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August 1948

film for  
TELEVISION

SPECIAL ISSUE

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# Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

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215 E. 3rd St.  
Dayton 2, Ohio



clues to sales

First dramatic film series ever produced exclusively for television by a recognized Hollywood studio—perfected blending of cinema and video arts—that's NBC's Public Prosecutor. Twenty-six complete mystery dramas—enough for a full year's programming—are now ready for sponsorship.

Highlighted by more than a hundred featured Hollywood players and produced by Jerry Fairbanks, Public Prosecutor makes the viewer part of the show. The "personalized camera", tight writing, concentration on close-ups and high key lighting make it perfect film entertainment for the home set screen.

As viewers watch for clues to crimes, they will also watch for the product story—your story if you wish—presented at moments of peak interest. Here is an unmistakable clue to sales, with television's greatest network and largest group of station affiliates at your service.



NBC Television

NATIONAL BROADCASTING COMPANY • 30 ROCKEFELLER PLAZA • NEW YORK

A Service of Radio Corporation of America

LET'S LOOK  
*at the*  
**FACTS**

About News  
Programming  
for **TELEVISION**

There is only one combination — Telenews-INS — that offers complete TV news packages embracing five distinctive services that make for the simplest, foolproof programming in television:

- Daily 10-minute newsreels
- Weekly 20-minute newsreels
- Spot news and news photos
- Teletype news for television
- Packaged combinations of above elements

**5**  
*Distinctive Services*

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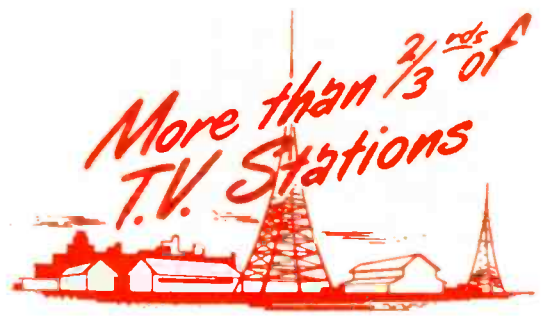
**PLUS...**

All Telenews-INS newsreel clients automatically receive—free of charge—accumulating library rights to all film furnished on a daily and weekly basis. This provides a daily flow of fresh, up-to-the-minute newsreel footage which client stations can file in their libraries and use at will whenever news events warrant. This vital film library can be used very effectively to illustrate and document daily news events and dispatches.

**A TESTED AND ESTABLISHED SUCCESS FROM COAST TO COAST!**

More than two-thirds of the presently operating TV stations are already carrying various Telenews-INS shows as an integral part of their news programming:

- |                        |                           |                      |
|------------------------|---------------------------|----------------------|
| CBS Television Network | DuMont Television Network | Don Lee, Los Angeles |
| WBAL-TV, Baltimore     | WLWT, Cincinnati          | WTMJ-TV, Milwaukee   |
| WBEN-TV, Buffalo       | KSD-TV, St. Louis         | WTTG, Washington     |
| WBKB, Chicago          | WMAR-TV, Baltimore        | WTVR, Richmond       |
| WBZ-TV, Boston         | WPTZ, Philadelphia        | WWJ-TV, Detroit      |
| WFIL-TV, Philadelphia  | WRGB, Schenectady         | WSPD-TV, Toledo      |
|                        | KTLA, Los Angeles         |                      |

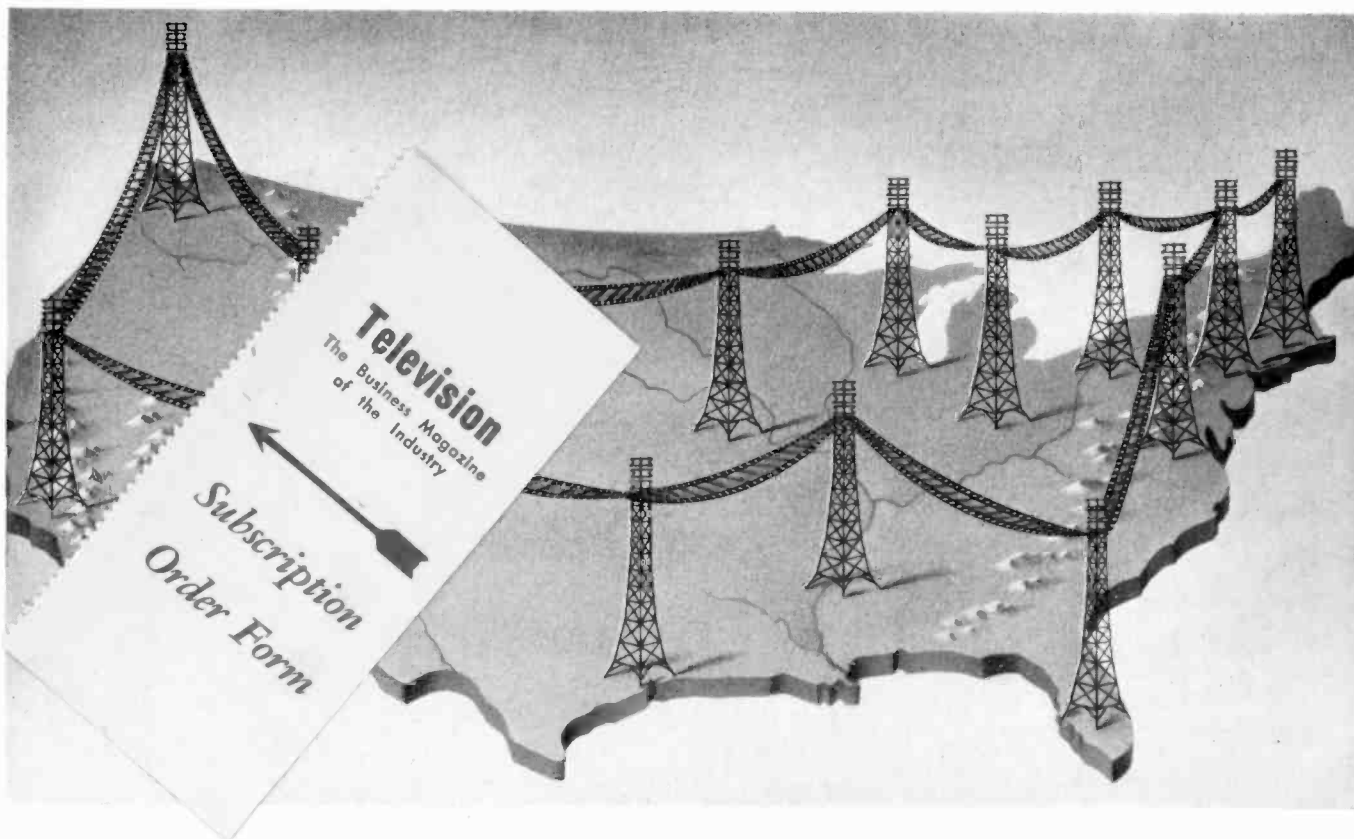


**BE SURE TO CHECK RATES FOR YOUR TERRITORY NOW!**

**INTERNATIONAL NEWS SERVICE**

**TELENEWS PRODUCTIONS, INC.**

**INTERNATIONAL NEWS PHOTOS**



# Nationwide network television now

... through **Du Mont Teletranscription**\*

If you are an advertiser, you can produce your program live over the Du Mont Eastern Seaboard Network, and distribute your costs nationally by playing teletranscriptions on other television stations from coast to coast.

If you are a station operator, you can affiliate with the Du Mont Television Network and start receiving network quality programs and national advertising billing immediately.

For complete information and costs, write or wire

\* Teletranscription is the Du Mont process of transcribing a complete television program on film. When telecast, your audience can see and hear precisely the same high quality entertainment as the original live program ... and they can see it and hear it over any television station anywhere ... at any time.

TELEVISION  
**DUMONT**  
 NETWORK

*Du Mont Television Network  
 515 Madison Avenue  
 New York 22, New York*

T H E N A T I O N ' S W I N D O W O N T H E W O R L D

August, 1948

1



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FREDERICK A. KUGEL  
*Editor and Publisher*

EILEEN MAHONEY  
*Reader Service*

WILLIAM E. MOORE  
*Business Manager*

MARY GANNON  
*Managing Editor*

RICHARD ROSE  
*Art Director*

KEN EDWARDS  
*Hollywood*

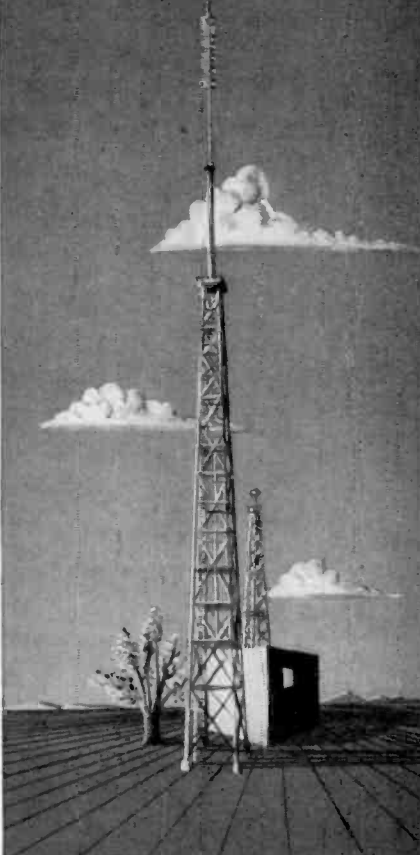
MELVIN A. GOLDBERG  
*News Editor*

MONROE J. WEINTRAUB  
*Circulation Manager*

JACKSON DUBE  
*Promotion*

Published monthly by Frederick Kugel Company, 600 Madison Ave., New York 22, N. Y. Single copy, 50 cents. Yearly subscription in the United States, its possessions and nations of the Pan American Union, \$5.00; in Canada, \$5.50; elsewhere, \$6.00. Entered as second class matter February 20, 1945, at the postoffice at New York, New York, under the act of March 3, 1879. Copyright 1948 by Frederick Kugel Company. All rights reserved. Editorial content may not be reproduced in any form without permission.

from  
4 to 9  
it's **13**



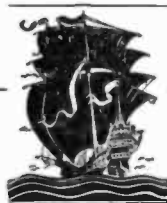
TELEVISION STATION  
**WATV**  
CHANNEL **13**

The Family Station serving  
Metropolitan New York and  
New Jersey, with 50,000 watts  
of effective radiated power,  
from 4 p. m. until 9 p. m. Wed-  
nesdays through Sundays.



**Which of these lovelies will be voted  
Miss Rheingold 1949?**

**[ WATCH FOR THEM ON YOUR TELEVISION SCREEN ]**



**30 YEARS  
OF "VISUAL KNOW-HOW"  
applied to Television**

The technique of making films for television isn't something you learn from a book... or from shooting a lot of news-reel footage.

Caravel learned the *hard* way — by making hundreds of successful films to promote sales.

We suggest you profit the *easy* way — by bringing your television problems to Caravel.

**I**T WAS A HAPPY DAY for us when Caravel was selected by Foote, Cone & Belding to produce its first Rheingold Television Film. But don't think for a minute this was an easy assignment...

It's one thing to capture a graceful pose, a charming smile by *still* photography... it's quite another to give models *speaking parts* and present them naturally on screen.

Then, too, the script called for a parade—with bottles in the guise of field artillery... cans parading as ski-troopers... and the reviewing stand packed with enthusiastic little manikins.

A top-flight advertising agency doesn't assign a job like this to novices. It can't afford to! *And neither can you—if you expect to use films for TELEVISION and to make them PAY!*

**CARAVEL FILMS**

INCORPORATED

New York • 730 Fifth Avenue • Tel. Circle 7-6111 — Detroit • 3010 Book Tower • Tel. CAadillac 6617

August, 1948

# Everything for TV

**RCA EQUIPMENT CABINETS** for small rack-mounting units, such as monoscope camera, studio line amplifiers for sound and picture, microwave relay receiver, test equipment, power supplies, etc.



**RCA DUMMY LOAD.** For testing and measuring power output. This unit consists of a coaxial line, the inner conductor of which is a water-cooled resistor.



**L-F ANTENNA DIPLEXER (left) AND THE VESTIGIAL SIDE-BAND FILTER (right).** Diplexer makes it practical to use one antenna for picture-and-sound signals. Side-band filter partially suppresses one sideband. No adjustments required.



You see here the transmitter room that is *being delivered to more than thirty television stations . . .* complete, and RCA throughout.

As practical, we believe, as an AM station transmitter room, this layout has the proper equipment you need to put high-quality picture-and-sound signals on the air—reliably, and with surprisingly little supervision. It includes: a combined 5-kw picture and 2.5-kw FM sound transmitter; a complete transmitter control console; a vestigial side-band filter; a dummy load; an antenna coupling network; sound-and-picture input antenna coupling network; sound-and-picture input amplifiers; and frequency and modulation monitors.

Why the overwhelming acceptance for this transmitter room . . . and all other RCA television equipment?

It's the *thoroughness* with which RCA TV equipment is designed. It's the *practical engineering* experience behind it—more of it than any other television equipment manufacturer. It's the *completeness of the line . . .* with one equipment source for everything you need in your station. It's the undivided *responsibility* RCA assumes for all equipment you buy. It's the unbroken *record of past performance and service* to the industry.

Nothing to planning a television station—when you let an RCA Television Specialist help you. Call him in. Or write Dept. 9011, RCA Engineering Products Division, Camden, N. J.

The One Source for Everything in **TV**—is RCA

**RCA CONTROL CONSOLE** for "push-button" control of your transmitter room. Handles both picture and sound transmitters, a turntable, and an announce microphone. Includes power switches, picture and sound monitors, switching circuits, antenna current meters—and an oscilloscope.

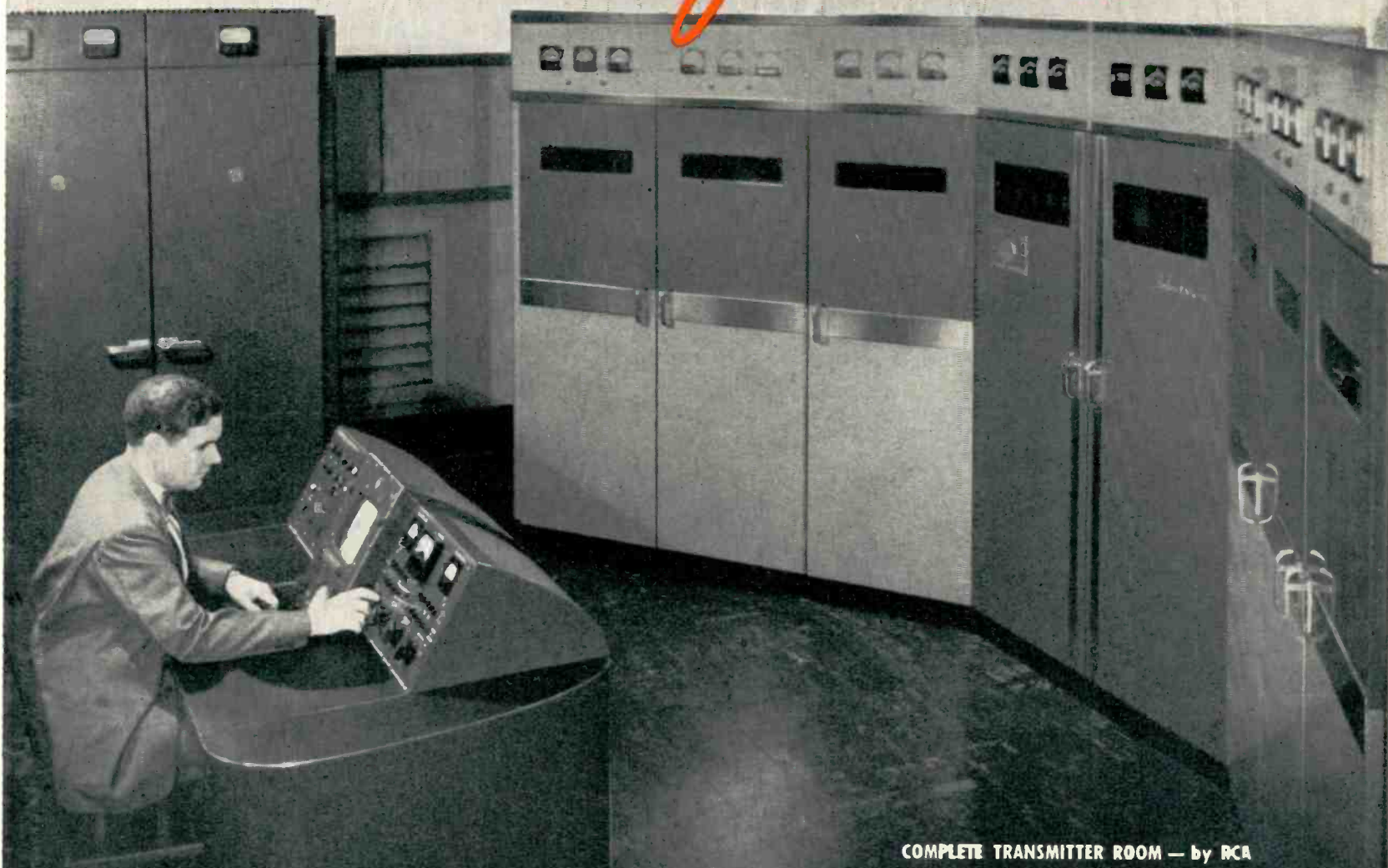


**THE RCA 5-KW TV TRANSMITTER** (plus 2.5 kw for FM sound). Full picture-and-sound power on your channel. High-level modulation. Meter-tuned, narrow-band drivers. Only one class B stage to adjust. No neutralizing of PA. Built for "walk-in." Delivery being made to more than 30 stations.





...entire transmitter rooms,  
*for instance —*



**COMPLETE TRANSMITTER ROOM — by RCA**  
More than 30 rooms like this one are going to television stations. The entire layout is designed to be used adjacent to your TV studio control room...or at a remote control location.



**TELEVISION BROADCAST EQUIPMENT**  
**RADIO CORPORATION of AMERICA**  
**ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N. J.**

In Canada: RCA VICTOR Company Limited, Montreal

# STATUS REPORT

**ADVERTISING:** 412 advertisers sponsored programs over television during July as compared to the June figure of 374. Of this number, 310 continued sponsorship, 64 withdrew and 102 new advertisers placed tv business. The July 1948 figure of 412 shows an increase of 549% over the July 1947 figures of 75 advertisers.

**STATION STATUS:** Gala opening of WJZ-TV this month gave the New York area its sixth station. In Los Angeles, KFI-TV started experimental commercial programming on a six hour a week basis, prior to its formal opening on October 6th. This brings the total to 33 operating stations, 89 CPs and 298 applications pending. List of operating stations now reads as follows:

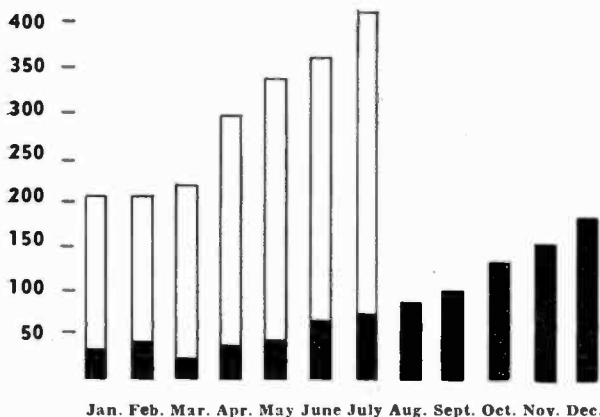
<i>New York</i>	<i>Washington</i>	<i>Buffalo</i>	<i>Milwaukee</i>
WABD	WNBW	WBEN-TV	WTMJ-TV
WNBT	WMAL-TV	<i>Cleveland-Akron</i>	<i>St. Paul-Minneapolis</i>
WCBS-TV	WTTG	WEWS	KSTP-TV
WPIX	<i>Richmond</i>	<i>Cincinnati</i>	<i>St. Louis</i>
WJZ-TV	WTVR	WLW-T	KSD-TV
WATV	<i>Boston</i>	<i>Detroit</i>	<i>Salt Lake City</i>
<i>Philadelphia</i>	WBZ-TV	WWJ-TV	KDYL-TV
WPTZ	WNAC-TV	<i>Toledo</i>	<i>Los Angeles</i>
WCAU-TV	<i>New Haven</i>	WSPD-TV	KTLA
WFIL-TV	WNHC-TV	<i>Chicago</i>	KTSL-W6XAO
<i>Baltimore</i>	<i>Schenectady</i>	WBKB	KFI-TV
WBAL-TV	WRGB	WGN-TV	
WMAR-TV			

**RECEIVER CIRCULATION:** The following figures on receiver installation in each city area are obtained from the most reliable sources available. However in many cases, stations and distributors giving us this information claim that they cannot vouch for the complete accuracy of the figures. Due to the fact that as yet there is no standard set-up for accurate recording of set installations, we again present the following figures as the best obtainable estimates rather than as a verified count:

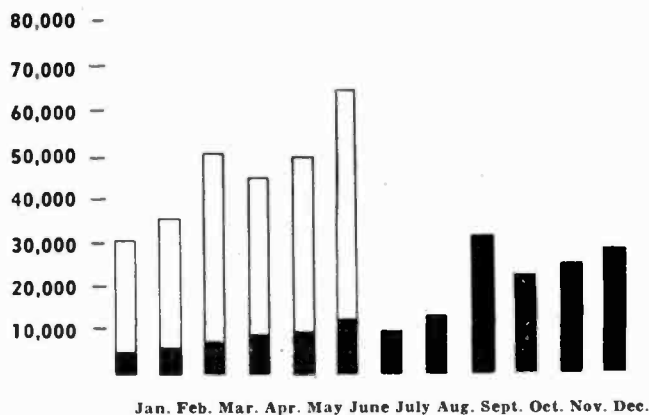
New York	270,000	Boston	12,654	Cincinnati	4,000
Philadelphia	52,000	Detroit	9,050	Buffalo	4,000
Los Angeles	30,000	Cleveland-Akron	8,390	New Haven	8,000
Chicago	28,739	Toledo	1,500	Richmond	2,933
Washington	15,500	St. Louis	8,200	Schenectady	3,687
Baltimore	14,000	St. Paul-Minneapolis	4,500	Salt Lake City	750
		Milwaukee	4,142		

**RECEIVER PRODUCTION:** 64,353 television sets were reported through RMA for the month of June. This represents an increase of 14,176 over the 50,177 sets produced in May, or a total of 278,896 receivers manufactured in the first half of '48.

TELEVISION MAGAZINE'S ADVERTISING INDEX

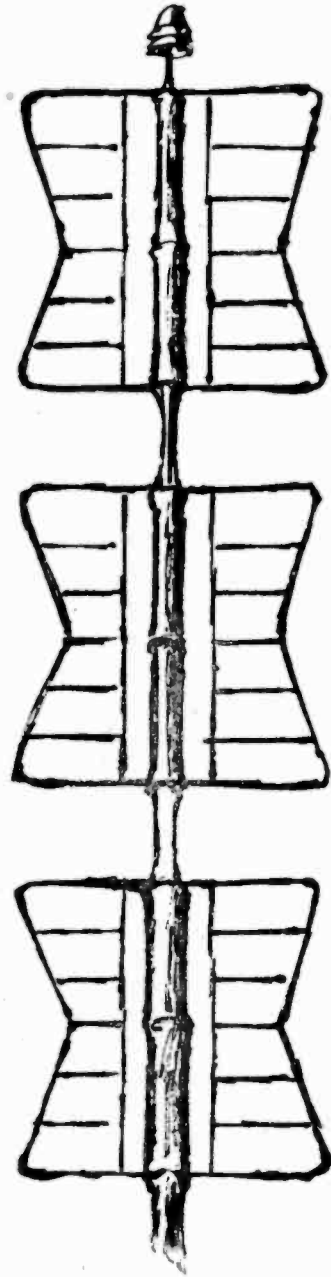


RECEIVER PRODUCTION INDEX



Black blocks show the 1947 figures, while the white lines indicate the 1948 totals.





## Bat Wings

*They're atop the WCAU television tower 735 feet above the street in Philadelphia . . . America's third largest city and second largest in the number of set owners. . . . WCAU-TV with its combination of height and power reaches into thousands of homes. Its program popularity puts pull into that reach, making television a potent advertising medium.*

on **WCAU** you're in Philadelphia

CBS AFFILIATE

—→ AM  
—→ TV  
—→ FM  
—→ FAX

THE PHILADELPHIA BULLETIN STATIONS

CHANNEL  
SEVEN

WMAZ-TV

WASHINGTON'S MOST POWERFUL and FIRST SEVEN-NIGHT-A-WEEK TELEVISION STATION

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

Represented Nationally by  
**ABC SPOT SALES**

# TELESCOPE

Trade talk has it that Procter & Gamble has projected television audience figures to the point where, by the spring of 1951, rebates on AM time must be made. Major problem that AM management knew would face them some day is now here. Sooner or later AM advertisers were bound to take into consideration that as the television audience goes up, the AM audience goes down.

*DuMont's revolutionary new program structure which will start around September 15th can have tremendous effect on both TV and AM broadcasting. Undoubtedly it will be one of the boldest experiments and will have the entire industry closely studying this project . . . A.T.&T. will shortly lower their rates for networking television programs. Hearing before the FCC on the schedule which went into effect May 1st is scheduled for fall.*

Philco has contracted for Sunday night dramatic presentation of past Broadway hits to be aired over the NBC network . . . Whitehall Pharmaceutical (Kolynos and Anacin) will sponsor "Mary Kay and Johnny" on Sundays over WNBT. Show was formerly a DuMont sustainer . . . Macy's has contracted for a half-hour program over WABD.

*ABC has snared Bristol-Myers' "Break the Bank" program for simultaneous AM-TV broadcast. Agency is Doherty, Clifford & Shenfield. Contract which runs for 52 weeks will start October 22nd over WJZ-TV and will be relayed to other stations on the ABC network . . . Bates Fabrics has signed for a 52 week, 20-minute program over NBC. Agency is James P. Sawyer.*

Disney Hat Division of the Lee Hat Company will sponsor the NBC Sunday newsreel over 19 stations.

*Interesting in its implications is the cooperative show designed by Newell-Emmett for five of their clients. Accounts include the Sherwin-Williams Company, Proctor Electric Company, Sylvania Electric Products, Inc., International Silver Company (Holmes & Edwards Division) and Sunshine Biscuits, Inc.—each of whom will buy a 10-minute segment. These will be integrated into a 50-minute show, emceed by Mary Margaret McBride. Agency aim is to reduce the cost, with each account sharing talent and purchasing small time segments, thereby enabling a sponsor to test television at a comparatively small cost. Thus advertising budgets in other media will not be impaired.*

Lucky Strike will sponsor eight Ivy League games over WABD in addition to the Northwestern games over WBKB and the NBC network schedule of gridiron events. Agency is N. W. Ayer . . . The Local Chevrolet Dealers Association will sponsor the Yankee pro football games over WABD.

*Gulf has added a new program by Bob Smith over the NBC network and dropped their "You Are An Artist" show. Rumor has it that the TV segment of "We The People" will be cancelled . . . Julius Kayser is also slated for a weekly program over the NBC network.*

Important to stations trying to build up their TV revenue is WBKB's plan to sell their test pattern time . . . Significant is ANA's decision to devote a session to TV in their fall meeting October 26th. Charles Durban, ATS prexy and assistant director of advertising for U. S. Rubber, heads up the television committee.

*WSB-TV, Atlanta, and WBAP-TV, Fort Worth Star Telegram station are due to open around September 29th . . . WAVE-TV, first television outlet in Louisville, starts October 15th.*

With the mid-West section of AT&T's network due to go into operation by the end of September, ABC stands in the best spot of any of the nets for utilizing these facilities. Web's Chicago and Detroit stations will give them program origination sources. Network will link Buffalo, Cleveland, Detroit, Toledo, Chicago, Milwaukee and St. Louis. Completion of the Philadelphia-Cleveland line will connect the mid-West to the Eastern seaboard by December.



**ALEXANDER KORDA FILMS**... full length features with well known stars... one a week.



**REEL AND RIFLE**... Stan Smith reports hunting and fishing news, interviews sportsmen... weekly.



**TEEN CANTEEN**... serial variety show with Kathi Norris and Danny Webb... Tuesday nights.

## Takes all kinds...!

For any advertiser who wants to attract a major audience and keep it coming back for more... make conversation and comment among customers... promote prestige, build business and better sales... WPIX presents a wide variety of remote pick-ups and studio productions... children's shows, sports events, pertinent programs for the homemakers, comprehensive news coverage, public service presentations, comedy, drama, movies... offers an unusual opportunity to reach a growing market—well worth the effort now... and from here on in!

For full facts, production costs, and time rates on currently available programs... just write, wire or phone... WPIX, The News Television Station, 220 East 42nd St., New York 22, New York.





IN BALTIMORE

*WBAL*

*and only WBAL*

OFFERS BOTH!

The Greatest Shows  
in Radio

are on *WBAL*

1090 Kilocycles • 50,000 Watts

NBC Affiliate

The Greatest Shows  
in Television

are on *WBAL-TV*

32,600 Watts (Effective Radiated Power)

Channel 11 • NBC Affiliate

*WBAL and WBAL-TV* • 2610 North Charles Street • Baltimore 18, Md.

# TV STATIONS—STAND BY!

*Here's what you've been waiting for:*

## "Ready Made" film commercials

MOVIE ADVERTISING BUREAU and its Member Companies: announce that their entire library of current syndicated advertising films, covering over sixty different lines of business and heretofore released only in theatres are now available for television.

### Here are a few Classifications

Home Appliances	Jewelry
Furniture	Restaurants
Auto Service Stations	Department Stores
Garages	Institutional
Men's Wear	Building Materials
Banks	Insurance
Plumbing & Heating	Dry Cleaning
Food	Drugs
Hardware	Bakeries
Ladies Wear	Heating Fuel
Auto Accessories	Coffee

A number of prominent National Advertisers and thousands of local merchants are currently using our service, in thousands of theatres. Now, for the first time this service, backed by thirty years of experience, is available to TV Stations in series of 13 or 26 spot announcements, for sale to their local advertiser. Let us show you how these films can fit into your program.



**Write or Phone—TV Department**  
**MOVIE ADVERTISING BUREAU**  
**Eastern Office: 70 East 45th Street, New York 17, N. Y.**  
**Phone MUrray Hill 6-3717**

#### Member Companies:

Motion Picture Adv. Service Co., Inc., New Orleans.  
United Film Service, Inc., Kansas City

# TELEVISION MAGAZINE AUDIENCE RESEARCH

**T**HIS month's survey of the television audience in the New York City area reveals Camels as the advertiser on television named most often, with Ballantine's, Chesterfields and Lucky Strikes close behind.

Of the 200 completed calls made by the C. E. Hooper Company for our cumulative effect survey, 59% of the respondents were women, 41% men. The question used was the same as in previous months, "Name three advertisers on television".

An average of 2.81 advertisers was mentioned. Here is a list of those advertisers named by at least 4% of the viewers interviewed.

## Sponsors of Regular Programs

	Men	Women	Total
<b>Camels</b>	32%	31%	31%
Fox-Movietone Newsreel; 5 times weekly; 7:50-8:00 PM—WNBT.			
<b>Ballantine's Beer</b>	33	23	28
N.Y. Yankee baseball games—WABD.			
<b>Chesterfields</b>	31	22	26
N.Y. Giant baseball games—WNBT.			
<b>Lucky Strikes</b>	30	22	26
Spots; 5 times weekly; 7 PM—WABD. 8 PM, Sat. & Sun. and 8:15 PM Thurs. — WCBS-TV. "Barney Blake, Police Reporter," Thurs., 9:30-10:00 PM—WNBT. (Taken off in July).			
<b>Ford</b>	18	14	16
One-third sponsor of Brooklyn Dodger baseball games — WCBS-TV.			
<b>Texaco</b>	17	13	15
Texaco Star Theater; Tu. 8-9 PM—WNBT.			
<b>Kraft</b>	14	14	14
Kraft Television Theater; Wed. 9-10 PM—WNBT.			
<b>DuMont Telesets</b>	9	18	13
Amateur Hour; Sun. 7-8 PM—WABD. Spots, 5 times weekly—WABD.			
<b>Old Gold</b>	14	8	11
Two-thirds sponsor of Brooklyn Dodger baseball games — WCBS-TV.			
<b>Gillette</b>	8	5	7
Boxing, Cavalcade of Sports; Mon. & Fri.—WNBT.			
<b>Davega*</b>	5	7	6
"Stop Me If You Heard This One;" Fri. 8:30-9:00 PM—WNBT.			
<b>Gulf</b>	8	4	6
"We The People," Tu. 9 PM—WCBS-TV. "You Are An Artist," Thurs. 9-9:15 PM — WNBT.			
<b>Maxwell House</b>	6	5	6
"Try and Do It," Sun. 8:30 PM—WNBT.			
<b>Chevrolet</b>	5	3	4
"Telenews," Tu. 7:40-8:00 PM—WABD.			
<b>Swift</b>	4	4	4
"The Swift Show," Th. 8:30-9:00 PM—WNBT.			

