

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

ELEVENTH YEAR OF PUBLICATION



FILMS IN TELEVISION

Looking... at a great clip!

Take any scene from any CBS Television Film Sales show and you'll see frames at work — building huge audiences in record time.

In Chicago, *Annie Oakley* racks up a 23.0 rating — 311% greater than all competition combined!

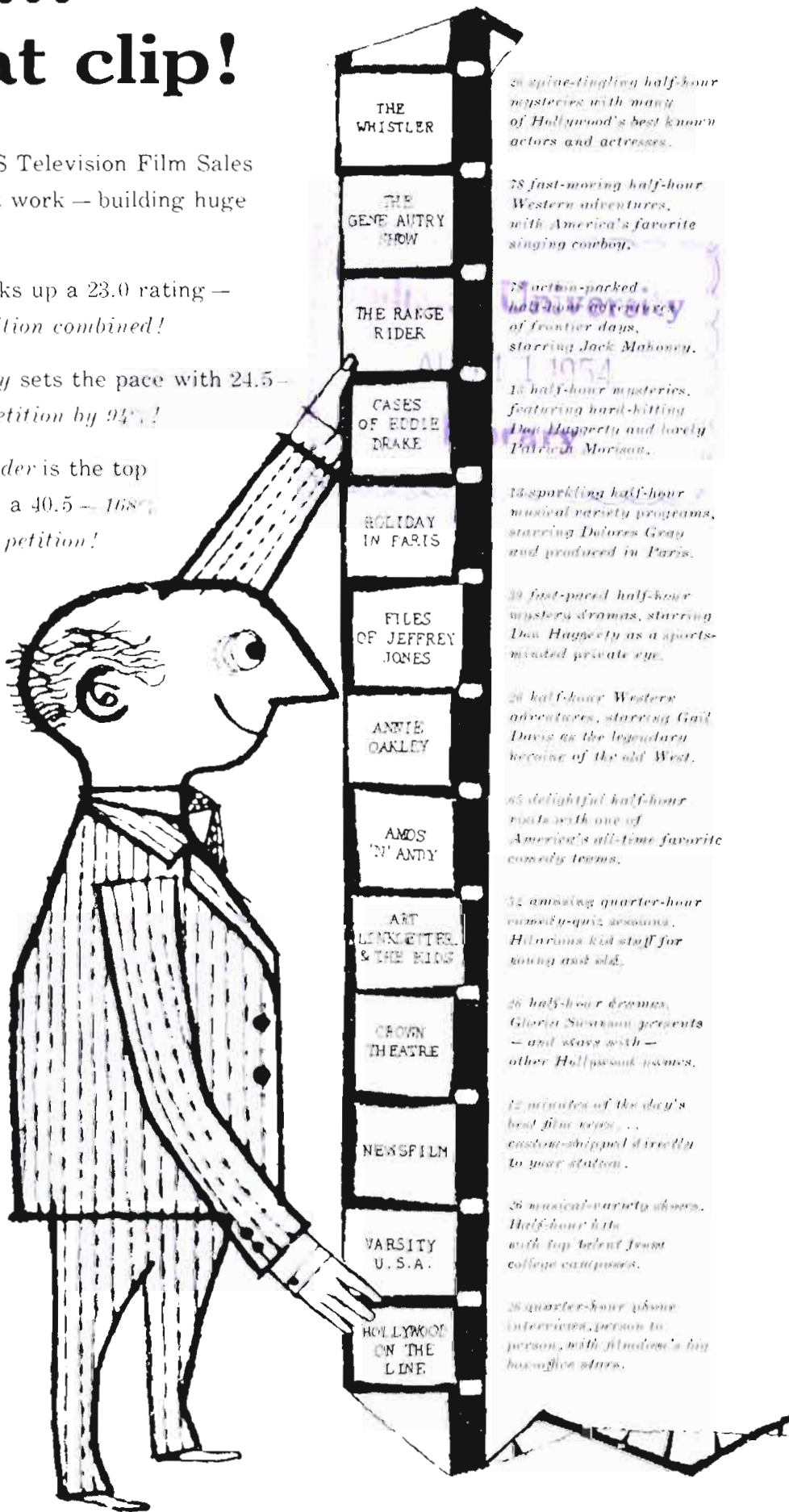
In Los Angeles, *Amos 'n' Andy* sets the pace with 24.5 — beating out top network competition by 94%!

And, in Boston, *The Range Rider* is the top syndicated film program, with a 40.5 — 168% greater than live network competition!

The story's the same for all CBS Television Film Sales shows. They're going at a great clip in markets all over the country... winning top ratings at lowest cost. See for yourself — by asking CBS Television Film Sales for a private showing.

CBS TELEVISION FILM SALES

with offices in New York, Chicago, Los Angeles, Boston, Atlanta, Detroit, St. Louis, Dallas and San Francisco. Distributor in Canada (a S. W. Caldwell Ltd., Toronto.



TM 10-88
LIBRARY
INDIANA UNIVERSITY
BLOOMINGTON IND
12-54 R A

Sources on request.

PIONEER TV OUTLET BECOMES KOTV, INC.

KOTV, Tulsa's pioneer television station, is now officially owned by J. H. Whitney & Co. and operated as KOTV, Inc., C. Wrede Petersmeyer, president, announced today. The recent purchase of the station from Wrather-Alvarez, Inc., won quick, unanimous FCC approval.

Since going on the air in November, 1949, as Tulsa's first TV station, KOTV has provided television service to thousands of viewers in Oklahoma, southwest Missouri, western Arkansas and southern Kansas.

The new president revealed that plans will be announced in the near future for increasing the station's power, technical and color facilities, as well as programming. Petersmeyer emphasized that future plans provide for greater television service to a larger market. "We intend to make KOTV an even more important force in the lives of people in this area," he stated.

KOTV, inc. channel 6

TULSA, OKLAHOMA

NETWORK
AFFILIATIONS



Represented By

Edward Petry & Co., Inc.

NEW YORK CHICAGO LOS ANGELES DETROIT ST. LOUIS SAN FRANCISCO DALLAS



*Everyone has
something
he does
best...*

... and chances are that the person who specializes in a *single* skill will do it far better than the one with divided interests. We can't speak for others—but, in our case, *exclusive* attention to the rendering of quality television representation attracts quality TV stations such as the leaders shown below. There is, we suggest, a potentially profitable thought for others in this continuing success.

Harrington, Richter and Parsons, Inc.

New York
Chicago
San Francisco

television—the *only* medium we serve

<i>WAAM</i>	<i>Baltimore</i>
<i>WBEN-TV</i>	<i>Buffalo</i>
<i>WFMY-TV</i>	<i>Greensboro</i>
<i>WDAF-TV</i>	<i>Kansas City</i>
<i>WHAS-TV</i>	<i>Louisville</i>
<i>WTMJ-TV</i>	<i>Milwaukee</i>
<i>WMTW</i>	<i>Mt. Washington</i>

*One of America's
Pioneer Radio and
Television Stations*

**A GOOD PLACE
TO BUY
Since
1922**

**WGAL • 33rd year
WGAL-FM • 7th year
WGAL-TV • 6th year
Lancaster, Penna.**

Clair McCollough, President
Steinman Station



Represented by

M E E K E R

New York

Chicago

Los Angeles

San Francisco

TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume XI, Number 7, July 1954



FILMS IN TV

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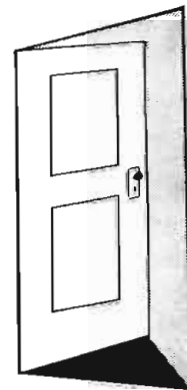
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Television Magazine • July 1954



AN
open door
to the Nation's
Test Market!

WLBC-TV

Muncie . . . sometimes called Mid-dletown, U.S.A. . . . has been the nation's recognized test market for years. Reach this rich Muncie area market via WLBC-TV.

- ★ 70,000 UHF sets
- ★ 65% tuned to Channel 49
- ★ \$200 Base Rate
- ★ All 4 networks
- ★ Proven Test Market



MUNCIE, INDIANA

EDGAR J. MACK, Jr., *Vice President,*
RED TOP BREWING CO.

"We, and our local distributor, are more than pleased with the way sales of Red Top Beer are going in Lima, Ohio, as a result of our sponsorship there of CAPTURED. Both of us are also pleased with trade and consumer reaction to DANGEROUS ASSIGNMENT in Columbus, where sales are booming."



EARLE CABELL, *President,*
CABELL'S, INC., Dallas, Texas

"We have been in the dairy business in North and East Texas since 1932. Last year we went in pretty strongly for television, with DANGEROUS ASSIGNMENT on WFAA-TV. The results have had a great deal to do with our setting new sales records, the biggest year in our history. The show has continuously built steady viewing audiences even during 'second run' and 'third run' showings."



ROBERT BUCKLER, *Acct. Executive,*
WALTER J. KLEIN ADV. AGENCY, Charlotte

"A 'Thank You' is certainly in order after your survey of results obtained using INNER SANCTUM in Greenville, S. C. for Bunker Hill Beef. Our client's brokers reports have jumped as high as 300% since we put this product on television. INNER SANCTUM is steadily building a strong bid for the number one rating on the station. Best proof of success is the fact that our client has ordered this show in Charlotte."



CHESTER MORRIS in CAPTURED



BRIAN DONLEVY in DANGEROUS ASSIGNMENT



INNER SANCTUM

Partners in Profit

Back of TV's Top Syndicated Stars

Are America's Smartest Advertisers

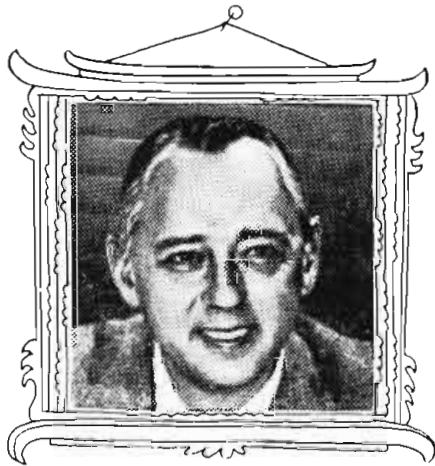
RICHARD BRONNENBERG, *Gen. Mgr.*,
STANDT'S, Muncie, Ind.

"As a retail jewelry outlet, we must have the very best in television entertainment. A show must appeal to both pocketbooks in the family. Such a show we found in **BADGE 714**, starring Jack Webb. We feel that as a sales medium, this show is the best in television today."



VICTOR SEYDEL, *Director Radio and TV*,
ANDERSON & CAIRNS, INC., ADV., N. Y.

"When a television program accomplishes the twofold aim of reaching a large audience and associating the sponsor with an outstanding public service program—it's a great buy. That's why we are happy with **VICTORY AT SEA** for Thom McAn Shoes. Ratings in our six major markets are high and growing, including New York's 16.1 at 7 PM Tues. Both we and our client are pleased with the results."

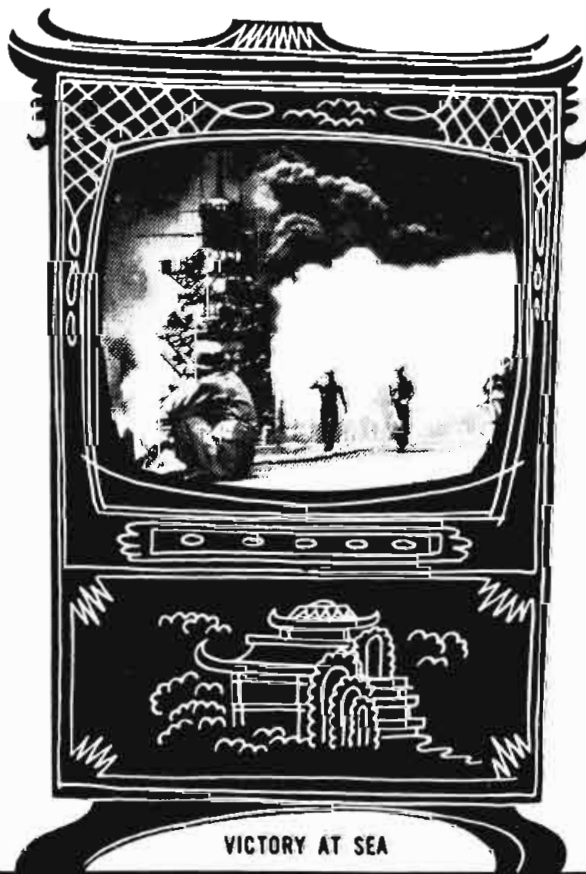


SID GRAYSON, *General Manager*,
KMID-TV, Midland, Texas

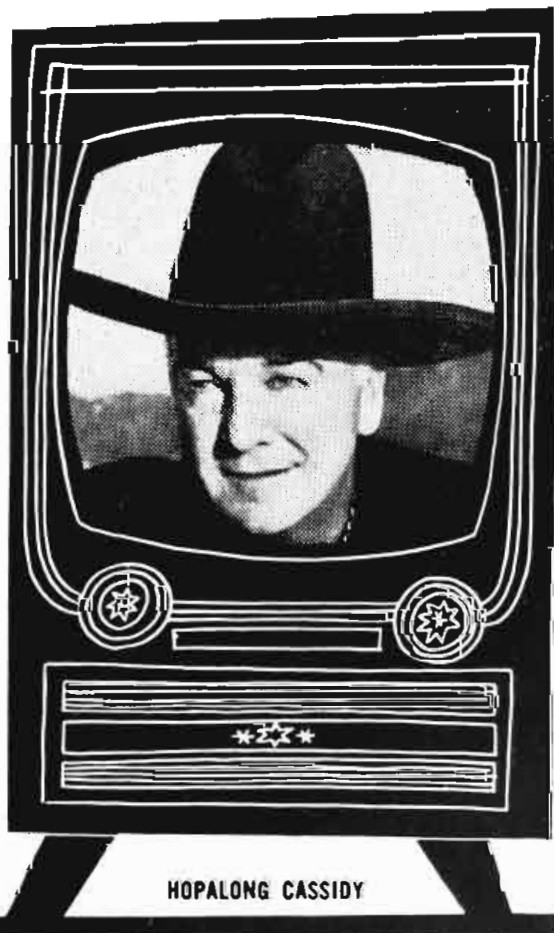
"I am only too happy to endorse the excellent NBC **FILM DIVISION** programs... contracted for before the station started telecasting. From previous experience I knew that I could actually build certain nights around these strong programs. **BADGE 714**, **HOPALONG CASSIDY**, **DANGEROUS ASSIGNMENT**, **NEWS REVIEW**, **CAPTURED**, **VICTORY AT SEA**, and **INNER SANCTUM** were all carefully programmed at key times, and other strong programs built around these pivots."



JACK WEBB in **BADGE 714**



VICTORY AT SEA



HOPALONG CASSIDY

Ratings measure a program's popularity. But even more important than popularity is the program's effectiveness as a sales vehicle.

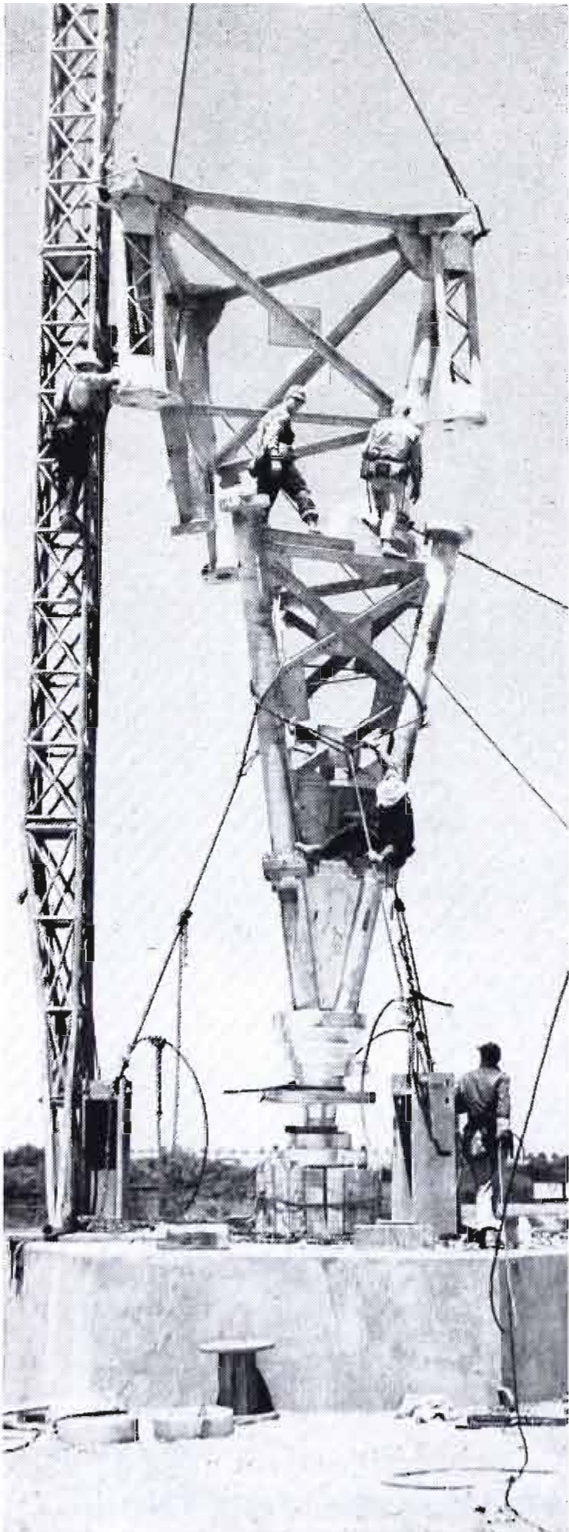
How effective are NBC **FILM DIVISION** programs in selling their sponsor's products? The best way to find out is to "Ask the men who have bought them."

NBC FILM DIVISION

SERVING ALL SPONSORS... SERVING ALL STATIONS

30 Rockefeller Plaza, New York 20, N. Y. • Merchandise Mart, Chicago, Ill. • Sunset & Vine Sts., Hollywood, Calif.
In Canada: RCA Victor, 225 Mutual Street, Toronto • 1551 Bishop Street, Montreal

Going Up!



EDGAR T. BELL, Executive Vice Pres.
FRED L. VANCE, Sales Manager

**WORLD'S TALLEST
MAN-MADE STRUCTURE!**

KWTV

OKLAHOMA'S NO. 1 TV STATION!

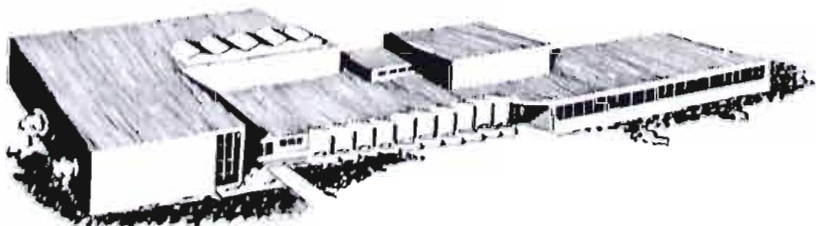
NO. 1 IN HEIGHT—1572-foot tower, tallest in the world!

NO. 1 IN POWER—316,000 watts!

NO. 1 IN COVERAGE—will bring viewing to Oklahoma areas never before served by television!

The first 35 feet of KWTV's massive tower (at left) swings into place. This section weighs 64,000 pounds. In the other picture workmen set the solid steel cap on a cluster of 21 porcelain insulators. The insulators are four inches in diameter.

NOW is the time to start **your** (sales) building with KWTV. Ask us for the complete story!



OKLAHOMA CITY

AFFILIATED MANAGEMENT KOMA CBS • REPRESENTED BY AVERY-KNODL, INC.

FOCUS

NETWORK TV BILLINGS—PIB

	for May '54	for May '53
ABC	\$ 2,411,656	\$ 1,813,985
CBS	11,497,850	7,622,432
DuM	988,350	903,945
NBC	11,043,823	8,052,545
	<u>\$25,941,679</u>	<u>\$18,392,907</u>

THE VITAL STATISTICS measure the growing importance of film in television. Estimated gross volume this year: \$150,000,000.

ALMOST 200 SYNDICATED packages will be available by fall, giving the industry about 85 hours of programming each week. Significant is the number of new properties; since mid-winter over 20 properties have gone into production and more second runs have been put on the syndication block. The question is where is there room for so much programming? The *Syndicated Film Directory* in this issue lists the available properties, the names of their distributors, and the number in the can. The *Film Buying Guide* gives the track record of ratings and competition for 40 of the leading series. *Don't Short-change Your Film Show* summarizes the timebuying and promotion factors that make film effective.

