NOVEMBER, 1951 • SEVENTH YEAR • FIFTY CENTS

TELEVISER

IN THIS ISSUE

New portable radiotelephone, of less weight but longer range, designed and built by RCA engineers.

Longer range, but lighter weight for the "Take-along Radiophone"

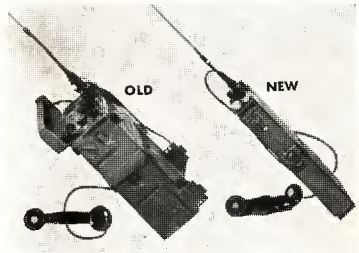
You've read how useful our Armed Forces found their portable radiotelephones. Now this indispensable instrument has become even more efficient.

At the Signal Corps' request, RCA engineers undertook to streamline the older, heavier model—which many a soldier of World War II called "the backie-breakie." Following principles of sub-miniaturization—pioneered at RCA Laboratories—every one of its hundreds of parts was redesigned. Models were built, tested, rebuilt, and finally RCA came up with an instrument weighing only 29 pounds. Its range is double that of the World War II model.

Even more important, under present conditions, RCA was able to beat the most optimistic estimate of the time needed to design such an instrument *by nearly three months.* Signal Corps engineers have called this "A major engineering and production achievement."

* * *

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



Comparison with the older model portable radiotelephone shows how RCA engineers have reduced its size with their new instrument.

RADIO CORPORATION of AMERICA

World Leader in Radio — First in Television

"We are adding thousands upon thousands . . ."

FRANK M. FOLSOM
President, Radio Corporation of America

"By a simple person-to-person canvass, we are adding thousands upon thousands of serious savers to our Payroll Savings Plan. Our employees are eager to contribute to the strengthening of America's defenses while they build their own security. They know that individual saving initiative means a blow at ruinous inflation. They know that is the line on which all of us at home can make our strongest fight."

"Thirty days has September." And every one of these September days is a D Day. In newspapers . . . magazines . . . over the radio . . . from the television screen . . . on billboards . . . contributed advertising will urge every American to "Make today your D Day. Buy U.S. Defense Bonds."

September days are "D" Days for management, too —*Decision Days.*

If you have a Payroll Savings Plan and your employee participation is less than 50% . . . or if you have not made a person-to-person canvass recently—consider this *your* "D" Day.

Phone, wire or write to Savings Bond Division, U. S. Treasury Department, Suite 700, Washington Building, Washington, D. C. Your State Director will show you how easy it is to increase your employee participation to 70%, 80%—even 90%—by a simple person-to-person canvass that places an application blank in the hands of every employee. He will furnish you with application blanks, promotional material, practical suggestions and all the personal assistance you may desire.

Your employees, like those of the Radio Corporation of America and many other companies will join by the hundreds or thousands because they, too, are eager to contribute to the strengthening of America's defenses while they build their own security. Make it very easy for them—through the automatic Payroll Savings Plan.

The U. S. Government does not pay for this advertising. The Treasury Department thanks, for their patriotic donation, the Advertising Council and

TELEVISER

November, 1951 Vol. 8, No. 9

Televiser

THE JOURNAL OF TELEVISION

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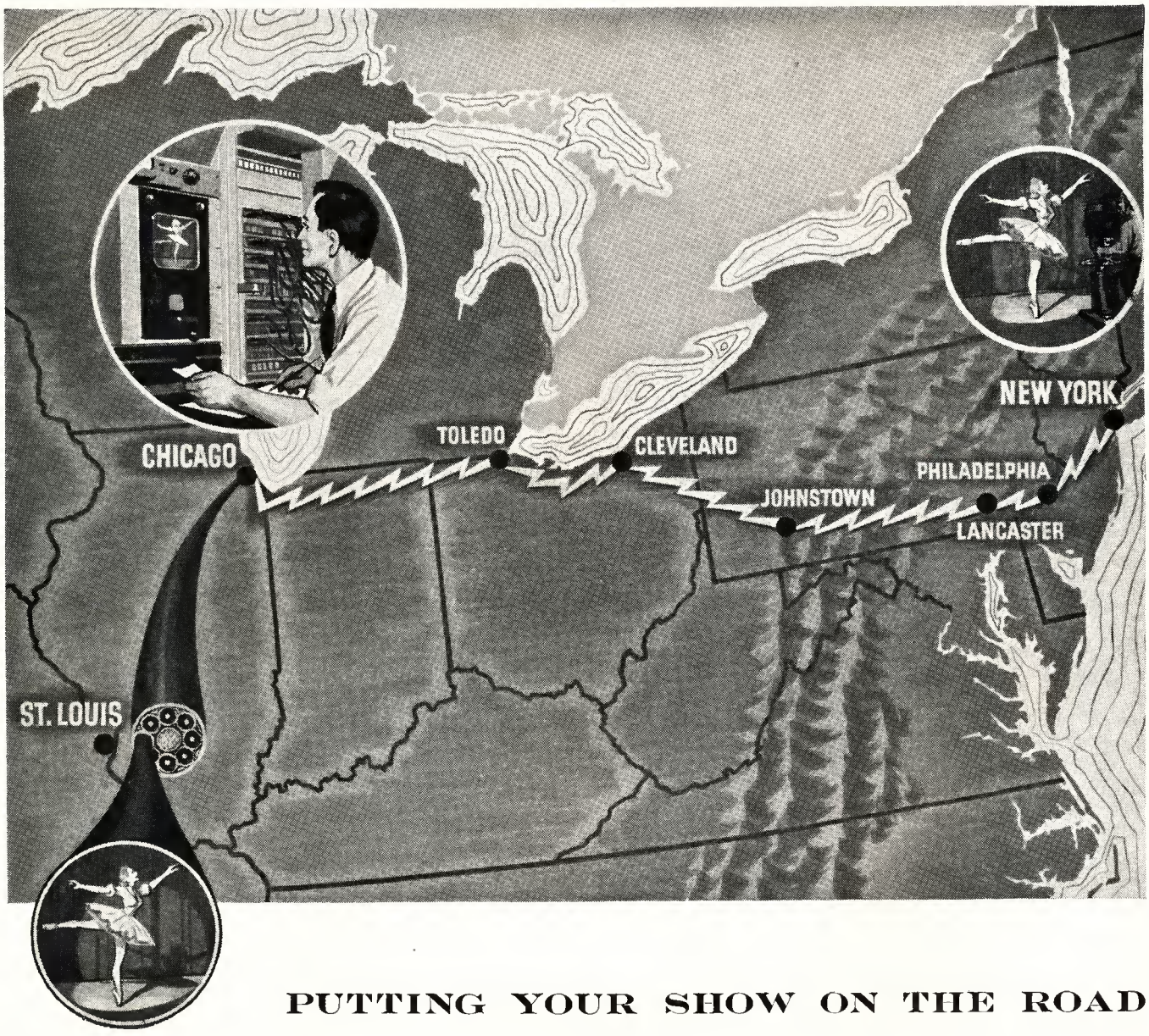


PUTTING YOUR SHOW ON THE ROAD

Building the pathways for television takes time, toil and money. Every one of the more than 23,500 existing channel miles was a new challenge to the imagination and skill of Bell engineers. Take, for example, television transmission between New York and St. Louis.

From New York to Chicago, engineers plotted, scouted and tested possible *Radio-Relay* routes to find the one that would span forests, mountains and cities—and would carry microwaves around reflective surfaces of lakes and plains. *Radio-Relay* stations were then built about every twenty-five miles — some 200 feet high.

At Chicago, video signals are switched to a coaxial cable and go underground through the hard limestone bottom of the Kankakee River, the sticky blue clay of the Kaskaskia . . . across the Mississippi . . . under the city of St. Louis for 20 miles to the broadcasting station.