\*RCA television sets are advertised on the Davega pro-

gram. Totals include the viewers who named RCA as the sponsor.

## Spot Sponsorship

Results over the past year conclusively show the tremendous sponsor identification possible through the use of spots. Philip Morris has only been on WABD since May, CBS and WNBT since June and has received a sponsor identification of 12, which rates them 10th in sponsor identification as compared to such strong programmers as Camels, Ford, Texaco, Kraft and others.

	Men	Women	Total
Philip Morris—WCBS-TV, WNBT, WABD	5%	19%	12%
Botany — Weather — WABD, WNBT	3	3	3
Sanka—Weather—WABD	3	3	3
Bulova — Time spots — WNBT, WCBS-TV & WPIX.	1	4	2

## Sports and Variety Programs are Favorites

Three variety shows have now taken over as the "favorite television programs other than sports" of the New York television audience. The rise of the Texaco Star Theater and Toast of the Town have been most spectacular and are by far the most popular shows on television.

Here are the programs mentioned most often in answer to the question, "What is your favorite television program?" If a sport or sports was mentioned, the respondent was asked for a "favorite other than sports."

## Favorite Program

	Men	Women	Total
<b>Sports</b>	51%	14%	32%
Sports generally	11	3	7
Baseball	28	7	17
Fights	9	1	5
Wrestling	3	3	3
<b>Texaco Star Theater—Milton Berle</b>	22	32	27
Texaco, WNBT, Tu. 8-9 PM			
<b>Toast of the Town—Ed Sullivan</b>	20	19	20
Unsp., WCBS-TV, Sun. 9-10 PM			
<b>Amateur Hour</b>	3	9	6
DuMont Telesets, WABD, Sun., 7-8 PM			
<b>Feature Films and Movies</b>	1	6	4
<b>Children's Programs</b>	1	6	4
Howdy Doody—WNBT			
Small Fry—WABD			
Pixie Playtime—WPIX			
<b>Kraft Television Theater</b>	4	3	3
Kraft, WNBT, Wed. 9-10 PM			
<b>Theater Plays (Unspecified)</b>	—	3	1
<b>Gulf Programs</b>	4	2	3
You Are An Artist, WNBT, Thurs., 9 PM. We The People, WCBS-TV, Tu. 9 PM			
<b>Americana</b>	1	3	2
Firestone, WNBT, Mon., 8:30 PM			

In an effort to determine the cumulative effect of television commercials, the degree of retention of the advertisers' name and program popularity, TELEVISION magazine each month sends a list of questions to C. E. Hooper Inc. for the purpose of interviewing by telephone a representative sample of 200 of the television set owners in New York. This is an exclusive TELEVISION magazine survey and is fully copyrighted.



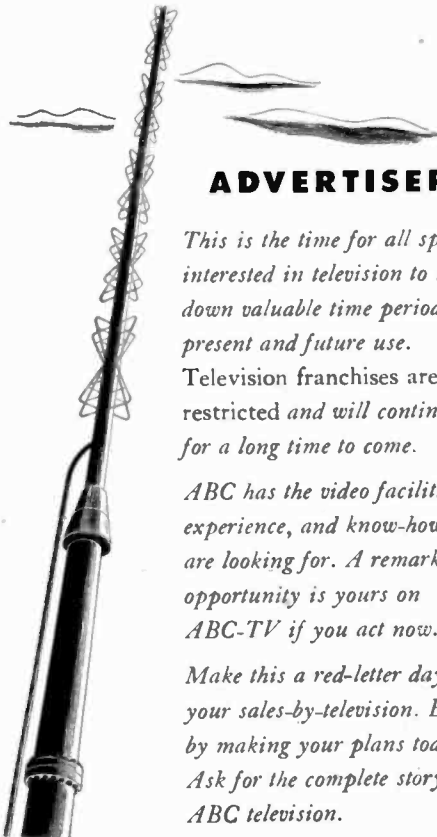
# On the Air!

## WJZ-TV

CHANNEL 7

KEY STATION IN NEW YORK

**ABC** TELEVISION NETWORK



### ADVERTISERS

*This is the time for all sponsors interested in television to nail down valuable time periods for present and future use.*

*Television franchises are very restricted and will continue so for a long time to come.*

*ABC has the video facilities, experience, and know-how you are looking for. A remarkable opportunity is yours on ABC-TV if you act now.*

*Make this a red-letter day for your sales-by-television. Begin by making your plans today. Ask for the complete story of ABC television.*

**Tuesday, August 10**—a red-letter day in ABC television. Why? Because it marks the beginning of transmission from WJZ-TV, ABC's key station in New York . . . on Channel 7, right smack in the middle of the dial.

WJZ-TV is ABC's first owned-and-operated station to go on the air. But before the year is out, four more ABC stations will be telecasting . . . all on Channel 7. WENR-TV, Chicago, will cover the nation's number two market, beginning next month. In Detroit, WXYZ-TV goes on the air in October. KECA-TV will telecast to Los Angeles in November and KGO-TV in San Francisco starts transmitting in December.

In addition to the above owned-and-operated stations, ABC has already announced affiliations with . . .

WFIL-TV, Philadelphia	KFMB-TV, San Diego
WNAC-TV, Boston	WDSU-TV, New Orleans
WMAL-TV, Washington	WSPD-TV, Toledo
WAAM, Baltimore	WAGE-TV, Syracuse
WTCN-TV, Minneapolis	WBAP-TV, Fort Worth
WSEE, St. Petersburg—Tampa	

**By the end of 1948, ABC will have a network of from thirty to forty television stations!**

**ABC-TV** *For what's worth watching*

American Broadcasting Company

In the past eleven and a half years—Jan. 1, 1937, to July 1, 1948—Wilding has produced or now has in work a total of 549 sound motion pictures, sponsored by American business and industry.

That steady flow of creative output in 138 months averages one new production released each week.

A greater part of these pictures were designed to sell ideas, merchandise and services. Customers who selected Wilding must be confident we make pictures that sell. The same skills in writing and in production will sell from the television screen, it has been proved, just as powerfully and as persistently as from the motion picture screen.

*Creators and Producers  
of Sound Motion Pictures  
for Commercial, Educational  
and Television Application*

*A telephone call  
to the nearest Wilding office  
can arrange a showing  
of any of these pictures*



## **Wilding Picture Productions, Inc.**

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NEW YORK • CLEVELAND • DETROIT • CHICAGO • HOLLYWOOD

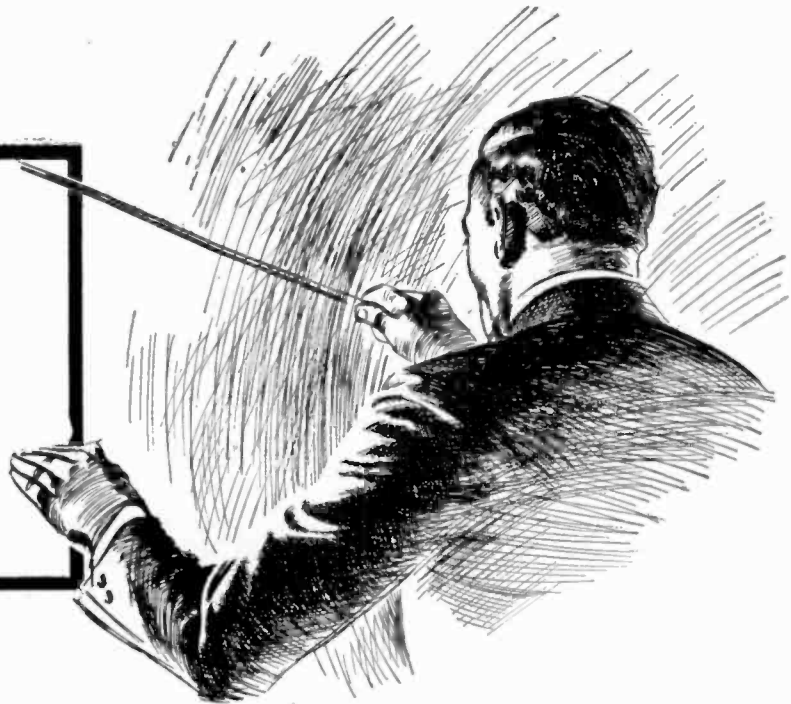
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In its endeavor to bring Detroiters a diversity of entertainment, WWJ-TV, Michigan's first television station, has added weekly televised broadcasts of the Detroit Symphony Orchestra to its ever-growing list of program features. Compliments received from the thousands of television set owners in Detroit attest to WWJ-TV's perfection in technique during the first broadcasts of the Symphony. It marks another milestone in the progress of WWJ-TV, which, in its second year of operation, has already become an effective advertising medium in this multi-billion dollar market.

**ADDED  
ATTRACTION**

**THE SYMPHONY**



FIRST IN MICHIGAN . . . Owned and Operated by THE DETROIT NEWS

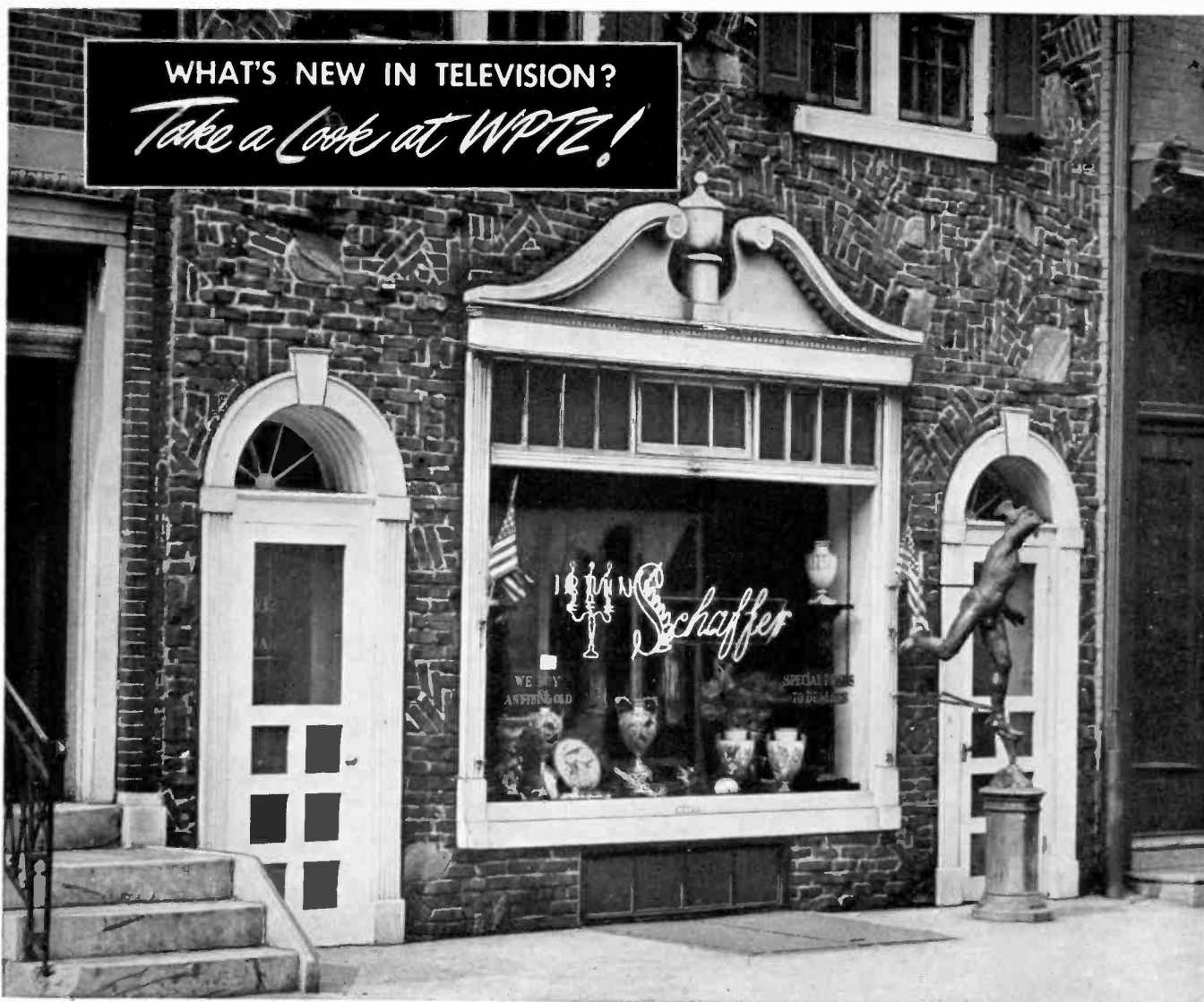
National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

ASSOCIATE AM-FM STATION WWJ

**WWJ-TV**

NBC Television Network





## Report From a TV Spot Announcement Advertiser . . .

FOR THE PAST 30 weeks Irwin Schaffer, Philadelphia antique dealer, has had a twenty-second spot announcement on WPTZ each Sunday evening. These spots feature a unique variety of antique lamps and gifts.

Here are the results, as reported in a letter from Mr. Schaffer:

"At this time I would like to express my enthusiasm for television as a medium for advertising. Over a period of six months, I find that there has been an appreciable increase in my business. Of the various types of advertising I have been using, a 'customer check' has shown that television is by far my best channel . . . Although we have been in the antique business for many years, we are comparatively new in our specialty of antique lamps. I can safely say that we have now added approximately 500 customers.

"WPTZ, in their tireless effort, created just the right sort of film to show the public the type of store we have. The fact that the store and our merchandise can now be seen in television, and in the excellent way presented by WPTZ, has gained for us the people's confidence and interest.

"Television is new . . . but to me it's no longer an experiment, but a fact proven by WPTZ in their high standard of production."

If you would like to see a copy of Mr. Schaffer's two-page letter, please drop us a line. If you would like information on spot and program availabilities or the facilities which WPTZ has to offer television advertisers, never mind writing—call us collect.

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

# WPTZ

FIRST IN TELEVISION IN PHILADELPHIA



TELEVISION  
AFFILIATE

## *film for* **TELEVISION**

23% of total programming hours and approximately 64% of commercials are on film. With the growing importance of films in television, the need for an understanding of film production and its application to television is essential.

Film production and distribution is an old art. But the adaptation of established film principals to television has opened a new road and has been the spur for further experimentation and development. Much new equipment and a variation of techniques are emerging, No one person and no one company has all the answers.

The information presented in this special Film Edition is in keeping with TELEVISION magazine's original objective inaugurated more than four years ago...to prepare the advertiser, agency and station for television ...to keep them well informed on the many different phases of the industry's development.

It is not the purpose of this special Film Edition to enter into any needless controversy of the importance of films versus studio programming. There are certain things for which film is definitely better suited. On the other hand, there are many programs which would lose the very uniqueness of television, if they were not "live".

It is our sincere hope that the data contained in these pages will be of practical use to the television industry. There are no secret processes, no world shaking techniques and, with the exception of film recording, nothing revolutionary. Basically the use of film in television is the application of fundamentals used in motion picture film production for many years. However, the information presented here should give advertisers and their agencies some idea of why films cost money and how to get the most out of their television advertising and programming. It should give producers and equipment manufacturers a better understanding of the problems of the television advertiser and station.

In the compilation of this material, we are indebted to the many nishing information, and in particular to H. G. Christensen for his invaluable editorial aid.

*Frederick A. Kugel*

# TV'S MAJOR ADVANCE IN 1948!

Instantaneous Transcriptions  
of Television Programs  
on  
**35-mm or 16-mm Motion Picture Film**

On December 10, 1947, Paramount Pictures Inc. gave the Television Broadcasters Association (assembled at the Waldorf-Astoria) a first-showing of transcriptions of various types of programs recorded off the air on 35-mm film in the booth of the Paramount Theatre, New York.

It was explained that these recordings could be used for simultaneous theatre projection, for television program syndication, for reference purposes and in many other ways which will improve television programming. Since that time, the use of television transcriptions has grown extensively. We have recorded shows for networks, advertisers, advertising agencies and package producers. These transcriptions have been re-broadcast over stations in New York, Chicago, St. Louis and Los Angeles. Transcriptions of the recent political conventions were telecast in Chicago and Los Angeles a few hours after their recording.

Paramount recordings were designed to meet the competitive test of theatrical 35-mm motion pictures. And when broadcast to the smaller TV screen the quality is even better. Similar apparatus will soon be available in Hollywood and Chicago.

You can share this advancement now.

- • • • •
- VIDEO TRANSCRIPTIONS MEAN BETTER PROGRAMS •
- You can add pacing and sparkle through editing. •
- You can use a rehearsal recording for audience-testing . . . for study, timing, polishing and planning retakes. •
- You can be sure your commercials are broadcast exactly as okayed by the sponsor. •
- You can schedule shows when and where you need sales pressure . . . repeat shows as audiences grow . . . amortize costs over many markets . . . forget time differentials and the lack of coaxial networks. •
- You'll save audition time . . . speed up policy decisions . . . get quick approval from distant executives . . . settle client-agency-talent differences of opinion and recollection. •
- You can copyright your tele-show (it's the only form in which it can be protected in its entirety under existing law). •
- You'll have an impressive new promotional tool in your sales kit for use at sales conventions, product exhibits, business luncheons and gatherings of dealers, salesmen and employees. •
- • • • •

GET IN TOUCH WITH



*Paramount Video Transcriptions*

NEW YORK OFFICE • 1501 BROADWAY • BRYANT 9-8700

**A SERVICE OF THE PARAMOUNT TELEVISION NETWORK**



## film for TELEVISION

## film recordings

**U**NDoubtedly the process of filming programs directly off the face of the cathode ray tube will be a major factor in television. DuMont, NBC, and Paramount have all successfully demonstrated the practicability of this method of transcribing video programs. CBS has placed their order with Eastman Kodak for film recorders and will have delivery early this fall. ABC has done the same with the Wall Camera Company. WPIX, the Daily News station, is working closely with Paramount. Television Relays, a newly formed concern in Los Angeles, has developed equipment incorporating the Berndt-Bach Auricon camera and plans to lease this equipment to stations and agencies on a footage basis.

Obviously, film recordings will be a tremendous boon for the local stations in lieu of an electronic network. It will supply them with sorely needed programming. The national advertiser will no longer have to wait for cables or radio relays to hook up the country. It will be a big help in auditioning new programs and is about the most effective method of copyrighting television programs. It will form one of the bases for theater television. And it will certainly open up many new channels not even envisioned today.

### Legal Clearances

But there are obstacles and problems still to be worked out. Naturally, there is the all-important union question. At present it would seem that some agreement may be worked out whereby the telecasts of film recordings by network affiliated stations will be considered in the delayed broadcast category. However, repeat use of these canned programs will probably mean a new set of charges.

The question of rights is one of the biggest humps to be surmounted. Here are some of the main clearances which must be obtained:

1. Music—In addition to normal clearances for regular telecasting, station must also secure the right to record and retelecast.

2. Musicians—Their performance is subject to additional clearances when the film recording process is involved. Present temporary arrangement with the AFM lists this under the delayed broadcast category until such time as the final contract is signed.

3. Literary rights must be obtained both for a single delayed broadcast and also for holding film and utilizing it later as a repeat medium.

4. Performance—Performers in television have to relinquish their rights so that a film record may be made and reused.

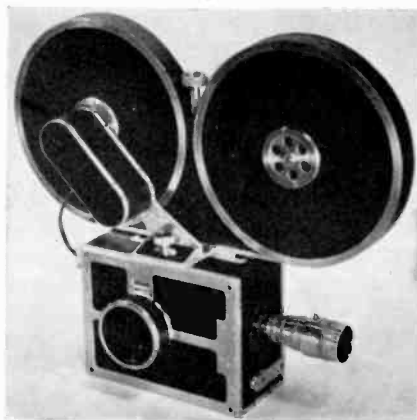
These are the major points but there are many others revolving around property and labor rights.

### Network Plans

Both NBC and DuMont have pretty much the same operational plan with the main emphasis on extension of their network service. The cost of the film recording will be included in the full network price.

Both nets have extensive plans for syndicating programs by this method for the local stations. DuMont has already recorded many of its sustaining shows and they are being offered for sale nationally although stations are permitted to sell the programs locally. NBC affiliates have the prior rights to NBC transcribed programs, but web has the alternative of offering the programs to other stations. Advertisers

Television Relay Film Recorder



have the option of utilizing non-network affiliates until a network outlet opens in the area.

### NBC's Policy

NBC is formulating their plans on two general systems of distribution:

1. Instantaneous distribution to all available stations where the advertising program of the sponsor calls for a timely and coordinated campaign. In this case prints would be furnished to each station simultaneously.

2. A more economical distribution pattern which would allow for "bicycling" of prints. This would mean that one print would be used by four or five stations so that in the course of a week the program would hit all affiliates.

While NBC has issued no formal rates, they will approximate, depending upon the individual situation, an original negative cost of \$360 per hour with prints ranging from \$65 to \$100 per hour. DuMont, Paramount and Television Relays, though, have issued complete rate schedules. Because Paramount's rates are not contingent on any network set up they will be discussed later.

### DuMont Rates

1. *Network:* Under this classification when a network sponsor buys time on affiliated stations, DuMont will supply the advertiser with one transcription for each three affiliated stations used without charge. Handling and shipping costs will also be borne by the net, with prints returned to DuMont after one showing in each area.

Where a sponsor wishes simultaneous showings, additional prints will be made at the following prices:

60 min.—\$ 60	30 min.—\$ 30
45 min.— 45	15 min.
	or less— 15

2. *Reference:* Teletranscriptions of sponsored programs for reference or file purposes will be made on the basis of \$8 per minute, with a \$40 minimum, for the first print. Rate schedule is as follows:

60 min.—\$480      15 min.—\$120  
 45 min.— 360      10 min.— 80  
 30 min.— 240      5 min.— 40  
 1 min.— 40  
 Additional prints—\$2 per minute,  
 with a \$40 minimum.

3. *Closed Circuit* recording for references, file and audition purposes only, are based on the above rates of \$8 per minute with a \$40 minimum. Studio facilities for rehearsal of closed circuit production is pegged at \$200 for the first hour or fraction thereof, and \$100 for each additional half hour or fraction thereof. Film cutting, editing, scenery, props and other services are available upon request.

4. *Commercials*: Teletranscriptions of one-minute commercials for future telecasting, or transcription of commercial segments of a live show are also available.

#### Paramount's Policy

This major film company's approach to film recordings is perhaps the most all-embracing in scope for it includes theater television and a complete service to the entire industry as well. Their transcription service is available to all comers. Television studios will be opened shortly in New York for recording programs for stations, independent package companies and agencies. They have already recorded many programs for agencies and a few of the stations for audition purposes. WPIX has entered into an agreement with Paramount to film record some of their programs for syndication purposes.

As regards the theater angle, Paramount has a high speed system which makes it possible to project to full theater screen size within 60 seconds after the television image is received. (Time lag has already been cut down in experimental runs to considerably less.)

#### Transcription Rates

Prices for total use in one day are scaled at \$20 per minute for the first ten minutes; \$10 per minute for the next five minutes; \$8.33 per minute for the next fifteen minutes; \$6.67 per minute for the next fifteen minutes; and thereafter at \$5 per minute. Price includes delivery of 35mm combined sight and sound negative. Minimum charge is \$150. Audio and video line charges are at cost.

Recordings from one customer will be combined on a daily basis to effect the lowest possible price. Negatives will be delivered one minute after the program is off the air. Prints will be delivered as fast as

Time	35mm neg.
10 min.	\$200.00
15 min.	250.00
30 min.	375.00
45 min.	475.00
60 min.	550.00

Time	35mm neg.
10 min.	\$200.00
15 min.	250.00
30 min.	375.00
45 min.	475.00
60 min.	550.00

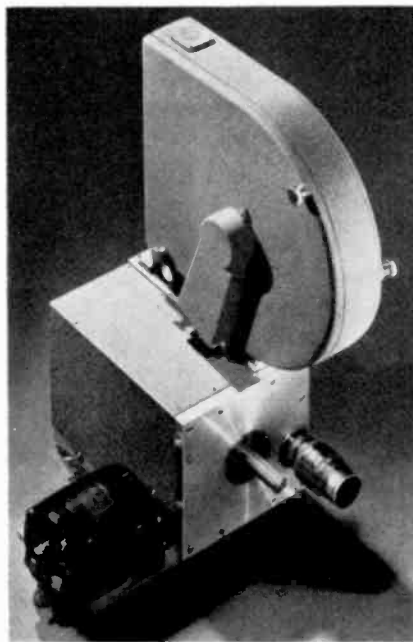
available equipment and facilities will allow.

#### ABC and CBS

Both these nets while not announcing detailed plans and rates as yet, will follow closely along the same lines as NBC and DuMont.

#### WPIX Transcription Service

The Daily News outlet, as outlined some time ago, is counting



Kodak Film Recorder

very much on the syndication of its programs so that it can compete for quality with the programming output of the major networks. Plans call for supplying stations with approximately five hours of film transcriptions a week. At present Paramount will do the recordings.

#### Television Relay

This West Coast film company plans to operate on a contract basis and will supply two 1200 foot cameras, with kinescope tubes, camera men, and film processing included in the service on a footage basis. Stations must guarantee a minimum of 52 hours of recording a year.

35mm release prints	
1 to 9 prints	10 or more
\$ 45.00 each	\$ 36.00 each
67.50 each	54.00 each
135.00 each	108.00 each
202.50 each	162.00 each
270.00 each	216.00 each

16mm release prints	
1 to 9 prints	10 or more
\$ 18.00 each	\$ 14.40 each
27.00 each	21.60 each
54.00 each	43.20 each
81.00 each	64.80 each
108.00 each	86.40 each

Here is their schedule of rates for television stations:

NEGATIVE ONLY			
Time	Footage	Per Ft.	Total
5 min.	200	12¢	\$ 24.00
10 min.	400	12¢	48.00
15 min.	600	12¢	72.00
20 min.	800	12¢	96.00
30 min.	1200	12¢	144.00
60 min.	2400	12¢	288.00

#### POSITIVE PRINT FROM NEGATIVE

Per Ft.	Total	Add'l. Prints
5½¢	\$ 11.00	\$ 10.00
5½¢	22.00	20.00
5½¢	33.00	30.00
5½¢	44.00	40.00
5½¢	66.00	60.00
5½¢	132.00	120.00

The following table covers recording footage in excess of 52 hours per year. Service charge is the same.

NEGATIVE ONLY			
Time	Footage	Per Ft.	Total
5 min.	200	12¢	\$ 24.00
10 min.	400	10¢	40.00
15 min.	600	10¢	60.00
20 min.	800	10¢	80.00
30 min.	1200	10¢	120.00
60 min.	2400	10¢	240.00

#### POSITIVE PRINT FROM NEGATIVE

Per Ft.	Total	Add'l. Prints
5½¢	\$ 11.00	\$ 10.00
5 ¢	20.00	15.00
5 ¢	30.00	22.50
5 ¢	40.00	30.00
5 ¢	60.00	45.00
5 ¢	120.00	90.00

Equipment will be installed on guarantee of 52 hours per year recording. A \$25.00 service charge on all recording within any 3 hour period will be made. A service charge of \$12.50 will be made on any 2 hour recording period not within the base 3 hour time. Above rates are F.O.B. location of contracting broadcaster. Rates do not include shipping, reels or shipping cartons, although same may be had at cost if desired.

# film for TELEVISION

## the film commercial

**T**RYING to arrive at an average cost for a one-minute commercial is about as easy as defining how high is up. However, there are certain broad limits which might be of some use to prospective sponsors of business films.

It is very doubtful whether a satisfactory one-minute sound commercial can be produced for under \$1000. Costs can be lowered slightly with efficient planning and when a series of commercials are shot at the same time. On the other hand, if animation and lip sync are planned, costs can skyrocket to many thousands of dollars per minute. The new Lucky Strike and Rheingold minute commercials cost more than \$5000 each.

### Union Scale

The established commercial film producers are not very prone to touch anything under \$1000 a minute and in many cases \$1500. One reason for this is that the union scale for the motion picture industry is one of the highest of all the trade unions. The prevailing rate for a cameraman under the commercial producer's classification is a minimum of \$62.50 a day. A make-up man calls for \$32.90 a day. Screen Actor's Guild have a minimum rate of \$50 a day if only one line is spoken and \$25 minimum for extras providing they have no spoken lines. Perhaps the healthiest thing that could happen in the industry for all concerned is a special scale for exclusive television production. This would greatly help to keep costs down at this early stage of television.

### Short Cuts

Unfortunately, advertisers, who still insist upon cheaper commercials turn to producers who usually do not have the right equipment, staff or facilities and consequently the results are not satisfactory. There is a definite need for closer cooperation by the top film produ-

RHEINGOLD COMMERCIALS



Braid bedecked officials review the . . .



parade of beer-bottle howitzers, beer-can soldiers . . .



and ski-troops gliding on can-opener skis, concluding as . . .



the packed grandstand cheers a beer-keg dirigible. Stop motion technique used 53' of film, required 63,600 changes in position and 848 individually posed frames. This opens and closes the film introducing the "Miss Rheingold" contestants to viewers of WABD, WJZ-TV, WCBS-TV and WPIX. Agency is Foote, Cone & Belding. Caravel produced the films.

cers. The smart producers can help television. For while quality cannot be sacrificed, new techniques can and must be developed. An example of the kind of thinking necessary for film production for television is in the recent Sanka commercials produced for Young & Rubicam by Audio Productions. By its exceptionally clever art work, they were able to use stills, dissolves, fades and so forth to create an animation quality without coming anywhere near the cost of straight animation.

**W**ITH many advertisers using film for the first time there is understandably a good deal of confusion as to costs, methods of production, in fact, all the ingredients that go into a business film. It is the purpose of this section to trace a commercial film from its very inception right through to distribution. Naturally the main question in the minds of the sponsors is how much will the film cost. And before any legitimate producer can even approximate costs he will have to know these 18 major factors. There are still others but these, briefly outlined, will give some idea why estimates can't be handed out on the spot, and will show why films cost money.

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

**2. Director:** Everything said about the writer goes for the director—in spades. His is the responsibility for the final result, providing



of course he has that good script we're talking about. His interpretation, planning and direction can make or break a picture. His cost will vary, but this is not a place to economize.

**3. Cast:** Here too is where attempted economy can lead to ruin. They come at all prices from \$25.00 a day up to four figures for "name" talent! It pays to get the best in proven ability and performance. There's a place for ham but it shouldn't be in your picture. The number of people in the cast, their salaries, and the length of time you need them all have a great bearing on costs.

**4. Sets:** When sets are necessary—living rooms, offices, salesrooms, kitchens, and the like—they present a very flexible cost factor. How many? What size? How elaborate? What period? Can they be stock sets or must they be especially designed and built? The answers to these questions effect costs in a major way.

**5. Locations:** Locations may be either interiors (such as factories, offices, salesrooms, service stations, etc.) or exteriors, which of course could be anything and anywhere. How many scenes?

**SIMMONS**

"A Simmons Bedtime Story" opens with a dramatic human interest story, as a lead-in to demonstrating the Beautyrest mattress. Five commercials have been prepared.

In one, a ballet dancer pirouettes before a spotlighted curtain, then strikes an attitude. By a match dissolve, the dancer is next seen in the same attitude, only yawning—for the locale has become her bedroom and she is ready to retire. When she gets into bed, she turns on her side. A lap dissolve follows, with dancer in side view, but on a special mattress that is cut to show its construction. The Simmons "straight-line" demonstration is then given.

Agency is Young & Rubicam. Audio produced the films.



**KOOLS**

The introduction to the five-minute film package, "Sports Report", sponsored by Kools features the animated version of Willie the Penguin.

The commercial was prepared by Fletcher Smith and was originally placed by BBD&O but is now handled by Ted Bates.