45 FILM SHOWS ON NETWORKS are set for fall at presstime. At the close of the 1953-54 season, there were close to 40 network programs entirely on film. In 1952, the number was 23. Aside from substitutions of one film show for another, there are at least six time slots where film vehicles will replace live properties. How national advertisers are buying their film shows is outlined in a special report in this issue. By and large, they are eschewing shares in residual rights and are buying their properties from independent producers at full cost. National advertisers using syndicated shows on a spot basis are making more complex arrangements. See *The Film Deal Is Dead*.

2,000 FEATURES have been released for TV use up to now, according to best industry estimates. Last year, fewer than 100 American movies, produced by independents, were put on the TV market, along with some 100 foreign-made films. Prospects for next year range from 50 to 100 more from American independents plus 50 to 100 from overseas sources. See the report from station film directors and *Cost Per Thousand: Feature Films*.

A DOZEN "MAJORS" out of about 30 distribution companies control the bulk of the syndicated properties. A hard core of 15 producers are turning out most of the footage. On the feature side, while there are 25 to 30 active distributors, two of them have tied up a good share of the available product. The leading companies and their properties are profiled in a special section of this Annual.

60 PER CENT FILM is the high mark hit by stations. In multi-station markets, some independents or those with few networks programs devote more than half of their time on the air to locally originated film. (On some post-thaw independents, of course, all or almost all programming is on film.) In single-station areas, the proportion of film might be less than ten per cent of total air time. Key network affiliates in major multi-station cities usually fall into the 20-35 per cent bracket. In Baltimore, 36.5 of WAAM's schedule is film; for WBAL-TV, the figure is 17.8, and for WMAR-TV, 14.2 per cent. See *Film in Baltimore—A Market Study*.

ONLY TEN PER CENT LIVE is the score on commercials produced by the Compton agency, indicating to what extent film is still king along Madison Avenue. The BBDO ratio is 80 to 20. In major production centers, a middle bracket minute announcement will cost around \$3,000. For the local advertiser and agency, increased know-how has brought filmed commercials within the budget range of most television users. In many markets, a pricetag of \$200 for a 60-second silent film is no rarity. See round-up of agency film commercial executives, another Film Annual feature.

IN ARKANSAS

"The Land of Opportunity"

KARK-TV

offers you

the best means

for successful selling

• POWER

With Arkansas' lowest band, VHF Channel 4, KARK-TV sends out a powerful, 58,000-watt E.R.P. video signal, with a 0.1 mv/m radius of 70 miles.

• EXPERIENCE

KARK-TV is owned and operated by the same skilled management that boosted KARK radio to Little Rock's highest-ranking station in sponsor acceptance and audience ratings.

• POPULARITY

As the exclusive NBC television affiliate in Central Arkansas, KARK-TV brings its viewers more of the top programs and greatest stars in show business. And local programming and personalities are proven audience builders.

• AUDIENCE

KARK-TV serves an estimated 65,091 TV homes in its 24-county 0.1 mv/m area, a market of . . .

687,300 population

\$796,132,000 spendable income

\$547,024,000 retail sales

(Source: 1954 SRDS Consumer Markets)

KARK-TV
Channel 4

LITTLE ROCK, ARK.

NBC

SEE YOUR
PETRY
MAN TODAY



WHAT'S NEW



Reproduction of Color Not a Problem—But Translation to Monochrome Is! . . . An extremely careful selection of colors is needed to get the proper contrast for black and white pictures. What makes a pretty picture on color television might come over on a black and white receiver almost completely washed out. That's the finding of E. Carlton Winkler, TV Production Manager of CBS, who is spending much time with that net's color unit. "We have found it extremely difficult to come up with any quantity of color film that would still give us a quality in black and white". . . .

"Below the line costs will naturally be higher in color. Scenery is 25 to 50 per cent higher as is set dressing. Lighting is five to ten per cent higher. The big surprise is that costume costs run as much as 200 per cent more than black and white. Graphic arts increase about 25 per cent. Overall production costs, therefore, will run anywhere from 25 to 75 per cent more on average shows. This will all decrease with more experience and a better understanding of color. It should be pointed out that production and facilities costs represent only from 30 to 50 per cent of the total program costs. The above-the-line cost, including talent, lighting, music, directors, stage hands and staff shouldn't be more than for monochrome."



\$1,000,000 Buying Pool for Syndicated Films. . . . Central buying of film for stations has proved itself over the past year. This is the opinion of Bob Salk, president of Station Films Inc., a subsidiary operation of the Katz organization station representatives. S.F., organized to supply 20 of its stations with information as to prices and availability of films, is a non-profit set-up which is somewhat similar to a department store buying operation. It booked over \$1,000,000 last year. Stations pay a flat sustaining fee ranging from \$1500 to \$5000 a year. Salk's theory that there is a definite place for central buying is pointed up, he says, by two basic trends: 1) stations are more and more going out on their own hook in buying syndicated properties, 2) with more and more film programming on the docket each year it makes it necessary for the station to "know" the field before chancing a buy.

Color Film Commercials Are Ready Now. . . . Kodachrome, Technicolor or Eastman? "The recent Film Producers Association-NBC demonstrations for New York ad people showed that they're all good on the TV screen," says David Pincus, president of Caravel Films and head of FPA. "Kodachrome stood up best in this showing, but the other two processes were short-changed because the system, which was set up for Kodachrome, must be adjusted for each type of film. Kodachrome is the least expensive of the three, but more limited in optical effects. By fall, an advertiser will be able to insert color commercials in a live color program with no loss in balance. By then we'll know more about cost differentials. Right now we can say that Kodachrome will run 15-20 per cent more than black and white. The FPA is going ahead with experiments. We'll be working on opticals and shooting more costuming and make-up tests. We feel it's the producers' job to guarantee quality and with all the past confusion about color film, that means we must develop the standards." Evidence of advertisers active interest, said Mr. Pincus, is pointed up in the many requests to have product included in FPA tests.

Consolidated Film Shipments A Cost Saver. . . . An increasingly higher hidden cost factor in film programming is the handling and shipping of commercials and programs around the country. One answer to this problem is in a new service set up by Bonded Films. According to Chester M. Ross, the Company's President, savings can run as high as \$150 a week for a heavy station user of film. Bonded's plan calls for bulk shipments in place of the usual piecemeal operation. All the station has to do is return films to one source—a Bonded office, rather than the many distributors and agencies. The same plan works in reverse with all film coming to a station, collected and shipped by Bonded. Unusual primary payment plan offered amounts to 50 per cent of whatever savings accrue from Bonded's shipping blueprint.

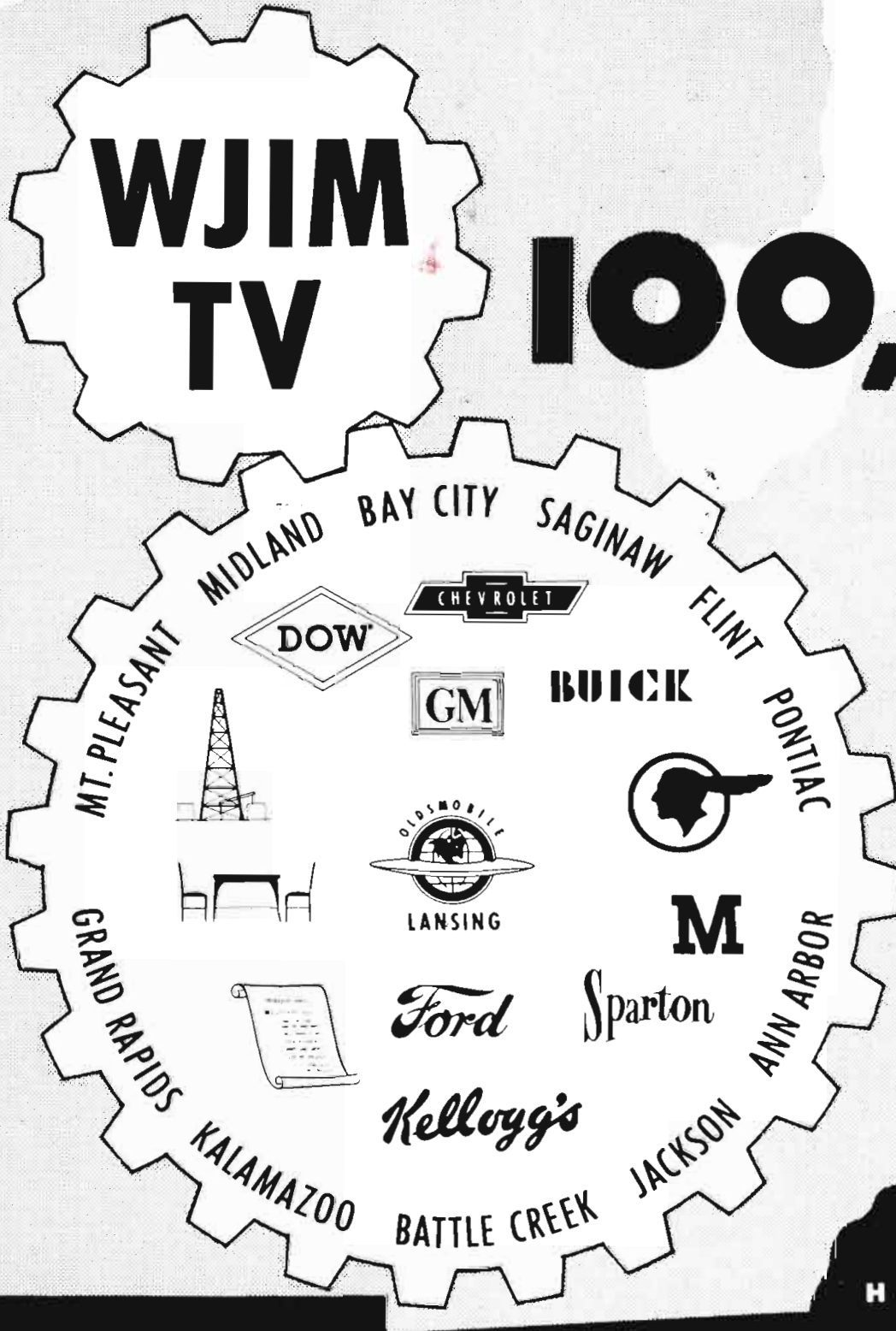


Coverage that counts!

...in rich, industrial, outstate Michigan

Now

100,000 WATTS



NBC
CBS
ABC

H - R REPRESENTATIVES

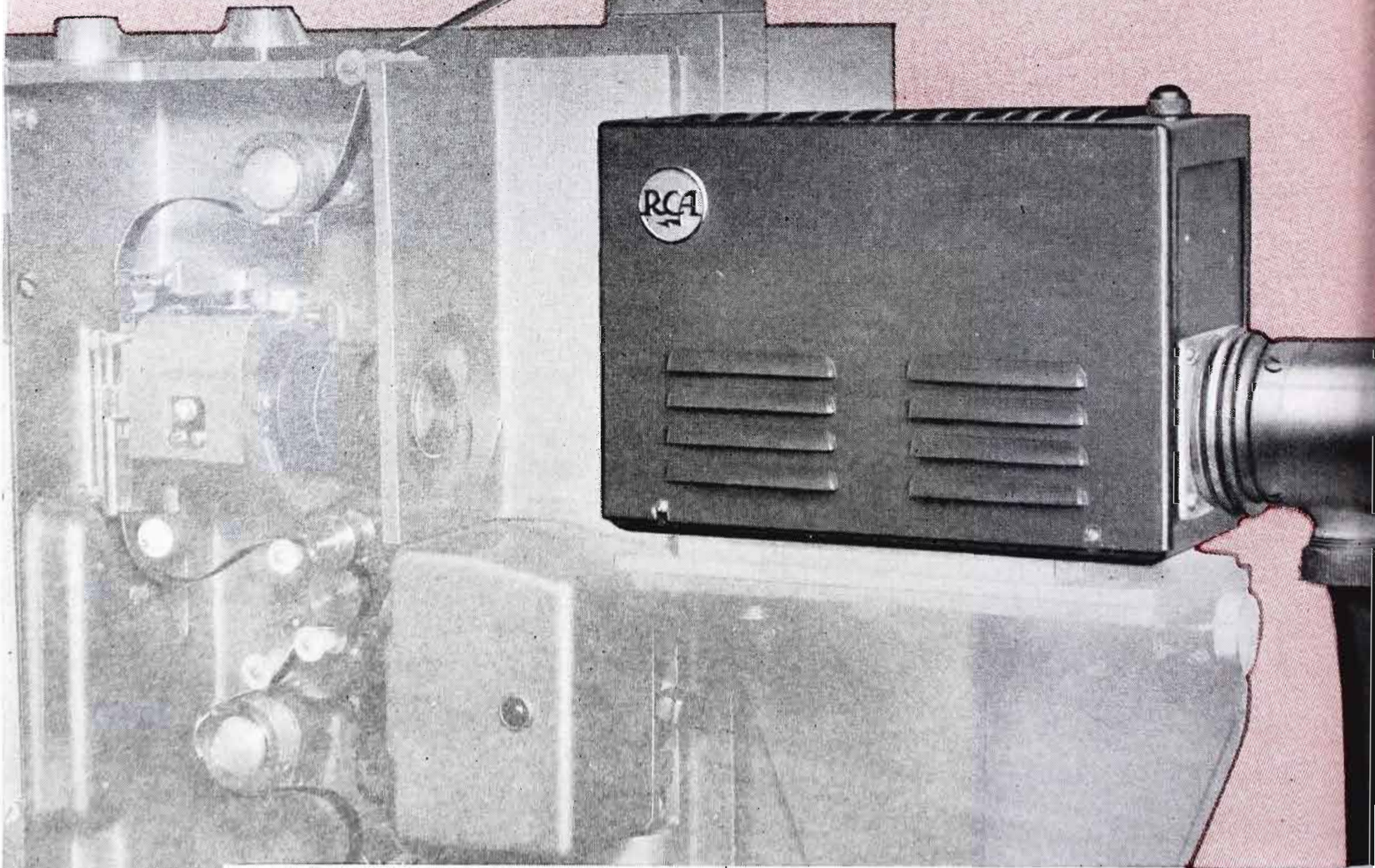
Delivering America's greatest trademarks in America's 36th Market....

WJIM-TV

CHANNEL
6
LANSING

NEW VIDICON

RCA's Superior



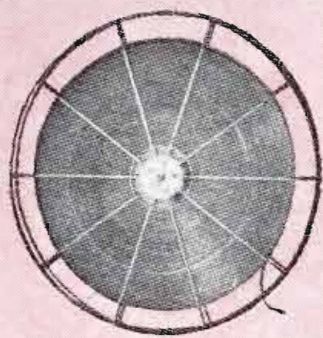
**For
MULTIPLEXING,
or direct use!**



RCA's TK-21 Vidicon Film Camera can be used with RCA's Multiplexer, TP-11, for multiple picture inputs (see illustration opposite page). Or, it can be mounted directly on any of the RCA TV Projectors—such as the TP-16, TP-35, or TP-6A, (see above).

film-camera

film camera chain



DEVELOPED HAND IN HAND with the new RCA-6326 VIDICON tube, RCA's TK-21 Film Camera does for *film* picture quality what the RCA Image Orthicon Camera has done for "live" picture quality.

"Live" picture sharpness!

For unsurpassed picture detail, choose the RCA Vidicon film camera! It's the only film pick-up system with enough signal output (and low enough noise in the signal) to use *aperture response correction*. Aperture response correction brings picture detail to maximum sharpness (detail resolution, 100% at 350 lines) while holding a high signal-to-noise ratio. *Benefit:* You produce finer film pictures . . . with a quality you get from your studio camera.

"Live" picture contrast!

The RCA Vidicon adds "studio" realism to your film pictures. The gamma characteristic of the Vidicon tube is ideal for film production . . . 0.65, constant over a dynamic range of 1:50 to 1. *Benefit:* You get more realistic film pictures than ever before possible.

Low light source requirements!

The high light sensitivity of the RCA VIDICON film camera enables you to reduce projection lamp voltage, reduce heating, increase lamp life substantially.

Edge-lighting, shading eliminated!

The RCA VIDICON operates entirely without edge-lighting, electrical shading, and any other form of supplemental lighting. *Benefit:* You adjust "wall focus" and "beam" from day to day . . . then this camera virtually runs by itself.

RCA VIDICON Film-Camera Chain TK-21 includes:

- | | |
|----------------------------------|--|
| VIDICON Camera MI-26021 | II TM-6B Master Monitor MI-26136-A |
| RCA-6326 VIDICON Tube MI-26671 | II Master Monitor Kinescope MI-26655 |
| Control Chassis MI-26061 | II Master Monitor C-R Tube MI-26665 |
| Deflection Chassis MI-26081 | I Blower MI-26579-B |
| Remote Control Panel MI-26241 | I Console Housing MI-26266-B |
| WP-33B Power Supplies MI-26085-B | I Camera Cable & Connectors MI-26725-A10 |

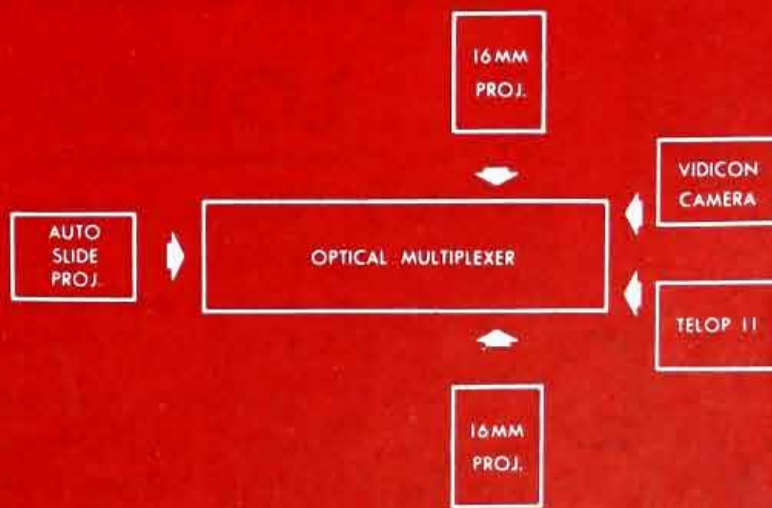
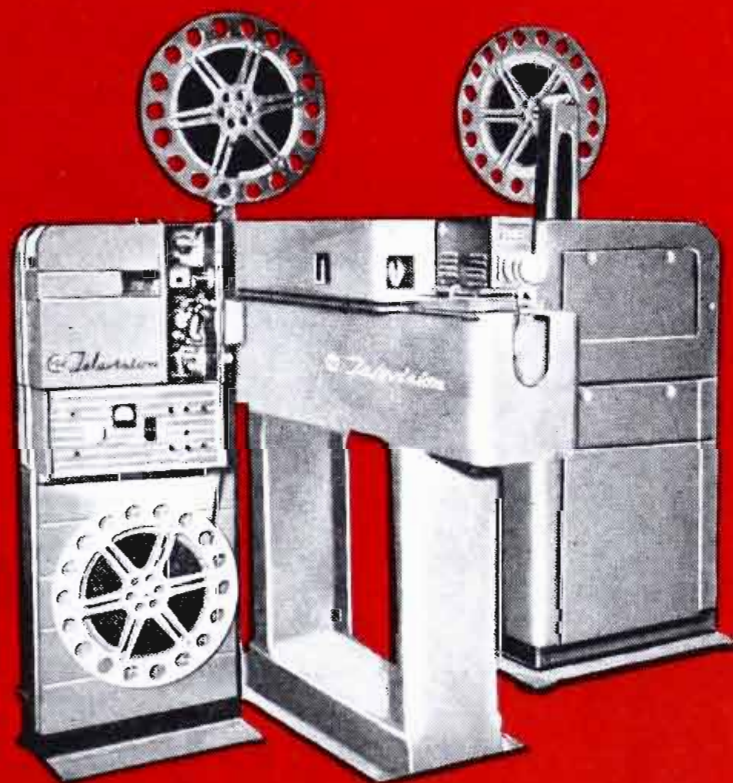
For the finest TV film reproduction you've ever seen, specify an RCA VIDICON film-camera system. Ask your RCA Broadcast Sales Representative for technical details. In Canada, write RCA-Victor Ltd., Montreal.

RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION



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

4 picture sources in multiplexed use!



An RCA Multiplexer, Type TP-II allows a single Vidicon Camera to accept up to four film picture sources—two 16mm or 35mm film projectors, a TP-3B, 35mm automatic slide projector, and a Telop II slide and opaque projector. The multiplexer is pictured above in a multi-input film system using two RCA TP-6A professional film projectors.