Planning, building and maintaining television pathways for the nation is costly and complex, calling for continued investment of money, special equipment and trained personnel. The present value of this network, provided by the Long Lines Department of the American Telephone and Telegraph Company is nearly $85,000,000.

Yet the cost of this service is low. The Telephone Company's total network facility charges average about 10 cents a mile for a half hour of program time, including both audio and video channels.

BELL TELEPHONE SYSTEM

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

How to Interpret Your Ratings

by Murry Harris
Director of Public Relations, A. C. Nielsen Company

IN DISCUSSING the meaning of program ratings, it is axiomatic —and ironic—that all the other phases of television audience measurement must be brought in. They are also more meaningful, more pertinent, and more illuminating than mere ratings in describing the true size and nature of the audience. They're needed to answer the pressing question, "Is my show doing a job?"

To illustrate: You learn that your pride and joy, *The Video Playhouse,* has a national Nielsen-Rating of 18.5. Should you renew for 104 weeks, non-cancellable? Should you fire your writers? Should you switch networks? Should you ask the president for a bonus?

You might justifiably do any of these things after that 18.5. Because it doesn't, in itself, tell you how many homes you're reaching, or what type of homes, or where they're located, or how you're bucking the opposition, or whether you're holding the audience from the start, or whether the audience matches your marketing pattern, or whether you're getting enough for your money, or whether you're doing better than your competitors.

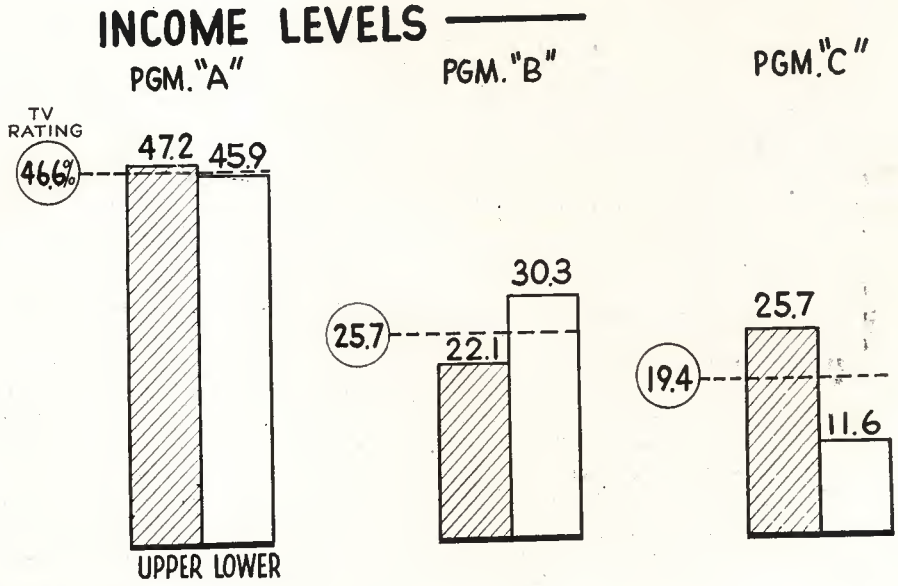
Then what does the 18.5 mean? It simply means that 18.5 per cent of the TV homes *in the areas where your show is broadcast* are tuned in during the average minute of the program. How many homes does it represent? Anything from 17,000 (if you only went into three small markets) to 2,300,000 (if you hit about 60 station areas).

A good example of this variation comes from a recent Nielsen-Ratings Report. Comparing three shows broadcast opposite each other, we find:

Program	Rating	Homes
A	16.3	1,950,000
B	15.8	1,051,000
C	15.2	624,000

The ratings are very close, yet "A" has almost twice "B's" total audience, and three times "C's." The reason is that "A" uses 40 stations, "B" uses 9 and "C" 8, and that some are in multi-station areas while others are not. It happens that "A's" particular lineup of 40 stations can be picked up by 88.6 per cent of all U.S. TV homes, "B's" by only 49.1 per cent, and "C's" by 30.3 per cent. This shows how the total number of homes each program can reach depends on the particular stations used.

The meaning of the rating is also affected by the number of *sets in*



THE CHART above shows the variations in ratings of three different television programs among upper and lower income homes. Data is from Nielsen Television Index.

use at the time of broadcast. A 10.0 rating, coming at 3:00 P.M. on a day when 15 per cent of TV homes are using television, is a sign of greater popularity than the same 10.0 rating at an evening hour when 65 per cent of the sets are in use. Against competition at the time of broadcast, the afternoon 10.0 means a higher *share* of audience than the evening 10.0. Sets-in-use and share of audience, then, are also elements which can't be ignored.

Getting back to *Video Playhouse*: you're satisfied that its 18.5 Nielsen-Rating represents 2,300,000 homes reached, and that its share is 36.2 percent of the sets in use. Is that good? Find out what other dramatic shows are doing. You learn that *Spotlight Theatre* has a 36.4 rating, with a 57.9 share, reaching 4,700,000 homes. You're not doing as well. But *Curtain Call* has a 14.1 rating, a 1,600,000-home audience, and a 23.2 share. You're doing better. Look at the average rating for *all* drama shows, too, and you find that Nielsen data for the period show it to be 20.2. Your program is a bit below par, when viewed in that light.

How about your business competitors? Are they reaching more than your 2,300,000 homes with their TV shows? Compare your TV homes total with each of theirs to determine relative penetration of TV areas as an aid in planning advertising strategy.

Go another step. See how much money you're spending on time and program in relation to what you're getting; compute your cost per thousand homes reached. Your 18.5 rating doesn't shape up well if you're spending a fortune to get it. Television rates and production costs can be high, and one advertiser last season spent over $23 per thousand homes. But another spent only $2.20. Reach a large audience at a moderate cost per thousand and you're on the right road to getting the most out of the medium. And here we have more evidence that the absolute size of the rating can be unimportant; the sponsor of a low-rated show, with a relatively small total audience, may be making a wise and effective TV investment if he reaches enough homes for every dollar spent.

So far we've examined the question from the viewpoint of *all* homes. True measurement of the audience becomes more lucid when the *segments* of the audience are examined, and when that picture is matched against the sponsor's marketing and distribution pattern. For example, the Complete Report of the Nielsen Television Index showed one breakfast food advertiser that his program's national rating was 13.1; his rating among families of four or more was 18.0, and among those of three or less, 5.7; among families where the housewife's age was 35 or more, it was 10.7, and among the younger group, 15.9. Thus, the homes that were prospects for his product formed a good proportion of his audience.

Similarly, the ratings by *geographical sections* and by *city sizes* must be watched. If your commodity has its strongest potential in the northeastern states and in metropolitan centers, you obviously will not match your program to your market with, say, a hillbilly show; Nielsen analysis by region and by city size has shown that such a program gets its highest ratings in the south and in smaller markets. Again, the national rating alone would indicate almost nothing of diagnostic value.

Finally, the *minute-by-minute* record of the average audience to your show will tell you even more. Here is where quantitative measurement enters the realm of the qualitative; it records your program's holding power. Last season, a show had a national Nielsen-Rating of 20.3 for a particular broadcast, reaching an average audience of 1,600,000 homes. But examination of the minute-by-minute profile showed something else: a *31.6* rating during the first minute, an *18.8* at the halfway point, and a *13.2* at the end. What really mattered here was the continuous tune-out. The apparently respectable 20.3 average for the entire show hid this fact.