Where located? What are transportation facilities? What about hotel accommodations for crew? How many shooting days required? How much lighting equipment? Are scenes silent or sound? All these factors must be known—and more—before costs can be figured.

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

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

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

**9. Sound Effects:** What kind? Can they be obtained already recorded or do they have to be made? If so, where? Will it require travel for a sound crew?

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

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

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

Method used to circumvent the ban is by recording music on disks, which are synchronized to the silent film. Others, where possible resort to the music libraries which have music on film recorded before the middle of 1945. Harmonica backgrounds have been used until recently. Petrillo has recently put a stop to this source. Vocals, or A capella backgrounds are also used effectively.

(continued on page 46)



**B.V.D.**

B.V.D. has made a series of 32 film for various B.V.D. products which are adaptable to 20 seconds, 30 seconds or one minute. For the minute spot the weather report is given and then a lead-in to: "Just the kind of day for a nice long walk and you'll want the ease and freedom of movement you get from a B.V.D. Brand Rugger's shirt. The finest walking companion you've ever had." At the end the B.V.D. trademark reappears.

The commercials were produced by General Film Productions and placed through Grey Advertising Agency.

## film for TELEVISION

## hollywood report

**M**OVIE attendance off by 20%, with 59% of the television families reporting that they now attend less often than before getting their television receiver are the findings of the Television Research Bureau of Hofstra College, Hempstead, Long Island. These figures are based on a scientifically controlled sample of 137 television set owning families and 137 non-set owning families.

A few months ago Foote, Cone and Belding reported that 51% of their sample of 415 set owners in New York City go to the movies less often.

TELEVISION magazine's continuous audience survey came up with the result that 62% of the 200 set owners interviewed cut down on their movie going.

Using the round figure of 300,000 television receivers in the metropolitan New York area and projecting the Hofstra research findings, the movie industry might have lost some \$66,000 in revenue in one week if the 300,000 set owners behaved as this sample did. And on a yearly rate, this would mean a loss of \$3,400,000. Of course in a sample of this limited size, any projection is scientifically unwarranted. Nevertheless, it is some indication of television's potential threat to the motion picture industry.

With box office receipts down and television coming up, Hollywood knows that it can no longer remain indifferent to television.

### Paramount

The most aggressive company and certainly the one with the largest stake in television is Paramount. This company originally started out with an investment in the Allen B. DuMont Laboratories, which at present amounts to some 29%. They now operate two stations, KTLA in Los Angeles and, through Balaban and Katz, WBKB in Chicago. Applications are on file for Boston, Detroit, and San Francisco.

Paramount has been experimenting for some time with their intermediate film recording system for theatre television and have conclusively demonstrated its practicability. Plans are now being drawn for commercial application of this system for theatre television. They have also announced the opening shortly of transcription studios, which will be available to everyone in the industry for film recording of television programs. WBKB has done extensive work with microwave relays and last year had in operation a radio relay between South Bend and Chicago.

Under the guidance of Paul Rabinovitch, Paramount VP, this company has explored and has an interest in almost every phase of television. George Shupert is Director of Commercial Operations, Richard Hodgson heads up Technical Operations, while Klaus Landsberg and Bill Eddy are responsible for operation of KTLA and WBKB respectively. Significant is the fact that Barney Balaban's son Bert is in the television department.

### Twentieth Century-Fox

While this company is now all out for television, Fox management has not always been sold on the new visual medium. They applied for stations some years ago, but then withdrew when the color controversy was drawing to a climax. Within the past year, though, convinced of television's potentiality, they have filed for five stations and have branched out into other phases of television.

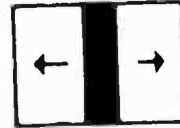
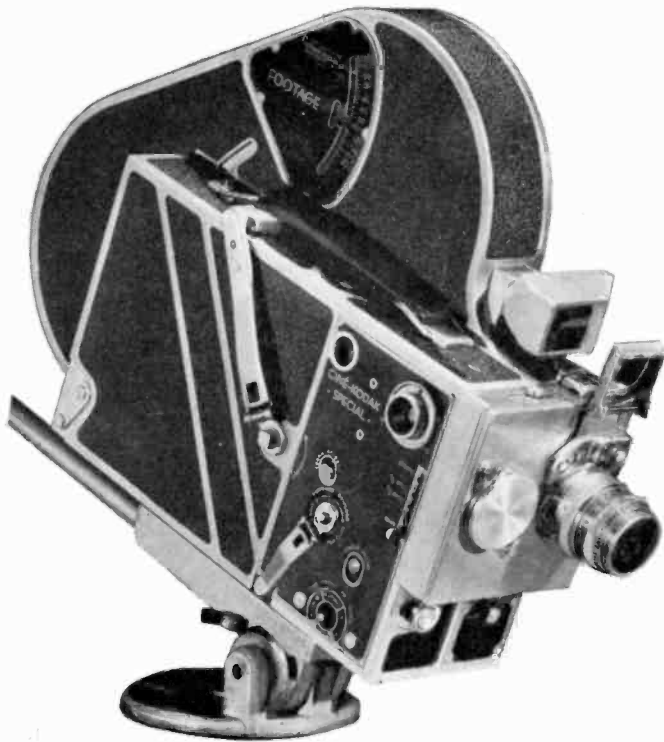
They have spent many thousands of dollars in theatre research in cooperation with RCA and are now engaged in rather extensive television program plans.

Their immediate objective is to supply three hours of programming a week and gradually increase this output so that they will become television's largest single source of programming. Their Movietone newsreel is now sponsored by Camel's for a reported sum of \$500,000 a year for a daily (5 day a week) television edition.

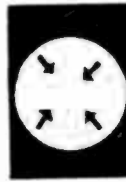
Well aware that Hollywood production costs cannot be absorbed by television, they are actively ex-



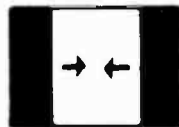
"Public Prosecutor," produced by Jerry Fairbanks, is the first series to be made especially for television. Twenty-six have been completed to date.



35 mm. sound film



# fundamentals



16 mm. sound film



## Sound Recording

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

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

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

**Play-Back Recording.** In producing a musical such as the recording of a well known orchestra, the music *alone* is first recorded. This sound track after being developed and printed is then played back in the studio on a sound projector. The picture is shot silently with the musicians playing to their own recording, thereby obtaining perfect synchronization of picture and sound. The reason for this method is that on long shots of the orchestra, the microphone would be in the picture plus the fact that the camera would not be able to move in to take close ups, etc., while sound is actually being recorded. By this method the lighting is also simplified.

Animation is done in very much the same way in that the sound track is recorded first so that the animation can measure the frames or in case of music, the beat, and synchronize the animation before

it is shot. This procedure obviously accounts for some of the high costs of musicals and animation.

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

## 16mm vs. 35mm

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

Unfortunately, a good deal of 16mm sound film produced has not been on professional equipment. It is only within recent years that laboratories have specialized in 16mm processing. There are now a few competent laboratories who are well equipped to process 16mm sound.

The problem here is the difficulty of 16mm projection equipment to reproduce the wide range of sound as recorded on the film that has been obtainable from 35mm theatrical projectors. This is no doubt due to the limitations of small amplifier output, small speaker dimensions and the film itself. It is a notable accomplishment that manufacturers of 16mm projectors have brought their machines to such a high degree of perfection. They are doing things never expected of them.

Producers should realize these limitations and not include music or sound which is beyond the capacity of 16mm projection. This should do much to make 16mm film completely acceptable for television.

Abbreviated wipe sequence



## SINGLE AND DOUBLE

**Single system** is where sound is piped right into the camera and is recorded on the same film strip as the image.

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

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

The double system sound quality is definitely superior. However, there are cases in the interests of economy and mobility where, if used judiciously, the single system can produce thoroughly acceptable results. 16mm single system is now being used by many of the stations for their newsreel operation.

## SOUND SYSTEMS

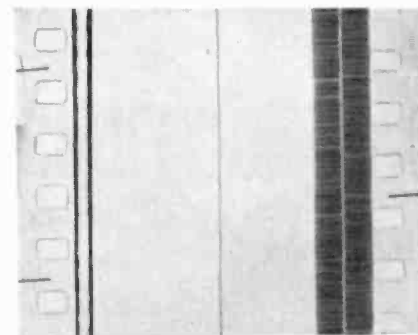
There are essentially two methods of transferring sound waves onto film through a field of light; they are variable density and variable area systems.

**Variable Density.** The use of a light image on film that varies in density with the tonal value of the sound. The sound waves cause a vibration which open and close a valve through which there is a steady light falling on film moving at a constant rate (24 frames per second). Western Electric controls the patents on this system and producers must pay a royalty on negative footage recorded on their equipment.

**Variable Area.** A ray of light is projected onto a mirror which is attached to a loop of metallic ribbon. The mirror reflects the light to the film. As impulses from the microphone pass through the loop, the mirror twists in a magnetic field and plays a light over the moving area. RCA controls this system and also charges a royalty payment from producers using their equipment.

The area of the film that is exposed varies in direct proportion to the intensity of the sound impulse.

Whether films are recorded by the variable density or variable area method, they can be projected on the same equipment. Usually, the difference in quality of sound reproduction provided by the two methods is negligible.



Left: Variable area sound track. Right: Variable density sound track.

## FILM STOCK

**16mm film** is made of safety stock which means that it is not a fire hazard and no special precautions need be taken.

**The 35mm film** most commonly used in theaters is made of nitrate stock which is highly inflammable, and under certain conditions becomes explosive. This nitrate film has to be handled in non-smoking rooms and stored in fire proof, properly ventilated vaults.

For showing of 35mm film fire proof projection booths are a must. There is 35mm safety positive film for the making of prints, which is made of acetate stock and used primarily for non-theatrical showings. The acetate stock is also used in slide film work to eliminate the fire hazard. Its cost is higher than that of positive nitrate film.

Shipping 16mm film does not require any special safety precautions. For shipping of 35mm film of 100 feet or less an ICC approved container must be used and may be sent by parcel post. If more than 100 feet of 35mm film is shipped, express facilities in approved ICC containers must be used.

All film (16mm and 35mm) is covered with an emulsion. This emulsion, or various types of emulsions, about 50 in number, is a highly sensitive coating which when exposed to light through the camera lens produces the image on the film.

**Color.** Color film in most cases is acceptable for television transmission. Some prefer making black and white prints for distribution, others prefer them as is. Color filters are also used by some stations when color prints are projected. The extra lighting necessary for interior studio sets, make-up, costuming as well as additional cost of the film all add to the cost of shooting in color.

Kodachrome is supplied in 35mm as well as 16mm. Blow-ups of 16mm color to 35mm are possible, but results are not too satisfactory.



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Technicolor is available only in 35mm. Its use is highly supervised by the Technicolor Company. Reductions and processing are done by the company.

AnSCO color is available in both 16 and 35mm.

**Negative-Positive.** In this method of shooting film, the camera records a negative image wherein the black of the original subject matter is white and the white is black. From this negative a print is made by passing light through the negative and exposing on the second piece of film. This is developed and a positive image is obtained whereby the black of the original subject is black and the white is white. When you make a print, no light goes through black so you get white. There are two operations in the negative-positive method, the making of the negative and then the positive while in reversal shooting there is only one operation.

**Reversal.** In reversal shooting, film is placed in the camera and the subject matter is exposed as a negative. Image is developed and this image is bleached and clear. By bleaching, the metallic silver is removed leaving a sensitized emulsion. This remaining sensitized emulsion is exposed and developed a second time. It is washed, dried and gives a positive image.

## RUNNING TIME

A full reel of 16mm film is 400 feet and the running time is 11 minutes. It is projected at the rate of 36 feet per minute. A reel of 35mm film is 1000 feet and its running time is also 11 minutes. Its rate of projection is 90 feet per minute at a foot and a half a second.

In theater projection of 35mm film the capacity per reel is 2000 feet or 22 minutes. This necessitates the use of two machines for feature presentations. Portable pro-

jectors for 35mm only handle 1000 foot reels unless they are specially designed for greater capacity. 16mm projectors handle reels from 400 feet to maximum capacity of 1600 feet or 44 minutes running time.

16mm silent film travels at the rate of 60 frames per second and sound film at the rate of 24 frames per second. 35mm sound film travels at the rate of 24 frames per second. Television projection operates at the rate of 30 frames per second requiring a compensator for the necessary adjustment. This is because television must operate on a 60 cycle alternating current for transmitting its image.

## EFFECTS

**Background Projection.** The projection of a background scene through the rear of a special screen while the live action takes place in front of the screen. By photographing both action and background together a couple may be seen dining on a terrace (a set in front of the screen) overlooking the Bay of Naples which is a projected background.

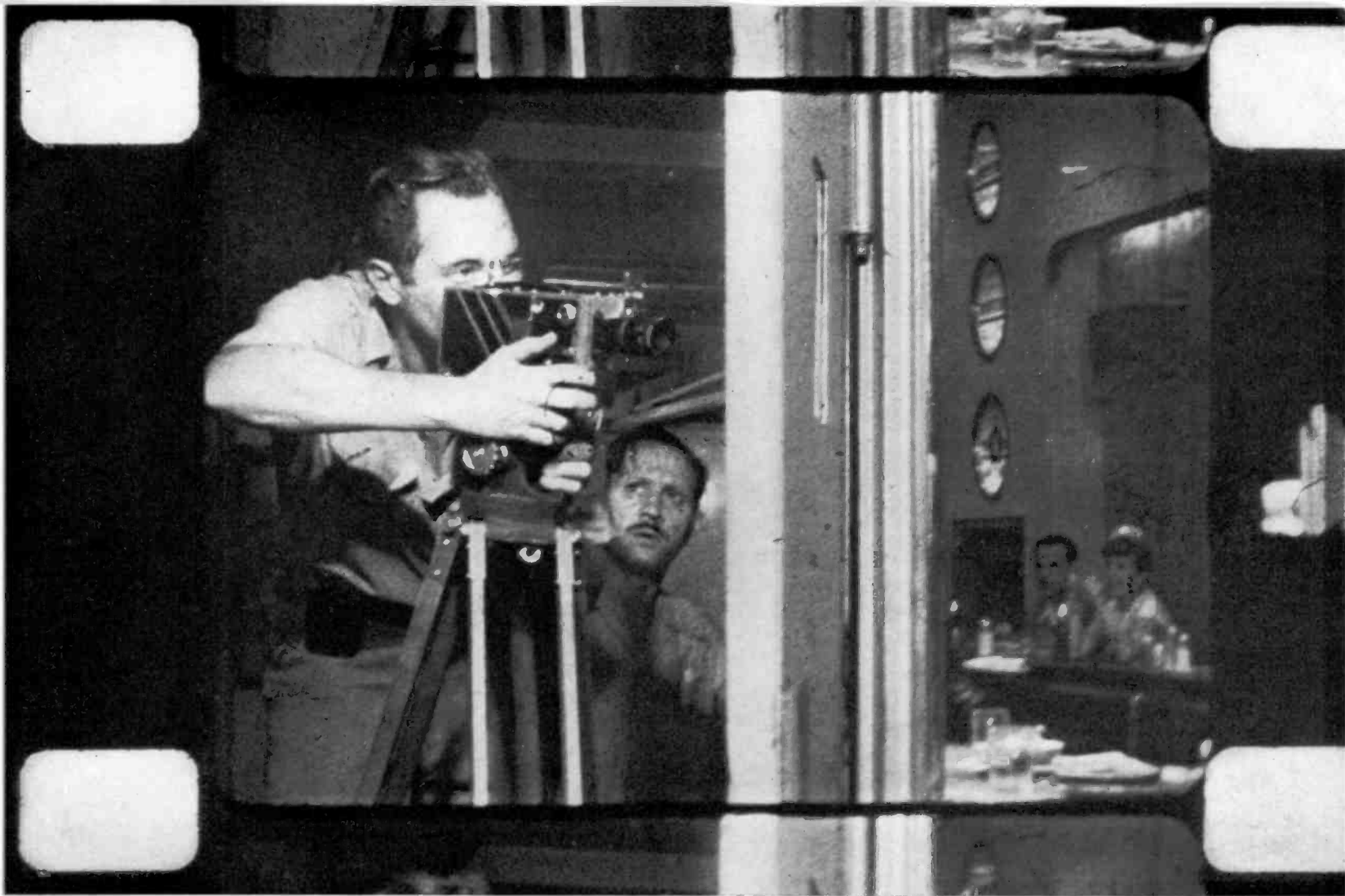
**Optical.** Photographic effects obtained optically whereby films are duplicated and allowing two or more images to be combined in one so as to create wipes, montages, dissolves, ghost effects and so forth.

**Stock Shot.** Scenes taken from newsreel libraries or other productions and used in pictures for which they were not made, but suitable for the particular scene called for, thereby eliminating shooting. These scenes have been stored in a film library over a period of many years and are used for a number of purposes. In many cases, stock shots are used for historical scenes of years ago, which could not be duplicated today.

**Animation.** A series of drawings or models photographed one frame

## RUNNING TIME & FOOTAGE 16 & 35MM FILM

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



Candid camera is hidden behind door and shoots through glass insert for the side-splitting restaurant sequence.

film for  
TELEVISION

## *candid camera*

**I**T TOOK just ten days and 7500 feet of film for Allen Funt to convert his candid interviews from audio to visual entertainment for the WJZ-TV opening in New York. The Funt format of baiting the innocent man or woman into performing, unknown to themselves, for his concealed wire-recorder seemed a natural for telecasting, and response to date indicated that the first show exploited the hilarious possibilities of the program very well.

Hiding the camera required real ingenuity. In the sequences used during the 30 minute show, it was hidden once behind the coats in a checkroom, over a transom in a restaurant, among the lingerie in a specialty shop, as well as by the likely method of concealing it inside the regular camera in a photographer's studio. Funt hopes that eventually he will cut the size of the camera down to where it will become as little a problem as his tape recorder.

### **Problems Involved**

Lighting proved a major headache in filming *Candid Camera*. A scene shot in a restaurant of two people at a table required that the entire floor be lit for filming. The unsuspecting subject's queries as to the heat and extraordinary brilliance of the restaurant lighting were answered by one word, "Disinfecting." Getting releases required a crew of five people since a scene shot in a specialty shop meant catching the customers before they got out the door. Funt found that many more people were caught by the camera than by his hidden microphone and the complete loss of any vestige of anonymity will sooner or later be a big problem. However, the program got fifty releases out of fifty requests for its first show.

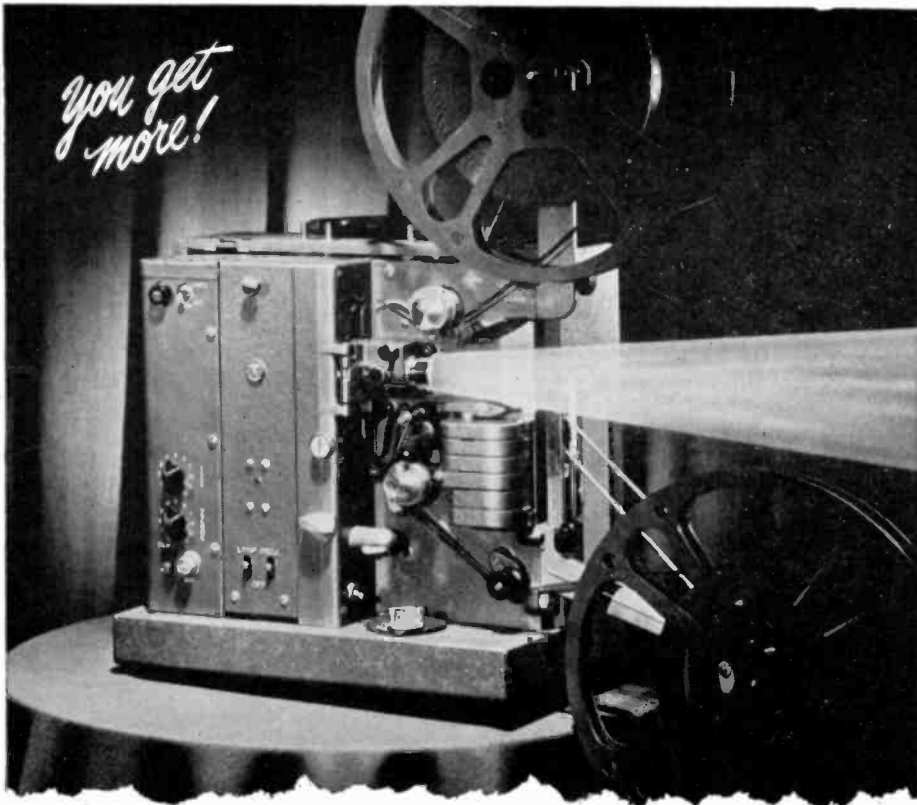
### **Equipment**

Two single system Maurer cameras were used as a safety measure on sound and two silent cameras for

inter-cutting. Four camera men, two sound technicians and a director were used for each scene. All in all, 20 people were needed to get the show ready for telecasting. In addition to the camera crew outlined above, there were five people to obtain releases, lighting technicians, handy men, Funt and so forth.

### **Costs**

The *Candid Camera-Microphone Producer* has many new ideas for short-cuts as well as cost cuts for further programming. The premiere budget estimate of \$2250 ran considerably over. Funt believes that he can solve many of his problems before he does his next program. He believes that the producer should own rather than rent the bulk of his equipment. He plans to synchronize his tape with silent cameras in the future, thus eliminating hard-to-conceal cable as well as possible loss of film through faulty sound. Another factor is that



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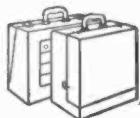
#### Easier Operation!

The RCA "400" is the easiest and quickest of all projectors to thread. Threading diagram embossed on side of projector. All controls centrally located. Change from sound to silent by merely turning a knob.

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In Canada: RCA VICTOR Company Limited, Montreal



When you see Allen Funt around, start running—or he'll probably have you covered with a sound recorder or camera.

the tape gives an instantaneous response while a sound-track has to be developed before it can be played back.

While ABC is definitely pondering the show as a sustainer, several large advertisers are considering it for a fifteen minute spot. Funt places his costs at \$4500 for a sponsored 15 minute show. He believes that at the present, since time costs are relatively low when compared with film production, programs should be re-telecast two or three times before they are filed away.



Here's a still from the incident of the baggage checker refusing to accept a man's parcel complaining that it wasn't wrapped right, making him un-wrap it, checking over the contents, and so forth.



This is one of the poor little guy who wanted to have his picture taken playing the violin. The photographer made him play the violin and then commented, "No wonder you can't get the right expression".

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## film for TELEVISION

PERHAPS television's greatest contribution will be the coverage of news and special events. Many stations, particularly the newspaper owned ones, are fully aware of this and the emphasis definitely will be on television as a reportorial medium. The Baltimore Sun's WMAR is staying pretty close to the yardstick that the success of a newspaper can be measured by its role as an intimate part of the community. The same policy holds true for most of the other stations. Obviously, one of the most effective ways of accomplishing this objective is by a strong local newsreel.

Of the operating stations, 8 have their own newsreel set-up equipped to take local news shots and show them over the tele channels that same night. Nearly all stations have a newsreel as part of their program schedule, many on a daily basis.

Originally there was an elaborate plan for an exchange of local newsreels and, although a certain amount



of footage is exchanged from time to time, the basic plan fell through. Five stations had agreed to supply each other with 1-400 ft. reel per week at no cost.

### NBC

The NBC Newsreel now gets out three issues a week, and a Sunday Review, which incorporates the high spots of the week's news. Reel averages between 7 and 8 minutes, with open ends for commercials. Friday night edition is sponsored by General Electric and is syndi-

## newsreel operations



cated on 15 stations. Eight stations subscribe to the Monday, Wednesday and Sunday reels which (with the exception of Sunday) are shown 24 hours later in non-connected areas.

NBC newsreels are produced by Jerry Fairbanks and are shot on 35mm film. In addition to staff cameramen in New York and Washington, web has free lance cameramen all over the country, as well as arrangements for foreign news coverage.

According to Paul Alley, chief of NBC's newsreel operation, the television requires a different technique than one edited for the theatre audience. In his opinion, the home audience has more time, wants longer scenes and a more detailed account of the story than the movie goer. While quick sharp cutting of two and three foot scenes are alright for the theatre, they are not suited to television, in his opinion.

### WMAR-TV

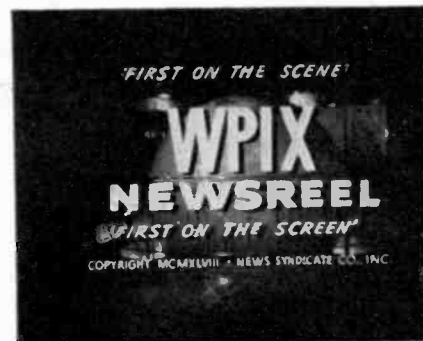
WMAR-TV, Baltimore Sun outlet, shoots about 8000 feet of film a week, for their newsreels, man-



on the street interviews and local quiz show. Station has tried many variations on the newsreel technique. Recently they sent a film crew to Fort Knox to cover Army maneuvers of the Active Reserve Units of the Second Army and new techniques in military training. These were used in serial form, with the newsreel showing a certain phase in the training technique each night—one pertained to tank maneuvers; another concerned artillery power, another was devoted to the uses of the rifle. The newsreel is shown on a daily basis, with two editions nightly.

### WWJ-TV

WWJ-TV, Detroit Evening News outlet, has two newsreels a week produced for them locally on a contract basis. Footage is taken to a local lab for processing. Film is shot on 16mm, with each reel averaging 330 feet. Material covers news stories, human interest and general events of interest to the local audience.



### WPIX

The most ambitious of the station newsreels is that of WPIX, the New York Daily News outlet. Telepix is a six day week operation, with 324 feet per day or 1944 feet per week used.

The daily edition is being offered for syndication to stations outside the New York area, with contracts guaranteeing subscribing stations exclusive rights to the reel in their area. Newsreels are on 16mm film and run approximately nine min-



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utes. Script and music sheets accompany each reel, although they are planning to have it completely on sound film shortly. KTLA, Los Angeles, WGN-TV, Chicago and WSB-TV, Atlanta have signed up to date.

Most recent scoop scored by WPIX was the attempted suicide of the Russian school teacher, with news story telecast that night. Others have included the Mt. Carmel airplane crash, as well as some particularly dramatic strike footage.

At present PIX is in the process of making up its own film library of stock shots.

### WGN-TV

WGN-TV, Chicago Tribune outlet, has produced a daily newsreel since the station started operating. About 6,000 feet of film is shot per week. During the first 100 days of operation, staff covered 476 news assignments. Of this number, 396 were usable on the air, the remaining being discarded as late, weak or technically inferior. In terms of footage, some 50,000 feet were put through the developer, with 33,000 feet of this film spliced together for showing on the air.

Station occasionally exchanges newsreel clips with other stations on an informal basis, but intends to develop this system more fully at a later date.



### WEWS

WEWS, Scripps-Howard Cleveland station, shoots an average 2 to 1 ratio, with 2,000 to 5,000 feet of film used a week on news coverage. Either negative or positive is used. Most of the film is narrated in the studio. On some, recording tape is used, which they have found satisfactory if the camera is kept away from the person's lips. There is no formal tie-up with other stations on a film exchange basis but when film was shot of the Stratovision test, print was made and sent to WBZ-TV, Westinghouse's Boston station.

WEWS has scored many scoops but perhaps one of the most outstanding film reportorial jobs was that given to a murder case earlier this year. From the time of the crime until the jury brought in a verdict of first degree murder, WEWS brought the latest news to televiewers. Cooperation of WMAR-TV in Baltimore enabled WEWS to get shots of the murderer being questioned there as he confessed. Pictures were taken all along the route and interviews were tape recorded. Complete coverage was given via nightly newsreels. A twenty minute summary of the entire case was shown when the jury turned in the verdict.



### WFIL-TV

WFIL-TV, Philadelphia Inquirer station, shoots about 4000 feet of film each week. This furnishes the station with a 15 minute local newsreel six nights (twice nightly) and a 30 minute recap on Sundays. The reel is now sponsored by DuMont Telesets.

### KTSL

KTSL-W6XAO, Don Lee's Los Angeles station, puts the emphasis on special events only, with about 100 feet of film shot weekly. Staff also doubles in other jobs. Station subscribes to the Telenews service.

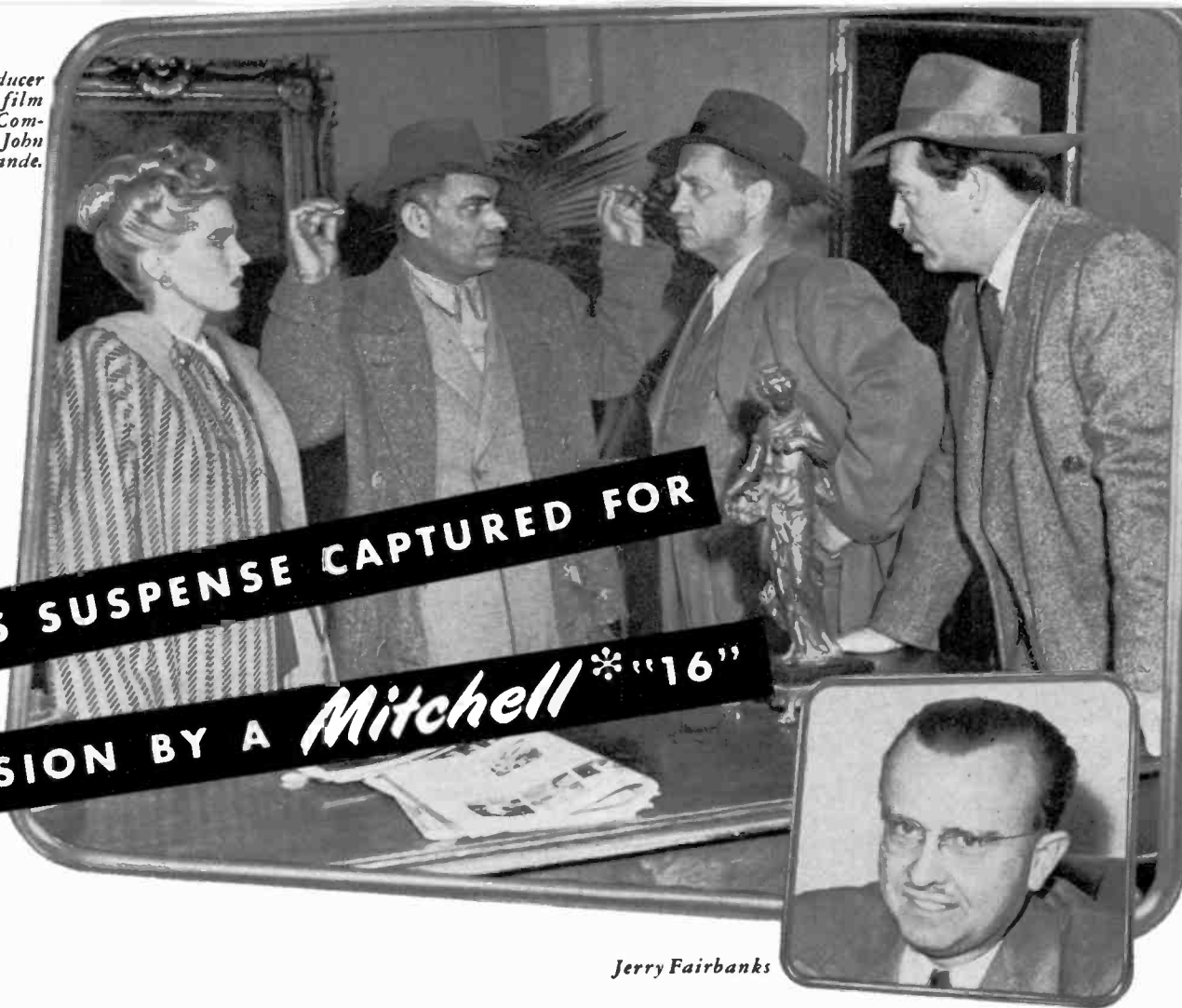
### CBS

The WCBS-TV camera crew concentrates on local coverage only and shoots about 2500 to 3000 feet a week. International coverage is taken care of by AF Films and other foreign contracts; national coverage is secured through their contract with Telenews. Naturally on local news, emphasis is on speed with films shown over the station the same night whenever possible. Reel is not syndicated. CBS is also building up a library of stock shots. The CBS newsreel is shown five nights a week over the station and runs 15 minutes in length.