EVERYONE AT WDAY-TV LOVES THE TAX ASSESSOR!

Ordinarily you catch us billing and cooing with the Tax Assessor about as often as you see us playing around with a bunch of wildcats. . . .

This year it's different. In May we asked the City Assessor if he could check Fargo's Personal Property Tax rolls and tell us the number of television sets in Fargo. Nobody lies to increase his taxes! *And 65.5% of all Fargo families told the Assessor they*

own television sets! And remember, that was back in May, 1954—*less than a year after we went on the air!*

We do a pretty fancy job in the rest of our coverage area, too. Twenty miles from Fargo the TV saturation is 52%—fifty miles away it's 28%—*and seventy miles away it's almost 20%!*

Ask Free & Peters for all the facts on WDAY-TV—the *only* TV station in the rich Red River Valley.



**WDAY-TV IS THE
ONLY TV STATION
WITHIN 50 MILES
OF FARGO!**

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • CBS • ABC • DUMONT

FREE & PETERS, INC., *Exclusive National Representatives*



By Tad Reeves

LASSO THE SMALL-FRY in your western show audience with a genuine leather range-flavored premium—a Longhorn Steer Head Kerchief Holder to catch the fancy of young cowpokes. Scout-aged boys will want a holder for regulation kerchiefs. Ten cents covers the cost of the kerchief holder and postage. For the extra personal touch, the youngsters' initials or names can be imprinted on the steer forehead for only 25¢ which takes care of the imprinting, the kerchief holder and postage.

The holders cost \$8.50/100 or in quantities of a thousand or more for \$7.50/100. Your trade mark or name can be imprinted for an additional \$1.00/100. You can imprint each individual's initial or nickname (not over eight letters) for 10¢ each additional.

MORE TO THE SCREEN STORY. Inquiries to this column indicate a wide-spread interest in screens to supplement basic scenery. All stations seem to present the same problems of limited storage space and too many back-to-back programs. Screens are the answer. Screens are easy to handle and store, quick to be arranged into complete sets, to combine with other set pieces, or use as rakes. These double-hinged panels add to the feeling of depth and interest detail in the background to enliven merchandise displays and productions.

An extensive selection of designs is available, imaginatively executed along modern and traditional lines. Featured is a series of louvred screens. One of the most popular is a three-paneled screen (each panel 12" w x 84" h) in limed oak, wild cherry, or poplar. Louvred sections fill the upper part and the lower is solid wood in a trim, square design.

The two-paneled Shutter Screen of solid poplar finished in white lacquer with a huge gold bevelled inset in the bottom section is one of Doerr's most versatile units. Each of these louvred screens is dramatic enough to help establish mood in your settings.

Something modern, with an interesting pattern of open work to create unusual background highlights with the aid of a little special lighting, is the limed oak cane screen—a large four-paneled unit of natural finished woven cane set into each of the 11" w x 96" h panels. For the period touch: an authentic reproduction of French provincial is captured in not too ornately carved woods of wild cherry, poplar and oak. This screen, called Provincial, gives a solid, permanent look to displays or makes a paneled study corner to back your newsman.

One of the most striking designs is the wild cherry Harlequin Screen—a beautiful two-paneled screen with three elongated diamond shaped sections down each panel.

Priced from \$48.00 to \$89.00—very reasonable at current market prices—a combination of these versatile screens can add verve and variety to your basic scene units.

A SCENE PACKAGE is the answer, if your scenery problems are even more basic. There is available a Scenic Package consisting of one three-fold, five flats, and two jogs, tailored to your first scenic needs for only \$300.00 (plus shipping costs).

All pieces are painted in color, paneled or splattered for television lighting. Constructed of wood and fibreboard on the theatrical-flat principle, the whole package is designed so that all parts are interchangeable.

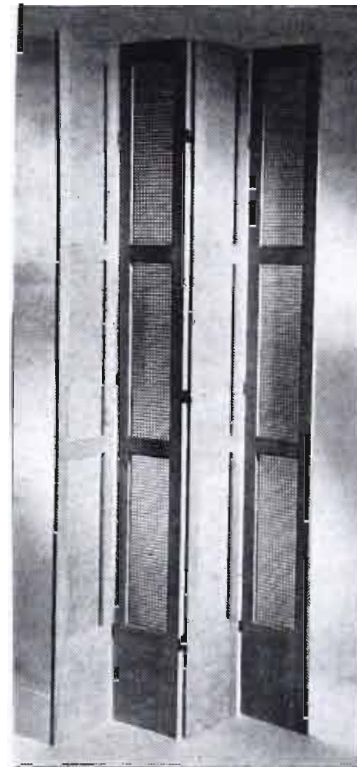
Each unit folds and can be stored against the studio wall. The standard 4' x 8' size is suggested for easy handling and storage. But if doors and studio height won't take this, units can be made to smaller dimensions. There's an even larger (4' x 10') than standard-size available, but not recommended because flats become heavy and unwieldy and most camera shots do not require such heights. This Scenic Package is the simple, inexpensive way to get good basic scenery as a nucleus for expansion. Later add some screens for extra versatility.

BUBBLE GUM AND COMIC BOOKS—the perfect "for free" giveaway combination for children's shows. A well-known manufacturer is offering stations a quantity of bubble gum in return for air credit. A shipment usually includes from 300 to 700 clips of bubble gum, and each one of these clips contains five penny pieces. As a special inducement to please juvenile viewers, you can get a number of entertaining comic books guaranteed to make a hit. This is one of the neatest offers to come along in some time—and it's yours just for the mailing of an acceptance card.

THERE IS A SHORT-CUT TO EFFICIENCY for station sales staffs—a printed TV service order in snap-a-part form, so that a salesman now can write up orders with scheduling details in six copies, providing all departments with an accurate, complete duplicate. At last, someone with television know-how has designed a one-page sheet to get all the facts—the necessary TV sales and production details, not just general business information.

These forms are easy to handle and come in ready-prepared sets costing \$65.00 for thousand sets, \$57.50/1000 for two thousand sets, and \$55.00/1000 for three thousand sets. Other standard radio and TV forms are available from the same source.

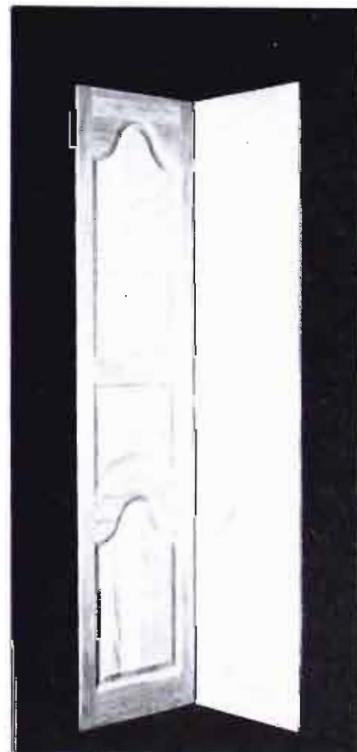
WRITE TO Props and Premiums, TELEVISION Magazine for names and addresses of suppliers . . . 600 Madison Avenue, New York 22, N. Y.



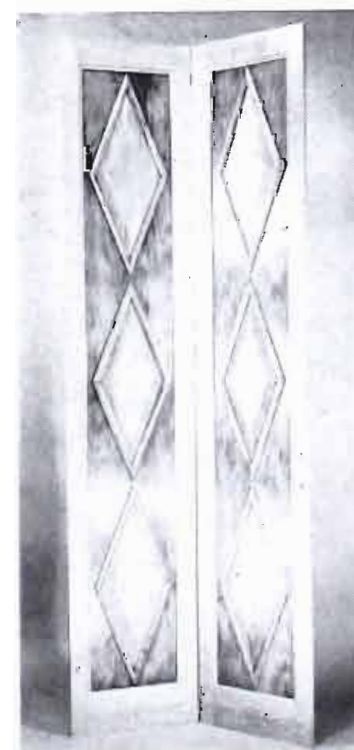
The 4-panel screen above can be effective with special lighting.



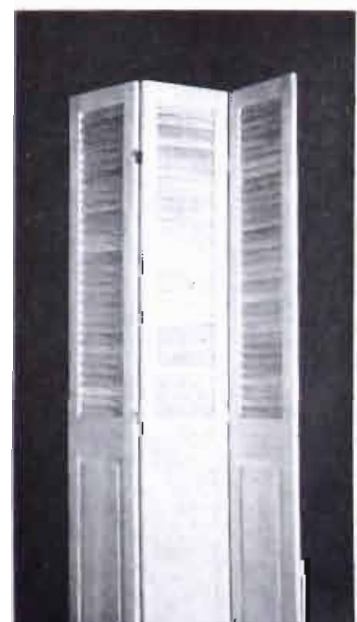
White-lacquered Doser screen for backdrops.



At right, a French Provincial screen that's not too ornate.



Below, the Harlequin screen's diamond panels are removable.



This 3-paneled screen comes in 3 textures.

TELEVISION MAGAZINE'S STATUS MAP



STATIONS AND MARKETS

As of June 1, 1954

No. of 1-channel markets	128
No. of 2 " "	61
No. of 3 " "	24
No. of 4 or over	11

Total markets	224
Operating stations U.S. & possessions	375

**now
on
the
air**

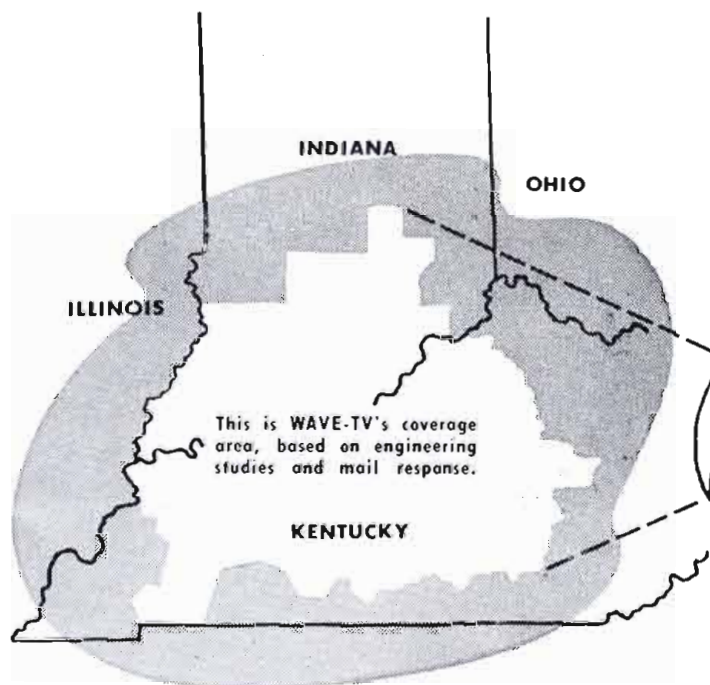


...operating with a full 316,000 watts.

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universal broadcasting company, inc.
1440 north meridian street*

I N D I A N A P O L I S

SEARCHING?



If you're searching for the biggest TV AUDIENCE
in Kentucky and Southern Indiana—
ASK YOUR REGIONAL DISTRIBUTORS!

Go ahead!—telephone your distributor in Louisville—
then in Evansville (101 air miles)—
then in Lexington (78 air miles).

Ask each "What TV stations do your neighbors prefer?"
The calls will cost you a few dollars, but may save you many!

WAVE-TV

CHANNEL **3** • LOUISVILLE

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC SPOT SALES, Exclusive National Representatives



July Circulation Report

HOW TELEVISION MAGAZINE COMPILES RECEIVER CIRCULATION

The circulation estimates below have been adjusted for most markets according to the recent Nielsen study released by CBS.

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

These figures are the result of long-term, continuing study by TELEVISION Magazine's Research Department. *They are neither network nor station estimates.*

The circulation given for each market is that of the station with the most powerful range. Figures for individual stations will vary depending on channel, antenna location and height, power, etc.

The percentage of families owning television sets in each area (penetration) is listed directly after each market. Network affiliations are listed after each station. Where one network is listed twice for a specific market, in most cases this covers the situation where stations have a "spill over" affiliation only.

DEFINING MARKET COVERAGE

Using all available data—the research services, engineering contours, RETMA shipments, rating reports in overlapping areas as evidence of cross-viewing—TELEVISION Magazine has defined the Total Coverage Area for each TV market, taking into account evidence of viewing as well as signal contour. (For the names of the counties included in each market area see Annual Data Book, March 1954.) There is a continuous re-examination of market definition in view

of power and antenna height increases and the introduction of new stations.

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METHOD

TELEVISION Magazine first began reporting circulation back in 1950. There were no Nielsen studies then and therefore estimates were based largely on RETMA (Radio-Electronics-Television Manufacturers Association) shipments. When the Nielsen data and CBS projection became available last year, a new system of computation was worked out, which enabled estimates to be made for all pre-freeze markets. With the release of the November Nielsen estimates, projections are now based on the following points:

1. Start of station operation
2. U. S. Census, April 1950
3. Nielsen, May 23, 1952
4. CBS-Nielsen Study, November 1953.

For post-thaw markets that have been on the air a sufficient length of time, projection curves have also been applied. However, for new markets that have been on for a short period, Nielsen data is only a guide. RETMA shipments are the base.

UHF

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

CIRCULATION AS OF JULY 1ST

Total U. S.: 30,362,316

Stations which signed on after June 1st are not listed below.

ABILENE, Texas—47.1	35,596	AUSTIN, Minn.—53.0	55,597	CADILLAC, Mich.—35.4	32,957	DANVILLE, Ill.—27.2	†21,805
KRBC-TV (A,D,N)		KMMT (A,C,D)		WWTW (A,C,D)		WDAN-TV† (A)	
ADA, Okla.	††	AUSTIN, Texas—42.8	69,808	CEDAR RAPIDS, Iowa—61.0	153,598	DANVILLE, Va.—12.1	†10,938
KTEN (A)		KTBC-TV (A,C,D,N)		KCRI-TV (A); WMT-TV (C,D)		WBTM-TV† (A)	
ADAMS, Mass.	††	BAKERSFIELD, Cal.	91,339	CHAMBERSBURG, Pa.—28.1	†20,683	DAVENPORT, Ia.—ROCK ISLAND,	255,524
WMGT†		KBAK-TV† (D);	†42,432	WCHA-TV† (D)		III.—59.3	
AKRON, Ohio—16.7	†44,840	KERO-TV (A,C,N)	679,000	CHAMPAIGN, Ill.—52.9	173,512	WOC-TV (N); WHBF-TV (A,C,D)	363,146
WAKR-TV† (A)		BALTIMORE, Md.—90.8		WCIA (C,D,N)		DAYTON, Ohio—90.9	
ALBANY, Georgia—17.9	21,838	WAAM (A,D); WBAL-TV (N);		CHARLESTON, S.C.—45.6	73,006	WHIO-TV (A,C,D); WLW-D (N)	
WALB-TV (A,D,N)		WMAR-TV (C)		WCSC-TV (A,C,D,N)		DECATUR, Ill.—44.2	†75,661
ALBANY-SCHENECTADY-	322,157	BANGOR, Maine—55.3	56,406	CHARLESTON, W. Va.—23.1	†42,942	WTVP† (A,C,D)	217,364
TROY, N.Y.	†62,833	WABI-TV (A,C,D,N)		WKNA-TV† (A,D)		DENVER, Colo.—69.2	
WROW-TV† (A,D);		BATON ROUGE, La.—37.5	†31,935	CHARLOTTE, N.C.	406,534	KBTW (A); KFEL-TV (D);	
WRGB (A,C,D,N); WTRI† (C)		WAFB-TV† (A,C,D,N)	†175,398	WAYS-TV† (A,D,N);	†22,183	KLZ-TV (C); KOA-TV (N)	
ALBUQUERQUE, N.M.—38.6	40,028	BAY CITY-SAGINAW, Mich.	†78,929	WBTW (C,D,N)		DES MOINES, Iowa	155,580
KGGM-TV (C); KOAT-TV (A,D);		WNEM-TV (D,N);		CHATTANOOGA, Tenn.—27.5	87,175	KGTV† (A,D); WHO-TV (N)	†27,806
KOB-TV (D,N)		WKNX-TV† (A,C,D)		WDEF-TV (A,C,D,N)		DETROIT, Mich.—89.0	1,305,897
ALTOONA, Pa.—74.7	267,202	BEAUMONT, Texas	††	CHEYENNE, Wyo.—44.8	14,827	WJBK-TV (C,D); WWJ-TV (N);	
WFBG-TV (A,N)		KBMT† (A,D,N)		KFBC-TV (A,C,D,N)	1,851,068	WXYZ-TV (A)	
AMARILLO, Texas—63.1	54,390	BELLINGHAM, Wash.—48.5	20,090	CHICAGO, Ill.—82.0		DULUTH, Minn.—SUPERIOR,	45,940
KFDA-TV (A,C); KGNC-TV (D,N)		KVOS-TV (D)		WBMM-TV (C); WBKB (A);		Wis.	†36,336
AMES, Iowa	177,000	BETHLEHEM-ALLENTOWN-	†40,209	WGN-TV (D); WNBQ (N)		KDAL-TV (N); WFTV† (A,D);	
WOI-TV (A,C,D,N)		EASTON, Pa.—17.4		CHICO, Cal.—42.2	29,095	WDSM-TV (C)	
ANCHORAGE, Alaska	10,000	WLEV-TV† (N); WGLV† (A,D)		KHSL-TV (C,D,N)		EASTON-BETHLEHEM-	
KFIA (A,C); KTVA (D,N)		BILLINGS, Mont.—29.9	9,483	CINCINNATI, Ohio—86.8	437,732	ALLENTOWN, Pa.—17.4	†40,209
ANDERSON, S.C.—31.5	†32,256	KOOK-TV (A,C,D)	287,725	WCPO-TV (A,D); WKRC-TV (C);		WGLV† (A,D); WLEV-TV† (N)	
WAIM-TV† (C)		BINGHAMTON, N.Y.—70.4	262,843	WLW-T (N)		EAU CLAIRE, Wis.—41.0	35,096
ANN ARBOR, Mich.—14.7	†14,516	WNBF-TV (A,C,D,N)		CLEVELAND, Ohio—90.2	1,044,134	WEAU-TV (A,D,N)	
WPAG-TV† (D)		BIRMINGHAM, Ala.—51.7	262,843	WEWS (C); WNBK (N);		ELKHART-SOUTH BEND,	†104,443
APPLETON, Wis.—32.3	†31,574	WABT (A,D,N); WBRC-TV (C)		WXEL (A,D)		Ind.—53.5	
WNAM-TV†		BISMARCK, N.D.—25.3	7,560	COLORADO SPRINGS, Colo.—56.4	34,235	WSJV-TV† (A,C,D,N);	
ASBURY PARK, N.J.—6.1	†7,000	KFYR-TV (C,D,N)	†31,303	KKTV (A,C,D)*; KRDO-TV (N)		WSBT-TV† (A,C,D,N)	
WRTV†		BLOOMINGTON, Ill.—48.1	436,514	COLUMBIA, Mo.—38.3	47,377	ELMIRA, N.Y.—25.7	†31,329
ASHEVILLE, N.C.—25.8	†22,220	WBLN-TV†		KOMU-TV (A,C,D,N)		WTVE† (A,C,D)	
WISE-TV† (A,C,D)		BLOOMINGTON, Ind.—75.6	28,385	COLUMBIA, S.C.	77,909	EL PASO, Texas-JUAREZ,	55,614
ASHTABULA, Ohio—20.1	†17,477	WTTV (A,C,D,N)		WCOS-TV† (A,D);	†56,484	Mexico—69.0	
WICA-TV†		BOISE-MERIDIAN, Ida.—34.3	1,203,709	WIS-TV (N); WNOK-TV† (C,D)		KROD-TV (A,C,D); KTSM-TV (N);	
ATLANTA, Ga.—53.7	395,769	KIDO-TV (A,D,N); KBOI (C)	†85,152	COLUMBUS, Ga.	59,741	XEJ-TV	
WAGA-TV (C,D); WLW-A (A);		BOSTON, Mass.		WDAK-TV† (A,D,N);	†37,661	ERIE, Pa.	164,366
WSB-TV (N)		WBZ-TV (D,N);	†38,792	WRBL-TV (C)		WICU (A,D,N);	†20,348
AUGUSTA, Ga.—35.4	68,995	WNAC-TV (A,C); WTAO-TV† (A,D)		COLUMBUS, Ohio—88.7	387,353	WSEE-TV† (C)	
WJBF-TV (A,D,N); WRDW-TV (C)		BRIDGEPORT, Conn.—9.8	428,293	WBNS-TV (C); WLW-C (N);		EUGENE, Ore.—15.6	15,821
		WICC-TV† (A,D)	†137,054	WTVN (A,D)		KVAL-TV (N)	
		BUFFALO, N.Y.	11,200	DALLAS-FT. WORTH,	390,055	EUREKA, Cal.—45.5	14,546
		WBEN-TV (A,C,D);		Texas—63.3		KIEM-TV (C,D,N)	
		WBUF-TV† (A,C,D,N)		KRLD-TV (C); WFAA-TV (A,D,N);			
		BUTTE, Mont.—50.2		WBAP-TV (A,N)			
		KOPR-TV (A,C); KXLF-TV (N)					

(Continued on page 19)

TALLEST

IN THE LONE STAR STATE . . . 1113 FEET!