And so, program ratings, in themselves, tell very little. They must be weighed alongside all these other facts of detailed audience measurement. Such diagnosis is essential to a healthy use of television for advertising and marketing. In the long run, it's essential to the health of the medium as a whole.

the owners of a new tv company reveal their experiences in dealing with video stations

Adventures in TV Film Distribution

by Art Kerman and Dick Rogers
Governor Television Attractions, Inc.

• • •

AFTER six months in the business of TV film distribution, we will admit that we haven't cornered the market or even sky-rocketed to the leadership. However, we do feel that our experiences as independent distributors accurately reflect the conditions of the field at the present time. For this reason, the story of the trials, tribulations, and successes of our young organization has a certain value for the young television industry as a whole.

We began our operations in a small room which served as our sales room, storage and shipping room, screening room, and general offices. We were fully equipped but woefully overcrowded. Because there wasn't enough space in the room or on the payroll, we didn't take on a large staff at the outset of our venture. As the occasion demanded, we were our own shipping clerks, film editors, film cleaners, salesmen, and leading executives.

TV film distribution, like any enterprise, requires a good business sense, an appreciation of sound business relations, and an ability to provide what the customer wants. You also need a nose like a bloodhound. The biggest obstacle a newcomer to the field has to overcome is the shortage of films suitable for TV presentation. They are extremely hard to locate. A lot of painful searching is required to build up a saleable film catalog. Every lead has to be followed to find the relatively few films which are available.

The market for films is highly competitive. Large amounts of capital are being invested in the purchase of films for TV today. Much of it originates outside of the industry. A newcomer has to be first on the spot and you have to meet a stiff competitive price.

When we opened for business we had 154 short subjects—44 sports films and 110 travel pieces. In addition, we had two British features which ran smack into the usual apathy of the stations to foreign films. Only the top quality of the features made it possible to sell them. Today we have over 1,000 titles in our film library. This includes almost every type of picture. We have secured five sources for our films and have joined in an arrangement with a leading organization on the West Coast. We are now representing them in the East and they reciprocate in the West. This has resulted in greater efficiency of operation and in important economies in management.

The film distributor attempts to meet a demand which varies with the type of film and the market in which it's being shown. The distributor and the buyer meet in an unstable market where few price standards exist. This situation makes it very difficult to generalize about current taste or the popularity of different kinds of films.

The heaviest demand today, is, unquestionably, for good features. The reasons for this are well known. The expense of live shows and the increasing length of the telecasting day have made it essential that good economical entertainment of substantial length be provided.

While there is a heavy demand for feature films, it has been our experience that only a few of the shorts originally produced for the motion picture houses meet the quality demands of TV sponsors. Despite the fact that some sponsors shy away from theater shorts, there are many people for whom this type of film has a special appeal. Moreover, dollar for dollar there is no other film available which can compete with these old theater shorts in regard to quality.

Almost all TV stations use theatrical shorts. Most stations use shorts either as filler or as program tie-ins. They make abundant use of public service shorts and other free films.

The demand for new film made exclusively for TV is greater now than the demand for theatrically produced film. But the production costs of an original TV film are much greater than the cost of purchasing a feature from the distributor. At the moment, exclusive TV films don't pose any serious threat to distributors of older film. It will also be some time before the new film takes on the quality and scope of Hollywood features. There is no doubt, however, that films now being produced for TV are a boon for the fifteen and thirty minute shows.

Features have a few marketing advantages over the exclusive TV film. In many instances, stations will buy features on a sustaining basis, but only rarely does a station buy a new film without first lining up a sponsor for it. When this happens, the film is usually of such high quality that the station buys it with the almost certain anticipation of an immediate sale. Speculation of this kind by a TV station

occurs as a rule only in multi-station markets. The station takes the chance because the unique film promises to give the station a higher rating and a boost over its competitors.

We have already had sufficient indications from the market that, with the exception of feature films, sponsors want original TV films for their programs. And they will get new film offerings in ever increasing quantities. Original film productions loom large in the future of TV. Certainly they figure significantly in our own plans for the future.

The pricing of a film—regardless of the number and types of films a distributor has—is always a complicated problem. A new distributor soon finds that the marketing and pricing of the film is much more than a simple matter of statistics. Although we have been in almost every important market in the country, we haven't found any sectional preferences in the type of product wanted. As you would expect, price rather than type more frequently determines the station's decision.

The so-called established methods of arriving at a price just won't do. There are many other factors to consider besides the number of sets, population, industrial and retail wealth, cable situation, number of stations in the market, competitors prices, and whether or not the show is a first or second run, sustaining or sponsored.

Like most distributors we've spent lots of time in our home offices making educated guesses of what the price should be in a particular market on the basis of standard data. Unfortunately, when the salesman visits the market he usually finds a totally different situation prevailing which the home office couldn't have known about without a first-hand report. In TV film distribution, the swivel chair and the price lists haven't, as yet, replaced a good salesman in the field.

By and large, the operations of film distribution in the TV industry are relatively smooth. In fact, it is impressively efficient when you consider the phenomenal growth of television and the important place of film shows. The bottlenecks, the points of friction, the practices which cause irritation are comparatively minor. But don't let anyone tell you they aren't there and that they aren't important. Reducing the headaches involved in TV film distribution works to everybody's advantage. Both the distributors and the stations owe it to each other and to the industry to see that these difficulties are eliminated.

What is the distributor's responsibility to the station? The distributor should, first of all, make sure that all legal points are fully settled and strictly followed. Because the contract usually takes a standard form few legal problems should arise. All music rights and cue sheets ought to be provided

(*Continued on page* 22)

The Station's Point of View . . .

TELEVISER asked ABC's Director of Film, Nat Fowler, to give us a station man's view of TV film distribution. Here is a quick take on some of the problems the stations are having.

Many of the shortcomings that crop up in the distribution of film are, more often than not, the natural result of television's rapid growth. Whatever hitches have developed are almost certain to be corrected.

Some of the problems are mechanical and should be easy to eliminate. Others involving questions of standardization of the product will be tougher to handle.

The following is typical of what the station man experiences, much too often, when working with some film distributors:

- *Distributors don't know enough about their own product.* Either that or they misrepresent it in pushing sales. A distributor will claim to have a film and then be unable to supply it because it's unavailable or because he just doesn't have it. Occasionally, he will push a film, supposedly one with big names, but when the station screens it, the film is found to be years old with the top stars holding down bit parts.
- *Distributors often don't have a realistic view of their product.* A station executive gets hundreds of calls from distributors asking him to look at first-rate films they've just received. The films turn out to be appallingly bad and apparently the distributors didn't know how bad the films were.
- *Distributors often don't have a realistic approach to prices.* This follows from what has been said about the quality of some film. Distributors sometimes ask prices which are incommensurate with the quality of the product.
- *Delivery on the product is far from good.* There is plenty of room for improvement in seeing that the film arrives on time.

What the distributors and the television stations need are established standards for the length and price of the product.

- *Standard Running Time.* Since stations work on the basis of 15 minute station breaks the film has to fit. Film should be cut uniformly by the distributor. It should run 53 minutes thirty seconds. Under present conditions, a station may order an 80 minute film only to find that there is just sufficient footage for 60 a minute run.
- *Standard Unit.* As it is now, distributors sell by the reel, by the subject, or by the running time.
- *Standard Prices.* Pricing is frequently out of line and inconsistent. Here's an example of why a station man thinks a price standard is needed. A distributor asked $15,000 for a picture to be shown on a network of 10 stations. Another distributor quoted the same price for a picture of equal quality which was to be shown on 20 stations.
- *Standards of Quality.* It should be possible to agree—within limits—on questions of quality in pricing the film. Of course, a practical guide is required. Such a guide to a fair estimate would take into consideration the age, the story value, and the cast of the film.

a pioneer television leader takes a thoughtful look at the medium

Review of 1951 Forecast for 1952

by Dr. Allen B. Du Mont

President, Allen B. Du Mont Laboratories, Inc.