### Fox Movietone

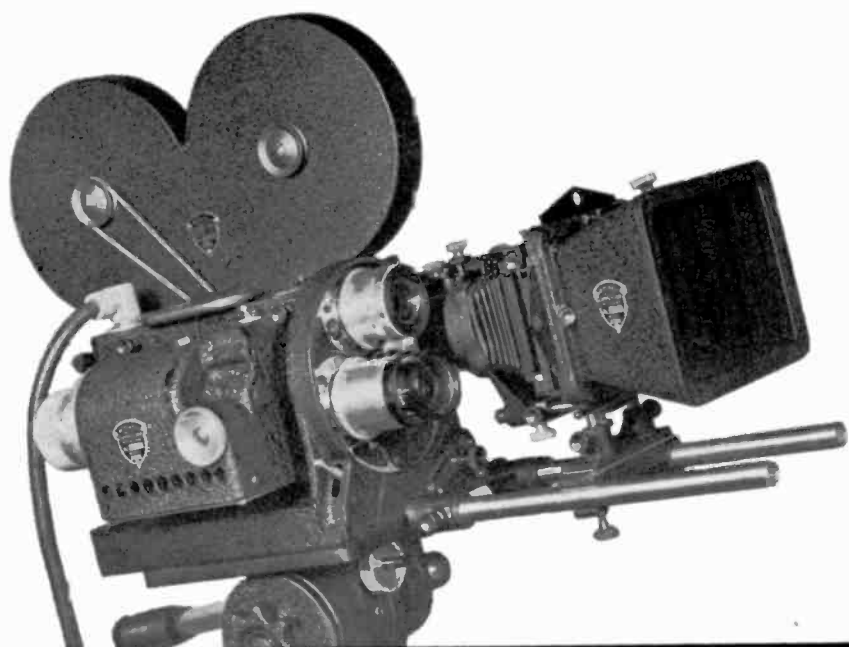
First entry of this major film company into television was with

A scene from "Public Prosecutor," Producer Jerry Fairbanks' initial television film series for National Broadcasting Company. The 26-program series stars John Howard, Anne Gwynne & Walter Sande.



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Jerry Fairbanks



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the production of a 10 minute, five day week newsreel sponsored by Camels. Actual news portion is about eight minutes, with open ends and a commercial featurette inserted in the middle. Typical newsreel technique of fast action is sustained throughout, with lip sync used on some and off screen narration on other sequences.

Reel, which is in the 7:50 to 8 slot over WNBT, is relayed to the six connected stations. In addition, it is seen three times weekly over WLW-T, KSD-TV and WTMJ-TV.

Camels have pre-emption privilege on the newsreel in other markets, by giving proper notice that they wish to take over sponsorship of the reel.

### NEWSREEL COMPANIES

Newsreels are expensive. That's why AP bowed out of the picture. They figured cost of operation, found they couldn't get anywhere near their costs back for a considerable period of time and called it quits.

UP and INS though with a considerable part of their income from radio (almost 50% of UP's income is from radio) have to be in there pitching. Big problem was to operate in the black and still offer service which was priced low enough for stations. Obvious tie up was with existing newsreels, INS worked out a joint deal with Tele-News. And UP after negotiating with practically every newsreel company finally hooked up with 20th Century-Fox.

The Universal and Paramount newsreels are both available for television.

### INS-Telenews

Five types of news programs are offered stations through the INS-Telenews combine. A daily ten minute newsreel, a weekly 20-minute reel; spot news and still photos; teletype news and stock footage.

Reels are shot on 35mm film and usually reduced to 16 mm. Telenews has crews in London, Frankfurt and Rome for foreign coverage. In addition, they have exchange agreements with various companies in Europe, whereby they give American footage for European. To round out the coverage, approximately 100 freelance cameramen are on call, in addition to their full time crews.

Wall Single System Cameras are used. These have been rebuilt to give direct synchronization, thus eliminating reprocessing and changing the sync. Originally the camera had an 11 frame lag for sound and the projector a 19 frame lag. By adding sprockets in the rebuilt Wall, they got a 19 frame lag which gives direct sync.

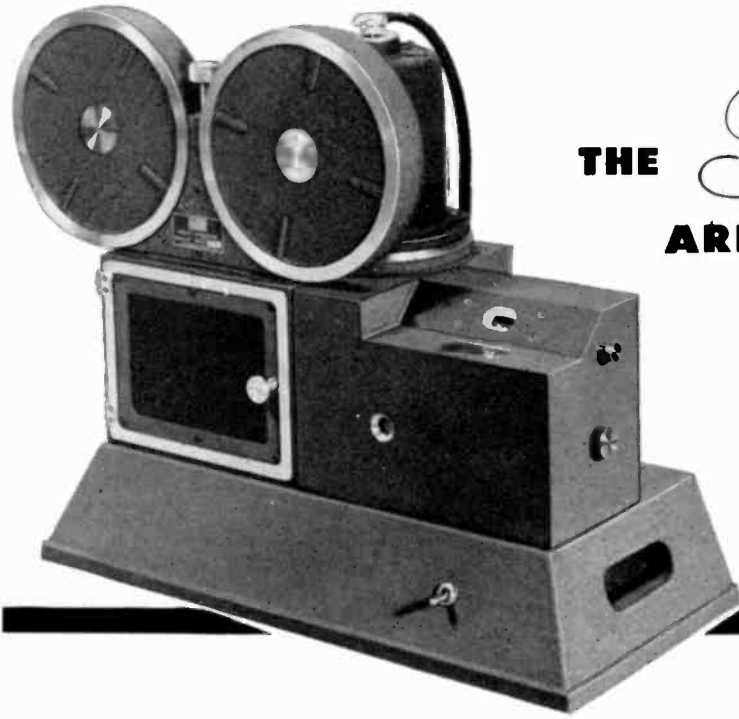
Processing is done by several labs and film is generally shipped air express, dependent of course upon the weather and location of stations. Generally, though, the stations throughout the country show Tele-news one day later than New York.

The daily 10 minute reel contains about 8 minutes of film with the remaining two minutes reserved for open end commercials. The reel is unscored, except when sound picked up at location is incorporated. A script is supplied which is read voice over by the local announcer. These are produced Monday through Friday (shown Tuesday through Saturday) at out-of-New York stations.



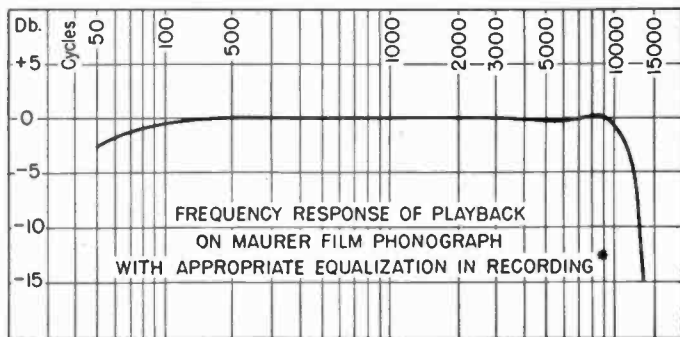
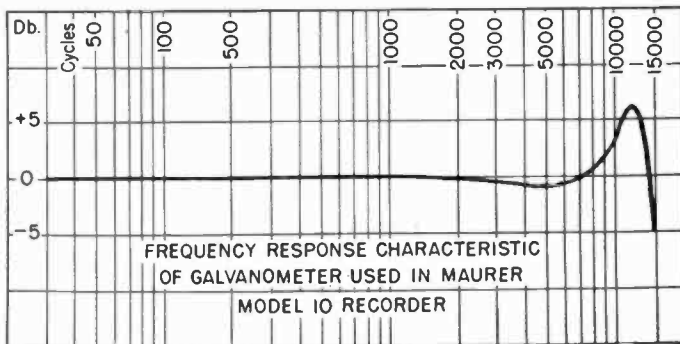
On the weekly twenty-minute reel, sound is scored and music is on a disc. An informal agreement gives Chevrolet first choice in each market area and to date they are sponsoring it in ten cities. Chevrolet commercials are included in with the full reel but where there is local sponsorship, the station inserts the commercials.

Milwaukee's WTMJ-TV and Cincinnati's WLW-T bought the weekly package and sold it to local sponsors. WSPD-TV has bought the daily reel. Price of the show is based on the population of the city and potential receiver circulation. Although prices are not quoted, it's understood that the range varies from \$100 to \$1000 depending on the city.



**THE** *Future*  
**ARRIVES DAILY**

**... and finds Maurer  
16-mm equipment ready  
to meet its demands**



\*For those who may have been educated to believe that such a result is not possible with 16-mm film, we shall be glad to demonstrate that it is not only possible, but practical commercially now.

Since 16-mm sound projectors to date have been designed to reproduce only to about 6,000 cycles per second, ordinary sound-on-film recorders have been built to record only that range. But not so with the Maurer!

Anticipating a definite demand for a finer quality of recording including the higher frequencies, the Maurer Recording Optical System was designed to produce an extremely fine line image that makes possible the recording of frequencies well beyond 10,000 cycles, with very low distortion. The galvanometer of the postwar Maurer Model 10 System is tuned to 12,000 cycles. This is the model that has been sold to the trade for two years.

Now television has arrived—and it has brought a demand for high fidelity 16-mm recording. Only Maurer was ready with the equipment to meet this need, proving again the value of the Maurer policy of building, not merely for the present, but for the future.

**16mm**  
**maurer**

**J. A. MAURER, INC.**

37-01 31st Street, Long Island City 1, N. Y.

Professional Motion Picture Cameras and  
Recording Equipment for the Production of  
Industrial, Educational and Training Films



*Films Exclusively For Television!*  
**TELEFILM in HOLLYWOOD**

Producing for and supplying agencies,  
sponsors and TV stations nationally

**PACKAGED SHOWS — COMMERCIAL SPOTS**

live action — animation

**TELEFILM**

• INCORPORATED •

6039 Hollywood Blvd. • Hollywood 28, Calif.

Phone: HO 7205

*Spot News*—This is another daily package offering five minutes of spot news with 25 to 30 still photos, plus a five minute documentary program with accompanying pictures built around a feature of current news value. Carefully edited scripts, aimed at minimizing or eliminating any editorial work at the studio, accompany each package. This service is now being used in New York (WABD), New Haven (WNHC-TV), Schenectady (WRGB), Richmond (WTVR), Philadelphia (WPTZ), Boston (WBZ-TV). KTSL-W6XAO, Don Lee, is now being serviced from the Los Angeles bureau. Charge for both features is \$162.50 weekly, although they may be bought separately at \$100 each.

*Teletype News* is the telecasting of the straight news ticker tape with sufficient space on tape for advertising messages. WPTZ has been

using it very successfully ever since its origin, and have signed up four sponsors. WBZ-TV is also using it commercially. Stations have used the news tape with the test pattern.

*Stock Footage*—Modeled after the usual practice of the news services to the newspapers, INS will supply uncut newsreel footage on contract basis. CBS in New York views film daily, and pick their own footage. Film is also leased to stations for stock or library use with the stipulation that footage may not be used as part of commercials nor repeated within ten days of original showing.

#### **UP-20th Century Fox**

UP's quest for a satisfactory news service which would furnish spot news as compared to newsreel coverage ended in their pact with 20th Century-Fox. Plan calls for utilization of the Fox film library which will be made available to con-

tracting stations with UP "fitting the news to the picture." Each subscribing station will be supplied with film clips labeled as to contents and length.

UP will send out the commentary daily with the correct film clip indicated on the script. These would be spliced together by the station and while the viewer would not be looking at the flood, fire, etc., which took place that day, he would be seeing an effective news visualization. Approximately 84 million feet of film is available in the 20th Century-Fox library and additional footage will be added right along so as to keep the library as current as possible. All film will be reduced from 35mm to 16mm, without sound tracks, except when there is sound at location.

Daily shows will run approximately 7½ minutes, open end for commercials. The weekly Sunday show will be a summary of the week's events and will run 17½ minutes. At present, UP is in the discussion stage with stations to formulate price, policy, etc.

#### **NBC Newsreel Library**

NBC is now considering setting up a library service in conjunction with their newsreel. Under this plan, stations which take the newsreel service will also receive a library service to be evolved by retaining news clips sent them. Each reel will be accompanied by index cards indicating the clips to be retained. This will enable them to pull out appropriate visual accompaniment for spot news. Standard stock footage price has been taken as the cost basis, but they hope eventually to cut the price and pass along the economies as more stations subscribe to the service.

**Motion Picture  
Equipment  
For TV Studios**

Now available for consultation on television studio motion picture equipment needs are the Bell & Howell engineers who have long met Hollywood's most exacting studio equipment needs. Your inquiry is invited. Bell & Howell Company, 7111 McCormick Road, Chicago 45.

Precision-Made by

**Bell & Howell**

Since 1907 the Largest Manufacturer of Professional Motion Picture  
Equipment for Hollywood and the World

## film for TELEVISION

### care and handling of films



Illustrations. Courtesy of Peerless

1. Whenever possible avoid the projection of dirty film. Dirt, oil and emulsion gum may be deposited on channels and rollers and eventually cause scratching. Dirty film will also result in reduced screen brilliance and definition as well as loss in sound quality and volume.

2. Immediately following the running of such film (if it could not be avoided) carefully clean all film channels, rollers, trips, etc. with Carbona Cleaning Fluid (Carbon Tetrachloride).

3. Don't allow film to remain on projector after showing. Always immediately replace in film can.

4. Don't pull end of film to tighten on reel since this may result in scratch.

5. Never place films on radiators, etc., thus causing drying and consequent warped, brittle film.

6. Always keep spare take-up reels clean and in dustproof containers, also remove any dust on inside reel surfaces before using. Dust transferred to film and film channels causes scratch.

7. Avoid using bent reels and thus prevent film take-up difficulties.

8. Make sure the projector is in perfect mechanical order with lens and running parts clean. Defective mechanism can cause film damage.

9. Be sure that sprocket teeth are properly engaged and that the film is threaded properly. Improper

threading may result in sprocket holes on the sound track of film as well as breaks in the film.

10. Make certain loops are of proper size. Loss of loops may cause enlarged sprocket holes, torn sprocket holes, breaks in the film, etc. This damage can also be caused by too much tension on gate or take-up reel.

11. At all times, make certain the film is clean and the projectors are clean, that you have a trained operator, and that film is handled and stored carefully.

12. It is highly desirable that films receive a special treatment to provide resistance to damage from the many hazards to which film is exposed. Scratches, digs, imbedded dirt, oil blotches, finger prints and other damages, to which film is so susceptible, are intensified in the concentrated television image. They not only mar the picture but also distort the sound track. Special protective processes, such as the Peerless Film Treatment by conditioning and toughening the emulsion, stabilizing its moisture content and lubricating its surface, not only create a strong resistance to damage but also facilitate smooth projection. Almost all film laboratories are equipped to apply these protective coatings. The cost is negligible and this process is definitely recommended for all television prints.

## SAFEGUARD TV FILM

Television film is subject to damage from innumerable causes. Film blemishes and flaws are intensified in the concentrated television image, bring discordant noises from the sound track and hinder smooth, steady projection. No producer can afford to have his production marred by avoidable film defects. No station and no sponsor can afford to have film damage or imperfect projection distract their audience. PEERLESS FILM TREATMENT has proven its unique value in safeguarding film for 14 years.

Insist on PEERLESS FILM TREATMENT  
Available at laboratories, coast to coast  
Write for folder, "20 Questions."

PEERLESS FILM PROCESSING CORP.  
Office: 165 W. 46th St., New York 19, N.Y.  
Processing Plant: 130 W. 46th St., N.Y.

MOVIOLA . . . announces a new  
addition to its line of FILM EDIT-  
ING EQUIPMENT.



Model KP  
with projection screen

Our complete line of equipment for editing 16 mm & 35 mm sound and picture films includes—

Film Viewing Machines  
Sound Readers  
Synchronizers  
Differential Gear Rewinders  
Rewinders

Write for complete details on the above equipment . . . today

MOVIOLA MANUFACTURING CO.  
1451 Gordon St. Hollywood 28, Calif.



# LOVE AT FIRST

One significant fact to come out of the field of television programming is the active (and consistent) enthusiasm of the critics for CBS-TV showmanship.

As each of the major CBS-originated and produced Television shows has hit the air (and met the critic's eye) the response has been immediate—a case of love at first sight. It is applause not only for purpose, but for fulfillment; for *both* ingenuity and technique—in news as in music, in variety-comedy and in “remote” broadcasting.

Of far greater significance is this fact. In a medium which is still in its infancy, these CBS-TV programs emerge as *fully matured productions on their very first airing*—as the following comments clearly reveal.



## Here's what the critics said:

### **TOAST OF THE TOWN** Sunday, 9:30-10:30 pm

"Television seemed to advance five years, at least... Sparked by Ed Sullivan hitting a new high as an affable emcee, the video show maintained a speedway pace... With this show, CBS moves ahead of the crowd as the leader in putting together Grade A Variety fare."

RADIO DAILY

### **CBS-TV NEWS** Monday thru Friday, 7:30-7:45 pm

"Much better than the feature-type newscast employed by other video broadcasters."

VARIETY

(Also the American Television Society's annual news award for "the station with the year's outstanding news program.")

### **WHAT'S IT WORTH?** Friday, 9:00-9:30 pm

"Prime television programming... It has visual and auditory appeal, each abetting the other. Its content is intriguing and devoid of monotony, and its format is pleurably informal... There's a tremendous wealth of anecdote and human interest in the program."

THE BILLBOARD

### **PLACES, PLEASE** Mon., Wed., Fri., 7:45-8:00 pm

"This new backstage tele series, giving featured performers, bit players and chorines from Broadway a chance at some individual stuff, has a warming informal quality that makes attractive video... Barry Wood as producer-singer-emcee... hits it satisfyingly."

VARIETY

### **FACE THE MUSIC** Mon. thru Fri., 7:15-7:30 pm

"Here's one of the neatest little musical packages to be wrapped up for television." "(producer)... has wisely dressed the show with sufficient visual mountings and has given the singers bits of business to do. Latter factor gave the show that all-important movement."

VARIETY

### **TO THE QUEEN'S TASTE** Monday, 8:05-8:30 pm

"Most TV recipe shows are as flat as stale beer, but one stands out like a glistening grape in a flavorless aspic. Mrs. Dione Lucas... has husbands drooling... is something of a television sensation."

TIME MAGAZINE

### **THE MISSUS GOES A-SHOPPING** With John Reed King Wednesday, 1:30-2:00 pm

"Best proof... of staging certain types of television shows 'on location'." Television version "added plenty of color and authenticity."

VARIETY

## The audience backed up the critics

Certainly of equal importance with critical acclaim is the response of the audience. Here, too, CBS-TV established clear-cut leadership at the very outset.

On its first rated broadcast Gulf Oil's WE THE PEOPLE won a Hooper Telerating of 46.0, becoming the No. 1 program in the New York area.

On its first rated broadcast TOAST OF THE TOWN (9:30-10:00 pm) won a 56.5 share of audience, or more than half of all television viewers at the time.

And CBS TELEVISION NEWS, only two months on the air, was the first and only news program to produce a broadcast with a rating in the "top 10."

Finally, the July Hooper Telerating Report reveals that 3 of the "top 5" programs (excluding political convention broadcasts) were on CBS-TV—two other stations were represented by one program apiece.

## Praise from network affiliates

A major measure of effective *network* programming is its appeal in other cities. Two affiliates testify to the local effectiveness of CBS-TV programs.

"I am sure you will be interested to know that from the comments and letters we receive, it is clear that CBS, day after day, is doing an outstanding job in Television News. It is programming of this type that helps build large and increasingly loyal audiences to our station."

G. BENNETT LARSON, WCAU-TV, Philadelphia

"Congratulations. I think 'Toast of The Town' ranks with the top Television entertainment on the air. It's certainly the kind of programming stations need to build audiences."

E. K. JETT, WMAR-TV, Baltimore

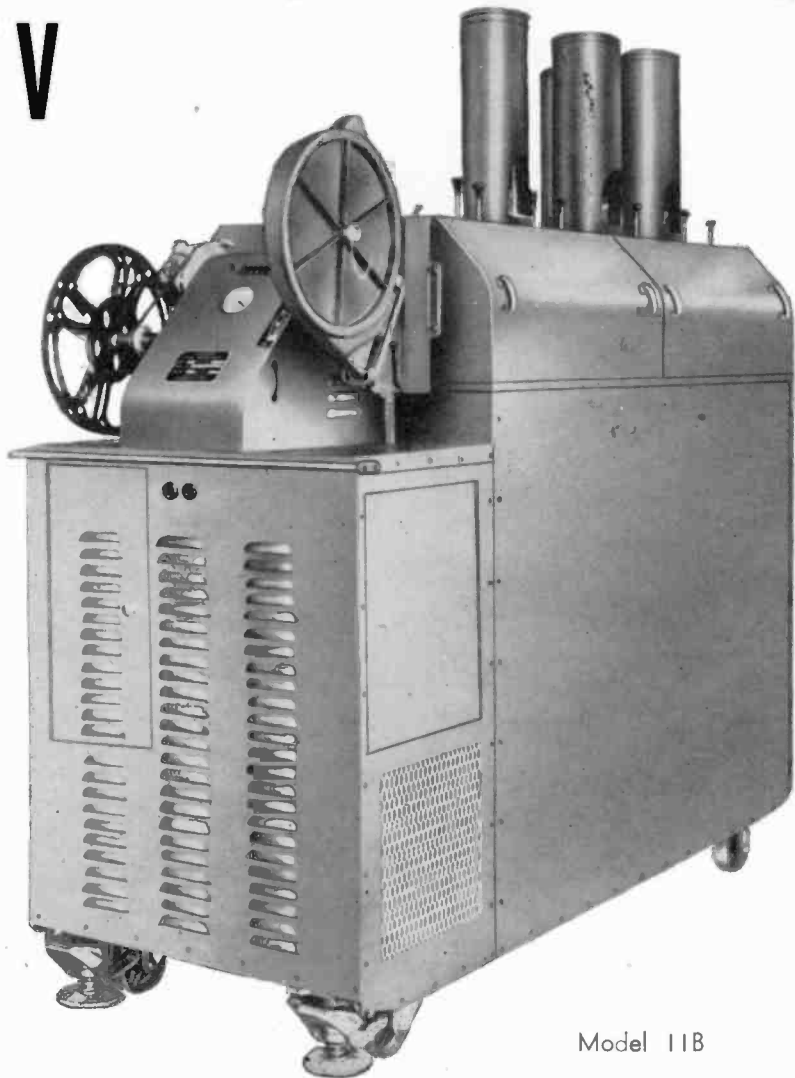
*For advertisers today these universal tributes to CBS-TV programming have sharply practical implications. To explore them to your profit call CBS Television.*





# HOUSTON film processing ... for TV

**standard 16mm  
film developer**



Model 11B

The machine that is a "must"  
in every television station.

Engineering refinements per-  
fected by Houston set the  
highest standard for film  
processing.

Houston offers early delivery,  
installation service, opera-  
tional instruction and advice  
on processing formulas.

**Now in operation at:**

<b>WNBT</b>	<b>WPIX</b>	<b>WFIL-TV</b>	<b>WJZ-TV</b>
<b>WLWT</b>	<b>WEWS</b>	<b>WGN-TV</b>	<b>KSTP-TV</b>
<b>WMAR-TV</b>	<b>WBAP</b>		

*Write for Descriptive Folder*



**PRINTERS, CRANES, LABORATORY EQUIPMENT**

**THE HOUSTON CORPORATION**

11801 West Olympic Blvd. Los Angeles 25, Calif.

*Eastern Office:*

**George Lawler, The Houston Corporation**

1819 Broadway, New York City

Suite 206

**COlumbus 5-8591**

## film for TELEVISION

### station film departments

**R**ANGING from a single 16mm camera to elaborate newsreel set-ups complete with processors and printers, television stations are now actively in film production. Most stations who have set up film departments have done so principally because of the desire to produce their own newsreel.

NBC, CBS, WPIX, WPTZ, WFIL-TV, WCAU-TV, WMAR-TV, WGN-TV, WEWS, KSTP-TV, and KTSL have their own film production units. WWJ-TV has contracted with Jam Handy for the local film production chores, and almost all of NBC's production is now handled by the Fairbanks organization. WNBW has an arrangement with a local producer for its newsreel and most of the stations are planning to have at least one camera around for special events, and other spot news.

Most every station is using the Bell & Howell camera DA 70 and Kodak's Cine special. Quite a few have the Berndt-Bach Auricon single system camera. All the

stations that process their own film use the Houston developer and a Bell & Howell printer.

It is possible to set up a small, but efficient station film unit for some \$10,000. This would include four cameras, a Houston developer, Bell & Howell printer together with auxiliary lighting, editing, splicing, and miscellaneous equipment.

The most elaborate film department is that of WPIX in New York. Equipment consists of two Houston developers, a Bell & Howell printer, two 16mm and two 35mm sound projectors, complete editing equipment, and cutting facilities with a 16mm moviola. The department is now using ten Bell & Howell 70 DA cameras, one Cine Kodak special, one Auricon single system camera, and one Frezzoline custom built single system camera. WPIX uses ten cameramen for covering the New York area and have the use of two Daily News airplanes for special coverage.

WGN-TV has five Bell & Howell DA 70's, one Bell & Howell sound camera, a Houston developer and a Bell & Howell printer. The staff consists of a newsreel director, four cameramen, one laboratory superintendent, an assistant, a writer and an editor.

WEWS uses three Cine Kodak specials, a Houston developer, and a Bell & Howell printer. Nine people are in the department with some of the film cameramen doubling on the television cameras.

WFIL-TV uses two Cine Kodak specials, four Bell & Howell 70 DA cameras, a Houston processor, and a Bell & Howell printer. Staff consists of nine—five cameramen, 2 lab men, a film cutter and one writer.

WCBS-TV has one 16mm single system camera, four 16mm silent cameras, three 16mm and three 35mm projectors, plus two 16mm projectors available for screening. Processing equipment is now on order.

# Auricon-Pro

## 16mm Sound-On-Film Camera

The ideal working tool for producing  
16mm talking pictures for television.

High Fidelity... Guaranteed One Year

Write for Complete Information

**BERNDT-BACH, Inc.**

7373 Beverly Blvd., Los Angeles 36, Calif.



MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

Auricon  
Hollywood



MOTION  
PICTURES  
TELEVISION

**GAMBLE PRODUCTIONS, Inc.**

BUD GAMBLE  
JACK DAVIES  
LOU KLOTZ  
EDNA GAMBLE

## Exclusive for Television

- |                  |                       |
|------------------|-----------------------|
| ☆ BERT WHEELER   | ☆ PAT BARNES          |
| ☆ FRANK FAY      | ☆ BILLY HOUSE         |
| ☆ HANK LADD      | ☆ LUBA MALINA         |
| ☆ EDDIE FOY, JR. | ☆ PAUL DRAPER         |
| ☆ DEAN MURPHY    | ☆ HAL LEROY           |
| ☆ RALPH DUMKE    | ☆ JACK COLE           |
| ☆ SUE RYAN       | ☆ HILDEGARDE HALLIDAY |

## Available Productions

**BERT WHEELER  
TELEVISION SHOW**  
*written by Nat Hiken*

**DEAR DIARY**  
*with Ralph Dumke*

**HI BILLY BUMP**  
*with Buddy Hackett*

**THE MAGIC CARPET**  
*An Adventure Series*

**ALICE'S ADVENTURES  
IN WONDERLAND**  
*Original Broadway Cast*

**YOU'RE TOPS**  
*with Pat Barnes*

**HELPFUL HILDY**  
*with Hildegard Halliday*

**FROM ALL WALKS  
OF LIFE**  
*Film Interviews*

### FASHION ANIMATION

A New Technique for Television Fashions

In over ten years of television experience, Gamble Productions has produced more than four hundred live and film shows, as well as commercials for over twenty-five leading manufacturers.

# GAMBLE PRODUCTIONS, INC.

48 WEST 48th ST., NEW YORK 19, N. Y.  
Studio: 341 WEST 47th ST., NEW YORK 20, N. Y. • PL. 7-1880

Fully equipped motion picture and sound studio.

WMAR-TV is equipped with eight 16mm Bell & Howell cameras, two 16mm RCA projectors, two 16mm Bell & Howell projectors, a Houston processor and a Bell & Howell printer. Staff includes a director, two cutters, three writers, three lab men and five cameramen.

### Commercial Set-Up

Significant is the fact that some stations are producing film commercials. WPIX has only recently signed for a series with a large national advertiser. WPTZ and WRGB offer a service as an inducement for the local advertiser on practically a cost basis.

WPTZ has worked out the following schedule:

16mm Silent—one man and equipment, 200 feet of film, not including lights—\$100 per day plus all film over 200 feet, processing, prints, etc.

16mm Silent—two men and equipment, including 200 feet of film and lights—\$150 per day, plus all film over 200 feet, processing, prints, etc.

16mm Sound—two men and equipment—\$200 per day plus film, processing, prints, etc. Cost of sound film is \$20 per 200-foot roll.

Film including processing and a work print is billed at the rate of \$20.00 per 100-foot roll. Rate for cutting and supplying one print of each finished commercial is \$25.00. WFIL-TV offers a special rate of \$100 plus preparation costs for a one minute commercial.

It is becoming increasingly apparent that every television station will have to have facilities, or available film production, to round out their programming operations.

## WALL 16<sup>m/m</sup>—35<sup>m/m</sup> CAMERAS

FOR TELEVISION RECORDING ON FILM

THEATRE TELEVISION

featuring

PATENTED WALL INTERMITTENT FOR  
EXTREMELY FAST FILM PULL DOWN  
ALLOWING SHUTTER OPENING UP TO 320°

25 YEARS EXPERIENCE IN THE  
MANUFACTURE OF WORLD FAMOUS  
WALL SINGLE SYSTEM CAMERAS

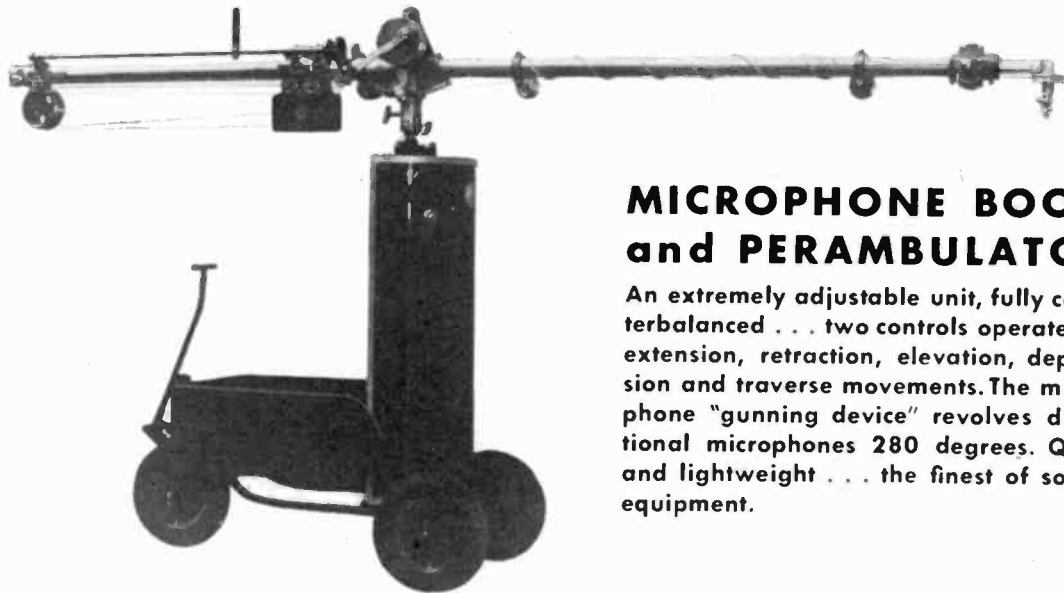
## J. M. WALL, INC.

107 N. FRANKLIN STREET

SYRACUSE 9, N. Y.