Doggone near a quarter of a mile — STRAIGHT UP. That's WBAP-TV's new tower-antenna, due for completion August 1.

With the present tower transmitting into thirty wealthy North Texas Counties, just figure the "spread" with 1113 feet — 100,000 watts. Get your advertising dollars where they count — get TALL IN TEXAS with WBAP-TV! . . . and

COLOR

Pioneering again, WBAP-TV now presents four local shows in full color . . . Margret McDonald's "What's Cooking" — Ann Alden's fashions — the Bewley Barn Dance and Vernon Isbell's Beauty School of hair styling. And with WBAP-TV's great power — full color — the set count in the Fort Worth-Dallas area goes up to . . .

390.055

WBAP-TV

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5

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Director

GEORGE CRANSTON
Manager

ROY BACUS
Commercial Manager

FREE & PETERS, Inc. — National Representatives

July Circulation Report—continued

VANSVILLE, Ind.-HENDERSON, Ky.—26.4	†52,573	LEWISTON-PORTLAND, Me. 125,985	PORTLAND-LEWISTON, Me. 125,985	SUPERIOR, Wis.-DULUTH, Minn. 45,940
VFIE-TV† (A,D,N); VEHT† (C)		WLAN-TV† (A,C,D); WCSH-TV (N); WPMT† (C,D)	WCSH-TV (N); WGAN-TV (A,C); WPMT† (A,C,D); WLM-TV† (A,C,D)	†36,336
AIRMONT, W. Va. ††		LIMA, Ohio—40.8	PORTLAND, Ore.—45.7	WDSM-TV (C); KDAL-TV (N); WFTV† (A,D)
VJBP-TV† (A,D,N)		WLOK-TV† (C,D,N)	KOIN-TV (A,C); KPTV† (A,D,N)	SYRACUSE, N. Y.—86.4
ARGO, N.D.—23.3	40,426	LINCOLN, Neb.—69.7	PRINCETON, Ind.—27.7	WHEN-TV (A,C,D); WSYR-TV (N)
VDAY-TV (A,C,D,N)		KOLN-TV (A,C,D)	PROVIDENCE, R. I.	TACOMA-SEATTLE, Wash.—63.8
T. DODGE, Iowa—18.2	†9,192	LITTLE ROCK, Ark.—26.4	WRAY-TV†	KMO-TV; KTNT-TV (C,D); KING-TV (A); KOMO-TV (N)
QTV†		KARK-TV (N)	PROVIDENCE, R. I.	TEMPLE-WACO, Texas
T. MYERS, Fla.—21.0	6,460	LONGVIEW, Texas—22.7	WJAR-TV (A,D,N)	KCEM-TV (N); KANG-TV† (A,D)
VINK-TV (A)		KTVE† (C,D)	WNET† (A,D)	TEXARKANA, Texas
T. SMITH, Ark.—27.6	†15,399	LOS ANGELES, Cal.—89.7	PUEBLO, Colo.—49.3	KCMC-TV (A,C,D)
FSA-TV† (A,D,N)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	KCSJ-TV (N)	TOLEDO, Ohio—82.7
T. WAYNE, Ind.—26.7	†58,524	LOS ANGELES, Cal.—89.7	QUINCY, Ill.-HANNIBAL, Mo.—58.3	WSPD-TV (A,C,D,N)
VKJG-TV† (A,C,D,N)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	WGM-TV (A,N); KHQA-TV (C,D)	TOPEKA, Kansas—61.4
T. WORTH-DALLAS, Texas—63.3	390,055	LOS ANGELES, Cal.—89.7	WHEU-TV† (A,N); WHUM-TV† (C)	WIBW-TV (A,C,D)
VBAP-TV (A,N); KRLD-TV (C); VFAA-TV (A,D,N)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	RENO, Nev.—57.6	TUCSON, Ariz.—41.6
RESNO-TULARE, Cal.—49.2	†101,453	LOS ANGELES, Cal.—89.7	KZTV (A,C,D,N)	KOPO-TV (C,D); KVOA-TV (A,N)
BID-TV†; KJEO-TV† (A); MJ-TV† (C,N); KVVG† (D)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	RICHMOND, Va.—67.3	TULARE-FRESNO, Cal.—49.2
ALVESTON-HOUSTON, Texas—66.2	341,525	LOS ANGELES, Cal.—89.7	RTVR (C,N)	KVVG† (D); KBD-TV†; KJEO-TV† (A); KMJ-TV† (C,N)
GUL-TV (A,C,D); PRC-TV (A,N)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	ROANOKE, Va.—46.3	TULSA, Okla.
RAND JUNCTION, Colo. ††		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	WLS-TV (A,N)	KCEB-TV† (A,D,N); KOTV (A,C,D,N)
FXJ-TV (A,C,D,N)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	ROCHESTER, Minn.—49.7	KETX-TV† (D,N)
RAND RAPIDS, Mich.—74.1	351,011	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	ROCHESTER, N. Y.—86.7	UTICA-ROME, N. Y.—73.3
WOOD-TV (A,C,D,N)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	WHAM-TV (A,D,N); WHEC-TV (A,C); WVET-TV (A,C)	WKTV (A,C,D,N)
REAT FALLS, Mont.—18.3	4,344	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	ROCKFORD, Ill.	WACO-TEMPLE, Texas
FBB-TV (A,C,D,N)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	WREX-TV (A,C); WTVO† (D,N)	KANG-TV† (A,D); KCEN-TV (N)
REEN BAY, Wis.—56.0	136,360	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	ROCK IS., Ill.-DAVENPORT, Ia.—59.3	WASHINGTON, D. C.—88.7
VBAY-TV (A,C,D)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	WHBF-TV (A,C,D); WOC-TV (N)	WMAL-TV (A); WNBW (N); WTOP-TV (C); WTTG (D)
RENSBORO, N.C.—53.0	232,140	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	ROME, Ga.—50.2	WATERBURY, Conn.—40.2
VFMY-TV (A,C,D)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	WROM-TV	WATR-TV† (A,D)
REENVILLE, N.C.—29.8	64,388	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	ROSWELL, N. M.—33.1	WATERLOO, Iowa—63.1
VNCT (A,C,D,N)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	KSW-TV (A,D,N)	KWWL-TV (D,N)
REENVILLE, S.C.	199,050	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	SACRAMENTO, Cal.—26.9	WESLACO-HARLINGEN, Texas—35.1
VFBC-TV (N); WGV† (A,D)	†52,545	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	KCCC-TV† (A,C,D,N)	KRGV-TV (N); KGBT-TV (A,C)
IANNIBAL, Mo.-QUINCY, Ill.—58.3	96,603	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	SAGINAW-BAY CITY, Mich.	WEST PALM BEACH, Fla.—28.5
HQA-TV (C,D); WGEM-TV (A,N)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	WKNX-TV† (A,C,D); WNEM-TV (D,N)	WIRK-TV† (A,D,N)
IARLINGEN-WESLACO, Texas—35.1	31,344	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	ST. JOSEPH, Mo.—64.8	WHEELING, W. Va.—66.9
GBT-TV (A,C); KRGV-TV (N)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	KFEQ-TV (C,D)	WTRF-TV (A,N)
IARRISBURG, Ill.—22.9	†15,229	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	ST. LOUIS, Mo.	WICHITA, Kansas—53.7
VSIL-TV†		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	KSD-TV (C,N); KSTM-TV† (A); WTVI† (C,D)	KEDD† (A,N)
IARRISBURG, Pa.—58.4	†128,680	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	ST. PETERSBURG, Fla.—37.8	WICHITA FALLS, Texas—51.3
VHP-TV† (C); WTPA† (N)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	WSUN-TV† (A,C,D,N)	KFDX-TV (A,N); KWFT-TV (C,D)
IARRISONBURG, Va.—41.0	59,040	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	SALINAS-MONTEREY, Cal.—60.9	WILKES-BARRE-SCRANTON, Pa.—53.9
VSVA-TV (A,C,D,N)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	KMBY-TV (A,C,D,N); KSBW-TV (A,C,D,N)	WBRE-TV† (N); WILK-TV† (A,D); WARM-TV† (A); WGBI-TV† (C); WTVU†
IENDERSON, Ky.-EVANSVILLE, Ind.—26.4	†52,573	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	SALT LAKE CITY, Utah—65.3	WILMINGTON, Del.—92.1
VEHT† (C); VFIE-TV† (A,D,N)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	KSL-TV (A,C,D); KTVT (N)	WDEL-TV (D,N)
IOLYOKE-SPRINGFIELD, Mass.—57.7	†117,593	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	SAN ANGELO, Texas—35.1	WILMINGTON, N. C.—17.5
VHYN-TV† (C,D); WWLP† (A,N)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	KTXL-TV (C,D,N)	WMFD-TV (N)
IONOLULU, T.H.—46.7	51,086	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	SAN ANTONIO, Texas—56.9	WINSTON-SALEM, N. C.
GMB-TV (A,C); KONA (D,N); IULA-TV (A)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	KGBS-TV (A,C,D); WOAI-TV (N)	WSJS-TV (N)
IIOUSTON-GALVESTON, Texas—66.2	341,525	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	SAN DIEGO, Cal.-TIJUANA, Mexico—82.3	WTOB-TV† (A,D)
PRC-TV (A,N); GUL-TV (A,C,D)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	KFMB-TV (A,C,D); KFSD-TV (N); XETV	WORCESTER, Mass.—14.2
IUNTINGTON, W. Va.—57.8	310,210	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	SAN FRANCISCO, Cal.	WWOR-TV† (A,D)
VSZA-TV (A,C,D,N)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	KGO-TV (A); KPIX (C,D); KRON-TV (N); KSNAN-TV†	YAKIMA, Wash.—38.4
IUTCHINSON, Kansas—43.4	124,093	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	SAN JUAN, P. R.	KIMA-TV† (A,C,D,N)
TVH (C,D)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	WAPA-TV (A,D,N); WKAQ-TV (C)	YORK, Pa.—60.6
DAHO FALLS, Ida.—44.1	13,230	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	SAN LUIS OBISPO, Cal.—58.9	WNOW-TV† (D); WSBA-TV† (A)
ID-TV (A,C,D,N)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	KVEC-TV (D)	YOUNGSTOWN, Ohio—37.0
NDIANAPOLIS, Ind.—72.3	436,403	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	SANTA BARBARA, Cal.—62.9	WFMJ-TV† (N); WKBN-TV† (A,C,D)
VFMB-TV (A,C,D)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	KEY-TV (A,C,D,N)	YUMA, Ariz.—46.3
ACKSON, Miss.	87,046	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	SAVANNAH, Ga.—31.3	KIVA-TV (D)
VJTV† (A,C,D); WLBT (N); VSLI-TV (A)	†33,798	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	WTOC-TV (A,C,D,N)	ZANESVILLE, Ohio—48.8
ACKSONVILLE, Fla.	184,780	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	SCHENECTADY-ALBANY-TROY, N. Y.	WHIZ-TV† (A,C,D,N)
VJHP-TV† (A,D,N); VMBR-TV (A,C,D,N)	†30,536	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	WRGB (A,C,D,N); WROW-TV† (A,D); WTRI† (C)	
OHNSON CITY, Tenn.—37.9	83,304	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	SCRANTON-WILKES-BARRE, Pa.—53.9	
MJHL-TV (A,C,D,N)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	WARM-TV† (A); WGBI-TV† (C); WTVU†; WBRE-TV† (N); WILK-TV† (A,D)	
JOHNSTOWN, Pa. **	†372,519	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	SEATTLE-TACOMA, Wash.—63.8	
MARD-TV† (A,C,D); MJAC-TV (A,C,D,N)	†27,119	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	KING-TV (A); KOMO-TV (N); KMO-TV; KTNT-TV (C,D)	
ALAMAZOO, Mich.—71.7	361,942	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	SHREVEPORT, La.—33.8	
NKZO-TV (A,C,D,N)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	KSLA (A,C,D,N)	
CANSAS CITY, Mo.—67.8	381,171	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	SIoux CITY, Iowa—67.0	
CMO-TV (A,D); KMBC-TV (C); WDAF-TV (N)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	KVTV (A,C,D,N)	
KEARNEY, Neb.—22.5	26,283	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	SIoux FALLS, S. D.—43.1	
CHOL-TV (C,D)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	KELO-TV (A,D,N)	
INGSTON, N. Y. ††		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	SOUTH BEND-ELKHART, Ind.—53.5	
WKNY-TV† (A,C,D,N)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	WSBT-TV† (A,C,D,N); WSJV-TV† (A,C,D,N)	
KNOXVILLE, Tenn.	83,076	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	SPOKANE, Wash.—48.4	
WATE-TV (A,N); WTSK-TV† (C,D)	†44,590	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	KHQ-TV (A,N); KXLY-TV (C,D)	
LAFAYETTE, Ind.—55.2	†40,294	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	SPRINGFIELD, Ill.—36.4	
WFAM-TV† (D)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	WICS† (A,D,N)	
LAKE CHARLES, La.—26.6	†12,662	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	SPRINGFIELD-HOLYOKE, Mass.—57.7	
KTAG-TV† (A,C,D)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	WWLP† (A,N); WHYH-TV† (C,D)	
LANCASTER, Pa.—73.9	285,032	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	SPRINGFIELD, Mo.—38.0	
WGAL-TV (A,C,D,N)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	KTTS-TV (C,D); KYTV (A,N)	
LANSING, Mich.	285,948	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	STEBENVILLE, Ohio—76.6	
WLS-TV† (A,D); WJIM-TV (A,C,D,N)	†38,560	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	WSTV-TV (C)	
LAS VEGAS, Nev.—62.5	11,943	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	STOCKTON, Cal.—14.2	
KLAS-TV (A,C,D,N)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV	KTVU† (N)	
LAWTON, Okla.—65.0	53,820	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV		
KSWO-TV (D)		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV		
LEBANON, Pa.—42.0	†134,514	KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV		
WLBR-TV†		KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV		

JUNE OPENINGS: 2		
Market	Station	Channel
Ada, Okla.	KTEN	(10)
Corpus Christi, Tex.	KVDO-TV	(22)
JULY TARGETS: 11		
Market	Station	Channel
Decatur, Ala.	WMSL-TV	(23)
Enid, Okla.	KGEO-TV	(5)
Indianapolis, Ind.	WISH-TV	(8)
Missoula, Mont.	KGVO-TV	(13)
Newport News, Va.	WACH-TV	(33)
Orlando, Fla.	WDBO-TV	(6)
Salisbury, Md.	WBOC-TV	(16)
Sedalia, Mo.	KDRO-TV	(6)
St. Louis, Mo.	KWK-TV	(4)
Terre Haute, Ind.	WTHI-TV	(10)
Valley City, N. D.	KXJB-TV	(4)

Decide on the Network with Lowest Time Costs

DECIDE ON DU MONT

FOR EXAMPLE*

	TELEVISION NETWORK A	TELEVISION NETWORK B	TELEVISION NETWORK C	DU MONT TELEVISION NETWORK
New York	\$3,420	\$3,600	\$2,550	\$1,920
Chicago	1,800	1,500	1,320	1,200
Los Angeles	1,650	1,350	1,200	960
Philadelphia	1,440	1,440	1,320	1,320
Detroit	1,200	1,110	1,020	1,110
	<u>\$9,510</u>	<u>\$9,000</u>	<u>\$7,410</u>	<u>\$6,510</u>

*Based on Class A 1-time 1/2 hour rates for typical comparison (SRD May 10, 1954)
In these 5 top U.S. markets alone, other networks cost as much as 13% to 46.1% more! In addition, the Du Mont Network has the most favorable discount structure. Regionally or nationally, your money goes further on the Du Mont Television Network!

● NO "MUST-BUY" PROGRAMS

Du Mont availabilities let you "buy" or build and become the sole sponsor of a program that meets your selling needs.

● TIME PERIOD PROTECTION

The Du Mont Television Network has always protected its sponsors. When you decide on Du Mont you have a *time franchise*.

● LOWER PRODUCTION COSTS

Your savings at Du Mont on production facilities result in more money available for time buys.

YOU'RE WISE TO DECIDE ON THE

DU MONT

TELEVISION NETWORK

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

435 N. Michigan Avenue, Chicago 11, Ill. MO 4-6262

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



Feature Film ... comparing daytime, early evening and late night shows

THE current programming pattern gives the advertiser three different types of feature film buys—daytime strips, early evening shows before network programs start and late night films coming after network hours.

Each type has its own advantages, but on a cost per thousand basis, the scores of the 24 programs studied on these pages indicate that the afternoon features earn the lowest median cost per thousand. Next come the post-11:00 pm programs.

Since both these time periods are Class C and cost about 50 per cent of the stations' top rate (as compared to the usual A or B classification of the early evening shows), their superior scores are not surprising.

The highest median rating in this study is earned by the early evening group; following come the afternoon series.

Almost every station in the country has its strong feature film program. These 24 shows were selected

arbitrarily from the large number of outstanding buys available. Substantially the same list of programs was analyzed in the January issue of TELEVISION Magazine as part of a series on local programming.

They are re-shuffled here to give the buyer a cost per thousand comparison of daytime, early and late shows.

The advertiser whose primary goal is reaching women would find his best c-p-m opportunity in the daytime series, but if he is trying to reach men as well as women, late shows might be his best bet.

The largest audience, made up of children as well as adults, is hit by the group running in the 5:30-7:00 pm period. The audience composition figures for these hours clearly show that, unless there is a preponderance of programming aimed at children, there are usually more grown-ups watching in the twilight hours than children under 18. (See *Early Evening Television*, TELEVISION Magazine, November, 1953.)

The lowest c-p-m homes among the shows analyzed here is the \$1.01 achieved by *Hollywood Playhouse*, WPTZ, Philadelphia, which runs across the board, 1:00-2:00 pm. Ranking second is another daytime feature, WPIX's *Petticoat Theatre*, hitting 1,000 New York homes for \$1.28 per participation.

Nobody using television has to be told that feature film is one of the consistently best buys in the medium.

Local and spot advertisers alike have been attracted by its relatively low cost, substantial rating record and wide availability of good participations.

In a TELEVISION Magazine comparison of features, kitchen shows and local newscasts (February, 1954), the Hollywood movie shows came off best on a c-p-m basis.

For more about feature film and the job it's doing for sponsors and stations, see *Film in Baltimore*, *Station Management*, *What the Station Film Buyers Say* and other stories in this issue.

CITY, STATION, PROGRAM, TIME	TELEPULSE NOVEMBER RATING	# HOMES REACHED	COST PER PARTICIPATION	COST PER M HOMES
AFTERNOON (12:30-5:30 pm)				
Birmingham, WABT, M-Sat Western Theatre, 4:00-5:00 pm	17.0	29,818	\$ 75.00	\$2.52
Boston, WBZ-TV, M-F Hollywood Playhouse, 1:00-2:30 pm	8.1	95,376	\$160.00	\$1.68
Cleveland, WXEL, M-F Midday Movie, 1:00-2:40 pm	4.9	40,399	\$ 75.00	\$1.86
Cleveland, WNBK, M-F One O'Clock Playhouse, 1:00-2:15 pm	8.9	73,378	\$115.00	\$1.57
New York, WPIX, M-F Petticoat Theatre, 2:30-3:00 pm	1.4	58,545	\$ 75.00	\$1.28
Philadelphia, WPTZ, M-F Hollywood Playhouse, 1:00-2:00 pm	9.5	418,315	\$150.00	\$1.01

† Time given below is starting time; program lengths vary

A black and white photograph of a human ear, viewed from the side, with the text "WHICH WAY IN?" overlaid across it. The ear is the central focus, showing the ear canal, ear drum, and the outer ear. The text is in a bold, sans-serif font, centered horizontally across the middle of the ear.

WHICH WAY IN?

How to make the most memorable impression on the human mind is the subject of a now classic debate among the advocates of mass advertising media.

It started with the advent of radio and the thesis that the living voice best moved men to action because it could tell your story with human persuasiveness, give it the precise emphasis your message required, and make every line a headline.