LOOKING at 1951 in restrospect, in spite of many retarding factors, television followed the general line of progress, characteristic of its past five years.

It was the year in which programming completed the excitement of its adolescence and took its adult place as a nationwide means of mass communication. It will be remembered as a year of outstanding public service programming, distinguished by such telecasts as the Kefauver hearings, General MacArthur's speech before Congress and the daily sessions of the United Nations Assembly.

It will also be noted as the year in which the dream of coast-to-coast telecasting became a reality, beginning with the Japanese treaty conference in San Francisco on September 4. Following that came the National League Baseball playoffs, the World Series, major collegiate football games and finally a regular schedule of variety shows seen on both coasts simultaneously.

1951 was also the year in which more than one-half of the nation's stations were granted power increases, markedly improving reception in some areas and opening up others to the wonder of TV for the first time. The past year saw a good many individual stations go "into the black" for the first time and saw billings for all four major networks on the rise.

These progress factors were recorded despite only one new station being added to the nation's rolls—the first since September 30, 1950. This was due, of course, to the paralyzing effects of the "freeze" on new station construction permits, which marked its third year last September.

The lifting of this "freeze" and authorization of new stations still remains the greatest single problem of the industry. However, even with an immediate thaw of the "freeze," it is extremely difficult to see many new stations operating until late 1952 or even into 1953.

The time-table for adoption of a nation-wide system of frequency allocations, and then proposed hearings for station applicants, as it stands now, will run well into 1952. Following new station authorization and testing. All this adds up to many months of waiting. The result is that even the most optimistic of industry observers can see no more than a few new stations on the air by the end of 1952.

However, there is a bright spot in an otherwise cloudy crystal ball. That is the news that by mid-1952 major southern and southwestern cities will be connected up to the nation-wide relay system. Such prime population centers as Dallas, Ft. Worth, Houston, San Antonio, New Orleans, Miami and others, will be able to view the same "live" shows as those cities presently connected.

The job of converting VHF sets for UHF reception is relatively simple and inexpensive. Converters can be available as soon as UHF stations go on the air.

During 1951, the receiver manufacturing industry underwent its most crippling sales period in its short history. Largely because of mis-information and mis-interpretation of information from government agencies, that there would be a curtailment of set production, not later than the second quarter of 1951, manufacturers plunged into record output. During the first six months of 1951 more than 3,000,000 receivers (of the year's total of 5,300,000) were produced.

However sales did not keep pace with production. Inventories mounted. Regulation "W" was a noose around the neck of the retailer. The "summer slump" started six weeks earlier than usual and distress selling forced prices down to their lowest level in industry history.

With the coming of the fall, the market firmed up, inventories tapered down considerably. It is this lowered inventory and decreased production, due to diversion of materials for our defense, which makes a receiver shortage in January not too remote a possibility.

With the timing for our remobilization effort set for 1952, the industry's total receiver production may be under 4,000,000. This compares with 7,500,000 in 1950 and 5,300,000 in 1951.

1952 will also see an increase in receiver prices as the industry gets back to more realistic pricing, in terms of intrinsic value of the unit, rather than in terms of "moving it off the floor." The public will be thinking more and more in terms of purchasing high quality receivers, as the purchase of a TV set takes on the aspect of a long-term investment, due to the uncertain international situation.

The outlook for 1952, barring unforseen complications in the international situation, appears favorable. Both station and network billings should continue their rise. Sales of manufacturers, augmented by government contracts, should set new records. 1952 should also see some of the confusion concerning color, cleared out of the way and the authorization of new stations on the air will point up television, even more so, as the greatest mass means of communications yet devised by man.

Commercials of the Month

an advertising directory of film commercials

Sarra, Inc.
New York
200 East 56 Street
Chicago
16 East Ontario Street
Specialists in visual selling.

Philco Corporation

Another new season for the Philco Television Playhouse, and a great privilege it was to make the introduction to the show. Smart optical presentation of glamour shots show visually that Philco is "Famous for Quality the World Over."

Sarra, Inc.
New York
200 East 56 Street
Chicago
16 East Ontario Street
Specialists in visual selling.

Jules Montenier, Inc.

Your next-door neighbor, people you see on the bus or trolley, are the types used to describe the selling points of Stopette Spray Deodorant. Human interest sequences take care of the "sell" and combined live and stop motion emphasize product identification in this series of commercials seen on the "What's My Line?" Show.

Sarra, Inc.
New York
200 East 56 Street
Chicago
16 East Ontario Street
Specialists in visual selling.

Bruce Floor Products

Putting trade characters in animation is always a difficult problem and it's only when they lend themselves to real selling and provide valuable product identification that they should be used. Animating Bonnie Bruce for Bruce Floor Products was a fortunate choice. In a series of 20-Second spots she successfully demonstrates the ease and superiority of the product she presents. Live action and special effects point up its varied uses.

Science Pictures, Inc.
5 East 57th Street
New York 22, N. Y.
PLaza 9-8532. JUdson 6-1945
Francis C. Thayer, President.
Two studios producing live action, composite and cartoon animation for TV commercials.

Bulova Watch Co.

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

tv is big business in a state that has not a single video outlet

TV In Colorado

by W. A. Hillhouse

Television Director, Alexander Film Co.

The advantages of both Hollywood and New York as film production centers have been outlined in previous issues of TELEVISER. *Here is the case for the middle of nowhere.*

TO ANYONE who has yet to visit Colorado Springs, it's a standard source of puzzlement that the Alexander Film Co. successfully conducts a nationwide TV operation from a point about equally remote from New York and Hollywood.

The explanation is that Alexander was on the film commercial scene long before television. A fast growing business—which now supplies short length advertising films to some 11,000 motion picture theatres in this country and to 1,400 abroad—made Colorado Springs a logical selection as home base. It was a location combining the advantages of a central shipping point with weather conditions favorable for all-year outdoor shooting.

To a TV advertiser in search of a producer, neither of these considerations may be significant. Other factors in the set-up most certainly are.

Take experience. If a sales story is to be told pictorially, the technique is much the same whether the end product appears on a billboard size theatre screen or on a living room set. The TV medium which sells with sight, sound, and action is an in-law of radio but a blood relative of motion pictures.

Alexander's 33 years experience covers the production of well over 50,000 film commercials in a length range from twenty to sixty seconds. From scenario writing to laboratory printing this is work for specialists all the way. The Colorado Springs force of 600 people represents nearly 4,000 man-years of training in every phase of film production.

Consider equipment and facilities. Every buyer of a TV spot on film has the right to take for granted that his producer consistently can supply expert photography, high quality sound, and release prints of proper contrast for television. At Alexander, all this is made easier because every operation is performed in one huge plant under the control of a single management.

In terms of New York real estate, it's difficult to visualize a 17½ acre production lot devoted exclusively to film commercials, but working space in Colorado is as plentiful as natural scenery. The million dollar Alexander plant includes a 25,000 square foot stage with 31 standing motion picture sets of full size, a miniature set for shooting stop motion, and two background-projection process screens.

The art department building requires 10,000 square feet to house a staff of 75 artists, (12 of whom do nothing but celluloid cartoon animation), titleboard and real-action board camera rooms and still labs.

The laboratories, with six developing machines running 24 hours a day, processed 10½ million feet of film last year. Here the precise control of photographic contrast (the graduating scale of light and dark tones) permits printing from the same original negative of high contrast films for theatre projection and lower contrast prints for better televising.