PHONE: 3-5831

**Time proven products . . . . .  
for the new, growing *Television Industry***

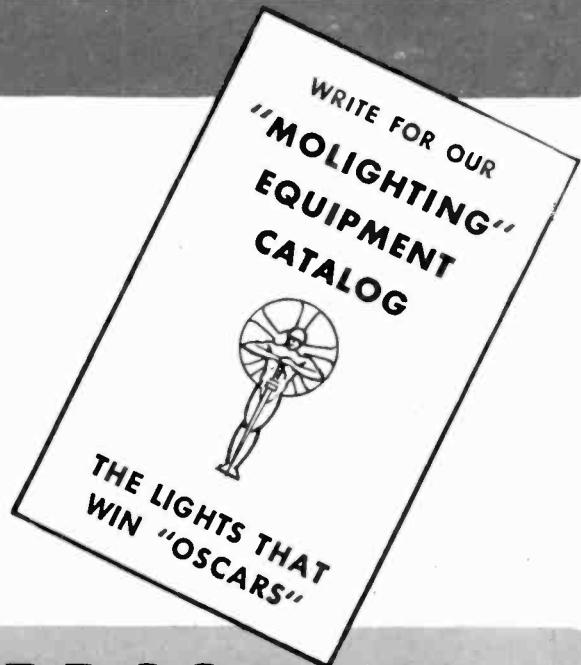


**MICROPHONE BOOM  
and PERAMBULATOR**

An extremely adjustable unit, fully counterbalanced . . . two controls operate the extension, retraction, elevation, depression and traverse movements. The microphone "gunning device" revolves directional microphones 280 degrees. Quiet and lightweight . . . the finest of sound equipment.

Mole-Richardson sound and lighting equipment conforms to the specifications of the *Television Engineers* . . . already installed in most of the operating *Television Stations*.

Time proven by the Movie Industry . . . NOW,  
*Standard Equipment in Television.*



**MOLE-RICHARDSON CO.**

937 NORTH SYCAMORE • HOLLYWOOD 38, CALIFORNIA

*Photographic Lighting Equipment Since 1927*



# THE GOLD RUSH OF 1849

*will be replaced*

*in history*

*by the . . .*

## TELEVISION BOOM OF 1949

**VALLEE-VIDEO** *hopes to be among  
those first with the most and the best.*

1. First with "songfilms"
2. First with entertainment featurettes
3. First with new and great comic personalities—Buddy Lester, Pinky Lee, Cyril Smith, Mitchell & Durant.
4. First with the "shaggy-dog" series
5. First with the Lionel Stander series.

*Now building its nest of ten small sound stages exclusively for the production of 16mm film properties for television.*

*Present offices, projection and cutting rooms located at*

**1384 NO. VAN NESS  
HOLLYWOOD 28, CALIF.**

## *film for* **TELEVISION**

### ***television techniques***

**O**UT OF the experimental and trial and error process of learning, certain techniques are beginning to evolve as being particularly adaptable for televising films. In undertaking this special edition on films, we contacted many sources to learn their experiences and the conclusions they have drawn. No one person has all the answers; there are variances in opinions as to the best methods and there are certain to be improvements in film equipment, as well as television transmission which will further change the present situation.

The check list, printed here, is a condensation of majority opinion; it will serve as a guide in avoiding the major errors in producing films especially for television. Most of them are basic, common sense fundamentals.

Further explanation of some of the problems, as well as individual experience, are detailed below.

#### **Developing and Printing**

As yet no standards or hard and fixed rules have been formulated as to the best emulsions, developing and printing techniques to use in processing film for television. Part of this is due to the fact that television tubes themselves are not standard as yet and the different characteristics which each possess, while minor, do affect the final transmission of the film.

Overall though, a few generalizations can be drawn. It is pretty much agreed that a fine grain film is best, with a lighter, or under-developed print preferred. Stations, however, will take up to normal density.

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

According to Burt Balaban, Paramount's television film manager, films with a wide range of gray scale are preferable for tele-transmission. As the developer in most laboratories is standard, it is easier and more economical to change the amount of printing time and exposure, than to alter the developer. The gray tone effect can be achieved by using film emulsions which are slower speed or fine grain emulsions requiring more light and consequently giving more tones of gray.

In addition there are slow speed films with lots of grays but not fine grained; and the panchromatic which are high speed, have contrast without the gray scale and are not fine grained. Films of these types are

CHECK US WHEN YOU ARE IN THE MARKET FOR:

✓ Sound Motion Picture Projectors

✓ Transcription Playbacks

✓ Wire Recorders

✓ Public Address Systems

✓ Projection Screens

✓ Tape Recorders

✓ Sound Slide Film Projectors

✓ Filmstrip Projectors

✓ Record Players

✓ Film Editing Equipment

✓ Film Storage Equipment

✓ Stereopticons

✓ Continuous Projection Equipment

**SALES - RENTALS - SERVICE**

AUDIO-VIDEO CENTER, INC.

DIVISION OF

E. J. BARNES AND COMPANY, INC.

CONCOURSE SHOP 7 • 10 ROCKEFELLER PLAZA • NEW YORK 20, N. Y.

PL 7-0200

generally the same, although there might be variations in each trade name or number.

#### Filming Technique

On the Swift films, produced by Special Purpose Film and the Ted Nemeth Studios, for McCann-Erickson, high key lighting is used, with as much model lighting as is possible to give dimension to the product. On subjects that are very contrasty, a flat, soft stock, such as background X, is used. On subjects that are not contrasty, a plus X stock, is used to give more contrast to the film.

Most of the live action is filmed at slightly slower than normal camera speed to obtain a feeling of faster action and to achieve the maximum pace with minimum footage. Thus, instead of shooting 24 frames, they shoot at 20 frames per second. Another trick employed by Neimuth is to continue the action in a sequence as the optical effect takes place. This saves time, gives more continuity and visual interest. More fill-in lighting is used than for large screen projection and scenes are shot with wider margins to allow for cropping on the tube.

#### Package Reproduction

Special lenses which give extremely high contrast and coated luminized lenses are also employed—technically slanted to put many more picture elements per frame. Special extension lenses for extreme close-up on packages and for sharp definition in trade marks and copy identification have also been built especially for television operation.

Another trick—that of using special lens often employed in still photography but seldom by motion picture producers—is also used to give packages more perspective. Instead of editing by the foot, they do it

by frame, using a frame counter to eliminate dead frames.

#### Projection

Films made for television are not projected at any time on a screen larger than 8x10 or 10x12. They have a special movieola with a sound interlock on it for synchronization on which all film is screened. Projector is also equipped with short lenses which give a small picture. Using that equipment, they make a test print of everything they shoot and check the density of film. It is then run on close circuit for technical personnel and final printing instructions are sent to the laboratory.

In the developing process, film is printed to make a light or dark negative or print. Some subjects need one or the other and occasionally minor exposure mistakes can be corrected by altering developing or printing time on stock.

Close-up technique is not used exclusively. Lee Cooley, television director of the agency, feels that it is sometimes more dramatic if you make people wonder what they are seeing. Then before their curiosity wanes or they become annoyed, come in with a close-up and show them what they wanted to see.

All of the Swift films are shot with dual purpose use in mind—for distribution to theatres as well as the home viewer. 35mm is used with the sound track re-made if 16mm prints are needed.

#### Prints

There are several steps before an agency or advertiser secures release prints. First is the negative in the camera, which when developed is called the original or master negative. A copy or fine grain negative is

# LESLIE ROUSH PRODUCTIONS, INC.

119 W. 57th Street New York 19, N. Y.

PRODUCERS

OF

## MOTION PICTURES

FOR

## TELEVISION

*Leslie M. Roush*

*Jules K. Sindic*

used for making prints instead of the original negative. (Reason is that if you damage the original negative, not very much can be done to fix it.) A work print is used with the copy negative for cutting and editing, for scoring the picture with music and for adding sound. When this is completely finished, the copy negative is cut up to coincide with the work print. Then the work negatives are made into release prints.

In smaller productions, some steps are eliminated. If the film is to be used once or on a limited basis, the original negative may be used and reversed in 16mm.

Some stations also point up that they want two or three prints of a commercial, particularly where it will be subjected to repeated use. This insures a clean product for telecasting.

### Color Prints

Successful use of color prints on the black and white television system depends largely on the color contrasts in the original film. There must be enough separation in colors—particularly in the pastels—for clear reproduction. Some stations set the percentage of acceptable color films at 80%. Only way to really tell is to preview the color prints to ascertain reproduction quality.

### Lighting

As far as television is concerned, low key lighting and artistic shadow effects can be forgotten if a clear picture is to be transmitted. Television transmission too often reduces these combinations of lights and shadows to an indistinct blur and will cause flaring of the dark areas, and washing out of the light portions of the scene.

The Fairbanks series, for example, are being photographed in a very high key with back lighting emphasized. In a questionnaire sent to film directors of stations regarding the specifications of commercial films, the majority also offered the suggestion that this same basis be followed. Spotlighting, silhouetting, etc., should be avoided and each scene planned so that the lighting effects throughout the picture are uniform.

## SHOOTING FILMS

**T**HERE are four ways of shooting films—all with certain advantages and disadvantages.

**35mm double system.** Where budget requirements are not too limited and the highest quality desired, 35mm will probably be the first choice, particularly for commercials.

**35mm single system.** Now used extensively for newsreels, this system will probably have very little use in television, except for this purpose.

**16mm double system.** For film programming such as the Fairbanks "Prosecutor Series," this method will probably be first choice. 35mm will probably be too expensive for entire program series. 16mm double system in the hands of professionals can definitely turn out high quality, satisfactory television programs.

**16mm single system.** As 35mm single system is used almost exclusively for newsreels, so will the 16mm single system be used for television newsreel and other on-the-spot programs where mobility and time are important.

## CHECK LIST

### Lighting

- Avoid low key lighting, where the predominant part of the picture is in shadows. Television doesn't reproduce extreme blacks correctly—instead it causes a flare on the black areas.
- Avoid using too much artistic highlighting and don't use too many spots. The difference between the white light and the grey on the face doesn't register.
- Avoid pure white backgrounds behind people to eliminate the danger of faces merging into the background. Conversely avoid dark backgrounds against light subjects.
- Avoid too many contrasting scenes as regards lighting. An overly dark scene followed by an overly light scene makes it difficult for the shading engineer.
- Maintain good balance throughout the film by concentrating on well lighted scenes with good contrast and minimum of dark foregrounds.

### Shooting

- Keep actors closely grouped without too much space between them so that you can incorporate more close-ups than used for theatrical production. Accordingly keep casts down to a minimum.
- Use more action and camera movement to counter-balance the close-ups and the close groupings of the cast.
- Avoid too many long shots of scenes where the camera is a long distance from the people, making them become a small part of the picture. A long shot should only be used to establish location.
- Keep from crowding the frame—in other words, center the action in the middle of the frame by not using all available space on sides and tops and bottom of the frame. Curvature of the tube sometimes eliminates these areas and sometimes curves them, causing loss at the edges. This is one of the most important details to watch and is stressed by practically every television station film director.
- Avoid too rapid panning.
- Keep away from complicated weaves, patterns, checks or overly fancy backgrounds. Titles must be in large, clear letters to be legible, using black and white or gray and black combinations. Again, do not crowd the frame on titles.
- For silent films run with live announcer, make sure of good cues for the audio.

### Prints

- On commercials have the script checked beforehand with the sales department of a television station where possible. This will eliminate the necessity of costly changes if approval is not given.
- A footage breakdown for each scene of a film insert or spot commercial would be helpful.
- Allow plenty of leader at beginning and end of film. CBS asks for three seconds; others specify from 5 to 15 feet, still others prefer the Academy leader. This allows time for cueing in and shading; helps eliminate any fluffs due to close timing.
- The average life expectancy of prints is from 300 to 500 showings—that is provided projection equipment is in good shape and the print receives careful handling. As this isn't always the case, it is well to furnish the station with two or three prints. Thus if film becomes damaged, the additional prints will be insurance against televising an unsatisfactory commercial.



## HOW TO CUT COSTS WITHOUT LOSING QUALITY

**T**HERE'S a whale of a difference between a picture turned out cheaply due to lack of experience . . . and one skillfully written, planned and produced for a limited budget. Obviously it would be foolhardy to cut costs on the quality of the story, cast, director, cameraman, sets and locations . . . how then are we going to make a picture, get the essentials we want in it . . . on a limited budget?

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

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

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

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

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

*film for*  
**TELEVISION**

## *the film commercial* (continued from page 22)

**12. Raw Stock:** This is merely the film on which the picture is shot and from which prints are made. The cost of the film itself is so much per foot, so there's no flexibility there. But, and it's a big but, the amount the director uses is very flexible. The usual ratio on commercial pictures is 4 or 5 to one, meaning five thousand feet of negative may be used in shooting a 1000 foot picture. However, some directors never heard of "five to one" except

at a race track. Consequently costs can start skyward here.

It should be obvious that the more film a director uses, results in more time and labor for the entire production crew and actors.

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

**14. Animation:** Here is where you can really spend it if you're so inclined. Almost anything can be animated; from a straight line connecting two points on a map to showing that the light in the refrigerator actually does go out when the door is closed. The cost of animation can run all the way from \$3.00 a foot to \$50.00 and more.

**15. Process Photography:** Under this heading comes miniatures, slow motion, stop-motion, micro-photography, optical effects, rear projection, background, double exposures, stunts, to name but a few. Wonders can be accomplished by their use, but it takes plenty of preparation, time and money.

**16. Library:** "Use a stock shot" is one of the standbys of most script writers. What some of them would do if they couldn't specify, "stock shots," Heaven only knows. Sure, lots of times they're necessary and add a lot to a picture, if they can be *had*—and I might add in some cases, if they can be *seen!* Most of them have been "duped" so many times that when you get them they're only a shadow of their former negatives. Usually they are used to cut costs and hardly ever increase them. Avoid them whenever you can, if you're a stickler for quality.

**17. Cutting and Editing:** The cutter—or "film editor," if we're high toned—is as important to the final picture as the writer is to the script. Here again it pays big dividends to have the best.

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

**TELEVISION magazine is the only publication giving complete coverage of the television industry in all its phases.**

**First in Readership**

**First in Advertising**

**First in Editorial coverage**

# YOUR TV COMMERCIALS

STARTING WHERE RADIO LEFT OFF, THE TELEVISION "COMMERCIAL" HAS BEEN GROWING UP. WE'VE PUT NEARLY 100 OF THEM ON FILM AND HAVE LEARNED SOME OF THE "DO'S" AND DON'TS". WE'D BE GLAD TO SHOW YOU A SAMPLE REEL, OR SEND YOU THE REEL SO YOU CAN SCREEN IT AT YOUR CONVENIENCE. JUST CALL US AT COLUMBUS 5-6771.

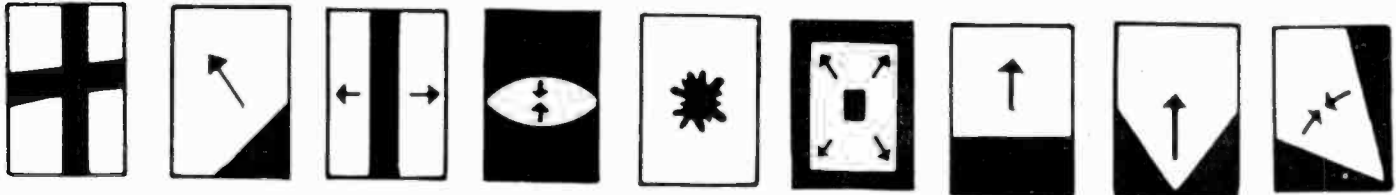
## AUDIO PRODUCTIONS INC.

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NEW YORK, N. Y.

**SEND FOR "A FEW FACTS ABOUT AUDIO"**

# film for TELEVISION

## programming



Examples of special optical effects. Courtesy, Cineffects, Inc., N. Y.

OVER 100 hours of films are used weekly by the operating stations, accounting for about 25% of the total programming output. Full length features, documentaries, shorts, cartoons, westerns and short musicals (mostly old Soundies) form the bulk of present film fare. Although new deals are in the works, like the syndication of the Korda films by WPIX, the formation of NBC's Feature Program Department, and a more active interest by Hollywood producers, the supply is still scarce and the quality not very high.

There has been a great deal of throwing the blame on the other fellow's shoulders, with film producers, distributors, Petrillo and station film budgets alternately or jointly blamed.

### Obstacles

The major film studios have held back, or been held back from releasing films for telecasting by three main factors. They are:—

1. The difficulty and high cost of clearing film rights for television. This means the tracking down of producers, writers, actors, etc., of films produced before release clauses on television were inserted in contracts. Until such time as a legal precedent has been made, the danger of a lawsuit is always formidable to the heavily moneyed Hollywood outfits. It may be that the clearance of rights for televising films made before television's advent may not be necessary. Time and a test case alone will tell.

2. The Petrillo ban. Petrillo forbids the release of any film made after 1946 with musical background for television purposes. While the AFM has come to terms with the stations, the film contract has not been settled as yet.

3. The competitive element. The major film studios and exhibitors have considered the rise of television as a possible threat to box office receipts. While the Hollywood attitude is now undergoing a gradual change, no definite or more liberal policies have as yet been put into effect.

But despite the obvious drawbacks, increasing attention is being paid to films. Just what place they will play in future programming schedules is in direct ratio to quality and supply.

### NBC's Film Plans

Good indication of just how important films will be is underscored by NBC's formation of a Feature Service Department. Headed by Russ Johnston, former vp at McCann-Erickson, the department has been organized to supply film programs to advertisers as well as local stations and, to an extent, will parallel theatrical distribution.

Three general services are planned.

1. A straight film program, or booking service, which will provide stations with suitable film programs for local sponsorship. As a corollary, they will provide clients with programs that are appropriate for distribution on connected and non-connected affiliate stations.

2. To provide local stations with a standing source of program material that is readily available.
3. A library of stock shots.

### The Fairbanks Series

One source for this material will be provided by NBC's tie-up with Jerry Fairbanks and the production of such specially built television programs as "The Public Prosecutor."

In addition, they are also setting themselves up in a cooperative capacity where, by mass buying, they can secure distribution rights from third parties for all NBC stations. As they can buy in large quantities and make large cash outlays, they hope to expedite service and effect price economies, thus developing material which local stations could not tap individually because of the large organization required.

While the formula has not been completely worked out, their idea is to secure exclusive television rights on some features for a 3 to 5 year period; buy others outright; or, in some cases, to enter a profit sharing arrangement, with NBC being compensated for its distribution and promotion costs.

### Re-Editing

All films will be edited so that commercials may be inserted. They will also be cut to established time up to one hour. Old films will be rescored and in some cases retitled with special leads added. Films will be utilized as network commercial, local sustainers and as packages for sale to local advertisers.

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FOR**

*Television*

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# Five Star

★★★★★ Final

August • HOLLYWOOD • 1948



Meet "Petrol Pete," cartoon magician, who opens PDQ's weekly Television show in Hollywood. A rush job, Five Star's own "magic" completed in 3 weeks. Five Star has delivered 112 cartoon com'ls since the first of '48 — *The World's Largest Producer of Cartoon Advertising Films.*

☆☆☆☆

### "Superman" Effects

When you see Columbia's serial "Superman," note all the "combination" trick shots done by Five Star. Ingenious!

☆☆☆☆

### "Time of Our Lives"

"Ticker," "Tickory Tock" and "Tic Toc"—they're the stars of Dr. Pepper's new 10-minute institutional film combining 4 cartoon, 4 live action color sequences. First film of its type ever delivered for under \$25,000. Script-to-screen by Five Star.



☆☆☆☆

### Howard Hill Shorts

TV response to HH's archery shorts, produced and bankrolled by Five Star, continues excellent. Incidentally, Hill has a bull's-eye plan for All-Sports TV shorts. Any likely sponsor?

☆☆☆☆

### Coca-Cola Cartoons

How to entertain, sell and do a bang-up good will job on movie screens: Five Star's new Coca-Cola color "Comic Strip" series for MPA. Featuring each of the 48 states, series title is "Let's Visit America". Running time, 40 seconds each!



B&W TV prints also made for Rudy Vallee's "College Life" demo reel.

☆☆☆☆

### Summer Doldrums?

Not at Five Star. In June, we signed 83 cartoon, 52 live-action ad-films. And 90% was repeat business from satisfied clients!

☆☆☆☆

### Our First 10 Years

Five Star has a unique policy: Coordinated production in the 5 audio-visual fields by experienced advertising-sales film staff. Selected clients, repeat business: better quality, lower cost. Write for information. Five Star Productions, 6526 Sunset Blvd., Hollywood. Demos for qualified clients.

## Time Segments

Although there might be a few cases where a major advertiser wants to program for an hour, NBC feels it is too expensive from an overall viewpoint and that 30 minutes is more the ideal program length. From the economics of distribution, shorter features will be utilized and programs are now being built from one minute up to twenty minutes. Long features are re-edited where there is too much variation from the five minute segment norm.

## Stock Shots

NBC now has about three million feet of film in their stock library which has been amassed from their newsreel operation, plus the film accumulated since the Fairbanks deal. This will be made available to clients who require either film segments utilized in conjunction with live productions; in the production of features based on stock shots exclusively, or to service stations who require it for news purposes. (See "Newsreel Operations," page 29).

## CBS' Plans

CBS also has plans for a nationwide service and have bought the rights to several shorts for a two or three year period. Web is also thinking of producing material for distribution to affiliates and is looking over the market for available features.

## WPIX's Plans

WPIX's first entry into this market was with the syndication of the Korda films. Price scale was based on the size of the television audience in each market. This same line will be followed on the rest of the material they syndicate. (For further details see "Film Recording," page 19.)

## Present Availabilities

According to Bob Wormhoudt of Telecast Films Inc., one of the largest film distributors, there are about 300 available features. About 80 of this number are sufficiently acceptable to be retelecast by the original using stations.

Stations are more selective on feature material, as audiences apparently respond to features at a

higher level of criticism than is applied to other film.

## Price Scale

Prices naturally are flexible depending upon the film and sets in use. They go as high as a \$500 top in New York; and range from \$100 to \$200 out of New York. Usually a \$100 tab is levied on stations opening in new television areas, although some stations are paying less.

In the shorts category, the selection is more plentiful. Cartoons and three minute musicals are both in short supply, with about 80 available in each category. About 75 comedies are currently being distributed, but a good many of these are in doubtful taste. Out of the New York area, shorts range from \$10 to \$25, with cartoons renting from \$15 to \$20. Serials run from \$15 to \$20 a reel, and the three minute musicals range from \$3 to \$7.50, with most of them pegged at \$5.

Westerns are plentiful with bulk deal prices as low as \$60 a picture. Average price is \$75. In New York \$200 has been paid for first run.

Sponsored film is usually sold at double the sustaining rate, although Telecast Film has a special weekly package of four program hours per week which is sold at the same price sustaining or sponsored. Others, like Crystal Pictures are renting shorts for unlimited use during 12 months for \$50 per subject.

## Music Clearances

Both ASCAP and BMI waive payment for performing rights at present, but stations exercise increasing vigilance against infringement of copyright of composers and publishers who are not members of either organization. The warranty of the distributor that he has clearance and his commitment to save and hold harmless the TV exhibitor, is usually accepted.

## Editing

With the advent of networks, more attention is being paid to the length of programs. Film Equities, for example, is cooperating with stations and is editing some of their features down to one hour and cutting some Westerns down to a half hour. According to Jay Williams, manager of the television department, these Westerns are being prepared so that the station can sell them for local sponsorship. Com-

mercial can be inserted after the opening titles, in the middle, and at a crucial point near the end.

New prints are being made of all subjects, with objectionable material cut out. Some new material is being shot for inclusion in their current releases.

No set price policy has been established as regards networks. NBC pays a flat price covering New York and network stations; CBS pays one price for New York and one for network; DuMont and ABC pay one for New York, with an additional charge for each city reached.

Costs have been one of the big gripes of stations, many of whom have felt that the price should bear a relation to the audience. Film Equities is now devising a price policy based on three population breakdowns on the theory that set sales will progress in relation to population.

#### Ziv's Plans

Further proof of the increasing importance attached to television's potential market is given by Ziv, the largest radio package company. Ziv is wasting no time in getting into television and is now buying the rights to as many films as are obtainable. In addition, a number of film packages are now being produced.

#### A Station's Viewpoint

While there are more companies entering the field and specially designed television film productions are in the works, the cost factor will play an important part in their acceptance by local stations. The position of these stations is best stated by G. Emerson Markham, Station Manager of WRGB:

"In their eagerness to develop a quickly profitable business, film suppliers are setting prices so high that small operators are going to leave no stone unturned to devise ways and means of programming which involve as little film as possible.

"There is still insufficient consideration given to the disparity between the size of markets and the prices asked for old theatrical films.

"There will be a tremendous volume of film which non-metropolitan stations must ultimately purchase in order to have an adequate local program structure into which television spot business can be inserted. Frankly I view this business as being the white hope of the smaller television operator. Sooner or later

some far-sighted film producer is going to set out and present film libraries for television stations, not unlike the transcribed libraries of the broadcasting stations—that is, extremely short subjects of 3½ to 4 minutes in length."

#### Summing It Up

Right now, the present film situation resembles the old proverb, "It's darkest before the dawn." Answer to the question lies in films

specially produced for television, as has been done by Fairbanks, and is being done by Valle and other Hollywood film producers. That means keeping the price factor in mind too—but again as more stations open, more sets go into circulation, a greater revenue from a larger number of sources can be realized. Thus initial production can be spread over a wider area, and costs to individual telecasters can be better apportioned.

*"Professional Junior"*

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Extended frequency range, clear, crisp and brilliant for speech and music.

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film for  
TELEVISION

## film stock

TODAY'S television film usage employs all factors now found in the motion picture industry, plus some new ones. We find 16mm film, both positive-negative and reversal and 35mm positive-negative employed in newsreel coverage. In the preparation of commercials we find 16 and 35mm films, including all types of special effects. In off the tube recording we find both 16 and 35mm films—some for use merely as records, others for rebroadcasts at later times, or for distribution to affiliated stations.

In these many and various types of film usages we find today that the television industry is striving to attain a standard of quality, such as has been and is applied in the motion picture industry, an objective worthy of concerted effort by all concerned.

### Du PONT FILMS

The problem of the type of film or raw stock to use for a specific purpose is of utmost importance in reaching and maintaining the quality standards desired. In this we must consider the viewer audience, the economics, the results desired, space, personnel, and so forth.

### Studio Use

The production of features, shorts, industrial or educational films for television use may be accomplished through the use of 35mm negative, such as DuPont Superior 2, Type 126 and DuPont Superior 3, Type 127, for it is generally accepted that to date 35mm negatives produce the best quality prints in both 35mm and 16mm. Type 126 is an all-purpose stock for both interior and exterior production. It combines fine grain with ample speed to satisfy the most extreme requirements of *low key* lighting; while Type 127 is a highly sensitive negative for the same use but where *limited illumination* prevails. Its exceptional speed permits the use of reduced apertures when increased depth of focus is desired.

In newsreel coverage both 35mm and 16mm films are used. For 16mm negative-positive operation DuPont types 314A and 301A are finding wider and wider usage.

### Reversals

For standard reversal newsreel operation we find DuPont types 314A and 301A in use. For special highspeed processing for reversal work, DuPont type 330 produces excellent results. This latter product is the result of DuPont's more than ten years experimentation in the TV field. All the above products are available in the standard 100' and 200' daylight loading rolls, and also in bulk rolls 400 ft. and up for spooling by the individual. Bulk rolls are lower in price and are recommended for those stations having proper facilities for re-spooling.

Reversal processing procedure has been in common use for some years, but largely in the amateur field. It has been more recently accepted in television picture production because of its economy in size, equipment and because it can be processed on the installations located adjacent to or a part of a television station. Extremely short time lapses between actual happening of an event and its reproduction via pictures has been accomplished.

### Sound Recording

For sound recording, sound recording film such as DuPont type 201 in the 35mm field and DuPont type 602A in the 16mm field are used. In regular 16mm reversal, type 314A is recommended and in high-speed reversal processing type 330A. These last two products are available in 200' daylight loading rolls perforated 1 side, winding B for use in new Auricon cameras and also in 400 ft. and larger bulk rolls, perforated 1 side, winding A, for re-spooling.

### EASTMAN KODAK FILMS

Eastman Background X Panchromatic negative film 1230 (35mm) is a fine grained, medium speed film. Ample lighting is needed and it is particularly suited for studio use, where extra fine grain is required.

Eastman Plus X Panchromatic negative film 1231 (35mm) is the "workhorse" film. It is most commonly used both indoors and outdoors, has a medium fine grain and is moderately fast.

# DU PONT RESEARCH

## Develops New Films for TV

---

Long a leader in the motion picture film field, Du Pont photographic research has kept step with TV progress . . . constantly developing new films for a new industry. Look to Du Pont for the newest and best in film products for TV. Technical representatives at each of the offices listed below are ready to help you solve your film problems.

### E. I. DU PONT DE NEMOURS & COMPANY INCORPORATED

PHOTO PRODUCTS DEPARTMENT  
WILMINGTON 98, DELAWARE

New York 11: 248 West 18th Street

Los Angeles 38: 6656 Santa Monica Boulevard

Atlanta 3: 129 Peachtree Street, N. E.

Chicago 1: 225 North Wabash Avenue

Boston 11: 210 South Street

Philadelphia 2: 225 South 15th Street

Cleveland 14: 2028 Union Commerce Building



BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

# OTTO K. OLESEN TV LIGHTS SOLVE HEAT PROBLEMS



OTTO K. OLESEN

Hollywood, Calif. Much enthusiasm was shown recently at the N.A.B. Convention in Los Angeles for Otto K. Olesen television lighting equipment.

The new color corrected Mercury Vapor lamp for general and basic lighting was shown here for the first time. Highlighting was accomplished with many types of incandescent lights in sizes ranging from 100 to 5000 watts. Fluorescent-type units were used for soft diffused general lighting.

The color corrected Mercury Vapor lamp in the one kilowatt size provides a highly efficient light source with double the illumination per watt of a similar incandescent, plus efficiency and low heat output. It will operate in any position.

"Our firm," Olesen said, "has pioneered motion picture lighting for 35 years. We consider the proper lighting of television sets as a challenge and we are making rapid progress toward its solution."

MAIL THIS COUPON FOR MORE INFORMATION!

OTTO K. OLESEN CO.  
1550 North Vine Street  
Hollywood 28, Calif.

Gentlemen: Please send me additional information on television lighting.

Name \_\_\_\_\_  
Firm \_\_\_\_\_  
Address \_\_\_\_\_  
Title \_\_\_\_\_

Eastman Super XX Panchromatic negative film 1232 (35mm) is used for newsreel work or for any other use where lighting is a problem, or extreme emulsion speed is desirable. It is not used for studio work as speed is almost excessive and there would be more light than necessary.

In the 16mm field, Eastman Panchromatic negative film 5420 is equivalent to Background X and has the same characteristics.

Eastman Super XX Panchromatic negative 5242 has the same characteristics as 1232 in the 35mm category.

## Reversal Films

In Eastman Kodak's opinion, reversal films have a better speed to graininess ratio than negative positive films. Such types are the Cine Kodak Super X reversal panchromatic safety film 5261.

## Kodachrome

Black and white 16mm prints can be made from Kodachrome or color originals. Films in this category are Eastman Kodachrome Daylight Type Safety Color film 5263, and Kodachrome Type A Safety Color film, 5264.

## Sound Recording

For sound recordings, line includes Eastman fine grain sound recording safety film 5372 (1372 in 35mm) which is for variable area sound recording; and #5373 (1373 in 35mm) which is for variable density sound recording. The 5373 is the one used for picture negative in kinescope recordings.

## Duplicating Stock

Eastman fine grain panchromatic duplicating negative safety film 1203 (35mm) and 5203 (16mm) is recommended for duplicating negatives. Eastman fine grain duplicating positive film 5365 (16 mm) and 1365 (35mm) is recommended for a fine grain master and will give high contrast duplicating positive for titles. Release prints are made on Eastman fine grain release positive film 1302 (16 mm) and 7302 (35mm). Another high contrast positive for titles is film 1363 (35mm) and 5363 (16mm).

## Film Recording

Another phase of the use of motion pictures is the photographing of the kinescope tube image, either as a record or for re-use by a tele-

vision station or stations through the making of copies. Wide latitude of a photographic product is further accomplished through the ability to produce a negative or positive image on the kinescope tube. In other words, a negative image on the tube can be photographed directly on positive film and by means of high-speed development be re-televised a few minutes later; or a positive image can be photographed directly from the kinescope tube so that a negative film is obtained when additional prints are required for shipping to affiliate stations. For this purpose DuPont film #602 and 605 are used. Type 605 is a fine grain slow speed emulsion while type 602 is regular grain, high speed emulsion.

In addition to the above types of film DuPont types #314, 324 and 301 are in common use for television purposes. The importance of using the proper type of film for the purpose for which it is intended cannot be overstressed.