The partisans of the printed page have cited arguments as old as Confucius and held that in addition to the authority of the printed word, the use of pictures could arrest, clarify, evoke a mood and a desire to buy that the spoken word alone could never achieve.

Since the appearance of television, the debate seems somewhat academic. We'd like to participate in it, but nobody wants to listen. For we've never found anyone who doubted television's impact... even before it began.

It was obvious at once that television makes the strongest impression. But it was not so certain to make it with comparable economy.

Yet television already wins larger audiences than any other mass medium. And it already reaches more people per dollar than printed media. To deliver the same total circulation today, television costs half as much as a group of magazines and a quarter as much as a group of newspapers.

And in all television, the network with the lowest cost per thousand is CBS Television -20% lower than the second network.

Advertisers, convinced that the eye and ear work best together, seem to have settled the debate with some finality. In the first four months of 1954, they made a greater investment in the facilities of CBS Television than in any broadcasting network or national magazine.

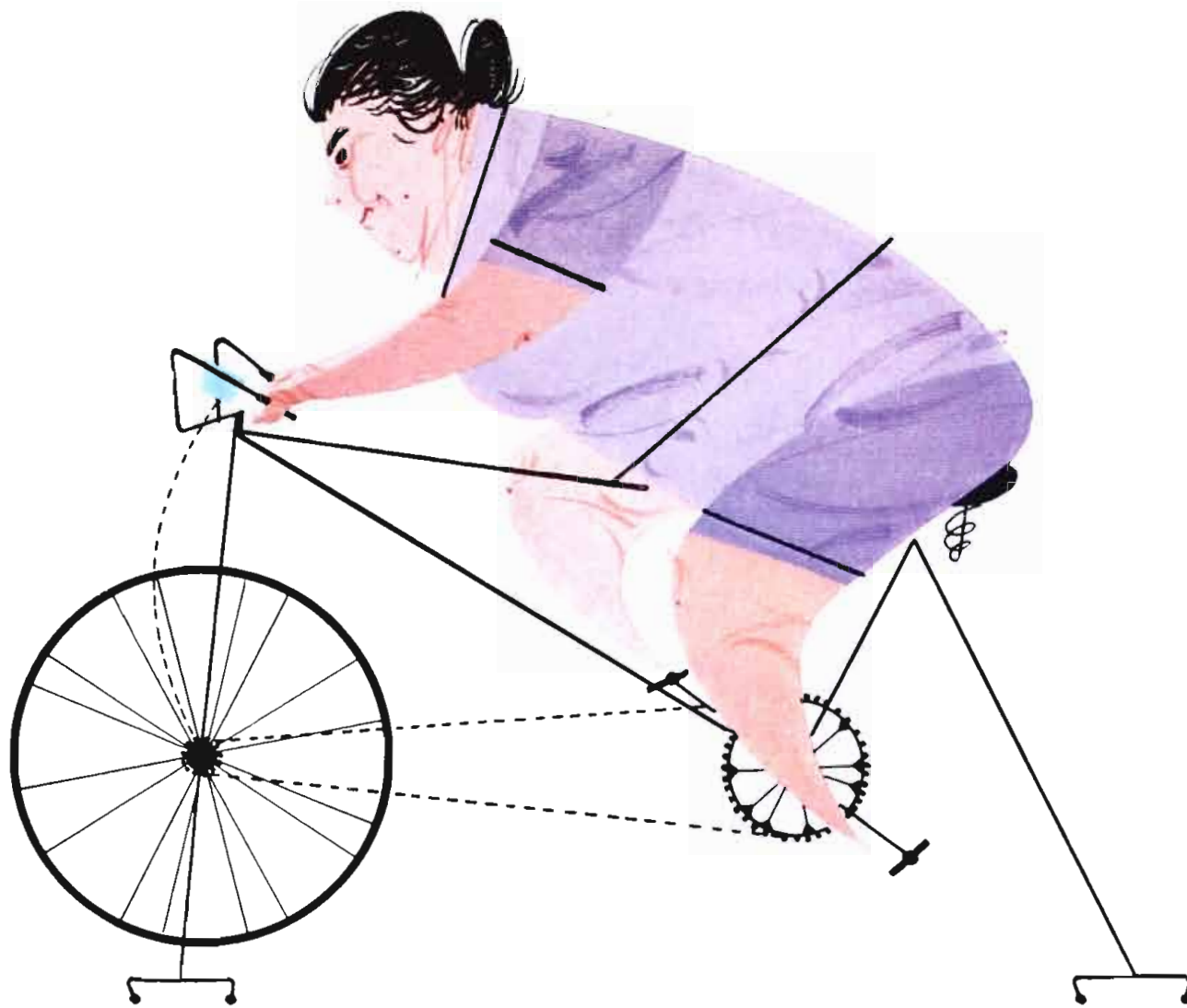


CBS TELEVISION

CONTINUED FROM PAGE 21

CITY, STATION PROGRAM, TIME	TELEPULSE NOVEMBER RATING	# HOMES REACHED	COST PER PARTICIPATION	COST PER M HOMES
San Francisco, KPIX, M-F Del Courtney Movie Matinee, 12:30-2:00	6.6	52,774	\$ 90.00	\$1.71
Washington, WNBW, M, W Feature Playhouse, 1:00-2:30 pm	5.4	28,411	\$ 65.00	\$2.29
<u>EARLY EVENING (5:30-7:30 pm)</u>				
Baltimore, WMAR-TV, M, W, Th, F The Early Show, 6:00-7:00 pm	11.9	79,396	\$130.00	\$1.64
Cincinnati, WLW-TV, M-F All Star Movie, 6:00-7:00 pm	8.1	33,696	\$ 85.00	\$2.52
Cleveland, WEWS, M-F Movie Matinee, 5:30-6:30 pm	6.1	50,294	\$130.00	\$2.58
Los Angeles, KTLA, M-F Movie Theatre, 5:30-6:30 pm	2.6	44,348	\$125.00	\$2.82
New York, WCBS-TV, M-F The Early Show, 6:15-7:25 pm	10.0	418,175	\$725.00	\$1.73
Philadelphia, WCAU-TV, M-F The Early Show, 6:00-6:55 pm	9.5	148,315	\$210.00	\$1.42
San Diego, XETV, M-F Cowboys & Injuns, 5:30-6:30 pm	15.2	32,270	\$ 80.00	\$2.48
Washington, WNBW, M-F Footlight Theatre, 6:00-6:40 pm	7.5	39,460	\$100.00	\$2.53
<u>LATE NIGHT (11:00-1:00 am)†</u>				
Baltimore, WAAM, M, Tu, Th, F Nocturne Movies, 11:00 pm	4.9	32,693	\$ 65.00	\$2.52
Boston, WBZ-TV, M-F Night Owl Theatre, 11:30 pm, M 11:45 pm, Tu-F	7.5	88,311	\$140.00	\$1.59
Cleveland, WXEL, M-F Night Owl Theatre, 11:20 pm	5.9	48,644	\$ 90.00	\$1.85
Los Angeles, KNBH, M-F Late Date at the Movies, 11:15 pm	3.0	51,170	\$125.00	\$2.44
New York, WCBS-TV, Sun-Sat The Late Show, 11:15 pm, Tu, Th, Sat 11:30 pm, Sun, M, W, F	7.0	292,723	\$450.00	\$1.54
Philadelphia, WPTZ, Tu, W, Th, F Night Playhouse, 11:20 pm, Tu, W, F 11:45 pm, Th	4.2	65,571	\$150.00	\$2.29
San Francisco, KRON-TV, Sun-F Owl Theatre, 11:00 pm	8.4	67,167	\$100.00	\$1.49
Washington, WTOP-TV, Sun-Sat The Late Show, 11:15 pm, Sat 11:30 pm, M-F 11:45 pm, Sun	5.4	28,411	\$ 85.00	\$2.99

† Time given below is starting time; program lengths vary



nothing **Works Like Wantmanship**

Wantmanship is as inside as an urge. It's the Crosley Group's dynamic new dimension in selling. Typical of the Group, WLW-A, Atlanta, not only creates the wants but also *merchandises* with you to the point-of-sold. **Wantmanship** explains why the Crosley Group makes more sales faster, *at less cost*, than any other medium or combination.



WLW	Radio
WLW-A	Atlanta
WLW-C	Columbus
WLW-D	Dayton
WLW-T	Cincinnati

the **CROSLEY GROUP**

Exclusive Sales Offices:
*New York, Cincinnati, Dayton,
 Columbus, Atlanta, Chicago, Hollywood*

C. HARPER

Sheldon Reynolds'

Production of

SHERLOCK HOLMES

...Starring Ronald Howard as Sherlock!



H. Marion Crawford
as Watson

The greatest detective of all time comes to TV ... on film. Here is a series that is backed with one of the most extensive pre-sold audiences in TV history. For almost 70 years the adventures of **SHERLOCK HOLMES** and his friend Dr. Watson have been thrilling

audiences in the great Arthur Conan Doyle books! In the movies... on the stage... and in daily and Sunday newspapers... the magic name of **SHERLOCK HOLMES** always has meant box office! And now - as a TV film show produced by Sheldon Reynolds, creator of "Foreign Intrigue", and starring Ronald Howard, brilliant young English actor - the potential is even greater!

SHERLOCK HOLMES (39 half-hour programs, custom filmed for TV) is ready for September airing.

SHERLOCK HOLMES, filmed in Europe, is a natural for local, regional and national spot advertisers!

For A Sure Clue To Increased Business write, wire or phone your nearest MPTV Film Syndication Division:

NEW YORK

655 Madison Ave.
New York 21, N.Y.
TEmpleton 8-2000

BOSTON

216 Tremont St.
Boston 16, Mass.
HAncock 6-0897

ATLANTA

Mortgage Guaranty Bldg
Carnegie Way & Ellis St
Atlanta, Georgia
Alpine 0912

CHICAGO

155 E. Ohio St.
Chicago 11, Ill.
WHitehall 3-2600

DETROIT

2211 Woodward Ave.
Detroit 1, Michigan
Woodward 1-2560

TORONTO

MPTV (Canada) Ltd.
277 Victoria St.
Toronto, Canada
Empire 8-8621

LOS ANGELES

9100 Sunset Blvd.
Los Angeles 46, Calif.
Crestview 1-6101

SAN FRANCISCO

625 Market St.
San Francisco, Calif.
Douglas 2-1387

DALLAS

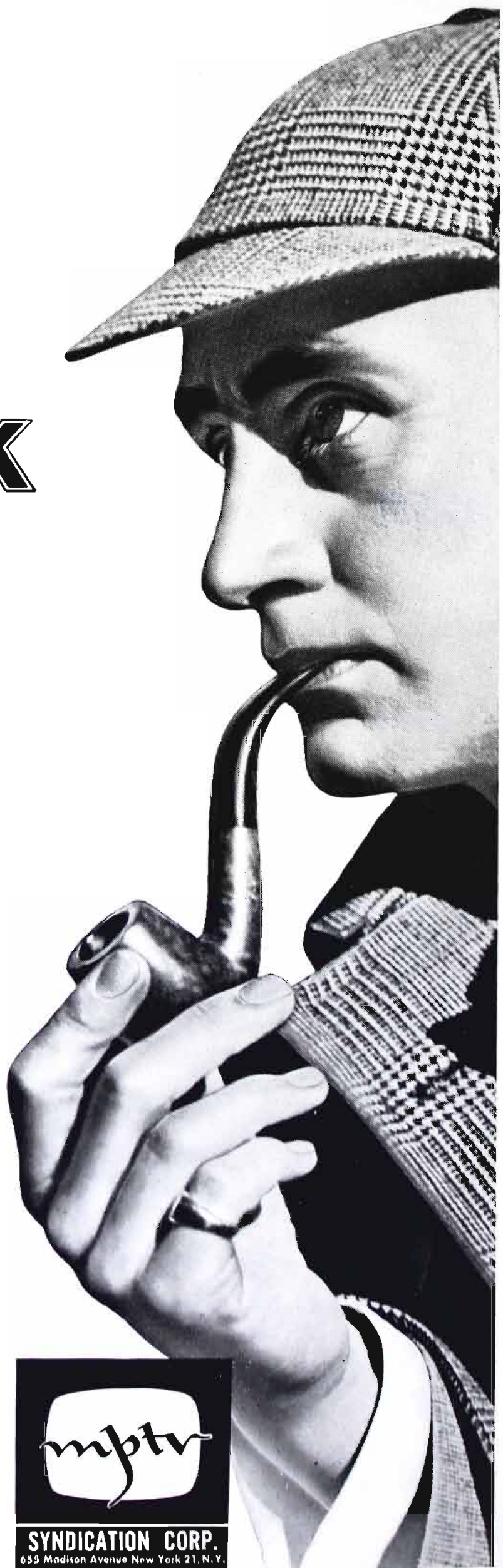
3109 Routh St.
Dallas 4, Texas
Sterling 4007

These MPTV shows are available now:

1/2 Hour Shows: Duffy's Tavern • Flash Gordon • Janet Dean, Registered Nurse • Sherlock Holmes

1/4 Hour Shows: Drew Pearson's Washington-Merry-Go-Round
Junior Science • Tim McCoy • • plus more to come

Dramatic Serial 5 quarter hours a week • The Heart of Juliet Jones



*More product . . . more re-runs . . .
more problems . . . reviewing
the status of television film*



The Advertiser Never Had It So Good

by Fred Kugel

ALMOST 200 syndicated packages and 2,000 features are on the market. Quality has steadily improved. Film programming is no longer an unbalanced diet of mysteries and westerns. The cards are stacked in the advertiser's favor this year as they never have been before.

However, the biggest problem facing the non-network advertiser who wants to buy film is finding a place to put his program. The networks have been expanding their programming hours far beyond the old limits.

This means the non-network advertiser must move into weekend and early evening television or buy weaker outlets in multi-station markets and buck network shows. While many major advertisers will settle for nothing less than the choice night time slots, the fringe periods are delivering excellent clearances and solid ratings.

Those who have not been afraid of the difficulties of lining up good time in a large number of markets have found that a good show and a lot of persistence can clear night time.

There is plenty of evidence that it can be done. Falstaff Brewing ran *City Detective* in more than 60 markets last year. It was able to buy Class A time in each area, even the one-station cities.

Kent Cigarettes wasn't always able to get its *Kent Theater* films into the network option hours, but did get good clearances in the 10:30-11:00 periods which, where used, delivered well.

In each of 17 markets reported by Rorabaugh for Ballantine's *Foreign Intrigue*, the show ran during the 7:00-11:00 strip on network-affiliated stations. The same was true of Phillips Petroleum's half-hour dramatic series.

In a check of ten major multi-station markets, CBS-TV Film Sales reports, syndicated film represents nine percent of all programming between 7:00 and 11:00. Allowing for the fact that 60 minutes in this period are station option time and for the heavier film schedules of the "third" stations in these markets, the nine percent figure still indicates that prime time is obtainable for better films.

Could these film programs compete against the big network shows? There are many examples of syndicated packages outrating the network entries. (See *Film Buying Guide*, this issue.)

For most advertisers, however, the swing will be to fringe periods.

Studies by TELEVISION Magazine indicate that syndicated shows in weekend, late and early evening hours stand up well against all comers.

On Saturday and Sunday, daytime is wide open for strong programming that can capitalize on the large audience available. A five-city comparison found Sunday afternoon set use running two-thirds or better of the weekday 6:00-midnight average. Saturday viewing is at about the same level, and this despite comparatively weak programming.

Another area opening up for film shows is the 6:00-7:00 pm strip. While this period formerly was considered the "children's hour," the audience composition figures prove that adults frequently outnumber viewers under 19 by as much as two to one. Adult viewing on weekends is equally high.

The vitality of fringe time plus the many new properties that have been made available make a promising picture for the advertiser. But not for the film distributor.

Almost 200 programs of one kind or another will be on the market by fall. These provide close to 85 hours of film material per week. Only about 50 shows though are getting a heavy play from buyers. In addition to this group, there will be about 45 film shows on the networks this fall, compared to the 23 that ran in 1952.

Obviously, some of the older or weaker syndicated packages will be pushed into oblivion. Even the stations with little or no network programming can afford only so much film. Affiliates in major markets could conceivably absorb ten more hours of film programming each week.

But that's just about the amount of new product that has come on the market this year. Add to this number the re-runs of former network shows being made available for syndication, and it's easy to see why the distributors and producers face a brutally competitive selling job.

From the advertiser's point of view, the new properties mean higher quality, wider choice and better balanced programming, no longer confined to mysteries and westerns.

(Continued on page 86)



The Film Deal Is Dead



SPECIAL deals on new TV film packages are getting harder to find.

Two years ago, the average producer was apt to accept less than cost for first-run rights and count on subsequent sales to get back in the black and make a profit.

Today, most advertisers pay enough for initial use of a top film series to cover production costs or more.

Not that buying film shows has become a cut-and-dried affair. National, regional and other large users of first-run packages sign all kinds of contracts for shows nowadays. If anything, deals grow more complex all the time.

These conclusions are based on a new study of 25 film deals by TELEVISION Magazine, and a comparison with findings in a similar study of 25 deals in effect during 1952-53.

Current Film Deals

AMERICAN TOBACCO BBDO

Pays full cost for first-run rights, retaining second-run rights while contract runs. To share in residuals.

CANADA DRY, B&B ENTERPR. Mathes; M. M. Fisher

Canada Dry paid full cost on the first 13 *Oakley* films for two runs on alternate weeks in about 65 markets. Second series of 13 syndicated to local advertisers by CBS-TV Film for off-week showing. Canada Dry shared income from sale of its 13 in non-Canada Dry markets. . . B. & B. Enterprises will sponsor the second 13 on 30 stations starting in October, on a weekly basis. In January it will run a new, third series of 13 weekly on about 60 stations. It will take a 26-week layoff and in October will return to sponsor all 39 (plus repeats from the first 26) for a full year.

DERBY FOODS Needham, Louis & Brorby

Developed show for own use on radio and TV. Pays full cost and owns show, which it will keep for own use.

DU PONT BBDO

Owns package, paying full production cost. Plans re-use only for non-TV public relations program.

FORD J. Walter Thompson

Buys first-run rights and has first option on second runs. Last year's shows run under other sponsorship as *Your All-Star Theater*.

PRIVATE SECRETARY Chertok

ANNIE OAKLEY Flying A

SKY KING Chertok

CAVALCADE OF AMERICA Chertok, Flying A

FORD THEATER Screen Gems

GENERAL ELECTRIC Maxon

Pays a little less than cost for first-run rights. Has exclusive on show during life of contract.

GENERAL FOODS Benton & Bowles

Reportedly pays less than cost for first-run rights, gets some repeats at lower cost. Has exclusive on show during term of contract.

GENERAL MILLS D-F-S

Starting in fall; pays full cost for first-run rights, additional for exercise of option on second runs. Has no share in residuals.

GENERAL MILLS D-F-S

Pays full cost for first-run rights, additional for exercise of option on second runs. No share in residuals.

GREEN GIANT, PILLSBURY Leo Burnett Co.

Pay full cost for first-run use.

KELLOGG Leo Burnett Co.

Pays flat license fee based on number of films used per market weekly. Pays extra for more-than-normal cost of occasional special production. Films can be used any number of times. Has exclusive during longterm period.

LEHN & FINK Lennen & Newell

Starting in fall; reportedly pays less than production cost for first-run rights and summer repeats for ABC-TV network show.

MEET MR. MCNUTLEY Revue

ROY ROGERS Frontier

ARTFUL MISS DODGER Desilu

LONE RANGER Chertok

MICKEY ROONEY Volcano

WILD BILL HICKOK Broidy

RAY BOLGER SHOW Bresler

Listings: ADVERTISER, PROGRAM, Agency, Producer

how advertisers are buying their shows



As nearly as can be determined up to three-fourths of the packages covered in the present study are sold for enough to cover production expenses.

Two years ago there were more advertisers paying less than cost than were paying full cost; today the reverse is true. There are six companies in 25 that own their own shows, which is about the same as in 1952-53. Only three now share

in residual or concurrent income on their shows.

Quite a few ad managers and agency executives frankly admitted they don't have any exact idea what their shows actually cost to produce.

"I don't know what it costs to produce my show," one adman said. "Each show is an individual proposition. In looking over a great many programs last spring, and

comparing asking prices of network packages and those of producers, the prices were more or less the same.

"When you get right down to bargaining, producers would seem to go a little lower than some networks.

"But the main thing," he added, "is whether the show is selling the product. Ours is. As long as the
(Continued on page 89)

LIGGETT & MYERS

Cunningham & Walsh

Pays approximately full cost for first-run rights. No share in residuals; show re-runs as *Badge 714*.