While the sound department is comparatively small in floor space, it allows ample room for operation

(*Continued on page* 21)

THIS AERIAL view of Alexander Film Company shows a working area that would be hard for a New York Film Producer to even visualize.

Reward for the Creative

by Newman H. Burnett

IN TELEVISION, everybody tries to direct the director. The network, the agency, the sponsor, the star and the star's relations. Although the television director has never had to put up a fight for responsibility—this is given him willingly—he has had to put up a fight for authority and the salary commensurate with his responsibility.

Until recently, the television director had to deal, of necessity, with his employer on an individual basis. He could not show his employer a united front of all his profession, as could the members of other crafts of the industry. This resulted in a lack of respect for directors and associate directors; it resulted in lower salaries and an unwillingness on the part of networks to give directors any real authority.

In more recent negotiations, the question of authority has become so important that special consideration is given the problem in this contract. It is only in the past few years, since television directors and associate directors have joined forces with radio directors, that they are beginning to achieve their rightful status in the industry.

When units of Television directors, associate directors and floor managers joined the Radio Directors Guild in 1946 and 1947, an attempt was made simply to increase the earnings of television directors to the level of earnings of radio directors. At that time, in the first negotiation period, salaries were *raised* to an average of $65 a week for associate directors and $95 a week for directors. For some directors and associates, the increases won were tremendous. Directors had been expected to create entire programs for less money than was being paid to those he was directing.

There is an old saying around television — technicians and stage hands earn more than directors. At one time, because of the make-up of the television staffs, and because of the organizations of crafts, this may have been true. However, today, with the average director's salary about $145 per week and the average associate director's earnings about $100, this is no longer so. As in many of the creative aspects of any of the allied fields, the person on the creative end is in a position to command higher than scale salaries. An electrician, in television, for example, is paid according to his union scale. It is only in very rare cases that an electrician can negotiate with the network for higher than scale salary. In the case of a director, however, especially in the case of a director who has attained some reputation, it is possible for him to ask for and receive a much higher salary than the basic scale called for in guild contracts.

Intangible Work

Also, because of the strength of the craft unions, and because the work members of these unions do is tangible, it is easier for the sponsor, agency or network to figure salary. Because of the intangible quality of the television director's work, the sponsor is more apt to want to pare costs at his expense. However, because of the demands on the director for creativity and originality, his job is frequently more taxing, time-consuming and thought consuming than is the job of the technician. This is not to say, however, that earnings of the technicians, scene designers, musicians, etc. are too high. Rather, it is to say that employers must realize the relative position of the director to those of with whom he works.

One of the first tasks of the Guild on behalf of television directors was to clearly delineate the specific duties of directors, associates and

(*Continued on page* 20)

Newman H. (Nicki) Burnett is the National Executive Director of the Radio and Television Directors Guild. His career in radio started in 1937 at Station WHK in Cleveland, Ohio. He was executive secretary of AFRA in Cleveland until 1943, when he became an associate director at CBS. In 1936, he held the Rockefeller Foundation fellowship for Experimental Theater Direction, and from 1942 until 1944, was Co-Chairman of the Cleveland American Theater Wing Stage Door Canteen.

Californians discover gold in tv

TV in L. A.

• • •

"THE TELEVISION outlook in Los Angeles is sunny indeed". This is the confident opinion of Frank G. King, sales manager of the Los Angeles Times TV station, KTTV.

"Television is a magic word to West Coast advertisers", Mr. King stated in a recent interview. The Thrifty Drug chain, General Electric and Sears & Roebuck are among the station's top sponsors. Local breweries, automotive dealer associations and independent druggists are also heavy advertisers. "Retailing outlets are proving TV is not only an advertising medium, but a highly effective selling medium."

Prestige-type advertising is coming in so heavily that L. A. stations are now in a position to cut down on the less desirable mail-order business. Because of the strong impact of TV, Los Angeles stations have in the past received a good many complaints about poor commercials. Ad agencies are constantly working with the stations to develop new means of commercial handling.

Mr. King pointed out that Los Angeles is also a highly desirable advertising market for the national advertiser. It is the third largest market in the U. S. It is the second television market in the country, recently jumping ahead of Chicago. It has a set circulation of well over one million, which is 65% saturation. Twenty-five percent of the eleven western states, with a population of over five million, are within a signal range of the station, whose transmitter is 5,700 feet above sea level. The average cost for local programming is 98 cents per thousand viewers.

Los Angeles is the largest agricultural county in the U. S. It is second only to Detroit in automobile manufacturing, second to Akron in the production of rubber and second only to Grand Rapids in the manufacture of furniture.

Californians seem to prefer seeing their own local programs. New York network shows do not rate as high as local offerings. According to current Hooper ratings, the top five shows are all local productions. This may be partly traced to the unsatisfactory quality of kinescopes. The cable may change this picture somewhat, but because of the time difference, many network shows may have to be film-recorded and televised locally at a later hour. Mr. King expressed the belief that this process would also prove unsatisfactory. While regular kinescopes are recorded via a direct line and then can be worked over in the lab, L. A. kinescopes would have to be taken off the cable with resulting loss in picture quality.

Another reason for the popularity of local programs is perhaps the difference in taste of local inhabitants, who for the most part come from the neighboring states of Oregon, Idaho, Utah, Nevada and Arizona, far removed from Manhattan, the originating point of most network shows.

However, the most important reason of all is undoubtedly due to the fact that local productions are of a high caliber. Because of the competition, not only of seven television stations, but of motion picture technicians, station personnel are doing highly creative work. Backed up by a large reservoir of talent, both acting and production, and ideal climate for outdoor remotes, L. A. programmers have no dearth of program material.

"Films will become increasingly prevalent in TV", Mr. King believes. KTTV has formed an associate company to produce their own films. They find it a profitable business to film their own program properties, such as the Billie Burke show, and sell them to other stations.

So, L. A. video has sponsor and ad agency support, a rich market, viewers' enthusiasm, creative personnel, a large reservoir of talent and ideal climate for remotes.

All this and the cable too!

BILLIE BURKE, holding a photograph of Will Rogers, reminisces about the famous comedian with her guests, Will Rogers, Jr., and his two sons—recent guests on her KTTV program.

the effect of tv on
the younger generation

Children + Video = ?

WHAT do children think about television? They like it. If they didn't, there wouldn't be any problem. But most surveys indicate that, where it's available to them, they spend up to four hours a day watching it, about as much time as they spend in school. "The important fact about children's viewing of TV is that children see more of all TV's output—including the programs for grownups—than grownups do," Robert Lewis Shayon has written in his book, *Television and Our Children.*

And while some parents have reported that their children have voluntarily begun to choose programs more carefully and have turned to other pursuits, a great many find that their children don't much care what they look at as long as they can look. Everything seems to be fascinating—the oldest of Western movies, the best of the puppet shows, the most gruesome of horror programs. One mother reported that she finally had to put her foot down when she found her offspring "staring at a station identification because there was nothing else on."

Is it hurting their schooling? Almost anyone who wants to prove that it is can find a survey to bolster his view. Several have been published which indicate that grades in TV homes drop anywhere from 10 to 50 per cent after the set comes into the living room. And Robert Lewis Shayon quotes in his book a letter from a teacher who has, for many years, run a private school for small children. Late last year, she writes, she began to notice a change in her charges. "The children are tired nervously, physically, emotionally and mentally. They show the effects of eyestrain; they have acquired erroneous ideas; and their minds are so completely engrossed by television that they have no capacity for learning." One teacher fled from New Jersey to Nevada, beyond the long arm of the coaxial cable, because her pupils expected her "to be an entertainer, not a teacher."