## Densities

Now, as to motion picture print densities on which there has been so much discussion. The overall requirements can be met with best results by a normal motion picture print quality. It is more or less impossible at this time to determine any standard print quality that would be acceptable to all stations.

Have you ever looked at the same commercial televised over several different stations, *even though the print densities were the same?* The quality of the image can and does vary widely.

There are so many contributing factors in the operation of TV station equipment that what might be "Sauce for the goose may not be sauce for the gander." And to further complicate the problem is the fact that no two tubes have the same sensitivity mainly because of a lack of uniformity in the salts which make the screen or the tube.

**TELEVISION magazine is the only publication giving complete coverage of the television industry in all its phases.**

**First in Readership**

**First in Advertising**

**First in Editorial coverage**



perimenting with special production techniques and are convinced that top quality programs can be offered between the \$7500 and \$15,000 bracket. They are working with several national advertisers on specific program ideas and feel that within a few months they will be up to their first step of three hours of weekly video fare. Heading up the station end is Alfred H. Morton, formerly VP in charge of NBC television, who recently resigned from position of President of NCAC to go with Twentieth Century-Fox. Engineering comes under Earl Sponable. Peter Levathes is director of the programming operation and Irving B. Kahn is manager. There is very little, though, that goes on in television that Spyros Skouras is not informed about and he undoubtedly is responsible for their firm decision to go ahead with television.

**United-Universal**

Universal, through its subsidiary United World, has been the most active in supplying film programming to stations. Although the company has lined up a number of packages, the bulk of their business has been in the booking of shorts and features to the operating stations.

Universal is producing commercials for some of television's largest advertisers and is now geared to produce video film programming in their west coast studios.

Through an exchange agreement with Rank, they have access to many English films and their subsidiary Castle is one of the chief sources for shorts and cartoons. Their newsreel is also up for sale.

Steve Alexander heads up the television operation, with Matty Fox, Universal VP and Chairman of Board of United World, lending a supervisory hand.

**Warner Brothers**

Almost all of this company's television work has been confined to joint experimentation with RCA on large screen television, although it has recently applied for a television station in Boston and is working on a deal to purchase Thackery permit in Los Angeles.

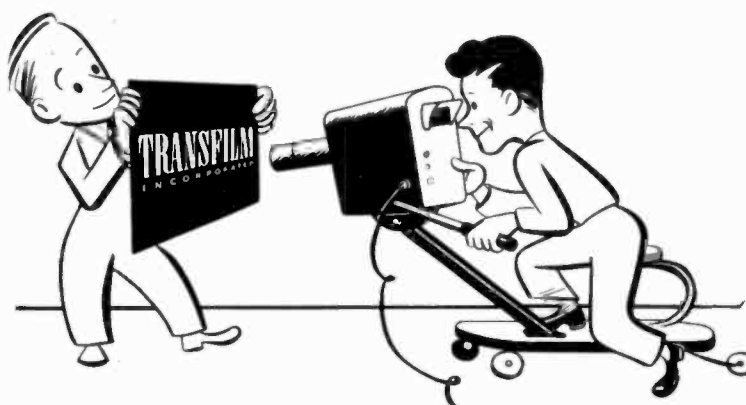
**Other Producers**

MGM and Columbia Pictures have done practically nothing about television. Selznick, Crosby and other

independents like Vallee, Cotten, Telefilm, Hayes-Parnell, etc., are now in the process of setting up television program operations. Jerry Fairbanks' organization, though, is the only Hollywood company to have produced an entire series ex-

clusively for television.

Once the adjustment period is past and exhibitor problems are worked out, there is no doubt that Hollywood will become one of the major sources for television programming.



*For effective and professional*

**TELEVISION COMMERCIALS**

*Follow the Leaders*

<i>Product</i>	<i>Agency</i>
Camel Cigarettes	William Esty Co.
Disney Hats	Grey Advertising
Gulf Oil	Young & Rubicam
Life Magazine	Young & Rubicam
Mott's Apple Juice	Young & Rubicam
Piel's Beer	William Esty Co.
Super Suds	William Esty Co.
Swirl Dresses	Fashion Advertising

Transfilm is staffed to produce creative ideas for selling — merchandising — promotion.

Complete facilities for live action or animated film spots and feature programs that do the job for you.

**TRANSFILM**

I N C O R P O R A T E D

35 West 45th Street, New York 19, N. Y. • LOngacre 4-0750

**film for  
TELEVISION**

## **methods of distribution**

WITH advertisers and agencies faced with a considerable investment for the production of television film commercials, it is only natural that any means of spreading these original production costs would be welcome. Theatre screen advertising is one of the answers. There are some twelve thousand theatres in the United States that will accept sixty and eighty second advertising films called, "Spot or Minute Movies". These theatres play to weekly audience of approximately 45,000,000 people. However, in spite of this large audience, only a small number of prominent national advertisers have learned to use this medium. It is used extensively though by thousands of local merchants who, in many cases, have found it very profitable to advertise nationally known brand products by means of the theatre screen. National advertisers who have learned *how to use* the medium are using it consistently.

Until recently the audience statistics available were not particularly impressive to media buyers. However, with the realization of the powerful impact of a visual message on the screen, more and more national advertisers are taking to theatre screen advertising. Today it is a multi-million dollar business in distribution alone.

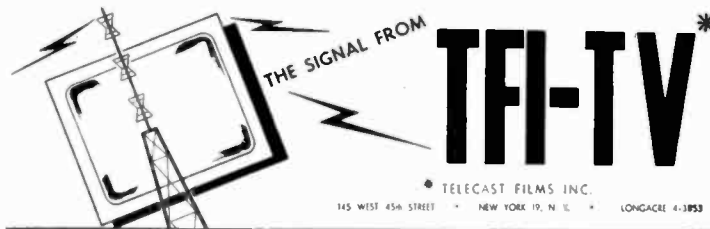
### **Distribution**

One of the greatest advantages of theatrical distribution is its extreme flexibility and efficiency. The

advertiser gets "ready made" consumer audiences . . . where he wants them . . . when he wants them . . . and as many as he wants. He can buy movie advertising in one theatre or in thousands of them . . . for one week or for fifty-two weeks . . . in one area, city or town, or in as many as he desires. He can run a local or national campaign.

Theatres in 7,644 towns run advertising films. The total population of these towns numbers 89,273,000. Here is a summary of total theatres available for motion picture advertising, as furnished by Movie Advertising Bureau:—

Total number of theatres in United States	18,351
Total number of theatres available for screen advertising in United States	12,219
Percentage of theatres available	66.4%
These figures fluctuate due to certain theatres' seasonal openings and closings.	
Total seating capacity of all theatres in United States	11,796,072
Total seating capacity of theatres running screen advertising	6,119,168
Percentage of seating capacity available for screen advertising	51.9%
Estimated average weekly attendance of theatres running advertising, approx.	40,000,000
Average weekly cost per theatre for 90 ft. or 60 second film	\$16.44
Average weekly cost per theatre for 120 ft. or 80 second film	\$18.57
Average cost per 1000 people reached—for 90 ft. or 60 second film	\$3.99
Average cost per 1000 people reached—for 120 ft. or 80 second film	\$4.71



## *An important memo to executives of the industry—*

Telecast supplied 1691 television program hours, from August 6, 1947 to August 6, 1948.

Telecast offers, to new stations, 4 hours of program per week for 26 weeks: a feature, a western, and 10 shorts, per week.

Telecast works within, understands, existing television economics. Its plan enables the televiser to liquidate the program investment in film, not at a speculated or ultimate date, but right now, initially.

Telecast converges the research and communications of film procurement to one point. There are forty essential sources. The film subjects of the forty sources number in the thousands. Telecast has screened them, appraised them, and tested them in television.

August 6, 1947 we had a good idea. August 6, 1948 we have an indispensable service.

A simple inquiry will start us working for you.

**Robert Wormhoudt**

ROBERT WORMHOUDT  
Executive Vice-President  
and General Manager

### Audience Checking

To make the media boys a bit happier, Movie Advertising Bureau of New York has worked out an exclusive system in collaboration with the International Business Machine Company whereby theatre statistics are compiled, checked and kept up to date and complete for each available theatre. As illustrated here, the following data is compiled for each theatre:—

1. The state, city or town, its population and name of theatres.
2. Location of theatre, as to district, quality of theatre, buying power of audience and admission price.
3. Number of weekly performances . . . seating capacity . . . potential weekly audience . . . estimated weekly audience.
4. Weekly screening rates for 90 ft. or 60 second films.

The information presented here only gives the highlights and general information about theatre advertising. There are many methods and ways of effectively using this media, such as cooperative programs, sales saturation campaigns, for testing, to bolster weak sales areas, etc. Undoubtedly the use of television film commercials will supply an impetus to this form of advertising and will help to amortize the original investment of film production through increased coverage obtainable in the theatres. Generally, television will make advertisers more aware of films as an advertising medium.

### Non-Theatrical Distribution

What theatrical advertising can do for the television commercial, non-theatrical showings can do for the television film program. Association Films, a subsidiary of the YMCA, can book films into 48,000 outlets consisting of schools, clubs, colleges, churches and many other organizations. Association Films and other

outfits like Motion Picture Talking Service are completely set up to service this type of distribution throughout the country. Association Films works on either a guaranteed circulation charge of .075 per person per print on an annual basis or at a flat charge of \$2 per showing.

Each film is promoted through direct mail and magazine advertising. Advance notices are sent to the sponsor for each viewing so that individual promotions are possible. Each film is promoted through direct mail and magazine advertising. Shipping, inspection and repair are naturally included in the service.

### Coverage

Specific types of coverage both as to type of outlet and location can be worked out. Reports are made each month giving attendance figures, number of showings and characteristics of the audience. Often it is difficult to obtain reliable figures on attendance as these statistics are furnished by the local group who, in the interest of getting additional free films, might pad their figures. However, there can be no doubt as to the over-all effect, or on the number of showings and what type of audience viewed the sponsor's film.

### Production

If television advertisers plan to use their television commercials for theatrical distribution, this must be kept in mind in the original production. Movies use only 35mm and consequently the commercials should be shot on 35mm film. They can always be reduced to 16mm for television stations who do not have 35mm equipment.

It is customary in minute movies to allow about 15 seconds for a transition period between the end of the feature film and the start of the commercial. There is a need for time to change the mood of the audience.

## WHICH IS THE MOST IMPORTANT LEG OF A CAMERA TRIPOD?



*They are all equally important!*

*The same is true in television film production — equally important are all three "legs"*

**\* 1. ABILITY**

**2. KNOWLEDGE**

**3. EXPERIENCE**

*TELEVISION HIGHLIGHTS can put these "legs" to work for you in our modern completely equipped studios—manned by a highly skilled staff.*

## TELEVISION HIGHLIGHTS INC.

*Producers and Distributors of Television Film*

1697 BROADWAY

NEW YORK 19, N. Y.

PLAZA 7-7073

# WASHINGTON

Applications filed; CPs issued; and withdrawals.

## APPLICATIONS

**Altoona, Pa.:** The Gable Broadcasting Co. (WFBG) has filed for channel 9. Initial cost is pegged at \$154,050 with first year's expenses \$25,000. Power will be 7 kw visual; 3.5 kw aural.

Three channels have been assigned Altoona with a bid pending from Central Pennsylvania Corp.

**Beaumont, Tex.:** Lufkin Amusement Co. has filed for channel 10. Construction costs are estimated at \$272,908 with first year's expenses \$75,000 and revenues \$20,000. Power will be 28.4 kw visual; 14.2 kw aural. Ernest L. Kurth, president and 21.9% owner is 14.2% owner of KTRE, Lufkin, Texas. J. H. Kurth, Jr., is vice president and 24.4% owner; Simon W. Henderson, Jr., vice president and 0.6% owner, is 2% owner KTRE. His mother, Mrs. Louise R. Henderson, is 38.3% owner. David W. Thompson, 10% owner KTRE, is secretary-treasurer and 1.9% owner.

This is the first bid for one of the 4 channels assigned the Beaumont-Port Arthur area.

**Charleston, W. Va.:** Charleston Broadcasting Co. (WCHS) has filed for channel 13. Construction costs are pegged at \$258,847 with first year's costs \$84,000 and revenues \$36,000. Power will be 27.2 kw visual; 13.6 kw aural. Firm is 48% owner of WSAZ, Huntington, W. Va., which has CP.

Four channels have been assigned with a bid pending from Charleston Television Inc.

**Grand Rapids:** Grandwood Broadcasting Co. (WOOD) has filed for channel 9. The initial costs are pegged at \$264,181. Power will be 25.86 kw visual; 20.7 kw aural. Firm is part owner of WFRM, Indianapolis, which has also applied for TV permit.

Two channels have been allocated this area. CP has been granted Leonard A. Versluis and a bid is pending from Furniture City Broadcasting Co., making two bids for the one remaining channel.

**Greenville, S. C.:** Greenville News-Piedmont Co. has filed for channel 10. Power will be 27.8 kw visual; 13.9 kw aural.

This is the first bid for the one channel allocated.

**High Point, N. C.:** WMFR, Inc. has filed for channel 12. Power will be 1 kw visual; 0.691 kw aural.

This is the first bid for the one channel allocated.

**Louisville, Ky.:** Mid-America Broadcasting Corp. (WKLO) has applied for channel 13. Initial costs are pegged at \$292,315 with first year's expenses \$100,000 and revenues \$60,000. Power will be 27.6 kw visual; 13.8 kw aural.

Three channels have been assigned with CP's granted to WHAS-TV and WAVE-TV (due to open in October). Mid-America is sole applicant for the one remaining channel.

**Manchester, N. H.:** Grandview Inc. has filed for channel 12. Initial costs are pegged at \$110,000 with first year's expenses \$50,000 and revenues \$10,000. Power will be 10 kw visual; 5 kw aural.

This is the first bid for the one channel allocated.

**Orlando, Fla.:** Orlando Daily News (WHOO) has filed for channel 3. Initial costs are estimated at \$200,700 with first year's costs \$125,000. Power will be 14.3 kw visual; 7.45 kw aural.

Sunshine Television Co. has filed

for channel 10. Construction costs are pegged at \$67,500 with first year's expenses \$15,000. Power will be 3.128 kw visual; 1.564 kw aural. Station is planned as satellite to firm's proposed TV outlet in St. Petersburg, for which it holds a CP. Firm is headed by Robert B. Guthrie, president and 58% owner; and B. Earl Pluckett, vice president and 40% owner. Mr. Pluckett is president of Allied Stores Corp. and Mr. Guthrie is director and minor stockholder.

These are the first two bids for the two channels allocated.

**St. Louis:** Twentieth Century-Fox of St. Louis Inc. has filed for channel 9. Construction costs are estimated at \$845,000 with first year's expenses \$750,000 and revenues \$325,000. Power will be 36 kw visual; 22.5 kw aural. Firm is owned 50% by Twentieth Century-Fox Film Corp. and 50% by National Theatres Corp. which is a wholly owned subsidiary, operating theaters in the U. S. and Australia. 20th Century-Fox has bids pending in Boston, Kansas City, San Francisco and Seattle.

Five channels have been assigned this area. KSD-TV is already operating, leaving New England Television Co., St. Louis University, KWK, KXOX and KWVG-FM vying with 20th Century-Fox for the four remaining channels.

**Salt Lake City:** Granite District Radio Broadcasting Co. (KNAK) has applied for channel 9. Initial costs are pegged at \$115,072 with first year's expenses \$38,000 and revenues \$20,000.

Five channels have been assigned this area. KDYL-W6XIS is operating and KSL has a CP, leaving three channels open. Salt Lake City Broadcasting Co., Edward Lasker and Utah Broadcasting and Television Co. have applications pending.

**San Diego:** Charles E. Salik has filed for channel 6. Construction costs are pegged at \$309,125 with first year's expenses \$120,000. Power will be 19.8 kw visual; 9.9 kw aural. Salik has application pending with FCC for the purchase of KSDJ, San Diego.

(continued on page 72)

### SALES PROMOTION MANAGER

For full-line of radio and television receivers. He should know retail advertising and be capable of merchandising a well-known line. A current knowledge of marketing television receivers will be helpful. Full co-operation given within organization and advertising agency. Salary is interesting for one who can submit qualifying experience necessary to do an aggressive job in the promotion of this line. Please submit resume of past experience that will qualify you for the future this opportunity offers. Write Box 28.

### RADIO GIRL FRIDAY

Wants Boss-man who needs a strong right arm. Experienced script-writing, continuity, production, promotion. Box No. 27.

**CONSULTING  
TELEVISION  
ENGINEERS**

**FRANK H. McINTOSH**  
*Consulting Radio Engineers*  
710 14th St., NW, METropolitan 4477  
WASHINGTON, D. C.  
Laboratory: 910 King Street,  
Silver Spring, Maryland

**McNARY & WRATHALL**  
*Consulting Radio Engineers*  
National Press Bldg. DI. 1205  
WASHINGTON, D. C.

**WELDON & CARR**  
1605 Connecticut Ave., NW. MI 4151  
WASHINGTON, D. C.  
1728 Wood Street Riverside 3611  
Dallas, Texas

**WORTHINGTON C. LENT**  
*Consulting Engineers*  
Ring Building Washington, D. C.  
1200 18th St., NW. DIstrict 4127

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

**GEORGE C. DAVIS**  
*Consulting Radio Engineer*  
Munsey Bldg. District 8456  
WASHINGTON, D. C.


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

**JANSKY & BAILEY**  
*An Organization of  
Qualified Radio Engineers  
DEDICATED TO THE  
Service of Broadcasting*  
National Press Bldg., Wash., D. C.

**DIXIE B. McKEY  
& ASSOCIATES**  
1820 Jefferson Place, N.W.  
Washington 6, D. C.  
Telephones: Republic 7236  
Republic 8296

**JOHN BARRON**  
*Consulting Radio Engineers  
Specializing in Broadcast and  
Allocation Engineering*  
Warner Building, Washington 4, D. C.  
Telephone NATIONAL 7757

**PAUL GODLEY CO.**  
*Consulting Radio Engineers*  
Upper Montclair, N. J.  
Labs: Great Notch, N. J.  
Phones: Montclair 3-3000  
Little Falls 4-1000

**BROADCASTING STUDIOS**  
*Design and Construction  
Television, also F.M. and A.M.*  
**THE AUSTIN COMPANY**  
Cleveland  
A Nation-Wide  Organization

**BERNARD ASSOCIATES**  
*Consulting  
Radio and Television Engineers*  
5051 Sunset Blvd. Normany 2-6715  
Hollywood 27, California

**WINFIELD SCOTT McCACHREN  
AND ASSOCIATES**  
*Consulting Radio Engineers  
TELEVISION SPECIALISTS*  
410 Bond Bldg. 809B Windemere Ave.  
Washington 5, D. C. Drexel Hill, Pa.  
District 6923 Sunset 2537W

**E. C. PAGE**  
**CONSULTING RADIO  
ENGINEERS**  
Bond Bldg. EXecutive 5670  
WASHINGTON 5, D. C.

**KEAR & KENNEDY**  
*Consulting Radio Engineers*  
1703 K St. N.W. Sterling 7932  
WASHINGTON, D. C.

There is no substitute for experience  
**GLENN D. GILLET**  
**AND ASSOCIATES**  
*Consulting Radio Engineers*  
982 National Press Bldg.  
Washington, D. C.

**CHAMBERS & GARRISON**  
*Consulting Radio Engineers*  
1519 CONNECTICUT AVENUE  
Washington 6, D. C.  
Michigan 2261

**GEORGE P. ADAIR**  
*Radio Engineering Consultants*  
Executive 1230 1833 M Street, N. W.  
Executive 5851 Washington 6, D. C.

New York Washington Hollywood  
**RICHARD W. HUBBELL and ASSOCIATES**  
118 EAST 40th STREET  
NEW YORK 16, N. Y.  
MUrray Hill 3-0028. MUrray Hill 5-1000  
Planning, Building, Programming,  
Development of Video Stations,  
Management Consultants.

**HOYLAND BETTINGER**  
*Television Consultant*  
*Studio Design, Lighting,  
Personnel Training*  
595 Fifth Avenue PLaza 8-2000

**A. EARL CULLUM, JR.**  
**HIGHLAND PARK VILLAGE**  
**DALLAS 5, TEXAS**  
JUSTIN 8-6108



new all through  
and better than ever . . .

# 1949 Motorola

television  
radios  
phonographs  
portables



**TELEVISION** • Get ready for profits—for the sales-proved Motorola Television line is wider and even better this year. The famed VT71 continues with new features and improvements—and several entirely new sets have been added—including a big-screen table model, a new console, and a sensational budget-priced combination console. It's going to be a Motorola Television year!



**RADIOS** • New sets with new sales appeal—new performance features—new furniture styling. Motorola's '49 radio line is a complete line of new table models, console, and consoles—each and every one a BEST BUY value. You'll be thrilled by their rich good looks—their outstanding performances—their obvious salability.



**PHONOGRAPHS** • BIG value in a SMALL space—that's the keynote for Motorola's 1949 automatic radio-phonograph line. The trouble-free Motorola changer takes on new smoothness of operation—and backed up by Motorola's Golden Voice tone, gives you your undisputed LEADER in phonograph value. The cabinets are furniture styled—exquisite!



**PORTABLES** • Motorola brought out their new portables this spring so that you could take advantage of the summer portable season—so you've seen and SOLD the '49 portables. You KNOW about their performance record—their ability to SELL in a buyer's market. In '48 and '49, look for BIG THINGS from Motorola... for BIG THINGS are on the way!



MOTOROLA INC., CHICAGO 51, ILLINOIS



# merchandising

An Analysis of One of the Most Extensive Retail Television Advertising Campaigns to be Attempted in the Television Industry.

RETAIL management would do well to study one of the most extensive retail advertising campaigns for television receivers recently carried out by the Television Company of Maryland, a Baltimore dealer selling TV receivers exclusively. The campaign was built around 28 full page ads in the Baltimore Sun. On one Sunday they took a special 8 page section on a cooperative set up with the various set manufacturers.

Illustrated at the left is a copy of the first page of this special section. This is the prize winner for TELEVISION magazine's monthly contest for the outstanding retail television advertisement.

This concentrated advertising took place within a four week period. According to George A. Stevens, president of the company, it was responsible for a 250% increase in business over the previous four week period when the advertising was only about 1/6th of the intensive campaign. It took a lot of guts to inaugurate an advertising campaign of this size, but there can be little doubt that when people in Baltimore plan to buy television receivers they will think first of the Television Company of Maryland.

## Service Stressed

As with most other successful retail dealers, Stevens emphasizes service above all else and features "The fastest installation service in Baltimore." To back up this claim they maintain four service trucks and three cars.

The company has placed great weight on the thorough training and indoctrination on all phases of television for its service and sales personnel. Stevens feels that this extra attention to personnel is one of the main reasons for the great percentage of his sales being in combinations selling for over \$500.

## Special Salons

Another feature which seems to be so important with the top television retailers is the television salon. The Television Company of Maryland is no exception to this and has attractively furnished, air conditioned rooms which are open daily from 9 AM to 11 PM.

Most retailers are now sold on television. If they added a little bit of the courage of George Stevens to their convictions they could easily establish their store as the Number 1 television outlet in their city.

THE SUN, BALTIMORE, SUNDAY MORNING, JUNE 29, 1948

**TELEVISION COMPANY OF MARYLAND**  
117 W. FAYETTE ST. BALTIMORE 1547

... brings you the greatest accumulation of information on major television receivers ever gathered together in one Baltimore newspaper section!

# Television takes Baltimore and ...

... it's a part of our very existence. From those of you who don't already own a television set, we estimate that by 4 seasons of television and its possibilities.

**New Stations**  
In the past 12 months, the TV industry has opened five television stations new on the air, including the major stations, and two hundred and thirty-four applications pending for new stations. Baltimore has two television stations on the air (WJZ-TV and WBAL-TV), and a third (WJZ-TV) has under negotiation. Four private, CBS, NBC, ABC and DeSmet, are reaching out to great distances by long wave, having a possibility to have the major national television spots in their own hands.

**Sales in Baltimore—More than 12,000**  
A recent survey in Baltimore disclosed that the average number of persons viewing a television in a home was 2.1, while the average number of persons viewing a television in a public place was 29.1. It is known that thousands of sets are in the consistently reliable recording area of Baltimore, which are well in the immediate vicinity of Baltimore.

When the television set comes in each window as a commodity, there is a demand, Chesapeake, Central, Annapolis and Upper Marlboro, all of which has many and consistently record Baltimore telecasts, are received. Baltimore's potential viewing audience is estimated to be well over 1,000,000 persons.

**Choice of Programs**  
Programs in television divide into two broad classifications. The first covers programs originating outside the studio and such events such as political speeches or a ball game. The second includes the "home" business of program, programs, as the public. Programming has been the result of sports, education, news shows, religious, full length features, fashion shows, news, variety, etc. There are television broadcasts now every night seven days in the week. Regarding days that you may want to see the People's Day Convention. On June 29th you may witness the battle between Jobs and Wabot. The Democratic Convention will be brought to you in your home beginning July 12th.

**Television Receivers**  
All of the major radio manufacturers are now making television sets in equal production. There are as many models and styles on the market, ranging from table models all the way up to big console combinations, that it is easy to choose a set to suit your individual needs and to suit your pocketbook.

**See This Newspaper Section**  
In the following pages of this newspaper section the Television Company of Maryland presents references, comparisons, and combinations for your own use and comparison. This section you will want to read now for complete details of television sets ... and you'll want to see this section for further reference when television is discussed, and seeing the time when you will make a choice in a set of your own.

**THE TELEVISION COMPANY OF MD**

... (small text) ...

**TELEVISION SALON AT TELEVISION COMPANY OF MD.**  
Here, in equipped, comfortable, you may find in a complete television program, complete the scope of the individual set, and see it in action. This is the TV's own life from 9 A. M. to 11 P. M. and you can come in at any time between those hours. The picture above shows only one corner of this salon.

**TECHNICIANS' ROOM AT TELEVISION COMPANY OF MD.**  
This is only a small part of our complete laboratory and facilities. Remember ... we will not only say of value but we will also guarantee that, through thorough testing, repair, maintenance, and service, we will be able to guarantee to you the best service possible.

**FLEET OF FOUR SERVICE TRUCKS AND THREE SERVICE CARS**  
We realize the importance of delivering your television set to your home, and we have the necessary service trucks, including our own service vans to give you instant service at any time, day or night.

**WE CAN MAKE SURE YOU GET THE BEST ANYWHERE** regardless of location. If you do not have a set because of distance or work, installation after our service vans arrive! The Television Co. of MD. can solve your problem.

Phone SA. 3347 (Next Door to Miller Street) **TELEVISION COMPANY OF MARYLAND** 115 W. FAYETTE ST.

# Reason <sup>#</sup>6

*why—Du Mont is the most sought after franchise in television*

---

Just as Du Mont is the outstanding leader in every phase of television, so is the Du Mont dealer recognized as the television leader in his community.

**DUMONT**

*First with the Finest in Television*

---

TELEVISION RECEIVER SALES DIVISION  
Allen B. Du Mont Laboratories, Inc. • 515 Madison Avenue, New York 22, N. Y.

film for  
TELEVISION

## fundamentals

(continued from page 26)

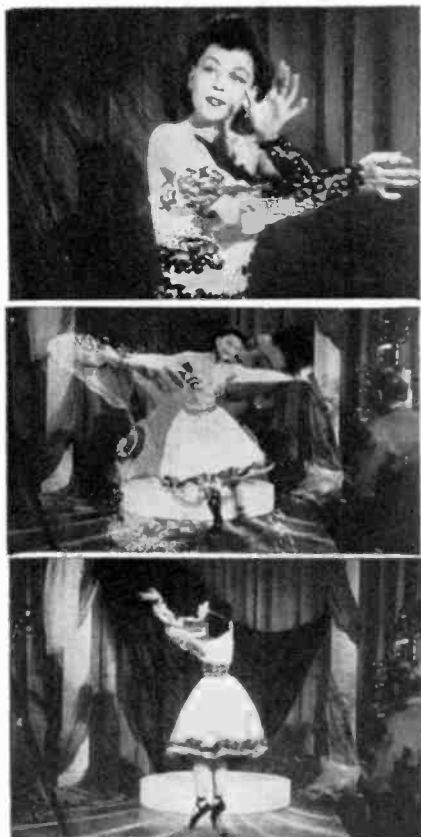
at a time so that changes in position of each drawing give the effect of motion when projected in sequence upon a screen. Animation can be shot either in 16mm or 35mm.

There are many types of animation ranging from full cycle, which shows every phase of a movement, to an "extreme motions" technique known as the Weems method. The Weems name came from the sequence in Walt Disney's "Fantasia" which used a character called Baby Weems. This "extreme method" shows the beginning and end of a movement.

Base costs for animation vary greatly from about \$8.00 to \$175.00 per foot.

Most animation work is shot with a basic 16mm or 35mm camera which has been modified and sometimes practically rebuilt to meet specific requirements. Colored animation necessitates not only color film but also color art work. This increases the production cost by about 35%.

Abbreviated dissolve sequence



August, 1948

Meet Candid Mike.  
Our hero's passion for  
anonymity will disap-  
pear with television.

DON'T YOU DARE DO THAT  
TO US AGAIN, MR. ALLEN "CANDID  
MICROPHONE" FUNT . . .

(unless you need top-notch service  
on television films - - - - fast)

When ABC officials decided that they just had to have a video version of Al Funt's famous Candid Microphone to spark the opening of WJZ-TV, they probably never realized that making a television film is lots more complicated than sneaking up on a Bronx housewife with a tape recorder. They gave Al 8 days to create, shoot, edit and service a half-hour film. (*Didn't they ever hear of Hollywood?*)

By the morning of Monday, August 9th, all Al had was some candid film and sound sequences, some bright ideas . . . and a 29-minute spot on the gala premiere of WJZ-TV on Tuesday, August 10th!

Then the Gods that protect drunks and radio producers directed him to the Emil Velazco studios. He had us going in circles for 14 furious hours. We (1) gave him a completely equipped air-conditioned cutting room and (2) a cracker-jack film editor who squeezed every bit of humor and drama out of the material. Then we (3) selected the appropriate musical bridges from our large library of original track-

recorded film music. In our recording studios we (4) set up the lip-synch and finally (5) mixed film, recordings, live narration and sound effects through our new 8-position mixing console to make the final composite print.

P.S.: Al's new Candid Microphone a-la-video was the hit of the WJZ-TV premiere—on August 10th.

We hope Al never gets us over a barrel like that again. But we're sort of glad it happened that way—we've proved that raw film can be whipped into the finest type of half-hour video showmanship in 14 hours. That fact will become more and more important to television producers and advertisers. We can do it again if we have to, but we'd like 48 hours at least.

If YOU have a minute spot or an hour show, weekly or daily, let us show you how it can be done on film within a modest budget and a fast schedule. Our all-in-one facilities save time . . . and our big-scale operation saves overhead-costs-per-reel.

723 SEVENTH AVE., NEW YORK CITY

emil **VELAZCO**  
INCORPORATED

THE COMPLETE SERVICE FOR TELEVISION FILM PRODUCERS



# ADVERTISING

412 advertisers on 31 commercial stations during July . . . category breakdown of sponsors

## ACCESSORIES—2

**Lektrolite**—Spots. WBKB, Birmingham, Castleman & Pierce.  
**Ronson**—Spots. WFIL-TV, Agency, National Spot. Spots. WNBT, WNBW, KTLA, WBKB, WMAR-TV, WWJ-TV, WTMJ-TV, KSD-TV, KSTP-TV. Spots preceding and following baseball. WCBST. V. Cecil & Presbrey.

## AUTOMOTIVE—63

### Auto Mfgs.—3

**Austin Co.**—Spots. WLWT, Fuller, Smith & Ross.  
**Ford Motor Co.**—Cubs, WBKB; Co-sponsorship of Dodgers, WCBSTV; Cardinals, KSD-TV; Senators, WTTG; Brewers, WTMJ-TV. Spots. WNBT, WMAR-TV, WEWS, WNHC-TV. J. Walter Thompson.  
**Oldsmobile**—“Review of the News.” WNBT, Sunday. 10 min. newsreel. “Baukhage at the Convention.” WFIL-TV. Two 15 min. programs daily during convention. D. P. Brothier & Co.