DRAGNET

Mark 7

LIGGETT & MYERS

Cunningham & Walsh

Starting in fall; pays full cost but does not own or share in residual rights. New series will not be syndicated; past series cannot be released in other markets during term of contract.

STU ERWIN

Roland Reed

LEVER BROS.

McCann-Erickson

Pays production costs for first-runs and use of some as summer repeats. Producer has right to sell films in markets Lever doesn't get into. Earlier series syndicated as *Heart of the City*. Lever shares in residual rights.

BIG TOWN

Gross-Krasne

PEPSI-COLA

Biow

Pays full cost and owns show. Sells second-run rights to MCA.

PEPSI-COLA PLAYHOUSE

Revue

PROCTER & GAMBLE

Compton

Owns package through producing subsidiary. May recoup entire outlay through residual rights. Two years ago reportedly sold syndication rights to Ziv for \$7,500 per film and per cent of gross. Before that sold series now syndicated by CBS-TV Film Sales as *Strange Adventure* and by UTP as *Royal Playhouse*.

FIRESIDE THEATER

Wisbar

PROCTER & GAMBLE

Benton & Bowles

Pays a little less than cost for first-run rights. Buys through NBC, has exclusivity during term of contract.

REVLON, CONGOLEUM-NAIRN

Weintraub, McCann

Alternate sponsors pay full cost for first-run rights. Have no share in residuals.

LORETTA YOUNG

Lewis Lor Prod.

R. J. REYNOLDS

Wm. Esty

Owns show, produced for it by agency at low cost. Will recoup good part of cost by sales of syndication rights to MCA.

MR. & MRS. NORTH

Loveton

SCHLITZ

Lennen & Newell

Pays less than full cost for first-run rights. Previous series sold outright to ABC Film for syndication.

MAN AGAINST CRIME

Wm. Esty

SCOTT PAPER

J. Walter Thompson

Pays full cost for first runs; pays less for option on 13 for summer repeats. Exclusive during term of contract.

PLAYHOUSE OF STARS

Roach

STERLING DRUG

D-F-S

Pays full cost and owns show. Has run all 57 produced, some several times. Will probably reduce costs by later sale of syndication rights.

MY LITTLE MARGIE

D-F-S

VICEROYS

Ted Bates

Starting this fall, will sponsor show on network of more than 110 stations for 26 weeks. Will decide in spring whether to exercise option to continue.

INSPECTOR MARK SABER

Desilu



The Men And Companies Who

Television Film . . . Profiling The

Year, Were Responsible For The Lion's Share Of The Industry's Remo

DON SHARPE

Don Sharpe must qualify as a man who defies pigeon-holing. As one of television's most ubiquitous operators, Sharpe is myriad things to the medium—agent, producer, packager, promoter and stockholder. He has some financial interest in a dozen TV properties, although his name isn't associated with all of them.

As personal agent for many Hollywood stars, Sharpe plays a big part in their TV plunges. He helped finalize the tele-version of *Halls of Ivy*, whose star (Ronald Colman) he represents. He also represents Desilu, and therefore has a hand in *Lucy*, as well as the company's upcoming *Rex Morgan, M.D.* and *Artful Miss Dodger*.

He has been the producer of *Four Star Playhouse*, which Singer has renewed for the third season and of *My Hero* which is under syndication. The Sharpe producing label will be hung on some new packages

which are on the horizon. Among them: *Frank Leahy Show*, *Sheena*, *Queen of the Jungle* and *Star and the Story*.

Sharpe is especially high on *Star and the Story*. He feels it points up the growth of Four Star Productions Co., which is slotting the dramatic series for regional sponsorship.

Sharpe's selling operation on such a property is a pretty good gauge of his business techniques. He figures that if a property costs \$25,000 to produce, he must gross between \$40,000-45,000 on syndication to make a profit. To get over this big financial hump, Sharpe aims initially at a big regional sponsor, something he has accomplished with *Star* and Liebman Breweries.

Sharpe also angled such a deal for *Dangerous Assignment* and *Douglas Fairbanks Presents*, two more packages he's had a finger in.

Don Sharpe has been an actor, both as a child and as a young man. He travels a lot; last month he spent several weeks in Europe looking over the foreign film shooting possibilities, which he calls "encouraging."



Don Sharpe

ZIV TV PROGRAMS

The men behind the Ziv empire's success don't have to consult Bartlett's Book of Quotations to know the adage about staying on top—that either you improve or surrender your top spot to somebody else. The Ziv machine is clearly not standing still. And it's no odd coincidence that Ziv is still on top in the syndication field.

The progress reports out of its New York Office shows that the Ziv brass is concentrating on the future by (1) a step-up in production and (2) pioneering the field. Production Chief Maurice (Babe) Unger reports that the next twelve months will be Ziv's biggest production year in history. In the pioneering end, Ziv has burned new roads in South America by introducing their shows with dubbed-in Spanish voice tracks. In color, they've already shot an entire series (*Cisco Kid*) in the tinted process and

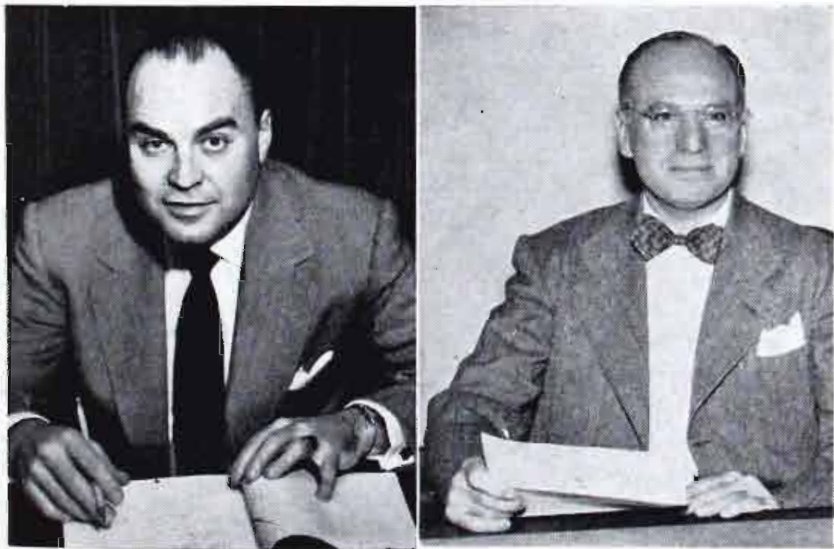
ake And Sell

rganizations Which, During The Past

5 000,000 Film Volume

a wide research program is being carried on daily.

Statistics point up Ziv's dominance. Its shows are seen in 98 per cent of the TV markets in the U.S., Canada and Latin America. Ziv 1953 TV billings topped 12 million. Its twelve properties average over a hundred markets each with *I Led Three Lives* (39 in can—162 markets); *Favorite Story* (78 in can—144 markets); *Your TV Theatre* (120 in can—135 markets) leading the way. (In one week during April, 1954 Ziv programs went on the air 487 times.)

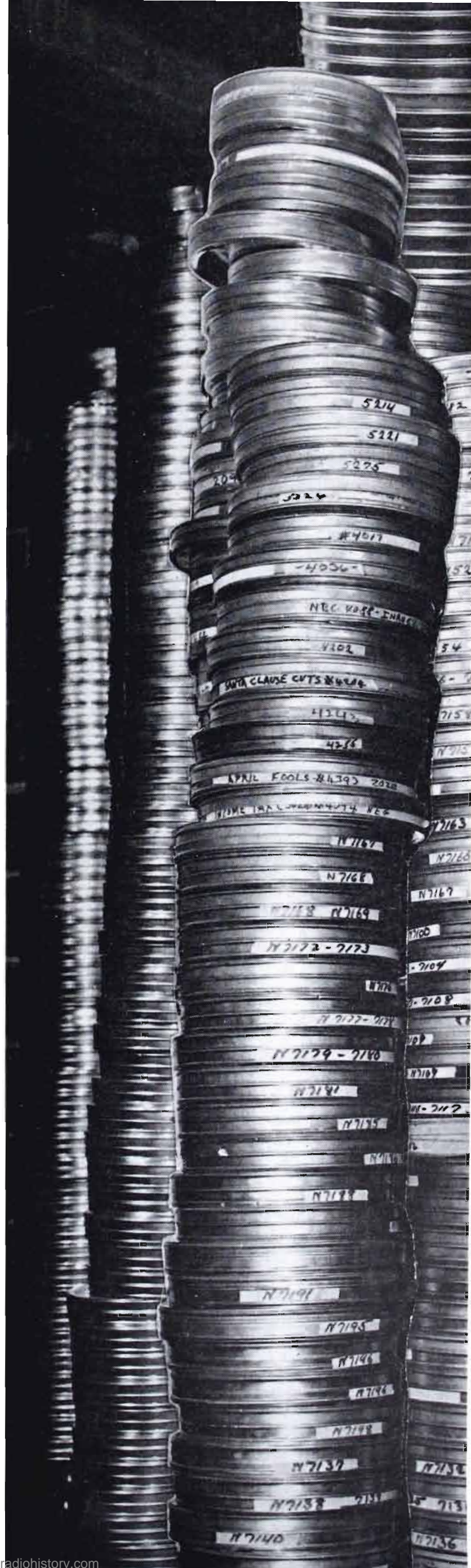


John L. Sinn

Frederic W. Ziv

The in-the-can storehouse contains 345 hours of programming with production continuing on *Favorite Story*, (78 in can); *Cisco Kid*, (104 in can); *Mr. District Attorney* (39 in can) and *I Led Three Lives*, (39 in can). Four new series are on tap, *Meet Corliss Archer* and the much-heralded *Eddie Cantor Show*. The other two are undisclosed.

The dynamic Ziv triumvirate of its founder and board chairman Frederic Ziv, president John Sinn and M. J. (Bud) Rifkin, vice president in charge of sales have been principally responsible for the Ziv skyrocket. These three have parlayed a know-how built out of years of successful radio syndication into one of the smoothest working and more persuasive sales forces in the business. ▶



The Men Who Make and Sell TV Film—continued

N.B.C.

It was only 16 months ago that the NBC Film Division was formed under the aegis of Robert W. Sarnoff and Clark Stanton, later his successor. At the time, only *Dangerous Assignment* and *Hopalong Cassidy* were on the network's roster. Today the division's activity is a pretty good reflection of Stanton's energy. Within a year, the net's film inventory has been increased by a dozen properties.

Of the 14 series which service 285 markets with a potential of nearly 300 hours of programming time, five are re-runs of original network shows: *Captured* (formerly *Gangbusters*—26 in can); *The Visitor* (formerly *The Doctor*—44 in can); *Life of Riley* (104 are placed in non-network sponsored markets); and the award-winners *Dragnet* (now *Badge 714*—77 in can) and 26 *Victory at Sea* segments.



Carl Stanton (left)
Ted Sisson

The success of the latter two classics helped pave the way toward making the word "re-run" a happy thought instead of a dirty word. Both picked up whopping ratings the second time around.

Strictly syndication-filmed entries in the NBC lineup include the veterans *Dangerous Assignment* (39 ready) and *Hopalong Cassidy* (52 available), as well as 52 *Paragon Playhouses* which were formerly Douglas Fairbanks vehicles. (Walter Abel has succeeded Fairbanks as emcee in the re-runs.) Thirty-nine *Inner Sanctum* chillers are also in the can; twenty-six *Lilli Palmer Shows* are available; so are a series of quarter-hour personality profiles dubbed *Watch the World* and two newsreels. Newest edition is series of 39 *Adventures of the Falcon* set for immediate distribution.

Big market saturators are *Badge 714* (158); *Dangerous Assignment* (166); *Captured* (111); *Victory At Sea* (106) and a slew of *Hopalong Cassidy* shoot-em-ups which go into over 200 areas.

Cushioned with 20,000,000 feet of film stock in the library, Stanton looks to keener competition this year because of the increase of filmed shows on the market. The division has also dabbled in feature film distribution; it handles 26 most of which were produced since 1950.

Missouri-born Carl Stanton began at the L.A. branch of Lord & Thomas in 1934 and he was responsible for such programs as *Amos 'n' Andy*, *Lum 'n' Abner* and others. He came to New York for Lord & Thomas five years later and supervised *Your Hit Parade*, *Information Please* and other programs. His travels took him to Dancer-Fitzgerald-Sample and then to NBC. He was made a v.p. in 1953.

NBC's Film head Ted Sisson had 20 years' radio and TV experience with Lord & Thomas, Pedler & Ryan and N. W. Ayer before taking over at NBC Film.

CBS TELEVISION FILM SALES, INC.

The CBS TV Film Sales department, which was the first network film syndication division in existence, has now accumulated almost 400 hours of programming in its vaults since its birth in June, 1950. Add to this the division's "in-production" total of 136 hours representing 4 new shows and the film division's activity is plainly impressive.



Leslie Harris

Market-wise, CBS Films peddled three properties in over a hundred areas each. *Amos 'n' Andy*, (65 in can); *Annie Oakley*, (26) and *Range Rider*, (78) fit that category. *Gene Autry*, (78) gallops through some 80 markets. *Art Linkletter*, (39); *Crown Theater* with Gloria Swanson, (26); and *The Files of Jeffrey Jones*, (39) blanket between 50 and 75 areas. *Cases of Eddie Drake*, (13); *Holiday in Paris*, (13) and *Hollywood on the Line*, (26) are getting less activity—something under a 50 market coverage.

Supervising the department is Merle Jones, a Nebraska-born law school graduate who bears the all-inclusive top title of veep in charge of CBS-TV owned stations and general services. Jones has held the post since July, 1951. The department's executive suite is headed by Leslie Harris, veep and general manager and includes Fred J. Mahlstedt, operations chief and Wilbur Edwards, general sales manager. The sales organization of CBS's film sales division extends to nine cities and the prospects according to current estimates indicate that 1954's sales volume will double that of 1953.

Production is still churning. On tap for future sales bait are *The Whistler* (39 in work), *The Buccaneer*, (39); *Men in Scarlet*, (39) and 39 *Louella Parsons* quarter hour gossip-casts.

And CBS Film's powerful ace in the hole is the eventual syndication of such network toppers as *I Love Lucy*.

TELEVISION PROGRAMS OF AMERICA

Television Programs of America, the fast rising year-old film syndicator, is guided by the shrewd show biz hand of Edward Small. Organized in August, 1953 with Small as chairman of the board, TPA is packaging quality material at a pretty fast rate.

Lassie hits the network this fall sponsored by Campbell Soup; three other series—*Ramar* (52 episodes), *Edward Small Feature* (28) and *Star Show Case* (52)—all have garnered 100-plus markets; and *Ellery Queen* (32 in can), *Halls of Ivy*, with Ronald Colman (39), are a couple of strong entries ticketed for wide syndication.

In production now is an adventure series called *Captain Gallant of the Foreign Legion* with Buster Crabbe. TPA has 115 hours of programming in the can.

The Men Who Make and Sell TV Film

Small, as an independent Hollywood producer, made his mark in the Glamour City with motion pictures that grossed over a hundred million dollars. He is the showmanship arm of TPA, with final say on all the company's properties. His aim: picking scripts of high quality with mass appeal.

The financial arm of TPA is Milton A. Gordon, its president, who over the years has earned a reputation for putting shaky enterprises into the black. He has been a long-time believer in TV film investments. Heading the 35-man sales department is Michael M. Sillerman, dynamic executive v.p., who resigned from Ziv to take over the selling reins at TPA.



Milton A. Gordon



Edward Small



Michael M. Sillerman

MPTV

With a feature film library that is the largest in the business (over a thousand hours of programming), MPTV is rapidly adding a syndicated film line-up to its features backlog. Although MPTV's recent accent has been on the agency or sponsor sale, the bulk of its gross is still attributable to the old independent Hollywood flickers.

Nevertheless, the canny team of Matty Fox, Ed Madden and Erwin Ezzes is busy pumping fresh blood into the syndicated artery of MPTV. (There are already 100 hours of syndicate film available.) A few months ago the company's features and syndicated operations were combined so that each official's work included both facets.

With the new season just around the corner, MPTV has five shows with 39 episodes of each in the can. Twenty-six adventures of *Tim McCoy* are in circulation. Four other series are in production.

Of MPTV's operations, Madden pointed out two noteworthy facts. First, the bristling activity in the syndicate end of its business in the past year; secondly, the fine balance of programming which the syndicate end can offer.

The five finished products are *Janet Dean, R. N., Duffy's Tavern, Flash Gordon, Tim McCoy* and *Drew Pearson*. (The Pearson telecasts have a unique selling twist: the stations are being offered 13 free shows for summer as part of a 39-week contract. The bonus films are clips from past shows.) *Junior Science* (26)

and *Tim McCoy* round out the "now-up-for-sale" properties.

Shows in production include *Paris Precinct* with Louis Jourdan; *Sherlock Holmes* with Leslie Howard's son Ronald in the title role; and a 15-minute soap opera dubbed *Life with Julia Jones*. The MPTV brass tabs the *Sherlock Holmes* series, which is a Sheldon Reynolds production, as a potential top-ten entry.

V.P. Ezzes, in charge of sales, hasn't changed his opinion printed last year in TELEVISION about the chances of a major studio releasing its pictures for TV. He still minimizes the possibilities.

Matty Fox



Erwin Ezzes

Ed Madden



"A big movie company," he says, "has about \$75,000,000 tied up in current inventory—that's a lot of money to protect. It could realize only around \$10,000,000 from a TV sale and the sale would rub the exhibitors the wrong way. Never would be worth it."

Ezzes then quickly added, "But if they do, we'd be the first to get in an offer."

ABC FILM SYNDICATION

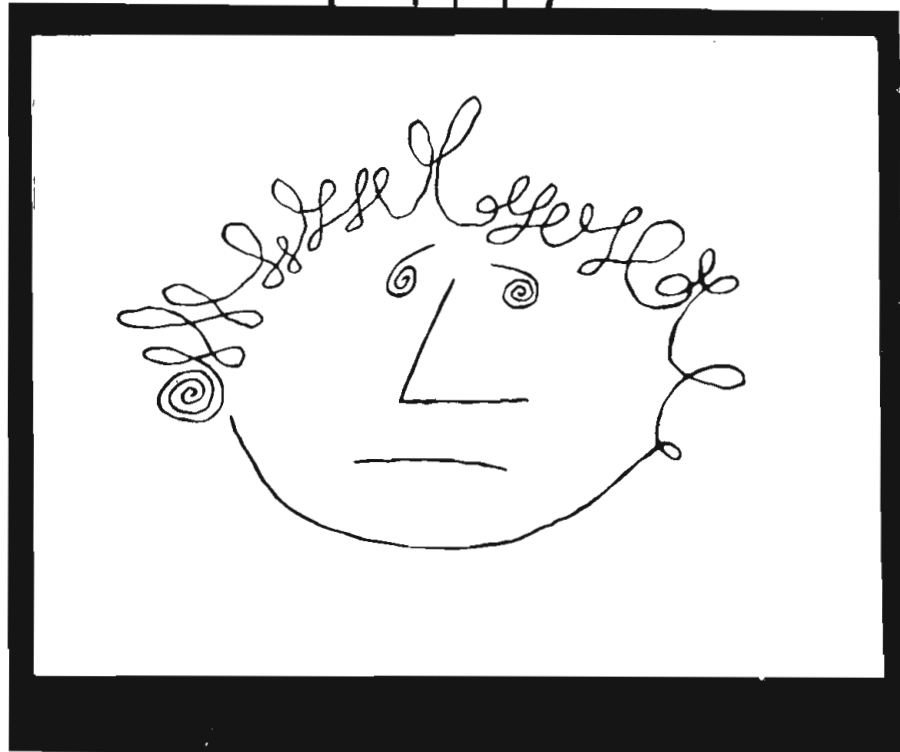
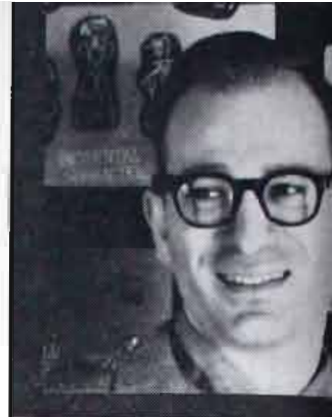
ABC's film syndication division was formed a year ago after the network coffers were enriched by the momentous United Paramount-ABC merger. The department's existence was announced last August and today ABC is busy syndicating three properties, that represent 101 hours of programming.