But other educators have countered that these effects are temporary—typical only of the first fascinated months of being able to see a moving, talking picture in the living room. "In a remarkable unanimity of opinion," Jack Gould reported in the *New York Times,* ". . . state superintendents of school systems, principals and teachers agree that at first children may look at the video screen excessively or neglect other activities, but that they soon return to their old habits and maintain their scholastic standing."

At least one educator has said that school marks are too dependent on homework anyway. Television may keep some children from their homework, argues Professor Howard A. Lane of New York University in a recent issue of *Parents' Magazine,* but their deteriorating grades mostly reveal "the unreality of the marking system."

Some hold that television's effects are actually beneficial, for children are exposed to Shakespeare and nuclear fission and the way the UN works in an alive and understandable way. Television can teach much by indirection too. *Newsweek* (Apr. 2, 1951) reports, for example, that Willy Ley, an international authority on rockets, is technical adviser for Tom Corbett, Space Cadet, a children's science fiction program. The program makes a point of keeping its action scientifically accurate, providing its audience with possible—though still unrealized—feats. Juvenile watchers, writes *Newsweek,* "are getting science lessons along with their entertainment. If the moon is experimentally reached by man-carrying rockets in 25 years, as Ley predicts, it will be rather old stuff to many of today's youngsters."

Is it debauching their taste? In the eyes of psychiatrist Frederic Wertham, children are acquiring a point of view which makes them "confuse violence with strength, low necklines with feminine ideal, sadism with sex and criminals with police."

A good number of parents would find it hard to agree entirely with this statement and it's a rare teacher or parent or child study expert who fails to find a program like Kukla, Fran and Ollie or Mr. I Magination anything but tasteful, imaginative and worthwhile. But even those who favor television most strongly confess to a few qualms about some of the things their children are exposed to via the TV screen. One mother, who feels that television has been mainly good for her children, admits in *Good Housekeeping* (Nov. 1950) that she can put up with plunging necklines but squirms when she sees "the boys listening to jokes and watching dances that come very close to being risque." And James N. Miller wrote in the *Nation* (July 22, 1950) that "even parents who themselves enjoy the scantily clad leg and off-color gag may reasonably object to their children's intellectual appetites being formed in the atmosphere of the old Palace."

This material is excerpted from "Platform," a new magazine, put out by the publishers of "Newsweek." It is published here with their permission.

On the other hand, it's been argued that these programs are designed for adults and put on the air during the hours when children ought to be in bed anyway. It's up to the parents to censor the programs they feel harm their children, and not to the broadcasters to water down their whole evening program schedule to the level of the youngest and most impressionable child.

Is a diet of violence bad for them? Whether or not they are the ideal diet for children, the statistical fact is that Westerns and "thrillers" form a good part of the younger generation's TV fare. The Joint Committee on Educational Television reported that on New York's seven stations these programs took up 30 per cent of the 70 hours a week devoted to entertaining the young, and the Southern California Association for Better Radio and Television logged a hair-raising week's total of: 91 murders, 7 staged holdups, 3 kidnappings, 10 thefts, 4 burglaries, 2 cases of arson, 2 jail breaks, 1 murder by explosion of 15 to 20 people, 2 suicides, 1 case of blackmail, "cases of assault and battery too numerous to tabulate, also cases of attempted murder."

These programs not only frighten children, their detractors say, but give them a short course in methods of murder and convince them that violence is a normal and acceptable way for solving a problem. (John Crosby cites the case of a three-year-old who, informed that his grandfather was dead, asked who shot him.) One educator has also argued that the "ideal of the 'super' man," who confronts our children not only on television, but in comic books, radio and the movies, is a dangerous one. "The sheriff is a fumbling old fool, the police lieutenant is a blundering oaf—but here comes the great man on a big horse. He will save us!" Some take the view that a whole generation of children inculcated with such a doctrine won't provide an ideal soil for democracy to flourish in.

Others contend that Westerns provide a healthy way for children to discharge their high spirits and to act out their perfectly normal aggressions—a natural stage in the process of growing up. Moreover, the stories show the young that right conquers lawlessness and violence in the end.

Whatever happens, the Western impact seems bound to be felt. "Historians may some day have trouble," commented *Consumer Reports* last January, "determining how soon after the Franklin D. Roosevelt regime came the administration of Hopalong Cassidy, the middle-aged man in the ten-gallon hat whose picture will be found on practically everything but money."

How does it affect their other interests? Will children substitute looking for reading—so that we'll eventually become a nation of near automatons? "Under the impact of television," said former Chancellor Hutchins of the University of Chicago recently, "I can contemplate a time in America when people can neither read nor write, but will be no better than the lower forms of plant life." Others are troubled because TV is essentially a passive experience. They fear that a child who watches day after day in motionless fascination, getting much of his experience by proxy, will grow up willing to be entertained by a machine but unwilling to create his own diversions.

But in the last analysis, many feel, it's not fair to blame television in either case. Television, as one writer has pointed out, is "only something to see; it's not a way of bringing up children." If parents read regularly to their young children, if they enjoy reading themselves and have books around the house, then television or no television, children will read too. But if parents spend all their spare time in front of the TV screen, if they never suggest any other diversion to their children, if they allow the entire household to be dominated by a piece of furniture, then they can hardly expect their children to do otherwise.

Wilbur S. Edwards, General Manager of CBS Television Network Station KNXT in Los Angeles, throws switch on new transmitter erected atop Mt. Wilson, while George Moskovics, Director of Television Development, and Herbert W. Pangborn, right, CBS-TV Engineer, look on.

"The Nation's First Television Station," which has been transmitting from Mt. Lee, now offers viewers a ten-fold increase in power, plus trebling the KNXT service area.

The height of the KNXT antenna above the average terrain was increased from 980 feet to 2837 feet. The antenna is located 5831 feet above sea level. Effective radiated power was increased from 2.56 kw to 25 kw and aural power was increased commensurately.

KNXT, which recently changed its call letters from KTSL, joins six other Los Angeles video outlets in transmitting from this high mountain site.

Title Cards and Slides

WITH few exceptions, television programs, big or small, open and close with title cards or slides. In addition, cards and slides are used extensively in commercials. Yet, there does not seem to be a clear understanding of the artistic requirements or the physical specifications for this material. Arthur Rosenberg of National Studios, a leading producer of TV slides, states that many agencies submit work to the company that is totally unsuitable for television purposes.

Mr. Rosenberg says the cardinal rule for art work is to stay away from large white and black areas. Large areas of black and white in contrast to one another result in blurring and streaking on the screen. A contrast of 50% is usually ideal for a perfect TV picture. If card stock is 20% gray, a letter of 70% gray will produce this 50% contrast value.

Blacks and whites can improve the appearance and definition of lettering if used sparingly. In order to achieve good transmission and quick recognition, says Mr. Rosenberg, lettering should be large and art work simple. It is also very important to stay away from the corners when laying out a title card.

Many stations and agencies utilize sheets of celluloid to good advantage in the preparation of slides. Identical lettering, one black and one white, can be placed over each other, slightly out of registration, to achieve a drop shadow and third dimensional effect. They can also be used for copy to be viewed against a pictorial background. The background may remain the same and the lettering changed by using different celluloid overlays. This technique is widely employed in dramatic series which each week present a new play title and cast of characters against a familiar pictorial background.

Superimposition cards for slides should be lettered in pure white on absolutely black stock. When lettering on a live card, the scene over which the card is to be superimposed should be analyzed for its overall dark or light value. For a dark scene, the lettering should be white on a light gray background. For better effect add a definite black shadow around each letter. For a light scene, the lettering should be black on light gray stock with a white shadow around each letter.

Most stations use 2″x2″ glass slides, several prefer 3¼″x4″. 4″x5″ Telop cards now seem to be gaining in popularity, particularly by the networks. They are easy to handle, give pictures of good definition and are very suitable for switching and for superimpositions.