### Dealers—49

**Baltimore Motors Corp.**—Spots. WBAL-TV.  
**Martin J. Barry**—Spots. WMAR-TV, WBAL-TV. Paul Brown.  
**Lou Block Motors**—“Show Business.” WCAU-TV. Monday. 7:00 p.m. 15 min. variety show. Spots. WPTZ. Solis S. Cantor.  
**G. M. Buckeye, Inc.**—Co-sponsorship of American Ass'n. baseball games. WSPD-TV. Wendt Advtg.  
**Cherner Motor Co.**—Spots on “NBC Television Journal.” WNBW, Spots. WMAR-TV. Kal, Ehrlich & Merrick.  
**Chesapeake Cadillac Oldsmobile Co.**—Spots. WBAL-TV.  
**Chevrolet Dealers**—“Telenews.” 20 min. weekly newsreel. WBKB, WABD, WTTG, WWJ-TV, WFIL-TV, KTLA, KSD-TV, WMAR-TV. Campbell-Ewald.  
**Cook Company Motors**—News. WBKB. 4 times weekly. 7 min. show. Malcolm-Howard.  
**Crisconi's Philadelphia Motor Car Co.**—“Batter Up.” WFIL-TV. Mondays. 8:00 p.m. ½ hr. quiz program.  
**John Daly Motors**—“Stump the Artist.” WCAU-TV. Tues. 7:45 p.m. 15 min. art show. Spots. E. L. Brown.  
**Davis Buick Co.**—Co-sponsorship of Athletics and Phillies baseball. WPTZ. Night games. WCAU-TV. J. Cunningham Cox.  
**Dodge Dealers (Greater Cincinnati)**—“Dugout Dope.” WLWT. 15 min. pre-baseball interview. Ruthrauff & Ryan.  
**Edgewater Dealers Ass'n of N. J. (Ford)**—Spots. WNBT. J. Walter Thompson.  
**Ennis Motors of Milwaukee**—Spots. WTMJ-TV.  
**Ford Dealers (Milwaukee)**—Co-sponsorship of Brewers baseball. WTMJ-TV. J. Walter Thompson.  
**Ford Dealers (Minneapolis)**—Co-sponsorship of Millers baseball. KSTP-TV. J. Walter Thompson.  
**Ford Dealers (St. Louis)**—Co-sponsorship of Cardinals baseball and dugout interviews. KSD-TV. J. Walter Thompson.  
*\*New advertisers in July*

**Ford Dealers (Washington)**—Spots on “NBC Television Journal.” WNBW. J. Walter Thompson.  
**Fox Chevrolet Sales & Service**—Spots. WBAL-TV.  
**Frost Motors**—Spots. WMAR-TV. Frank D. Webb Co.  
**Girard Chevrolet**—Spots before and after sports events. WFIL-TV. Ed Shapiro.  
**George Gorson**—Spots. WCAU-TV. Philip Klein.  
**Griebel Motors, Inc.**—Spots. WBAL-TV.  
**Heinel Motors (Dodge and Plymouth Dealers)**—“Going Places With Heinel Motors.” WPTZ, WFIL-TV. Travel film. Solis S. Cantor.  
**Hough-Gilbert**—“Auto Auctions.” WPTZ. Thursdays. 10 min. show. Joseph Lowenthal.  
**The Kelley Kar Co.**—6 spots weekly. KTLA. Tullis.  
**Kenmore Motor Co.**—2 spots nightly. WBEN-TV. Baldwin, Bowers & Strachan.  
**Kopf Motor Sales Co.**—WSPD-TV.  
**Harry Krause**—“Studebaker Talent Show.” WFIL-TV. Fridays. ½ hr. Spots. WPTZ. Harry Taubman.  
**Lee Motors, Inc.**—Co-sponsorship of American Ass'n. baseball games. WSPD-TV. Wendt Advtg.  
**Local Chevrolet Dealers Ass'n.**—Horse racing from Jamaica and Aqueduct tracks. WCBSTV. Campbell-Ewald.  
**Lownsbury Chevrolet Sales Co.**—WSPD-TV.  
**Marshall Motors**—“It Pays to Look.” WBAL-TV. 15 min. live show.  
**Carl Mohr**—Spots. WMAR-TV. Robinson Advtg.  
**Oldsmobile Dealers (Phila.)**—“Kennedy at the Convention.” WFIL-TV. 2 fifteen min. programs daily during convention.  
**Oxford Motor Sales**—Spots. WFIL-TV.  
**Park Circle Motors**—“Sports Album.” WBAL-TV. 5 min. film.  
**Peake Motor Co.**—Spots. WNBW, WMAL-TV. Henry J. Kaufman & Asso.  
**Petty Motors (Ford)**—Fights and mobile pickup of Utah Open Golf Tournament. KDYL-TV. Gilliam Advtg.  
**Paul Schulte Motors**—Spots. KSD-TV.  
**Shore Bros.**—Time spots. WPTZ. Adrian Bauer.  
**Skinker Motor Co.**—Spots. WMAL-TV. Henry J. Kaufman & Asso.  
**State Motor Co.**—Spots. WMAR-TV. Fox Advtg.  
**L. P. Stewart Motors**—“Cartoon-A-Quiz.” WMAL-TV. ½ hr. sports quiz. Kal, Ehrlich & Merrick.  
**Tom's (Chrysler-Plymouth Dealers)**—Spots. WMAL-TV, WTTG. “Capital Citizen.” WNBW. Tuesday. ½ hr. interview. Henry J. Kaufman & Asso.  
**Walton Motors (Lincoln)**—Baseball games. KDYL-TV. George Baker.  
**Wheeler, Inc. (Chrysler Dealer)**—Spots. WTTG, WMAL-TV, WNBW. James S. Brattie.  
**Jim White Chevrolet Co.**—WSPD-TV.  
**Wilkie-Buick, Inc.**—“Putting on the Dog.” WCAU-TV. Wed. 7:45 p.m. 15 min. program. Joseph Lowenthal.

**Motor Oils & Fuels—6**  
**Atlantic Refining Co.**—Co-sponsorship of Athletics and Phillies. WPTZ. Night

games. WCAU-TV. Alternate sponsorship of Braves and Red Sox. WBZ-TV. N. W. Ayer.  
**Gulf Refining Co.**—“We the People.” WCBSTV. Relayed to WMAR-TV, WCAU-TV, WMAL-TV. Tuesday. 9:00 p.m. ½ hr. AM-TV show. “You Are An Artist.” WNBT. Thursdays. 15 min. art lesson format. Relayed to WRGB, WPTZ, WNBW, WBAL-TV, WBZ-TV, WTVR. Young & Rubicam.  
**The Petrol Corp. (P D Q)**—Wrestling. KTLA. McNeill & McLeery.  
**Standard Oil of California**—Los Angeles Angels' baseball games. KTLA. Spots. KDYL-TV. B. B. D. & O.  
**Standard Oil of N. J. (Esso)**—Spots. WBAL-TV, WCBSTV, WBEN-TV, WFIL-TV, WBZ-TV, WTTG, WTVR, KDYL-TV, WRGB. Marschalk & Pratt.  
**Texas Company**—“Texaco Star Theatre.” WNBT. Relayed to WRGB, WPTZ, WNBW, WBAL-TV, WBZ-TV, WTVR. Tues. 8:00 p.m. Hr. vaudeville show. Kudner Agency.

## Tires and other

### Rubber Products—5

**Burke-Savage Tire Co.**—Spots. WBAL-TV.  
**Firestone Tire & Rubber Co.**—“Americana.” WNBT. Relayed to WNBW, WRGB, WPTZ, WBAL-TV, WBZ-TV, WTVR. Monday. 8:30 p.m. ½ hr. history quiz. Sweeney & James.  
**Fremont Rubber Co.**—1 min. spots. WSPD-TV. Wendt Advtg.  
**Milwaukee General Tire Corp.**—Spots. WTMJ-TV. Direct.  
**U. S. Rubber Co.**—“U. S. Royal Sports Time.” (Now concluded), replaced by “The At Liberty Club.” WNBT. Relayed to WRGB, WPTZ, WNBW, WBAL-TV, WBZ-TV, WTVR. Thursdays. 8:00 p.m. 15 min. variety show. Campbell-Ewald.

## BANKS, INSURANCE & LOAN COMPANIES—7

**Automobile Club of Michigan**—Spots. 4 times weekly. WWJ-TV. Stockwell & Marcuse.  
**Beneficial Saving Fund Society**—Spots. WPTZ, WCAU-TV. Richard A. Foley.  
**First Federal Bank**—WSPD-TV.  
**First Federal Savings & Loan Ass'n of Upper Darby**—“Nancy Niland—Federal Girl.” WCAU-TV. Tues. 8:00 p.m. 15 min. studio show.  
**First National Bank of Boston**—“National Sports Gallery.” WBZ-TV. 5 min. sports show.  
**Minneapolis Savings and Loan Ass'n.**—Dugout interviews preceding baseball. KSTP-TV.  
**Shawmut Bank of Boston**—“Nightly Newsteller.” WBZ-TV. 10 min. news show.

## BEDDING—2

**Purified Down Products Corp.**—Participation in “Birthday Party.” WABD. ½ hr. children's variety program. Birmingham, Castleman & Pierce.  
**Simmons Co.**—2 spots weekly. WCBSTV. Young & Rubicam.



## BUILDING MATERIALS & SUPPLIES—19

\* *Athey Paint Co.*—Spots. WBAL-TV.  
*Builders Equipment Co.*—Spots. WNBW.  
 James S. Beattie.  
*M. Buten & Sons (Paint)* — “Buten Weather Man.” WPTZ. Thurs. 7:45 p.m. 5 min. weather reports. Philip Klein.  
*Century Heat & Air Conditioning Co.*—Spots. WCAU-TV. Gersh & Kramer.  
*Day & Night Mfg. Co. (Water Heater)*—Spots. KTLA, KTSL. Hixson-O'Donnell.  
 \* *Dolphin Paint and Varnish Co.* — 1 min. spots. WSPD-TV. Wendt Advtg.  
*Dushoff Distributing Co. (New Era Steel Tile)*—“Watch Your Step.” WCAU-TV. Mon. 8:30 p.m. ½ hr. dance instruction and contests. Packard Advtg.  
*Formstone Co.*—Spots. WBAL-TV.  
*Gates Contracting Co.*—Spots on “NBC Television Journal.” WNBW. Spots. WMAL-TV, WTTG. Courtland D. Ferguson.  
*Kool-Vent Awnings*—Spots. WMAR-TV, WBAL-TV. Azrael Advtg. Spots on “NBC Television Journal.” WNBW. Robt. J. Enders.  
*Major Oil Co. (heating units and service)*—“Major Events.” WCAU-TV. Monday 7:45 p.m. 15 min. film. Shaw & Schreiber.  
*Ted F. Merrill & Sons (contractors)* — “TeleForum.” KTLA. Mondays. 7:30 p.m. 25 min. live program. Direct.  
*National Wallpaper & Paint Co.*—1 spot weekly. WMAR-TV. Direct.  
*Perma-Stone Corp.*—“Outdoor Thrills.” WTMJ-TV. 15 min. sports film between baseball doubleheaders.  
*A. L. Robertson* — Spots. WMAR-TV. Katherine H. Mahool.  
*Sherwin-Williams Co. (paint)*—“Goodbye Weeds.” WEWS. Film. Newell-Emmett.  
 \* *Standard Brands Paint Store* — “Shopping at Home.” KTLA. Split sponsorship, ¼ hr. shopping program.  
*Strong-Carlisle & Hammond* — “Philco Presents the Korda Film Series.” WEWS. Sunday 8:00 p.m. 1½ hr. film.  
 \* *Thermodyne Corp. (Carrier Air Conditioning)*—Spots. WABD. Van Diver & Carlyle.

## CIGARETTES—6

*American Tobacco Company (Lucky Strikes)*—“Barney Blake, Police Reporter” (now concluded). WNBTV. Relayed to WRGB. WPTZ, WNBW, WBAL-TV. Thursday 9:30 p.m. ½ hr. mystery adventure series. Spots. WWJ-TV, WCBS-TV, WABD, WTTG, WBKB, KTLA, KSD-TV, WMAL-TV, WBNB-TV, WEWS, WMAR-TV, WTMJ-TV, WFIL-TV, WLW-TV, WBAL-TV, WTVR, KDYL-TV, WRGB. N. W. Ayer.  
*Brown & Williamson Tobacco Co. (Kools)*—“Sports Reports.” Five min. film sport show preceding Friday boxing. WNBTV. Relayed to WNBW, WPTZ, WRGB, WBAL-TV. Spots on Convention. WCAU-TV. Ted Bates.  
*Liggett & Myers Co. (Chesterfields)* — Giants. WNBTV. Night games WPIX. Co-sponsorship of Senators. WTTG. Newell-Emmett Co.  
*P. Lorillard Co. (Old Golds)*—Co-sponsorship of Dodgers. WCBS-TV. Alternate sponsorship of Cubs and White Sox. WGN-TV. Lennen & Mitchell. Inc.  
*Philip Morris & Co., Ltd.*—Spots. WBKB, KTLA, WNBTV, WCBS-TV, WFIL-TV, WMAL-TV, WABD. Biow Co.  
*R. J. Reynolds Tobacco Co. (Camels)* — “Camel Newsreel Theatre.” WNBTV, WPTZ, WRGB, WNBW, WBAL-TV, WWJ-TV, WTVR, KSD-TV, WTMJ-TV,

WLW-TV, WSPD-TV. 5 times weekly. 10 min. newsreel. William Esty Co.

## CLOTHING & APPAREL—14

*Apco Mfg. Co.*—Participation in “Women's World.” WBKB. 5 times weekly. 10:30 a.m. 15 min. shopping segment. Central Advtg. Service.  
*B. V. D. Corp.*—Spots preceding or following baseball. WABD. Weather reports, WNBTV, WPTZ. Spots, WWJ-TV, WGN-TV, WMAR-TV, WNBW, KTLA, WRGB. Grey Advtg.  
*Botany Worsted Mills*—Weather reports, WABD, WNBTV, WPTZ, KTKLA, WBKB. Alfred Silberstein, Bert Goldsmith.  
*Brentwood Sportswear*—Weather spots. WPTZ, WRGB, WTVR. J. R. Kupsick.  
*Brown Shoe Co.*—“Baseball Fan Fare.” WABD. 5 min. interview preceding games. Leo Burnett Co.  
*Brownstein Louis Co.* — “Shopping at Home.” KTLA. Split sponsorship, ¼ hr. shopping program. Mayers Co.  
*Jay Bucknell, Inc.* — Participation in “Doorway to Fame.” WABD. ½ hr. amateur show. Spots, WCAU-TV.

*O. R. Coblentz*—Spot on “Magazine of the Week.” KTLA.  
*Goodall Co.*—“Players of the Day.” WGN-TV. Ten min. interview preceding baseball. Ruthrauff & Ryan.  
*Hill Shoe Co.*—2 spots weekly. WCAU-TV. Solis S. Cantor.  
*Jay Day Dress Co.* — Participation in “Birthday Party.” WABD. Thursday. ½ hr. children's format. Birmingham, Castleman & Pierce.  
*Northcool Suits*—Spots. WMAR-TV. I. A. Goldman Co.  
*Powell-Campbell (children's shoes)* — Spots. WABD. Sterling Advtg.  
*Stuart's Clothes* — Film spots. WABD. Emil Mogul Co.

## FOODS, BEVERAGES—40

*American Packing Co.*—Live spots. KSD-TV. Winius-Drescher-Brandon, Inc.  
 \* *Arden Farms* — “Shopping at Home.” KTLA. Split sponsorship, ¼ hr. shopping program.  
*The Borden Co.*—5 min. show preceding baseball. WNBTV. Kenyon & Eckhardt.  
*Breyer's Ice Cream*—Spots preceding and following baseball. WPTZ. Spots, WCBS-

Will the TELE-VISOR\*  
 ever replace the  
 old-fashioned EAR-PLUG? . . .



\* **TELE-VISOR**, n: A device which automatically snaps down in front of the viewer's eyes when the commercial is shown.

How television commercials can avoid the drubbings and complaints which have so long plagued radio's advertising messages is television problem #1 with sponsors and their agencies.

Ballantine Beer, Old Gold Cigarettes, RCA Victor, Ford Service—are currently enjoying freedom from this fear through imaginative and entertaining commercials produced by Pathescope.

Creatively, technically and practically Pathescope produces television commercials on film which make sales and make friends at the same time.

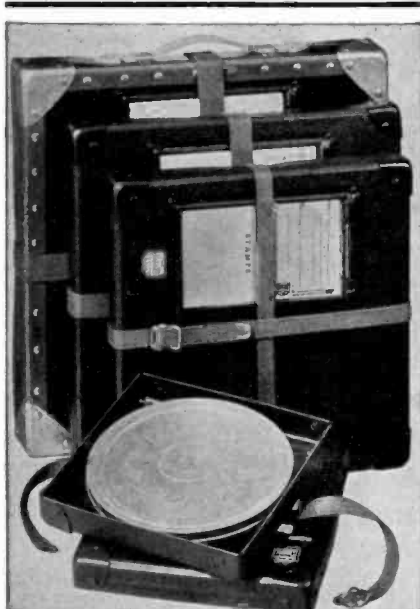
For a showing of Pathescope-produced television commercials, and Pathescope's unique Television Research footage, please call PLaza 7-5200.



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For 16mm. Film—400 to 2000' Reels  
SOLD BY ALL LEADING DEALERS



Sturdy Custom Built Cases for  
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**NU-ART OFFERS A  
COMPLETE SELECTION  
OF FILM TO THE  
TELEVISION INDUSTRY**

RECREATIONAL  
FEATURES

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SERIALS

**NU-ART FILLS IN  
THOSE EMPTY SPACES  
WITH GOOD FILM**

WE FILL ALL REQUIREMENTS



Write for our television list and a  
complimentary copy of our cata-  
logues of film for general use.

TV, WMAL-TV, WCAU-TV, WBAL-TV.  
McKee & Albright.

*L. S. Briggs, Inc. (meats)*—Spots. WNBW.  
Courtland D. Ferguson.

*Brock's Candy*—Spots, WLW-TV, WMAR-TV.  
Liller, Neal & Battle.

*Canada Dry Ginger Ale Co.* — Spots,  
WEWS, WTMJ-TV, WBEN-TV. Spots  
preceding and following baseball. WPTZ,  
WBKB, WABD; following baseball,  
WTTG. J. M. Mathes.

*Cott Beverages*—Spots. WNHC-TV.

*Cotton Club Beverages*—Spots, WEWS.  
Lang, Fischer & Stashower.

*Dad's Root Beer*—3 spots weekly. WBKB.  
Malcolm-Howard Advtg.

*Diamond Crystal Salt (General Foods)*—  
Spots preceding and following baseball.  
WABD. Benton & Bowles.

*\*Driggs Dairy Farm, Inc.*—WSPD-TV.

*Duffy-Mott (applejuice)* — Film spots.  
WCBS-TV. Young & Rubicam.

*Fischer Baking Co.* — Participation in  
"Small Fry Club." WABD. Thursday, ½  
hr. children's program. Scheck Advtg.

*Good Humor Ice Cream*—Spots. WTTG.  
I. T. Cohen.

*Horn & Hardart Baking Co.*—"The Chil-  
dren's Hour." WCAU-TV. Sunday. 11:30  
a.m. Hr. juvenile variety program. Cle-  
ments Co.

*Jello (General Foods)*—"Author Meets  
the Critics." WNBT. Relayed to WRGB,  
WPTZ, WBAL-TV, WNBW, WTVR,  
WBZ-TV. ½ hr. discussion. Spots. WABD.  
Young & Rubicam.

*Gus Juengling & Sons*—Participation in  
"Kitchen Klub." WLW-TV. 1:30 p.m. 3  
times weekly. ½ hr. cooking format. Wil-  
liam F. Holland.

*Koester Bakery Co.*—Spots. WBAL-TV.  
*Kraft Food*—"The Kraft Television The-  
atre." WNBT. Wednesday, hr. dramatic  
show. Relayed to WRGB, WPTZ, WBAL-TV,  
WNBW, WTVR, WBZ-TV. J. Walter  
Thompson.

*\*Kress Farms Dairy*—Spots. WBAL-TV.  
*Otto L. Kuehn Co.*—"Dugout Doings."  
WTMJ-TV. 10 min. interview preceding  
baseball.

*\*Maxon Food Systems, Inc.*—5 min. tele-  
transcription. WABD. Tracy, Kent Co.

*\*Maxwell House Coffee (General Foods)*  
—"Try & Do It." WNBT. Sunday. 8:30  
p.m. ½ hr. audience participation show.  
Relayed to WRGB, WPTZ, WBAL-TV,  
WNBW, WTVR, WBZ-TV. Benton &  
Bowles.

*Meadow Gold Ice Cream*—2 spots weekly.  
WTTG. James S. Beattie.

*Mrs. Morrison's Puddings* — INS news.  
WPTZ. Tuesdays.

*C. F. Mueller*—"Missus Goes-A-Shopping."  
WCBS-TV. Participation in ½ hr. shopping  
program. Wednesdays. Duane Jones  
Co.

*Parkway Baking Co.* — 1 spot weekly.  
WCAU-TV. J. M. Korn & Co.

*Pepsi-Cola Bottling Co.*—"Russ David's  
Teen Bar." KSD-TV. ½ hr. teen-age show.  
Jimm Daugherty.

*Peter Paul, Inc.* — Film spots preceding  
or following horse races. WCBS-TV.  
Platt-Forbes, Inc.

*\*Pinney Beverage Co.*—Mobile pickup of  
softball games. KDYL-TV. K. Pinney  
Advtg.

*Post Cereals (General Foods)*—"Small  
Fry Club." WABD. Thursday. ½ hr.  
children's program. Benton & Bowles.

*Reed Candy Co.*—Midget boxing. WBKB.  
10 min. studio show. Reincke, Meyer &  
Finn.

*Ritter's Pie Mix*—1 spot weekly. WFIL-TV.  
Clements Co.

*Rubel Baking Co.*—"Fans in the Stands."  
WLW-TV. 15 min. pre-baseball interview.

Frederick W. Ziv.

*Sanka (General Foods)*—Weather reports.  
WABD. 5 times weekly. Young & Rubi-  
cam.

*Seven Up Bottling Co.*—Spots. KSD-TV.  
Oakleigh R. French.

*Sheffield Farms* — "Small Fry Club."  
WABD. Monday. ½ hr. children's pro-  
gram. N. W. Ayer.

*Suan Bottling Co.*—Spots, WCAU-TV.  
May Advtg.

*Swift*—"The Swift Show." WNBT. Thurs-  
day. 8:30 p.m. ½ hr. variety format. Re-  
layed to WRGB, WPTZ, WBAL-TV,  
WNBW, WTVR, WBZ-TV. McCann-  
Erickson.

## Dog Food & Feed—2

*Nutrena* — Dugout interviews preceding  
baseball. KSTP-TV. Bruce Brewer.

*\*Trim Dog Food of Phila.* — "Canine  
Kids." WCAU-TV. Fridays. 7:00 p.m. 15  
min. children's participation show.

## Wine & Beer—39

*American Brewing Co.*—Spots. WBAL-TV.

*\*Arrow Beer*—Spots. WMAR-TV. Joseph  
Katz.

*Atlantic Brewing Co.*—Wrestling. WGN-TV.  
Thurs. Grant Advtg.

*Atlas Prager Brewing Co.* — Wrestling.  
WBKB. Wed. Olan Advtg.

*P. Ballantine & Sons*—Yankee baseball.  
WABD. Ike Williams-Beau Jack fight.  
WABD, WMAR-TV. Relayed from WFIL-TV.  
J. Walter Thompson.

*Barbey's Inc. (Sunshine Beer)*—"Sports-  
man's Show." WPTZ. Fridays. 9:25 p.m.  
15 min. studio show. Gray & Rogers.

*\*Bavarian Brewing Co.* — "Midwestern  
Hayride." WLWT. Sat. 8:00 p.m. ½ hr.  
show. Ralph Jones.

*Burger Brewing Co.* — Cincinnati Reds  
baseball. WLWT. Midland Advtg.

*Canadian Ace Brewing Co.*—"Telenews  
Daily." WBKB. 7 min. newsreel. 7:50  
p.m. 5 times weekly. Louis Weitzman  
Advtg.

*Carling's Brewery*—"Salute to Baseball."  
WEWS. Tues. 8:00 p.m. 5 min. show. Leo  
Burnett.

*City Liquor Distributors (Wine)*—Spots.  
WTMJ-TV. Dayton-Johnson-Hackert.

*Cresta Blanca*—Spots. WTTG, WMAR-TV.  
WBKB, KSD-TV. Biow Co.

*\*Diehl Brewing Co.*—WSPD-TV.

*Edelweiss Beer*—Wrestling. WBKB. Wed.  
8:30 p.m.

*Esslinger's Inc.* — Wrestling, Tuesdays.  
WPTZ. INS news preceding baseball. 5  
min. sports program preceding baseball.

WCAU-TV. Lamb, Smith & Keen.

*Falstaff Brewing Co.* — Browns baseball.  
KSD-TV. Dancer-Fitzgerald-Sample.

*\*Peter Fox Brewing Co.* — "Sportsman's  
Corner." WGN-TV. 10 min. sports show.  
H. W. Kastor & Sons Advtg.

*A. Gettelman Brewing Co.*—Spots preced-  
ing and following baseball. WTMJ-TV.  
Wrestling, Thursdays. Scott-Telander.

*Goebel Brewing Co.*—Detroit Tigers base-  
ball. WWJ-TV. Brooke, Smith, French &  
Dorrance.

*William Gretz Brewing Co.* — "Sports  
Scrapbook." WPTZ, Thursday. 15 min.  
sports show. Seberhagen, Inc.

*Gunther Brewing Co.* — "Tele-Sports,"  
WNBW, WBAL-TV. Thursday. 11:00 a.m.  
15 min. sports clinic format. "Sportscast."  
WMAR-TV. Wed. and Fri. preceding base-  
ball. 15 min. format. Spots, boxing,  
WMAR-TV. Harness races. WNBW. Spots,  
WTTG, WMAR-TV. W. Wallace Orr.

*\*Jacob Hornung Brewing Co.*—"The Hor-

nung Beauty Parade." WFIL-TV. Thursday. 9:45 p.m. 45 min. beauty show. Clements Co.

*Hudepohl Brewing Co.* — INS news. WLWT. Thurs. 9:00 p.m. 20 min. weekly newsreel. Horse racing 3 times weekly. L. F. McCarthey & Co.

*Hyde Park Breweries Ass'n.* — Boxing, wrestling, sports. KSD-TV. Gardner Adv. *Imperial Ale*—Spots. WEWS. Ohio Adv. *Krantz Brewing Corp.*—WSPD-TV.

*Leisy Brewing Co.* — "Leisy's Racing Newsreel." WEWS. 9:00 p.m. 6 times weekly. McCann-Erickson.

*Miller Brewing Co.*—Spots. WTMJ-TV. Direct.

*Minneapolis Brewing Co.*—Spots preceding baseball. KSTP-TV. B.B.D.&O.

*Mouquin Wines* — 5 min. spots. WPIX. Alfred Lilly Co.

*Narragansett Brewing Co.* — Alternate sponsorship of Braves & Red Sox baseball. WBZ-TV.

*National Brewing Co.*—Spots preceding baseball. Owen & Chappell.

*Piel Bros. Brewery* — Weather spots. WPIX. William Esty.

*Red Top Brewing Co.*—"Sports Album." WLWT. 9:00 p.m. Tues.; 8:00 p.m. Wed. 5 min. film roundup on sports. Jesse M. Joseph.

*Rubsam & Harrmann Brewing Co. (R&H Beer)* — "Rates High." WPIX. Tues. 8:15 p.m. 5 min. sports show preceding baseball. Paris & Peart.

*F & M Schaefer Brewing Co.*—"Sports Album." WCBS-TV. 5 min. film, preceding or following baseball. B.B.D.&O.

*Schmidt Brewing Co.*—"Sports Album." WWJ-TV. Twice weekly. Simons-Michelson.

*Valley Forge Distributing Co.* — 3 spots weekly. WTTG. Henry J. Kaufman & Asso.

*George Wiedemann Brewing Co.*—Wrestling matches. WLWT. Friday. Strauchen & McKim.

**GLASS COMPANIES—2**

*Miles Glass Co.*—Spots. WTTG. Courtland D. Ferguson.

*Binswanger Glass Co.*—Spots. WTVR. Direct.

**HOME INSTRUMENTS—44**

**Distributors and Manufacturers—36**

*Admiral Radio Corp.*—"Admiral Movie Theatre of the Air." WBKB. Full-length motion picture. Cruttenden & Eger. Spots. WFIL-TV. Robt. J. Enders. 15 min. live musical. KDYL-TV. Monday. Atkins-Gilbert.

*Harry Alter Co. (Crosley & Lauderall Dist.)* — Wrestling, WBKB. Mondays. Malcolm-Howard.

*Bendix Aviation Corp.*—"WGN-TV Newsreel." WGN-TV. Mon. through Sat. 10 min. program. MacManus, John & Adams. *W. Bergmann Co. (Philco Dist.)*—Feature films. WBEN-TV. Bowman & Block.

*Commonwealth Sales Corp.* — Spots. WTVR. Direct.

*Crosley Dealers (St. Louis)*—Spots. KSD-TV. Maurice L. Hirsch.

*DuMont Telesets* — "Original Amateur Hour." WABD. Relayed to WTTG, WFIL-TV, WMAR-TV, WNHC-TV. Sundays. 7:00 p.m. Hour show. "Inquirer Television Newsreel." WFIL-TV. 7:30 p.m. 15 min. newsreel, 12 times weekly. Spots. WABD, WTTG.

*General Electric Corp.*—Co-sponsorship of Indians baseball. WEWS. B.B.D.&O. 10 min. newsreel, WNBT, WBAL-TV, WPTZ, WRGB, WNBW, WTVR. KSD-TV, WTMJ-TV, WLWT, KSTP-TV, WSPD-TV. Maxon, Inc.

*General Electric Supply (Baltimore)* — "The Curious Camera." WMAR-TV. Sat. 7:45 p.m. 15 min. format. Spots. WBAL-TV. Dundon & Rosenbush.

*General Electric Supply (Buffalo)* — 2 spots weekly. WBEN-TV. Bowman & Block.

*General Electric Supply (Cleveland)*—Co-sponsorship Indians baseball. WEWS. B.B.D.&O.

*General Electric Supply (Los Angeles)*—"Pantomime Quiz." KTLA. Sun. ½ hr. quiz show. Stokey & Ebert.

*General Electric Supply (Washington, D.C.)* — Wrestling, WMAL-TV. Belmont Ver Standig.

*Herbert Horne (Admiral)*—Feature films and boxing. KTLA. Atkins-Gilbert.

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\*Lee Distributing Co. (Motorola)—Spots. WTVR. Direct.

Motorola — "The Nature of Things." WPTZ. Thurs. 8:15 p.m. Relayed to WNBTV, WRGB, WNBW, WTVR, WBAL-TV, WBZ-TV. 15 min. science show. 5 min. films on convention. WGN-TV. Spots. KDYL-TV, WSPD-TV. Gourfain-Cobb. Peirce-Phelps, Inc. (Admiral)—Co-sponsorship of "Uncle Wip." WCAU-TV. Mon. & Wed. 6:00 p.m. 15 min. children's variety show. Spots during Demo. convention. \*Philco (Baltimore)—Spots. WBAL-TV.

\*Philco (Minneapolis) — ½ hr. talent show. KSTP-TV.

\*Philco Corp. (Toledo)—WSPD-TV. Philco Dealers (St. Louis)—Spots. KSD-TV.

Philco Distributors (Phila.) — Co-sponsorship of Athletics and Phillies baseball. WPTZ. Also Demo. convention spots. Night games. WCAU-TV. Julian G. Pollock.

RCA Dist. (Chicago)—"Junior Jamboree." WBKB. Hr. children's program, 5 times weekly. J. Walter Thompson.

RCA Victor (Cleveland)—Co-sponsorship of "Laugh With the Ladies." WEWS. Tues. through Sat. 2:00 p.m. ½ hr. audience participation show

RCA Victor (Minneapolis)—Co-sponsorship Millers baseball. KSTP-TV. Also ½ hr. barn dances. J. Walter Thompson.

RCA Victor Dealers (St. Louis)—"Russ David's Teen Bar." KSD-TV. ½ hr. teen-age show.

\*RCA Victor (Salt Lake City)—"Telefilm Snapshots." KDYL-TV. 15 min. program, twice weekly. George Baker Advtg.

\*RCA Victor (Toledo)—WSPD-TV.