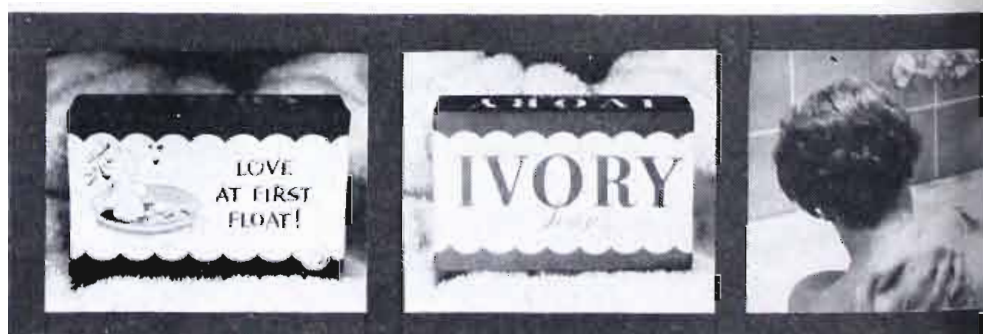
George T. Shupert

The film division's inventory includes a slew of 98 *Racket Squad* adventures, a top-rated series the first

(Continued on page 39)



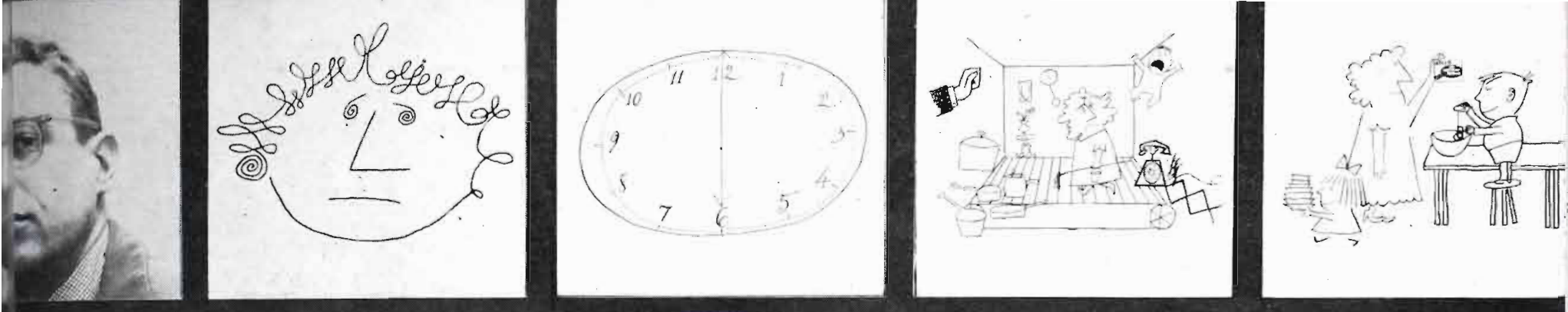
Outstanding Television Artwork Annual Awards of the New York



This Ivory Soap art work for Procter & Gamble brought a merit award in charge of the art department of Compton Advertising. The Ivory Soap

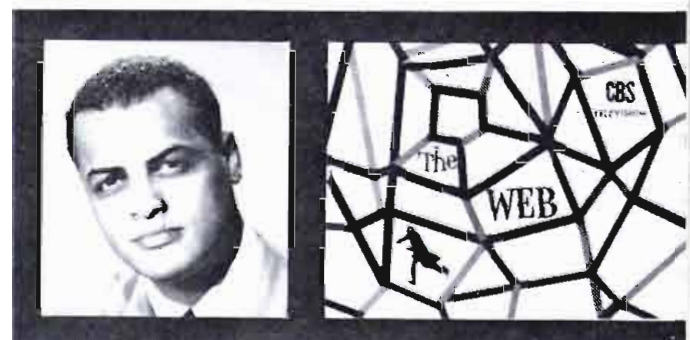
The unusual sequence below is from the Ballantine commercial that won a merit award for Ted Smith (right), supervisor of motion picture Pictures, which handled production of the Ballantine award-winner.



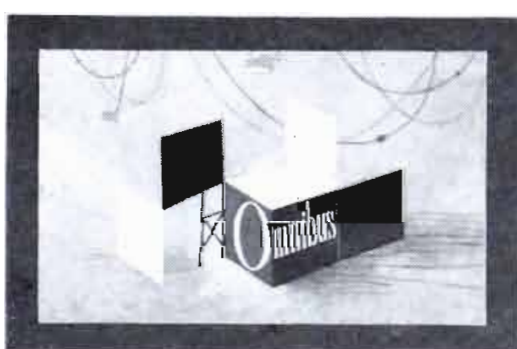


The gold medal award for television film commercials was shared this year by two men—Jack Sidebotham of Young & Rubicam (left) and Gene Dietch of United Productions of America (right). Sidebotham is in Y&R's television art department and Dietch is director of JPA's New York unit. Their award was for a series of Jell-O instant pudding commercials for General Foods. Four stills are shown from the series that won the award. The drawings themselves are the work of artist Saul Steinberg.

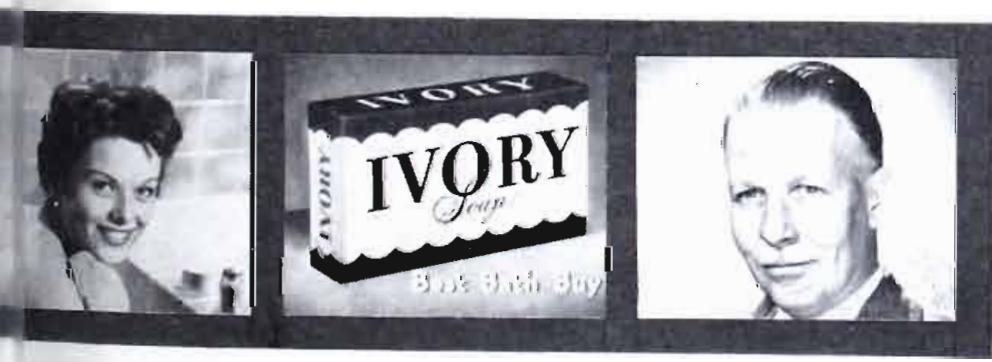
Winners of the 1953-1954 Directors Club



Georg Olden, director of the CBS-TV graphics art department, and the program promotion design for "The Web" which won an award for distinctive merit.



Gene Dietch (shown above) also won a merit award for this design for the "Omnibus" show.



the live-action commercial category to Loren Stone (right), vice-president commercials were produced by Robert Lawrence Productions.

production of J. Walter Thompson Company. The award was for fully animated commercials. The animator was John Hubley of Academy



Backyard news can make



products move

It's local news—the things that happen
in people's own backyards—that interest them most.

And such news gets the interesting handling which TV can give it
only on *local TV newscasts*. That's why these programs command large audiences,
have great in-home impact, spurt product sales for the sponsors.

One TV news show at 9:00 PM captures 51% of the total
TV audience in the market. Another at 6:45 PM gets 39%.

Increase your sales on a local level...with Spot TV your medium,
the local TV newscast *your* showcase, and the local newscaster *your* salesman.

WSB-TV Atlanta
WBAL-TV Baltimore
WFAA-TV Dallas
KOA-TV Denver
WICU Erie
KPRC-TV Houston
KARK-TV Little Rock
KABC-TV Los Angeles
KSTP-TV M'p'l's-St. Paul
WSM-TV Nashville

WABC-TV. New York
WTAR-TV. Norfolk
KMTV Omaha
WTVH-TV Peoria
WENS Pittsburgh
WOAI-TV San Antonio
KFMB-TV San Diego
KGO-TV San Francisco
KOTV Tulsa
KEDD Wichita

PRESENTED BY **Edward Petry & Co., Inc.**

NEW YORK • CHICAGO • LOS ANGELES • DETROIT • ST. LOUIS • SAN FRANCISCO • DALLAS

WBZ-TV

Boston

"Chases" the news
on
"NEW ENGLAND
TODAY" and
"NEWS AT NOON"

**SPOTS
AVAILABLE
NOW**
FIRST COME,
FIRST SERVED

JACK CHASE opens WBZ-TV at 6:50, five mornings a week, with 10 minutes of agricultural information, market prices, weather, and news of rural interest.

He comes back on during NBC's Dave Garroway show "TODAY" at 7:25 . . . 7:55 . . . 8:25 . . . 8:55 . . . with five minutes of news, traffic information, flight and ship data, school information—anything that's pertinent to the area in and near Boston. And he is on again with news at noon.

An ace radio news director, Lieutenant Commander in the Naval Air Force, free-lance writer in air media, public relations man and world traveler, Jack Chase has plenty of background to make a news show come alive. Put it to work for you! For details, rates, availabilities—call Herbert Massé at WBZ-TV, or your nearest Free & Peters "colonel."

WBZ-TV CHANNEL 4

Boston



**WESTINGHOUSE
ROADCASTING CO., INC.**

WBZ-TV · WBZ-WBZA, Boston
W · WPTZ (TV), Philadelphia
KDKA, Pittsburgh
WOWO, Fort Wayne
KEX, Portland, Oregon

National Representatives:
FREE & PETERS, INC.
444 Madison Avenue

The Men Who Make and Sell TV Film—continued

time around. A full year's supply of the old Schlitz *Playhouse of Stars* dramas are being re-issued under the title, *The Playhouse*. And John Kieran's *Kaleidoscope*, 104 quarter-hour shows is getting a lot of play.

In the works are three series, *Passport to Adventure* with Cesar Romero, *Mandrake the Magician*, and one based on the Royal Canadian Mounties.

Film Syndication's president is George T. Shupert whose experience touches film work with Paramount Pictures where he organized its Industrial Film Division and with Paramount TV productions where he set up the TV film operation. He also helped organize United Artists Television Corporation. After Shupert assumed control in August, 1953 he appointed Don L. Kearney as National Sales Manager to head up its three offices in New York, Chicago and Los Angeles.

OFFICIAL FILMS

Although Official Films has been in existence for five years as a stock-holding corporation, the company, which does a big home movie business, did not get rolling TV-wise until April of last year when a big expansion in syndicate shows began. Prior to this expansion, Official was successful in selling *Four Star Playhouse* on a network basis to Singer. In spreading its wings, Official's upper echelon has been liberally sprinkled with former MCA timber from President Harold Hackett on down.

Official's lineup covers over 85 hours of class programming plus a kingsized musical library, (500 hours), a supply of 400 stock film clips, a large cartoon library and many miscellaneous shows. It also distributes 116 feature films of Robert L. Lipert, the prolific Hollywood producer.

New productions include *The Star and The Story* (produced by Four Star Productions with top Hollywood personalities).

Others: *Meet the O'Briens*, a situation comedy which has a pilot film making the rounds. *Secret File, U.S.A.* with Robert Alda and a hillbilly series called *Town & Country Time*, both of which have 26 in the can, have only recently been completed. The hillbilly program was shot in color. The Liebman Breweries have bought *Star and the Story* for California, New York, Binghamton and New Haven with Henry Fonda emceeing. Official hopes to pull off similar regional deals with other big names handling the introductions.

Thirty-three second run *My Hero* comedies are Official's big sale with 68 markets; *Terry & the Pirates*, (18), another retread, finds its way into 50 areas. The newer *Colonel March of Scotland Yard* with 26 in the can also garners 50 markets.

Harold Hackett, a former MCA exec who has spent 20 years in radio and TV heads up the Official organization. Chairman of the Board is Mike Nidorf, a former partner of General Artists Corp. Executive v.p. is Herb Jaffe, an MCA exec for four years.

SCREEN GEMS

The Columbia Pictures stamp of film experience has been passed along to its TV subsidiary, Screen Gems, Inc. Main cog in S. G.'s operations has been *Ford Theater* of which the third series of 39 stories are in the process of being shot for the coming season. *Your All Star Theater*, a slew of 78 Ford oldies, is

getting good syndication reception. So are the 78 *Celebrity Playhouse* dramas.

Up for national showing or maybe syndication is the still-in-the-works *Adventures of Rin-Tin-Tin*. A Bill Stern sports vehicle dubbed *The Big Playback* is spot bait. Both *Father Knows Best* and *Captain Midnight* are in production with national sponsors, P. Lorillard on a network basis and Wander Co. on spot respectively, picking up the tabs. Screen Gems has 105 programming hours with an additional 65 hours in production. It also does a large volume of business in film commercials.



Ralph M. Cohn

A unique twist has been engineered by Screen Gems, that of producing two separate series in a single operation. Gimrick involves renaming *Captain Midnight* series, dubbing it *Jet Jackson—Flying Commando* and routing the latter into markets not being used by Wander Company's original version. "Only the name has been changed to protect the investment."

Screen Gems, under the aegis of dynamic Ralph M. Cohn, is also kicking around projected vehicles for such Hollywood luminaries as Irene Dunne, Thomas Mitchell and Ronald Reagan. Cohn, "an old chip" from one of Hollywood's pioneer flicker families is abetted at S.G. by John Mitchell in charge of sales, Burton Hanft, Business Mgr., Elihu Harris, Advertising & Promotion and M. Peter Keene on the technical side.

GUILD FILMS

The Guild story is pretty much the story of a toothsome pompadoured matinee idol name Liberace, who was signed by Reub Kaufman, the company's president, in an unheralded pact back in 1952. Since then both Guild and its phenomenal piano player have grown tremendously: Liberace is show business's hottest property and Guild's billings have shot up in proportion to his zooming Fahrenheit. Total 1953 billings: \$2,800,000. The projected '54 totals: six million. With 65 episodes in the can and 26 more in production, *The Liberace Show* is beamed out in 188 markets with more than 170 sponsors.

The snowballing of the Liberace property prompted Kaufman—an ex-Chicago advertising man—to expand in the fall of 1953 by producing *Life With Elizabeth*, which is spread over 102 TV areas. *Joe Palooka*, a third property, has 26 episodes on tap with 13 more in the works. This fall, Guild is set to

(Continued on page 41)

WESTERN ROUNDUP

pays off

for the FISCHER BAKING COMPANY

"There's something about a Western on TV that's intriguing. You know the marshal will 'get his man' for law and order must prevail. And still you look, and children look, and mothers look. The result — good results.

That's why we recommended to our client, the FISCHER BAKING COMPANY, that Westerns on TV sell merchandise; and we've proved it.

For the last five years WATV's 'Western Roundup' has been used with good effect, and we plan to increase the schedule right after Labor Day.

Keep shooting with your Westerns, but shoot only the bad hombres."

Scheck Advertising Agency, Inc.

WESTERN ROUNDUP:

with Ranger Lyle Reed — Monday thru Sunday 4 - 5 p m

TELEPULSE: 4.1 quarter-hour average January — June

channel

13

watv

covering metropolitan new york-new jersey

TELEVISION CENTER, Newark 1, New Jersey Rep: Weed Television Corp.

The Men Who Make and Sell TV Film—continued

release a vehicle for another possible matinee idol, violinist *Florian Zabach*. Also ready: *Frankie Laine Show*.

Under Prexy Kaufman, v.p. Lou Shainmark, and Sales Manager Joseph Smith, Guild has risen from a comparatively struggling operation to one of the more lucrative in the film business.



Reub Kaufman

Kaufman, who made a not-too-happy plunge into live commercial TV in the Windy City, dissolved his flourishing agency, packed and left for the Coast for a film flyer. He learned the ropes, then formed Guild in 1952. Statistics indicate the Midas touch: increase in billings for first six months of 1954 vs. same 1953 period—\$2,200,000 as against \$350,000; production—26 half-hour films to 160; sponsors from 39 to 309.

The success of Kaufman points up the great potential of a showman to compete successfully against the big scale producers with comfortable budgets. The showman's eye has paid off and Guild has edged into the big time in the syndicated film scramble because of it.

GROSS-KRASNE

Jack Gross and Philip Krasne have had a big year, and confidently expect a bigger one ahead. A crack production team, they not only own the highly efficient California Studio layout, but now own outright United Television Programs which distributes the G-K products as well as several successful properties for other producers.

On July 9, Gross and Krasne started filming a new 39-episode *Big Town* series for Lever Bros. These films have a \$30,000 budget. The contract with Lever leaves G-K a minimum of 17 non-Lever first-run markets.

Lever Bros. owns the *Big Town* title, and re-issue rights within a six-month period, but G-K owns the films, which it syndicates as *Heart of the City*. Approximately two-thirds of production costs for the *Big Town* series are recovered by Gross-Krasne through the Lever Bros. contract. There'll be a new title for the re-runs of the current productions.

Other Gross-Krasne properties are *The Lone Wolf* and the entirely new *O. Henry TV Playhouse*, an anthology series of 39 episodes which will cost slightly more than a million and a quarter. Production of the *O. Henry* stories will begin this summer. They'll be released about the first of the year. Filming will be done in 35mm Eastman single-strip color.

Gross and Krasne acquired TV rights to the *O. Henry* stories from Doubleday. The series may be sold either nationally or by syndication. G-K won't hold up release to get a national sale. Production cash is already in the hopper.

Another important series in production at California Studios is *Mayor of the Town*, starring Thomas Mitchell. John Rawlins and Marshall Grant are producing this in association with Gross-Krasne. Wm. Morris holds a limited-time contract for national sales of this program, with UTP scheduled to handle syndication.

Jack Gross (as well as Hal Roach, Jr., Roland Reed, and Jack Chertok) reports a big increase in production of commercial spots. Vernon Clark, G-K vice-president, is in charge of this end of operation.

UNITED TELEVISION PROGRAMS

Expansion, a change in management and a decided accent on youth are all part of the reorganized UTP setup. Taken over last year by Gross-Krasne Productions, UTP now handles 15 shows including four new unmarketed entries.

New executive veep is Lee Savin, who at 31 ranks as one of the youngest men overseeing the fortunes of such a major distributor. Veep in charge of sales, Wynn Nathan at 30, and Noel Rubaloff, in charge of advertising and sales promotion at 26, help bring the company's age median way below average.



Top—Phil Krasne and Jack Gross; Bottom—Wynn Nathan and Lee Savin

UTP holds the distinction of being the pioneering firm in TV film syndication. Its main cog is *Heart of the City* (formerly *Big Town*) with 91 episodes sprinkled over 117 markets. Other re-runs like *Royal Playhouse* (52 old *Fireside Theater* plays) and *Counterpoint* (26 in the can, *Rebound* re-runs) rank second and third with 105 and 96 markets, respectively.

UTP, like most film producers, is leaning heavily on star-vehicles for the future. Louis Hayward in *The Lone Wolf* (39 in 55 markets), Preston Foster in *Waterfront* (39 in 70 areas), Charlie Ruggles in *The Ruggles* (52 in the can) and Thomas Mitchell in *Mayor of the Town* (39 in the can) all go to point up the star trend.

Old American Barn Dance (26 in the can), *The Chimps* (13 shows in 49 areas) and a year's supply of *Rocky Jones*, *Space Ranger* in 51 markets round off the impressive list. A series of 13 new dramas called *Curtain Call* is also up for syndication. A full 52 *LOOK Photo Quiz* films are in 26 markets.

Savin was once head of eastern television operations for Horace Heidt, then produced the Ethel Barrymore TV show. He joined UTP as general manager and secretary-treasurer before being upped to his present position early this year. Wynn has worked with William Morris Agency and Century

(Continued on next page)

The Men Who Make and Sell TV Film—continued

Artists. He joined UTP in 1950. Rubaloff joined UTP last January, coming directly from an L. A. advertising agency.

FLYING A, AUTRY PRODUCTIONS

The deal arranged by CBS Film Sales for Flying A's *Annie Oakley* series is unique in TV distribution history. Because this is the main concern at the Autry headquarters at this time, and because press reports of the B. & B. (TV Time popcorn) sponsorship have been unclear and exaggerated, here's the story as recounted to TELEVISION by Armand Schaefer, production chief and partner with Mitch Hamilburg and Gene Autry.

The first 13 *Oakley* films were produced last summer and sold by CBS Film to Canada Dry for two runs on alternate weeks within one year. They were "spot timed" in 65 cities. The second 13 *Oakley* films were then produced and syndicated to approximately the same stations for off-week showing.

The contract with the popcorn sponsor calls for showings on 30 stations (beginning in October) of the second group of *Oakley's* on a weekly basis. These re-issues will run for 13 weeks. Then (in January) 13 new *Oakley* films will be aired weekly until April. Also in January, another 30 or more stations will be added by B. & B.



Armand Schaefer and Gene Autry

From April to October ('55) the sponsor will take a 26-week hiatus, returning in the latter month for a continuous 52-week sponsorship of the series in 60 or more markets. The films will be re-issues selected from the 39 produced prior to December 31 of this year.

The Autry organization and CBS Film retain the right to use these films for other sponsors and stations during the B. & B. hiatus period from April to October, 1955.