Regardless of size, if all of the information on a piece of artwork or photo is to be seen on a screen at one time, it must be within an area that is 3″x4″ in ratio. In the popular 2″x2″ slide, the transparent opening is ⅞″x5/16″. This is called the mat area. Elements of design of secondary importance can and should extend into the mat area. The copy area is ⅝″x⅞″. Expanded tube home receivers show this area only. Any important copy or elements of design should not extend beyond this space.

THE STATION identification card above illustrates good use of blacks, whites and tones of gray.

Live cards and flip cards seem to be declining in popularity. They involve diverting one or two studio cameras, carefully lighting the cards and having a stage hand change cards on cue. It has been found in most cases it is more practical and less expensive to have slides made from these cards and integrate them from the projection room. This also eliminates the danger of the original artwork being damaged or lost, as duplicate slides can always be kept on hand or quickly made up from a negative.

When flip cards are used it is important that the copy areas of the cards must all fall in the same place. 8″x10″ photos centered on 11″x14″ cards may be used. Photographic material should never have a glossy surface. If mat photos are not available, steel wool or pumice will take off the gloss.

a plan to study the effect of tv on the sports gate

NCAA Studies Television

LIKE the weather, everyone talks about television's effect on gate receipts to sporting events. But unlike the weather, something *is* being done about it.

The Television Committee of the National Collegiate Athletic Association, together with Westinghouse Electrical Corp., has initiated this fall a plan to study the effects TV has on college football under various "laboratory" conditions.

A schedule of 19 games, involving 29 colleges, will be telecast over NBC-TV under the sponsorship of Westinghouse. Each college will receive two and a half times the NBC hourly station rate per station used. Thus Michigan will receive far more for the national telecast of its traditional battle with Ohio State than will, for example, Minnesota for its encounter with Nebraska, which will be televised locally only. Although a specific schedule of teams has been decided upon, Westinghouse has the privilege of canceling any team that doesn't live up to advance expectations with regard to quality of performance.

Attendance Drop

The NCAA appointed this Television Committee in 1950 to study the effect televising has on game attendance after a sharp drop had been recorded in TV areas in 1949, as compared to the preceding two years. This drop was in contrast to attendance gains in non-TV areas. NCAA figures show that football receipts in the average college support 72% of the entire varsity and intramural athletic program. It is hoped that this season's test will enable the colleges to live with television and ultimately to find a satisfactory solution to the problem of keeping game attendance at a level necessary to maintain the costs of college sports programs.

Among the situations which NCAA has encountered and plans to study are the following:

- Effect of telecasts of major games on attendance at non-televised smaller college games within a 250-mile radius of the TV station.
- Effect of network telecast on a big university game in large city.
- Effect of telecast of a local game on a game played by a big university in a large city.

In practice, each station will telecast seven games during the ten week season from September 22 to November 24, inclusive. The first date will be completely "blacked out": i.e., no games at all will be telecast by NBC. Then, two out of three of the nation's top games will be carried by the NBC network all over the country, with one of them being omitted locally for test purposes. In addition, regional telecasts —contests originating in the east and directed to eastern audiences and midwestern games sent west— will be available for stations on three Saturdays. Local, sectional and inter-regional (midwestern games seen in the east and vice versa) games will complete the schedule.

Coast to Coast

Of special interest is the fact that four eastern and midwestern games will be carried on west coast stations, the first live telecast football games to be received in the far west. Further development of transcontinental football telecasts has been held up, however, both by technical and commercial problems. It will be late in the season before the network transmission can originate on the west coast. However, even were the technical facilities available, the inability of individual stations in the east and midwest to clear evening time has ruled out national telecasts of far western games this year.

Furthermore, although many of the country's outstanding football teams are in the Southwest and Rocky Mountain areas, the lack of TV facilities in these regions will make it impossible to bring their games to a nationwide audience.

As the season progresses, the National Opinion Research Center of the University of Chicago will be conducting an intensive study of the effect of television on game going habits of football fans. When the results are in, televisers and promoters of all sporting events will have some factual groundwork for making their television arrangements.

REWARD

(*Continued from page* 13)

floor managers. In the early days of television, as many old timers will frequently say with some pride, "everybody did everything." This attitude, although it may sound glamorous to those not in the television field, was one of the contributing factors toward lower salaries and resistance to organization on the part of the networks.

Members of other craft unions did not face quite the same problems as did directors, primarily because of their long history of organization in radio or in legitimate theater guilds. Even in the early days of television, technicians, scene designers, musicians, and other television employees were already working on regulated hourly systems as well as earning scale wages. For the television directors, however, no precedent had been set. Where technicians, scene designers,, musicians, etc., were paid specific wages for rehearsal hours and for time on the air, the director, whose creative thinking about his show would of necessity begin many hours before any rehearsal time, was earning less money and no consideration was made for "thinking time." Today, in contracts currently in effect, hours of work are carefully regulated for the director and associate. A certain number of days off must be allowed; the director is to be given time off for holidays worked and he is not allowed to work more than a set number of hours at a stretch.

A Big Job

Too many people in the industry considered the radio director to be primarily a watch dog who would bark loudly if the program ran overtime, but should otherwise stay in his doghouse and not bother any one. In radio, there was no understanding of the work the director must do in order to broadcast a smooth, top-rate show. In television, the director's job is even more complicated. The television director must be able to work efficiently with a large number of people; he must be entirely familiar with the technical aspects of television; he must have a knowledge of visual artistry. He must be familiar with the techniques of the vaudeville stage, legitimate theater, motion pictures and radio, in addition to the techniques belonging exclusively to television. He is the one person who must integrate all the ingredients into a well-rounded, smooth program. Until the director goes to work, the program is only a collection of diverse materials and ideas.

At a salary commensurate with his responsibility, proper authority to carry out his job, the television director will have the incentive to begin working and thinking along more artistic and creative lines.

The television director can then begin thinking in terms of creating new television techniques and methods, initiating methods of presentation and using the full potential of his medium. Only then, will television reach maturity.

Advertising Activity*

SPONSOR CLASSIFICATION TOTALS

January 1, 1951 through October 15, 1951

(Note: The totals below include all sponsors with current or previous network programs regularly scheduled at any time since Jan. 1st)

Sponsor Classification	*TV*	*Radio*
Automobiles & Accessories	16	5
Beverages	14	8
Clothing	15	3
Confections	9	5
Cosmetics, Toilet Requisites	17	12
Drugs & Drug Products	13	16
Foods & Food Products	41	28
Gasoline & Lubricants	6	9
Home Furnishings, Appliances	26	11
Institutional	8	11
Insurance	1	5
Jewelry & Accessories	7	2
Miscellaneous	4	10
Publications	2	2
Religious Groups	6	7
Soap & Soap Products	10	11
Tobacco	11	8
Total sponsors from Jan. 1 thru Oct. 15	206	153
Active Sponsors as of Oct. 15, 1951	173	127
Active Sponsors as of Oct. 15, 1950	142	129

* *Source: Executives' Radio-TV Service*

PROGRAM TYPE SUMMARY

Sponsored Radio & TV Network Programs, Fall, 1951

Type of Program	*Number Now on TV*	*Number Now on Radio*
Childrens Variety	8	3
Comedy-Variety	10	9
Commentary, Interviews	7	6
Drama: Adventure, Mystery	22	21
Juvenile & Western	10	8
Straight Drama	18	14
Farm Programs	..	2
Film News	..	3
Forums	3	1
Health Talks	..	1
Home Economics	5	2
Musical & Musical Variety	13	24
News	3	27
Panel Quiz	8	..
Quiz and Participation	13	16
Religious	4	9
Serials	5	34
Situation Comedy	10	13
Sports	8	9
Straight Variety	19	5
Talent Variety	4	3
Total programs on air Oct. 15, 1951	170	210
Total programs on air Oct. 15, 1950	162	207

COLORADO

(*Continued from page* 12)

of three sound channels—RCA, Reeves and Maurer. TV sound is recorded direct with multiple-track 16mm equipment after TV actions have been shot in 35mm and reduced to 16mm. The results justify the extra effort.