RCA Victor Dealers (Detroit)—Co-sponsorship of "Junior Jamboree." WWJ-TV. ½ hr. children's program. J. Walter Thompson.

Simon Distributing Corp. (Motorola)—"On Wings of Thought." WMAR-TV. Relayed from WMAL-TV. Tues. 9:00 p.m. ½ hr. mindreading show. Robt. J. Enders. Spots. WMAR-TV, WNBW. Henry J. Kaufman & Asso.

Stewart Warner Dealers — "Television Teen Town." KSD-TV. 7:00 p.m. Monday. 40 min. teen-age program.

\*Strevell-Patterson (Philco) — Korda feature films. KDYL-TV. Wed. 1½ hrs.

Stromberg-Carlson — Participation in "Women's World." WBKB. 10:30 a.m. Twice weekly. 15 min. shopping program. Jones & Frankle.

Television & Facsimile Service — INS news. WPTZ. 5 times weekly. Morrison Advtg.

Transvision, Inc.—Film spots following and during baseball games. WCBS-TV. H. J. Gold Co.

Zamoiski Co. (Philco Distributors) — Spots. WMAR-TV. Harry J. Patz.

## Home Appliances—4

\*Conlon Corp.—"Conlon Demonstration Party." WGN-TV. C. C. Fogarty Co.

Kelvinator—Spots. WTMJ-TV, KSD-TV, WBEN-TV, WLWT, WWJ-TV, WEWS, KSTP-TV, KTLA. Spots preceding and following baseball. WBKB. Geyer, Newell & Ganger.

Motor Products Corp. (Deepfreeze Div.) —"Peek & Tell." WBKB. Mon. 7:30 p.m. 20 min. quiz show. Leo Burnett.

Sunbeam, Inc. — "Player of the Day." WGN-TV. 10 min. interview preceding baseball. Perrin-Paus.

## TV Accessories—4

\*Clayton Co. (Polaroid Dist.) — Spots. KSD-TV.

Pioneer Scientific Corp. (Polaroid)—Participation in "Howdy-Doody." WNBTV. Thurs. 5:00 p.m. 1 hr. children's show. Relayed to WRGB, WPTZ, WBAL-TV, WNBW, WBZ-TV, WTVR. Spots. WCBS-TV, WFIL-TV, WMAR-TV, WPTZ. Spots on "NBC Television Journal." WNBW Cayton, Inc.

Transmirra Products Corp.—Spots. KSD-TV. Smith, Bull & McCreery.

Walco (Tele-Vue-Lens)—Spots. KSD-TV, WBEN-TV, WFIL-TV, WTVR, WSPD-TV. Scheck Advtg.

## MARINE & AVIATION—6

Electric Boat Co.—Film spots. WCBS-TV. Gotham, Inc.

Evinrude Motors, Inc. — Spots following baseball. WTMJ-TV. Scott-Telander.

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Harbor Boat Co. — Spots. KTLA. Ross, Gardner & White.

\*Long Beach Boat Co.—Spot on "Magazine of the Week." KTLA.

Sanders Aviation, Inc. — Spots following baseball. WTTG. Henry J. Kaufman & Asso.

United Airlines — Spots. WCBS-TV, WBKB, KTLA. N. W. Ayer.

### NEWSPAPERS & MAGAZINES—6

\*Boston Post—"Views and News of New England." WBZ-TV. 5 min. film.

Curtis Publishing Co. (Saturday Evening Post)—Spots. WCAU-TV. B.B.D.&O.

The Evening Star — Spots. WMAL-TV. Kal, Ehrlich & Merrick.

\*Kaleidoscope Magazine — Spots. WCBS-TV. Ruthrauff & Ryan.

Sports Afield Magazine — "Sportsman's Quiz." WCBS-TV. Relayed to WMAR-TV, WCAU-TV, WMAL-TV. Mon. 8:00 p.m.

5 min. sports quiz. Warwick & Legler.

TeleViews Magazine — Spots. KTLA. 3 times weekly. Direct.

### Optical—2

\*Dr. Gould—Spots. WBAL-TV.

Universal Optical Co.—Spots. WBAL-TV.

### REAL ESTATE—7

\*Dreisen-Freedman, Inc.—1 spot weekly. WMAL-TV. Henry J. Kaufman & Asso.

\*Randall H. Hagner & Co., Inc.—1 spot weekly. WMAL-TV. Henry J. Kaufman & Asso.

\*R. A. Humphries — 1 spot weekly. WMAL-TV. Henry J. Kaufman & Asso.

\*Lane Realty—Spots. WABD. Newmark's Advtg.

\*Sadowski Miami Homes—Spots. WFIL-TV. Stewart Newman.

Shannon & Luchs—Spots. WNBW. Henry J. Kaufman & Asso.

\*Walker & Dunlop — 1 spot weekly. WMAL-TV. Henry J. Kaufman & Asso.

### RETAIL OUTLETS—98

#### Appliance Stores—29

\*American Appliance (Lewyt) — Spots. WTMJ-TV. Gus Marx.

Big 10 Dealers Ass'n. — "Doug Arthur's Record Room." WCAU-TV. ½ hr. show. Shapiro Advtg.

Broadway House of Music — "Dugout Doings." WTMJ-TV. 10 min. interview preceding baseball. Cramer-Krasselt.

Cleveland Radioelectric—Co-sponsorship of "Laugh With the Ladies." WEWS. Tues. through Sat. 2:00 p.m. ½ hr. audience participation show. Leech Advtg.

Fred Dannenhauer, Jr. — Spots. WCAU-TV. Solis S. Cantor.

Davega-City Radio, Inc. — "Stop Me If You've Heard This One." WNBW. Fri.

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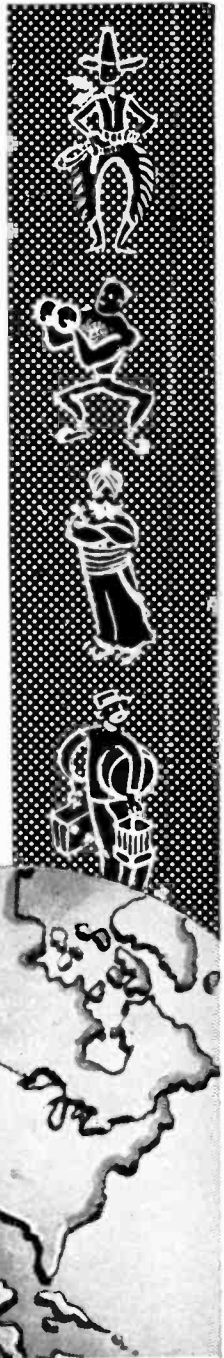
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*Droegkamp Appliance and Heating Co.*—Spot. WTMJ-TV. Gus Marx.

\**Electro-Pliance*—Spots. WTMJ-TV. Gus Marx.

\**Emergency Radio & Appliance*—“Shopping With Dinny.” WBKB. Thurs. 7:30 p.m.

*Everybody's Radio Shop*—Spots. WNHC-TV.

*Mort Farr*—“Farr Better Sports.” Mon. through Sat. Shapiro Advtg.

*Georges Radio & Television Stores* — “NBC Television Newsreel.” WNBW.

Mon. 9 p.m. 10 min. film. “The Street Singer.” WNBW, Fri. 9 p.m. 15 min. song show. “Dugout Chatter.” WTTG. 15 min.

interview preceding baseball. “On Wings of Thought.” WMAL-TV. ½ hr. mind-reading show. Spots, WNBW, WTTG.

Robt. J. Enders.

*Kierulff & Co.*—Spots. KTLA. W. B. Ross & Asso.

\**At Kime Appliances*—1 spot. WBEN-TV.

*Loomis Temple of Music*—Spots. WNHC-TV.

*Lubar*—Spots. WNBW. Alvin Epstein.

\**Music Center*—Spots. WBAL-TV.

*Ned's Auto Supply* — Co-sponsorship of “Junior Jamboree.” WWJ-TV. ½ hr. children's program. Gerrish Albert.

*North East Radio Service*—Spots. KSTP-TV.

*Phillip's Radio & Appliance*—Spots twice weekly. WTTG. I. T. Cohen.

*Radio Centre*—Spots. WNHC-TV.

\**Sparks-Withington Co. (Spartan)*—“Two Ton Baker.” WGN-TV. Brooke, Smith, French & Dorrance, Inc.

*Sun Radio Co. (Philco)*—Spots. WNBW. Kal, Ehrlich & Merrick.

*Taylor Electric Co. (RCA)* — Spots. WTMJ-TV. Gus Marx.

*Television Co. of Md.* — Spots, WMAR-TV, WBAL-TV. Harry J. Patz.

\**Toledo Television Corp.*—WSPD-TV.

*Ward Radio Co.*—Spots. WNBW. Kal, Ehrlich & Merrick.

*White Front Appliance* — “Shopping at Home.” KTLA. Split sponsorship, ¼ hr. shopping program.

*Winston Radio & Television Co.*—Amateur boxing. WABD. Monday.

**Clothing Stores—18**

\**Arrow Stores of Phila.*—Spots. WPTZ. Harry Feigenbaum.

*Barney's Clothes, Inc.*—Spots preceding and following baseball. WABD, WCBS-TV. Emil Mogul Co.

*A. S. Beck*—The “Glamour on a Budget” segment of the “Gloria Swanson Hour.”

WPIX. Wed. 4:05 p.m. Dorland, Inc.

\**Jackie Gordon*—1 spot weekly. WCAU-TV. J. M. Korn Co.

*Harris & Frank*—“Shopping at Home.”

KTLA. Split sponsorship. ½ hr. shopping program. Stodel Advtg.

*Howard Clothes, Inc.* — Boxing, WABD. Tues. Redfield-Johnstone, Inc.

*Jackson & Moyer*—Spots preceding and following baseball. WPTZ. Seberhagen, Inc.

*J. Johnson & Son Men's Clothing*—Spots. WNHC-TV.

*Kleinmans Co.*—1 spot weekly. WBEN-TV. Bowman & Block.

*Lyon Tailoring Co.*—Spots. WEWS. Ohio Advtg.

\**Nadell's Furs*—Fashion show. WWJ-TV. One shot. A. R. Brasch.

*Jacob Reed Stores* — 1 spot weekly. WCAU-TV. W. L. Brown.

*Rockingham Clothing Store* — Spots. WTVR. Direct.

*Charles Schwartz & Son*—1 spot weekly. WTTG. Henry J. Kaufman & Asso.

*Stuart's, Inc.*—Spots. WTMJ-TV.

\**Mano Swartz Furs* — Spots. WBAL-TV, WMAR-TV. Harry J. Patz.

*University Shop*—Spots preceding baseball. WTTG. I. T. Cohen.

*Willy's of Hollywood* — “Shopping at Home.” KTLA. Split sponsorship, ¼ hr. shopping program.

**Department Stores—22**

*Adam, Meldrum & Anderson Co.* — INS newsreel. WBEN-TV. Twice weekly.

*The Boston Store*—“Life at the Boston Store.” WTMJ-TV. Sun. 20 min. “how to do it” show. Mark-Mauntner-Berman.

*Broadway Dept. Store* — “Shopping at Home.” KTLA. Split sponsorship, ¼ hr. shopping program.

\**Bullock's Dept. Store*—Spots. KTLA.

*Eastern-Columbia Dept. Store*—“Shopping at Home.” KTLA. Split sponsorship, ¼ hr. shopping program. Also spots. Stodel Advtg.

*The Fair Store* — Participation in “Women's World.” WBKB. 5 times weekly.

10:30 a.m. 15 min. shopping segment.

Ivan Hill, Inc.

*Gimbels (Milwaukee)* — “Gimbels Television Digest.” WTMJ-TV. Sundays. 20 min. newsreel.

*Gimbels (Phila.)* — “The Handy Man.” WPTZ. Fri. 15 min. demonstration. Co-sponsorship of “Uncle Wip.” WCAU-TV.

Mon. & Wed. 6:00 p.m. 15 min. children's variety show.

*Hecht Co. (Baltimore)* — Orioles baseball. WMAR-TV. Wed. & Sat. “TV Talent Hunt.” WBAL-TV. Kuff & Fieldstein.

*Hecht Co. (Washington)*—Spots, WMAL-TV. “A Fashion Story.” WNBW. Fri. 8:30 p.m. 15 min. fashion segment. Harwood, Martin.

*Hub Dept. Store* — Spots, WMAR-TV, WBAL-TV. Joseph Katz.

*J. L. Hudson Co.*—“Sketchbook.” WWJ-TV. ¼ hr. demonstration program. Wolfe, Jickling, Dow & Conckey.

*Hutzler Bros. Co.* — “Album Revue.” WBAL-TV.

*Ida's Dept. Store* — Spots. WTTG. I. T. Cohen.

*Lit Bros.*—“Lits Have Fun.” WCAU-TV. Tues. 10:00 a.m. Hr. quiz show in cooperation with Admiral, Philco & RCA.

\**Jordan Marsh*—News tape. WBZ-TV.

*Maurice L. Rothschild* — 3 spots weekly. WBKB. Ruthrauff & Ryan.

*Schuster's Stores* — Spots. WTMJ-TV. Cramer-Krasselt.

*Schwabacher, Frey*—“Shopping at Home.” KTLA. Split sponsorship. ¼ hr. shopping program.

\**M. Shavitiz Dept. Store*—Spots. WBAL-TV.

*Snellenberg's (Admiral)* — Spots during Demo. convention. WCAU-TV.

*John Wanamaker* — “The Laytons.” WABD. Wed. 8:30 p.m. ½ hr. dramatic series.

**Drug Stores—3**

*Cunningham Drug Stores* — “Sportscast.” WWJ-TV. 10 min. preceding baseball.

*Simons-Michelson.*

*Rexall Drug Stores*—“Shopping at Home.” KTLA. Split sponsorship, ¼ hr. shopping program. B.B.D.&O.

*Whelan Drug Stores Co.* — “Charade Quiz.” WABD. Thurs. 8:00 p.m. ½ hr. quiz show.

**Film and Camera Equipment—2**

*Park Camera Exchange* — “Shopping at Home.” KTLA. Split sponsorship, ¼ hr. shopping program.

\**Photo Center*—Spots. WBAL-TV.

**Furniture, Rugs, Antiques—9**

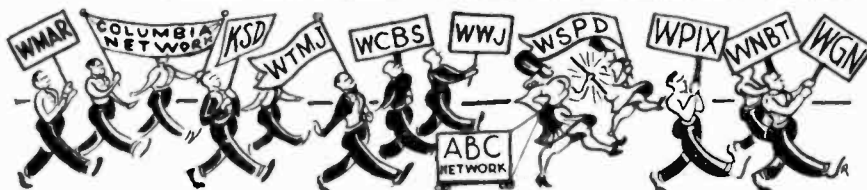
\**Castro Decorators, Inc.*—Spots. WABD. Newmark's Advtg.

*Chamberlain Furniture Store* — Spots. WNHC-TV.

*Morris Furniture Co.* — “Shopping at Home.” KTLA. Split sponsorship, ¼ hr. shopping program. J. B. Keifer, Inc.

*Nelson Bros. Furniture Co.* — Baseball scores and interviews. WGN-TV. George H. Hartman.

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\*Paradise Furniture Co.—“Shopping at Home.” KTLA. Split sponsorship, ¼ hr. shopping program.

\*Pollack's Furniture—Spots. WMAR-TV. Maurice Chessler.

Rosinski Furniture Co.—1 spot weekly. WBEN-TV. Ellis Advtg. Co.

\*Sempliner & Co.—“Shopping at Home.” KTLA. Split sponsorship, ¼ hr. shopping program.

Irwin Schaffer—Spots. WPTZ. Direct.

#### Jewelers—3

\*Barr's Jewelry—Spots. WFIL-TV. Prager Advtg.

S. & N. Katz—Spots. WMAR-TV, WBAL-TV. Prager Advtg.

Sherman's Jewelry—Spots on “NBC Television Journal.” WNBW. Courtland D. Ferguson.

#### Repairs & Personal Services—7

\*Canaan Cleaners—WSPD-TV.

Century Shoe Repair—Spots. WMAR-TV. Dundon & Rosenbush.

\*Gallagher Cleaners—WSPD-TV.

Golden Star Valet—Spots on “NBC Television Journal.” WNBW. Robt. J. Enders.

Kennedy Beauty Institute—Spots. WMAR-TV. Frank D. Webb Co.

Vincent Hairdressers — 1 spot weekly. WFIL-TV. Cox & Tanz.

Visek Bros.—Spots on “NBC Television Journal.” WNBW.

#### Miscellaneous—5

Alpha Beta Food Stores — “Shopping at Home.” KTLA. Split sponsorship, ¼ hr. shopping program. Warren P. Fehlman.

Baltimore Salvage Co.—Spots, WMAR-TV. “Fix-It Shop.” WBAL-TV. Direct.

\*Coast to Coast Stores — ½ hr. “Aquatorial.” KSTP-TV.

Grimes Stassforth (stationery) — “Shop-

ping at Home.” KTLA. Split sponsorship, ¼ hr. shopping program.

\*Midwest Salvage Co. — 1 min. spots. WSPD-TV. Wendt Advtg.

#### STORAGE—2

Melville Storage—Time spots. WPTZ. Three nights weekly. Solis S. Cantor.

Security Storage—Spots. WPTZ. Wednesday. L. M. Beresin.

#### THEATRES, RESTAURANTS & RECREATION—9

Chalfonte-Haddon Hall—Spots. WPTZ, WFIL-TV. Lamb, Smith & Keen.

Hotel Herman Dining Room — Spots. WMAR-TV, WBAL-TV. Harry J. Patz.

Indian Head Golf Course—Participation in “Pars, Birdies & Eagles.” WBKB. Wed. 8:00 p.m. ½ hr. golf show. Presba, Sellers & Presba.

Marty's—Spots. WMAR-TV. Fox Advtg.

Mission Hills Golf Courses—Participation in “Pars, Birdies & Eagles.” WBKB. Wed. 8:00 p.m. ½ hr. golf show. Presba, Sellers & Presba.

Paramount Pictures, Inc.—2 min. film trailer, KTLA. Buchanan.

Radio City Music Hall—Film trailers. WPIX.

St. Andrews Golf Course—Participation in “Pars, Birdies & Eagles.” WBKB. Wed. 8:00 p.m. ½ hr. golf show. Presba, Sellers & Presba.

Twentieth Century-Fox — Film trailers. WPTZ. Kayton-Spiere Co.

#### TOILET ARTICLES—11

B. T. Babbitt, Inc. — “Missus Goes-A Shopping.” WCBS-TV. Participation in ½ hr. shopping program. Wed. Duane Jones Co.

Gillette Safety Razor Co.—“Cavalcade of Sports.” WNBT. Thursdays. Relayed to WRGB, WPTZ, WNBW, WBAL-TV, WBZ-TV, WTVR. All-Star Baseball Game. KSD-TV. One shot. Maxon, Inc.

Jiffy Products, Inc. — Weather signals. WPTZ. Sunday. Martin & Andrews.

Manhattan Soap Co. — “Missus Goes-A Shopping.” WCBS-TV. Participation in ½ hr. shopping program. Wed. Duane Jones Co.

\*Md. Pharmaceutical Co. (Rem)—Spots. WBAL-TV.

Odell Co. (Trol Hair Tonic)—Split sponsorship amateur boxing. WABD. Mondays. Lawrence C. Gumbinner.

\*Perfex Co. (cleaning compound)—Spots. KSTP-TV.

Procter & Gamble — “Fashions on Parade.” WABD. Fri. 8:00 p.m. ½ hr. fashion format. Benton & Bowles.

Snowden Chemical Co.—Spots. KTLA. Ross, Gardner & White.

\*Wildroot Co.—Studio show. WBEN-TV. Once weekly, Saturday.

Zippy Products—1 spot weekly. WMAR-TV. Martin & Andrews.

#### TOYS & SPORTS EQUIPMENT—4

\*Athletic Supply Co.—Co-sponsorship of American Ass'n. baseball games. WSPD-TV. Wendt Advtg.

Dowd Sporting Goods Co.—“Sports Album.” KSD-TV. ½ hr. quiz show. Westheimer Advtg.

Merri-Ment Products — Spots, WFIL-TV, WTTG. Van Diver & Carlyle.

\*Meyer & Thalheimer (toy dept.)—Spots. WBAL-TV.

#### UTILITIES—5

\*Commonwealth Edison Co.—“WGN-TV Newsreel.” WGN-TV. 7 days weekly. J. R. Pershall.

Detroit Edison Co.—Two 15 min. news-

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casts weekly. WWJ-TV. The Silver & Gold Cup races. Campbell-Ewald.  
*Gas & Electric Co. of Baltimore*—"How Well Do You Know Baltimore?" WMAR-TV. Quiz show.  
*Graydon Electric Co.*—WSPD-TV.  
*Union Electric Co.*—"Telequizcalls." KSD-TV. Mon. 1/2 hr. viewer participation show. Gardner Advtg.

### WATCH COMPANIES—6

*Benrus Watch Co.*—Spots preceding or following baseball. WNBT. Spots, WFIL-TV. J. D. Tarcher.

*Bulova Watch Co.*—Time signals. WNBT, WLW-T, WNBW, WCBS-TV, WTTG, WWJ-TV, WGN-TV, KSD-TV, WEWS, WPIX, WBEN-TV, WBAL-TV, WMAR-TV, WBZ-TV, KDYL-TV, KTSL, WSPD-TV. Time signals preceding or following baseball. WCBS-TV. Biow Co.

*Elgin*—Time spots. WNBT, WCBS-TV, WPTZ, WBKB, WGN-TV, WNBW, WLW-T, KSD-TV, KTLA. J. Walter Thompson.

*General Time Laboratory*—Spots. WBKB. B. B. D. & O.

*Time Watches, Inc.*—INS news preceding baseball. WPTZ. Sundays. Clements Co. *Waltham Watch Co.*—Spots. WNBW. Kal. Ehrlich & Merrick.

### MISCELLANEOUS—16

*Austin Co. (tv construction)*—"Television Televised." WNBT, WCBS-TV, WABD, WPTZ, WNBW, WTTG, WMAR-TV, WBAL-TV, WCAU-TV, WFIL-TV, WMAL-TV, WBZ-TV, WRGB, WEWS, WLW-T, WWJ-TV, WBKB, WGN-TV, WTMJ-TV, KSD-TV, KSP-TV, KTLA, KTSL. Series of five min. films. (Now concluded). Fuller, Smith & Ross.

*Bancroft Garage*—WSPD-TV.

*Basch & Co.*—WSPD-TV.

*C. R. Bundt Co.*—WSPD-TV.

*Carl & Gene's Wrecking Service*—WSPD-TV.

*Clary Multiplier*—Spots. KTLA. Dana Jones Co.

*James A. Coughlin, Inc.*—WSPD-TV.

*Dr. Kenage*—WSPD-TV.

*Master Rule (tape measure)*—Spots. WPIX. Ray Fuller.

*Moran Audiphone Co.*—Spots. WABD. Moore & Hamm, Inc.

*New Bay Shore Park*—5 min. program.

WMAR-TV. One shot. A. W. L. Advtg. *Norcross Greeting Cards*—Spots. WTMJ-TV. Abbott-Kimball.

*Patricia Stevens, Inc. (modeling school)*—Girls baseball games. WBKB. Fridays. 9 p.m. "Cross Question." WGN-TV. Sunday. 8:45 p.m. Arthur Meyerhoff.

*Carl F. Weissenberger, Inc.*—WSPD-TV. *Westheimer Advertising Agency*—"It's a Hit." KSD-TV. 1/2 hr. quiz show.

*Wisconsin Centennial Exposition*—Spots. WTMJ-TV. Bert Gittens.

## Washington

(continued from page 58)

**Tacoma, Wash.:** Television Tacoma Inc. has filed for channel 4. Initial costs are placed at \$136,900.

### GRANTS

**Grand Rapids, Mich.:** Leonard A. Versluis.

**Huntington, W. Va.:** WSAZ, Inc.

**Jacksonville, Fla.:** Jacksonville Broadcasting Co. (WPDQ); City of Jacksonville (WJAX); Metropolis Co. (WJPH).

**Kalamazoo, Mich.:** Fetzer Broadcasting Co.

**Lansing, Mich.:** WJIM, Inc.

**Nashville, Tenn.:** WSM, Inc.

**Norfolk:** WTAR Radio Corp.

**Peoria, Ill.:** Peoria Broadcasting Co. (WMBD); West Central Broadcasting Co. (WEEK).

**Salt Lake City, Utah:** Radio Service Corp. of Utah.

### WITHDRAWALS

**Atlantic City, N. J.:** Atlantic City World and Mid-Atlantic Broadcasting Co.

**Columbus, Ga.:** Columbus Broadcasting Co.

**Grand Rapids:** Furniture City Broadcasting Co. (WFUR).

**Norfolk:** Tidewater Television.

**Pittsburgh, Pa.:** WPIT.

**San Diego, Cal.:** Don Lee Broadcasting System.

**Sacramento, Cal.:** M. R. Schacker.

### PRESSTIME BIDS

**Harlingen, Tex.:** Harbenito Broadcasting Co. (KGBS) for channel 9.

**Norfolk:** Beachview Broadcasting Co. for channel 11.

**Springfield, Ill.:** Trans-America Television Corp. for channel 10.

## Breakdown of Station Operations

IMPORTANT: In reading the station operation chart below, several factors such as time charges, commercial sponsorship of remotes, etc., must be kept in mind for a true evaluation. Because of the varying factors, this chart should not be used for comparative evaluation. These figures are presented merely to indicate a trend.

Station	Average No. of Hours Weekly	Remotes	Studio	Film	Networks	Commercial	Sustaining
WABD	36	39%	20%	38%	3%	60%	40%
WCBS-TV	35	31%	17%	26%	26%	50%	50%
WPTZ	41	33%	17%	16%	34%	67%	33%
WFIL-TV	35	10%	34%	21%	35%	22%	78%
WCAU-TV	28	24%	43%	19%	14%	44%	56%
WTTG	48	35%	15%	10%	40%	47%	53%
WNBW	27	8%	11%	16%	65%	35%	65%
WMAR-TV	48	12%	—	29%	59%	15%	85%
WBAL-TV	31	—	53%	24%	23%	32%	68%
WBKB	42	50%	28%	22%	—	50%	50%
KSD-TV	30	40%	32%	28%	—	42%	58%
WWJ-TV	33	47%	28%	25%	—	20%	80%
KTLA	33	49%	24%	27%	—	44%	56%
KTSL-W6XAO	15	35%	30%	35%	—	—	—
WLW-T	31	20%	65%	15%	—	39%	61%
WEWS	34	41%	26%	33%	—	51%	49%
WTMJ-TV	29	42%	23%	35%*	—	47%	53%
WGN-TV	37	60%	25%	15%	—	46%	54%
WTVR	26	—	60%	15%	25%	25%	75%
WBZ-TV	40	32%	1%	19%	48%	—	—
WBEN-TV	16	35%	15%	50%	—	15%	85%
WRGB	29	—	12%	19%	69%	22%	78%
WSPD-TV	20	—	—	—	—	63%	37%
KDYL-W6XIS	15	40%**	60%	—	—	70%	30%

\*Includes network films.

\*\*Film and Remote.



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...perhaps with client to discuss his needs...



...story board is made to outline visual treatment...



...our writers complete detailed shooting script...



...cameras near state for location in our studios...



...while scenes requiring sets are shot on our sound stage...



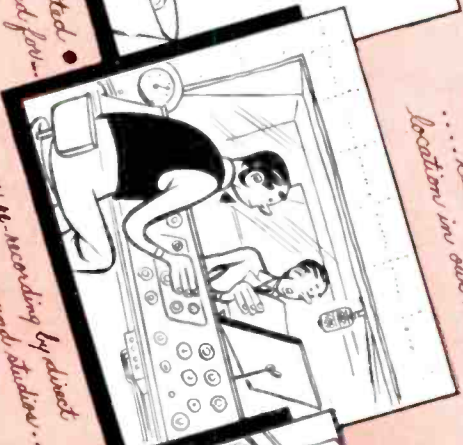
...art department makes layouts for artwork, titles and animation...



...animation and artwork are photographed...



...music from our library edited. Music and effects tracks prepared for...



...recording on re-recording by direct positive method in our sound studios...



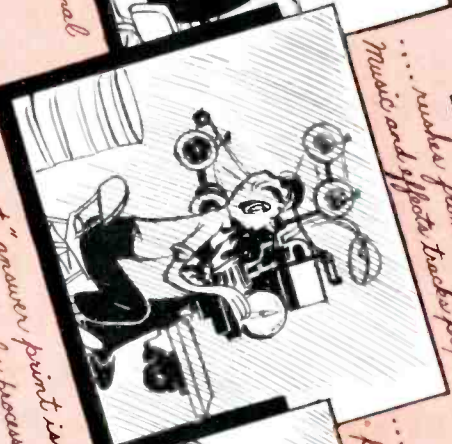
...our lab develops soundtrack and show film required...



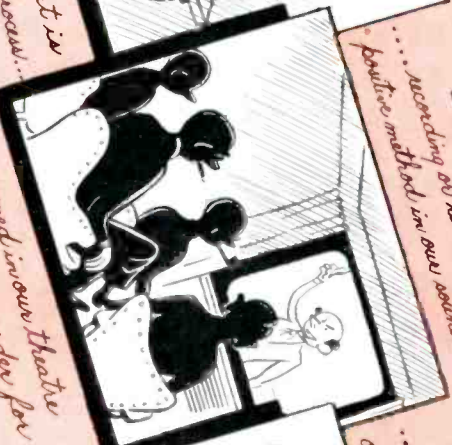
Track and pic are interlocked for final check before...



...negative with master original and prepare color plates.



Color correct "master prints" made by our controlled color process...



and screened in our theatre for client who places order for release prints...

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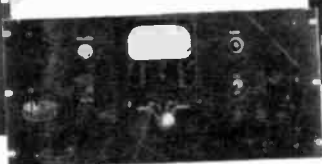


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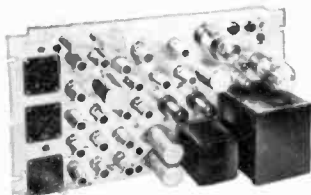
VISUAL FREQUENCY MONITOR  
TYPE 5102-A



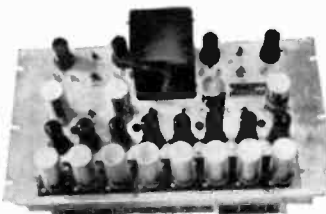
AURAL FREQUENCY AND  
MODULATION MONITOR  
TYPE 5103-A



STATION MONITORING RECEIVER  
TYPE 5105-A



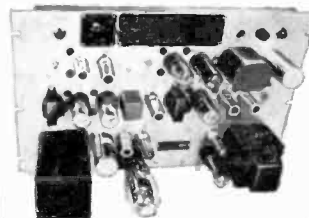
SYNC STRETCHER  
TYPE 5057-A



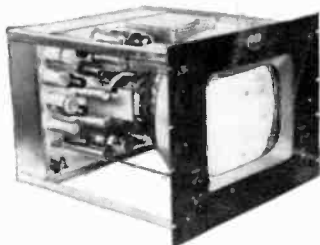
PICTURE DISTRIBUTION AMPLIFIER  
TYPE 5051-A



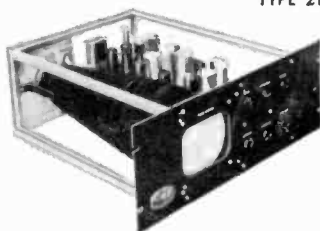
20-INCH PICTURE MONITOR  
TYPE 2116



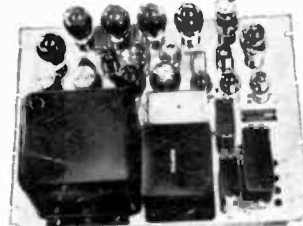
REMOTE SYNC PHASING UNIT  
TYPE 5056-A



12-INCH PICTURE MONITOR  
TYPE 5108



5-INCH WAVEFORM MONITOR  
TYPE 5109



LOW-VOLTAGE POWER SUPPLY  
TYPE 5019-A

Televesting is now strictly "professional." And in the grand tradition of the theatre, "The Show Must Go On!", regardless.

To that end, Du Mont provides, in addition to the basic studio and transmitting equipment, those final touches for smoothest television programming—waveform checking and monitoring,

off-the-air reception, sync stretching, picture monitoring, remote sync phasing, low-voltage power supply, and many other functions, in the form of accessory equipment.

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