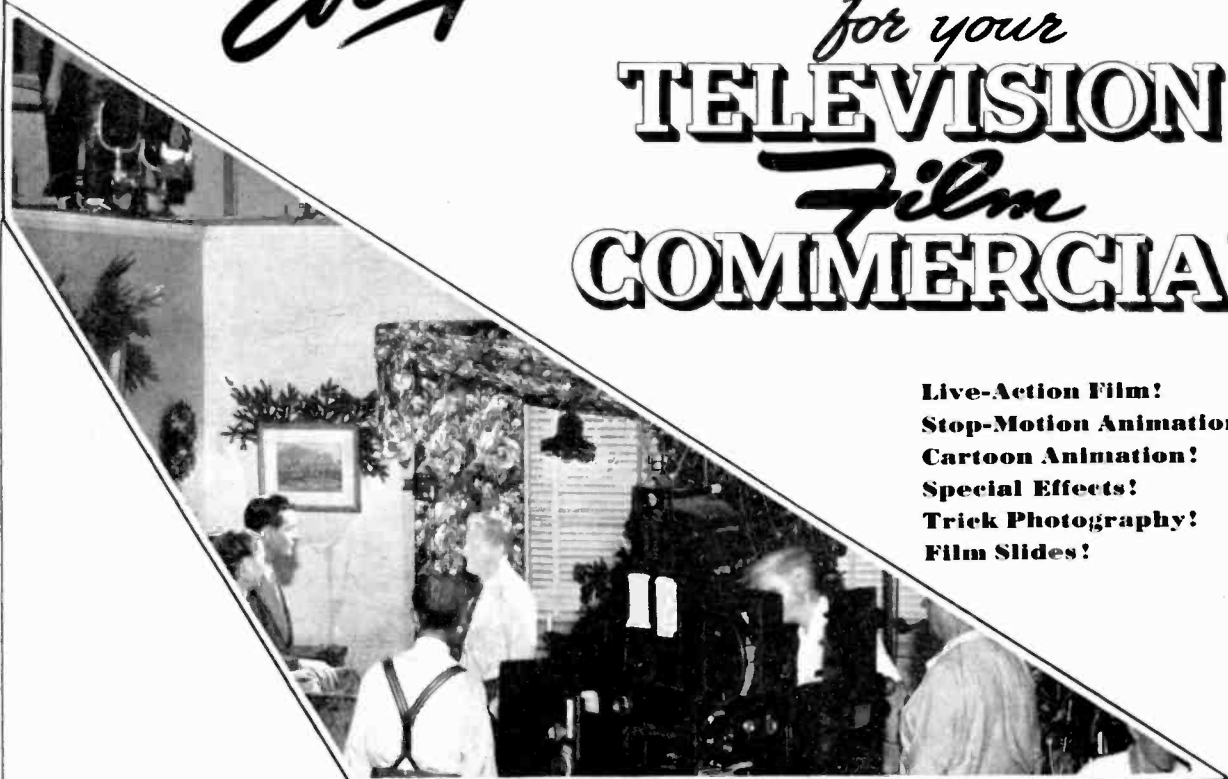
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