All these factors of equipment and experience have a direct and important bearing on the film material used by three types of Alexander television advertisers.

At the local level, hundreds of TV accounts—like National Shawmut Bank of Boston, Sanitary Dairy of Johnstown, and Braun Bakery of Pittsburgh—have scheduled spots from the Alexander syndicated library of 5,000 20-second films for 50 lines of business. Syndication permits a proration of costs over many advertisers in the same type of business. They may rent a wide variety of films (on an exclusive basis by market) for less than the cost of a single tailor-made production.

At very modest expense such a local advertiser can have syndicated subjects of his selection made specific for him by re-voicing with his own copy and by using replacing scenes to show his own product or place of business as an integral part of the finished commercial.

A second Alexander TV service is designed for national manufacturer-dealer cooperative film campaigns. Over 50 national advertisers of the caliber of Frigidaire, Gruen, Lincoln-Mercury, Motorola, and 7-Up are users.

Productions are built to the manufacturer's order, usually in a series of 13 or 26. Because theatre and TV versions are made simultaneously with the same cast, sets and props, important cost savings naturally result.

In this type of campaign the manufacturer bears the cost of original productions and prints and promotes the service available with brochures to his distributor and dealer organization. Many accounts pay the Alexander service charge and share the dealer's expense in buying television station time.

In the field the Alexander 150 man sales force carries full instructions for calling on and selling TV and theatre service to dealer outlets in accordance with each manufacturer's merchandising plans. Film shipments are made as schedules require with the service department acting as a complete film exchange facility.

A FILM crew is shown working on a tv commercial. The Alexander plant includes a 25,000 square foot stage with 31 standing motion picture sets of full size.

A third TV function is the familiar role of commercial producer for large national and regional advertisers who require no field selling assistance or film distribution. Scores of such accounts like Union Pacific Railroad, Haggar Slacks, Nescafé, Baldwin Piano and American Beauty Macaroni are using Alexander-made spots.

Here's a good place to answer the inevitable question: Why are advertisers and agencies located in New York, Philadelphia, Cleveland, Chicago and Los Angeles buying TV film commercials from a producer thousands of miles away? The very fact that Alexander is isolated from the large metropolitan centers plus its complete self-containment permits quality productions at a cost saving. Alexander makes no claim for "cheaper" films. It does believe, however, in giving the greatest possible picture value per dollar charged.

Actual production sometimes is supervised by the advertiser or his agency. As this is written, representatives of four national accounts from four widely-separated cities are on the job in the Alexander studios.

Others have learned that a TV production properly described and interpreted by adequate scenario and storyboard can be safely entrusted to Alexander experience without on-the-spot supervision. One of these is Lansing B. Lindquist, TV Director for Ketchum, MacLeod & Grove, Pittsburgh, many of whose clients are using multiple spots by Alexander. Mr. Lindquist's own words explain his viewpoint best. "In August of 1950, we 'tested' Alexander with seven special productions, all shot at the same time. I felt it wise to go to Colorado for this schedule. On this trip, I satisfied myself that Alexander's staff was both competent and intelligent, so that further trips have been unnecessary, although we have shot—by remote control, so to speak—many productions there.

"If your copy department has ideas and if you can translate them to storyboards and instructions, they will be carried out. And to the letter, in my experience."

FILM DISTRIBUTION

(*Continued from page 8*)

without delay and without excuses. Some stations now add a clause to their agreements reserving the right to cancel the contract if they don't get cue sheets and music rights at least a week before the film is scheduled for presentation.

The shipping of film, supposedly a simple mechanical procedure, still causes occasional trouble for the station. All shipments of film must be set up with painstaking care in order to avoid late delivery or losses.

Generally, shipments go out approximately ten days in advance of the telecast. Barring unforeseen developments, this allows plenty of time for the film to arrive. It's physically impossible for an executive to maintain full control over shipping from beginning to end. But the stations aren't asking too much when they request that a systematic procedure be established and consistently followed.

We have found that it's good policy to send a separate form letter covering every shipment. The form gives the date shipped, the method of shipment, and the waybill number.

The distributor should see to it that he ships out film in good condition. No distributor should ship a film that hasn't been carefully inspected and cleaned. Nor should he keep in circulation overly used and much abused prints.

Paying greater attention to the common courtesies in the most routine matters will go a long way towards preventing misunderstanding and cementing good relations. For example, station requests for a product which is not immediately available should be answered at once and the situation explained. Delaying replies, in the long run, results only in irritated station executives and no spectacular sales increases.

The stations, on the other hand, also have definite responsibilities. Not the least of these is *their* obligation to return shipments as quickly as possible. Some of the difficulties the stations have result from the great quantities of film that they handle. They often receive multiple print shipments from different distributors at the same time. But too frequently, stations hold film for an unnecessary length of time or just neglect to return a shipment promptly after it has been telecast.

Such practices put an unfair burden on the distributor, and they hurt the station as well. A station holding up the return of film makes it difficult for the distributor to make quick delivery elsewhere. If the other stations also make a general practice of neglecting to return film promptly then all will suffer in turn.

Often, the loudest complaints heard from distributors are caused by the butchering to which some stations subject a print. The cutting of film to meet time requirements is one of the unavoidable evils of the trade. But the stations, we feel, should be extremely careful and sparing in their cutting. Careless editing and slipshod splicing should be done away with. More attention should be paid to see that the print is properly restored with all the sequences in their original places.

Another pet peeve of distributors is the way some station executives run hot and cold about audition prints. We have received desperate letters and rush wires requesting an audition print. Invariably they close with "Ship immediately!" And we always do. Then follows a period of unbroken silence. Not a word from the station. Our letters and calls asking for a decision have little or no effect. Certainly there is no valid reason for this. No matter how busy and harassed station executives may be, they should make a point of answering with dispatch all correspondence and inquiries into the status of audition prints. After all, they were the ones who requested the prints.

No doubt the list of complaints the distributors and the stations have could be lengthened.

We've gone only into some of the situations that we, as a new and small company, have encountered. We fully expect that in the future our company will experience new and probably more difficult problems.

And if we don't pretend to have seen everything in the last six months, even less do we pretend to speak for all distributors. However, we are certain—and surely every distributor will agree with us—that the more efficient use and the growth of the film in TV depends in large measure on the cooperation of the distributors and the station executives. Through their cooperation much has already been accomplished. Working together in close harmony, they will achieve even more in the future.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233)

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1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Irwin A. Shane, 434 Warwick Avenue, Teaneck, New Jersey. Editor, Irwin A. Shane, 434 Warwick Avenue, Teaneck, New Jersey. Managing editor, Robert Harris, 144-04 69th Avenue, Flushing, L. I., N. Y. Business manager, Sylvia Sklar, 2690 Morris Avenue, Bronx 68, New York.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Irwin A. Shane, 434 Warwick Avenue, Teaneck, N. J., doing business as Television Publications, 1780 Broadway, New York 19, N. Y.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

SYLVIA SKLAR,
Business Manager.

Sworn to and subscribed before me this 26 day of Sept., 1951.

BENJAMIN W. ORLANDER
Notary Public, State of New York
No. 24-2971900
(Seal) Commission Expires March 30, 1952