Ownership of the films remains with Flying A, which also owns the *Gene Autry* and *Range Rider* series. CBS Film has an exclusive distribution pact for all Flying A films produced to date, but not necessarily involving future production. Completed films total 182—78 *Autry's*, 78 *Range Riders* and 26 *Oakley's*.

Production plans through '54 cover 13 (possibly 26) new *Autry's* and 13 new *Oakley's*. The *Range Rider* stockpile is sufficient for the balance of this year.

Flying A is just completing the last of six *Cavalcade of America* films for BBDO and DuPont on a straight production contract. The firm no longer is producing *Death Valley Days*, which also was a

straight production deal with McCann-Erickson and Pacific Coast Borax.

Schaefer says Flying A has no present plans for shooting in color. He believes that color film for TV is not yet standardized, and that the best and first use of color film will be in commercials.

MCA-TV, LTD.

The big MCA octopus, with its tremendous talent reservoir and production know-how is shaping its TV film department into a top contender in the syndication field. MCA-TV division, under the capable, taciturn David V. Sutton handles the sales and distribution end of the business.



David V. Sutton

Revue Productions, MCA's film subsidiary headed up by Alan Miller, produces film series for its parent organization. Sutton's sales force is currently syndicating three Revue productions (*City Detective*, *Biff Baker, U.S.A.*, *Famous Playhouse*) with three more in the works. Only the *Guy Lombardo Show* of the trio of new productions has been announced thus far.

Besides syndicating its Revue properties, MCA-TV, Ltd. handles the fortunes of four other filmed series. Hottest of the quartet is a bunch of 82 *Man Against Crime* re-runs, newly dubbed *Follow That Man*. Rounding out the list are 78 *Short Short Story* oldies renamed *Playhouse 15*; *The Abbott and Costello Show* (52 in the can) and *I'm The Law* (26 available.) Another non-Revue property, *Man Behind The Badge* is being readied for distribution by MCA-TV.

City Detective, with 65 in the can, is MCA-TV's biggest market saturator. (Estimates indicate the show is in some 160 areas.) *Famous Playhouse* has a kingsized batch of 228 episodes on hand. *Biff Baker, U.S.A.* has 26 shows up for sale. All in all MCA-TV can point to over 250 programming hours in the can.

With its tentacles reaching out in every direction of show business, MCA can turn out a finished product without ever leaving home. Writers, directors, producers, musical directors, etc. are all drawn from under the formidable MCA banner.

Instrumental in forming MCA's film division were its president Lou Wasserman and v.p. Taft Schrieber, both of whom have come through the ranks at MCA. Sutton was formerly vice-president in charge of sales at CBS Television.

(Continued on page 90)

YOU
ARE
CORDIALLY
INVITED
TO VISIT
THE NEW
OFFICES
AND EXPANDED
FACILITIES
OF

WEED
& COMPANY

RADIO STATION
REPRESENTATIVES

AND

WEED
TELEVISION
CORPORATION

TELEVISION STATION
REPRESENTATIVES

579 FIFTH AVENUE AT 47TH STREET
NEW YORK 17 • PHONE: PL 9-4700



Don't Short-change Your Film Program

By Abby Rand

EACH day's mail brings a new stack of promotion pieces, heralding the virtues of another batch of syndicated film.

If they're re-runs you'll find impressive charts about the millions who haven't seen the program as well as the millions who have. If they're new product, you'll find statistical testimony to the drawing power of the star, the appeal of the subject or the merchandising potential of the format.

Which of the 50 or 60 packages currently available is the right one for you?

That depends on your answers to a number of other questions.

Whom are you trying to reach? What kind of time can you clear? How much do you have to spend? What's played in your market before? What's your competition using? What's your other advertising like? Do you want a long-term buy or a vehicle you can use for a 13-week campaign?

These pages summarize the experience of advertisers who have used film successfully, with illustrations from TELEVISION Magazine's Film Buying Guide.

Whom are you trying to reach?

Two things determine your audience composition—program and time. If you want to reach children or a family audience that will include youngsters, westerns and adventure series are your surest bait.

If women are your prime goal, a mystery package will pull them in just as well as a dramatic show. Sports films are the most obvious vehicles for attracting a predomi-

nantly male audience, but news shows also lure a high proportion of men. Whatever you pick, it's hard to shake off the women completely.

Women can be paged in overwhelming proportion at almost any hour of the day, and with almost any type of program.

Syndicated film has been used in daytime hours primarily to reach children, but there's no reason why adult film programs couldn't do well before 6:00 pm.

Old Hollywood product has certainly been established as a valuable fixture in afternoon programming. KTTV in Los Angeles has been particularly successful with afternoon strips of features, beginning at 11:45 and running almost straight through to 4:30 pm. In a June study of daytime viewing, TELEVISION Magazine found the afternoon films in several markets getting as many viewers as the top network daytimers. In Boston, *Hollywood Playhouse* earned a 12.4 March ARB at 1:00; highest rated web daytime show in this market was *Godfrey* with a 16.4.

After 6:00 pm or on weekend afternoons, a western (or any other program) is certain to snare an audience in which there are as many adults as children.

In Detroit and San Francisco at 7:00 pm, March ARB shows the audience for *Cisco Kid* evenly divided between adults and kids. Adventure programs get similar scores. *Terry and the Pirates* has averaged three adults to every two viewers below 18.

Chicago Telepulse for May indi-

cates an average of 1.4 adults per set at 6:00 pm, compared to the .85 children under 18. (See *Early Evening Television*, TELEVISION Magazine, November, 1953.)

Weekend afternoons attract adult audiences. The proportion of male viewers tends to be larger on Saturday and Sunday between noon and 6:00 pm than at other times.

The prevalence of sportscasts in these hours is the main lure, but a strong film, following a basketball or football game, can pull them in, too.

Indicating how important programming is in determining audience composition, whatever the time, is the 50.7 ARB rating hit at 7:00 pm by *Blue Ribbon Bouts* in Los Angeles in March. Adults outnumbered children nine to one.

Mid-season Nielsen figures show that 39.7 per cent of all sets are in use at 6:00 pm and 46.0 per cent at 7:00 pm. This compares with peak set use of 60 per cent at 9:00 pm.

The later the hour, the more the adults, the larger the audience—that's the pattern of all TV up to 10:00 or 10:30 pm.

But don't underestimate the pulling power of fringe times—weekend mornings and afternoons, evenings before 7:30 or after 10:30.

The B and C classifications of these hours mean the time cost is half or three-quarters of the top evening rate.

What kind of time can you clear?

If you can get Class A time (and many film users have) there is plenty of evidence to show that

**Adapted from the outstanding best-seller
Eagerly awaited by millions of fans

THE ADVENTURES



starring **HUGH MARLOWE** with Florenz Ames as Inspector Queer



ur times . . .

OF ELLERY QUEEN

Here's a new TV show that's as reassuring as money in the bank . . . a first-run series that's backed by a 25-year habit of success.

A SUCCESS IN EVERY MASS MEDIUM

In print . . . on the screen . . . on the air—"Ellery Queen" has consistently spelled "box-office".

On TV live—on a handful of DuMont-cleared stations—"Ellery Queen" demonstrated an amazing ability to dominate its period, without any "inheritance" . . . against any competition.

Now, specially filmed for TV . . . starring the man who created the radio role, "Ellery Queen" is marked for new highs.

A TREMENDOUS READY-MADE AUDIENCE

The readers who made "Ellery Queen" a 30,000,000-copy best-seller . . . the movie goers . . .

the former listeners and viewers—these are the people who give this new series a ready made, multi-million audience. Marlowe fans who have enjoyed his work on stage and screen

("Voice of the Turtle" . . . "Twelve O'Clock High" and many others) will swell the figure.

And top production—all down the line—will win and hold new viewers for this series.

A SHOW THAT CAN'T MISS

To the proved commercial impact of mystery shows, "The Adventures of Ellery Queen"

adds the power of a great name . . . the prestige of fine dramatic programming. Call, write or wire

for the full story, and for franchises in areas where you need a show that can't miss.

television **p**rograms of **a**merica, inc.

477 MADISON AVENUE, NEW YORK 22, N. Y. • 1041 N. FORMOSA AVENUE, HOLLYWOOD 46, CALIF.

KOLN-TV TOWERS 1000 FEET ABOVE LINCOLN-LAND

NEBRASKA'S OTHER BIG MARKET!

The map below shows Lincoln-Land—34 double-cream counties of Central and Southeastern Nebraska—577,600 people with a buying income of \$761,124,000 (\$473,681,000 of which came from farming in 1952, and that's over one-third of Nebraska's total farm income!).

Actually, the KOLN-TV tower is 75 miles from

Omaha; Lincoln is 58 miles. With our 1000-foot tower and 316,000 watts on Channel 10, effective June 1st, KOLN-TV will reach over 100,000 families who are unduplicated by any other station.

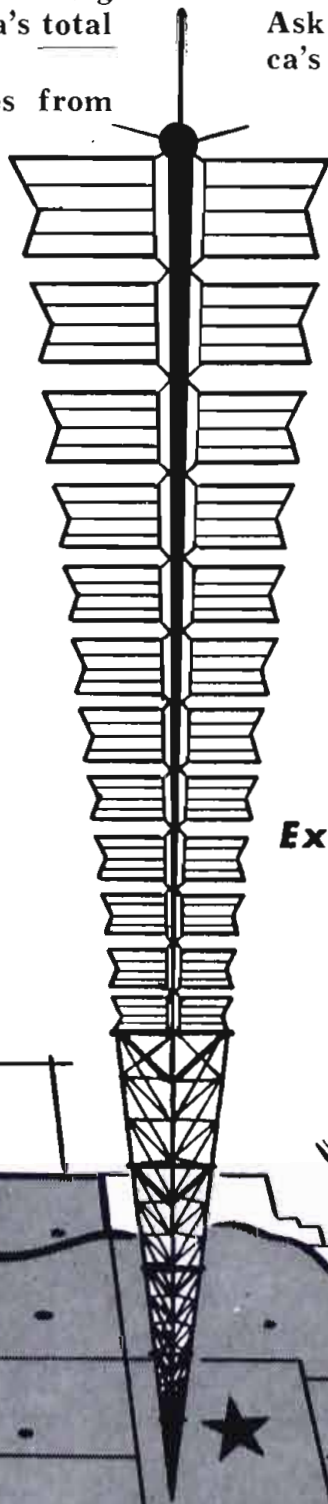
Ask Avery-Knodel all about KOLN-TV, in America's EIGHTH farm state!



The Felzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA

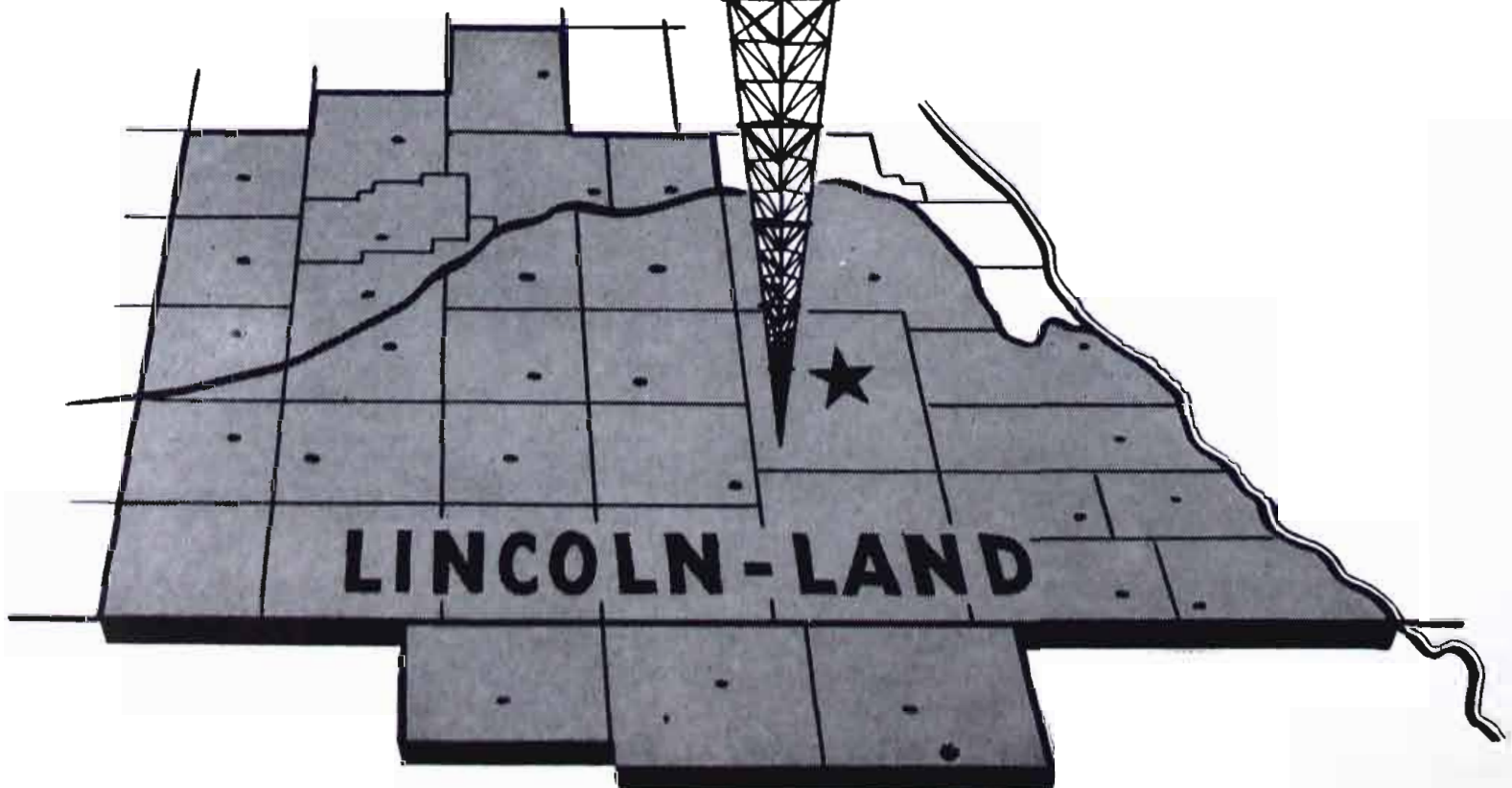
Associated with
WMBD — PEORIA, ILLINOIS



CHANNEL 10
316,000 WATTS



Avery-Knodel, Inc.
Exclusive National Representatives



The rating record proves that re-runs are a good buy

The highest rated weekday show before 6:00 pm in Chicago is *Gene Autry*, with a 14.5 May Pulse. Some of the films in this series are playing the Chicago market for the fourteenth time! Other episodes have been shown anywhere from five to twelve times.

Not only is Autry telecast as a Monday through Saturday half-hour strip in this market, but an additional exposure comes from the Tuesday night network showing, which scored a one-fifth share of audience opposite *Milton Berle*.

One of the best endorsements for second and third showings is the fact that most network advertisers with film shows regularly schedule repeats during the same season as the original showing, same time, same stations.

In multi-station markets, while the number of TV families was increasing rapidly, an adequate film in a good time slot could be sure of a good score as a "return engagement."

Even with many markets approaching set saturation, there are still potential viewers who have never seen the series and there are many "regular" viewers of the program who have not seen every episode.

A Nielsen analysis, tracing the number of episodes seen by viewers of a specific 21-show series, found that only two per cent of the homes had seen more than 16 telecasts. A whopping 88 per cent of the homes averaged only 3.7 programs in the series.

Another Nielsen study of eight network mysteries in 1953 showed that 2.3 out of every four telecasts were seen in the average viewing home.

The re-run scores on *Boston Blackie* are typical of how well repeat showings can do in a good time slot. This detective series had its first run in Philadelphia in the Wednesday 7:00 pm period on WCAU-TV during June, 1953. With

a 16.2 ARB rating, it reached 245,754 homes.

One year later, in May, the same film appeared again, earning a 21.2 ARB on WCAU-TV Thursday, 7:00 pm, and reaching 344,673 homes. Even if the rating had stayed the same, the second run would have reached more homes than the initial showing, because the number of sets in Philadelphia increased by over 100,000.

In some cases, it might be feasible to try for a new audience by scheduling the second run in a different kind of time period than the first showing had.

These figures indicate how well repeat showings can do, but they also indicate that their success depends on *how* they're used. The most important ingredient in their rating record is the time period in which they're aired.

The factors discussed in connection with buying time to reach the right audience apply, of course, to any film, new or old.

How many first episodes do viewers see?

To answer an advertiser's question about the feasibility of re-running his high-rated film program, Nielsen analyzed how many of the 21 episodes had been seen in the average home. The findings: 88 per cent of the homes had averaged only 3.7 episodes. The advertiser went ahead with the re-run.

This per cent homes	Saw this many episodes
2%	16-21
10	11-15
24	6-10
64	1-5

Source: Nielsen—Analysis of Repeat Films

Re-runs as summer replacement

Do you do better repeating your show or using a replacement for your summer advertising? The Nielsen comparison of two matched groups of programs indicates that you do better with repeats.

	Original Winter Ratings	Repeat Summer Ratings
High	46.7	40.9
Average	33.9	28.0
Low	12.8	14.6
	Winter Ratings	Summer Ratings (not repeats)
High	56.6	39.4
Average	31.6	24.0
Low	13.3	12.0

Source: Nielsen—Analysis of Repeat Films

Re-run of syndicated show—ABBOTT AND COSTELLO

	First Run		Second Run	
	Rating (average)	Share	Rating (average)	Share
Baltimore	11.2 (11/52-5/53)	27%	9.6 (10-12/53)	26%
Chicago	10.1 (5-11/53)	20	14.1 (10-12/53)	46
Los Angeles	16.8 (10/52-4/53)	28	11.5 (5-11/53)	21
New York	14.2 (12/52-5/53)	27	10.0 (10-12/53)	48
Washington	7.0 (4-10/53)	20	12.0 (10-12/53)	41

Source: ARB

Network re-run of network show—RACKET SQUAD

	Share of Audience		
	June 1951	September 1953	% of Increase
Boston	40.9	74.5	33.6
Chicago	25.8	68.8	43.0
Columbus	33.0	67.6	34.6
Dayton	36.3	84.6	48.3
Detroit	28.8	68.7	39.9
New York	20.5	67.0	46.5
Philadelphia	24.5	76.5	52.0

Source: Telepulse; ABC Film Sales

Re-run via syndication after network showing—VICTORY AT SEA

	First Run (11/52)		Second Run (10/53)		% of Increase in Homes
	Rating	Homes Reached	Rating	Homes Reached	
New York	5.2	159,000	11.3	403,000	153%
Chicago	10.6*	134,000	13.4**	210,000	57
Washington	6.5	26,000	15.6	73,000	180
Cleveland	6.7	44,000	10.9	86,000	95
Houston-Galveston	23.0†	55,000	31.9	88,000	60
San Francisco	13.1	61,000	22.9	159,000	160

* Average: 12/52 and 1/53; ** Average: 9-10/52; † April 1953

Program shown twice in one week—WOR-TV's "Double Exposure"

	On WOR-TV	On Network Station
Sky King (6:00-6:30 pm)	4.4	2.7 (WABC-TV)
Man Against Crime (9:30-10:00 pm)	5.2	4.2 (WABD)
Inspector Mark Saber (10:00-10:30 pm)	4.5	3.9 (WABC-TV)
Pulse of the City (10:45-11:00 pm)	2.0	2.3 (WABD)
Wild Bill Hickok (5:30-6:00 pm)	5.0	6.2 (WABD)

Source: New York Telepulse (October 1953)

**Freek
as a whirk!**



**T WINKLING WI
Z-I-N-G!**

ZIV

FUNNY SUNNY FAMI

"MEET O ARO

America's

BASED ON CHARACTE

**EVERY PROGRAM A HALF-HOUR
OF SIDE-SPLITTING FAMILY
SITUATION COMEDY**

TV's Mightiest Selling Force!

**LAVISHLY STAGED!
SPARKLING SCRIPTS!
SKILLFULLY DIRECTED**



**THERE'S NO
COMEDY LIKE
FAMILY SITUATION
COMEDY!**

Mr. Archer: John Eldridge Mrs. Archer: Mary Brian Dexter: Bobby

LAUGH AFTER LAUGH!

V's
SITUATION COMEDY

CORLISS "HER"

Favorite family!

WRITTEN BY F. HUGH HERBERT

HELLO,
I'M CORLISS....
MILLIONS HAVE
APPLAUDED ME ON RADIO,
STAGE, IN MOVIES, BOOKS
AND MAGAZINES! **NOW**
I'M READY TO
SELL FOR YOU
ON **TV!**



Starring
ANN BAKER

Pert, Pretty, Perfect
for the part.



TV

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

www.americanradiohistory.com



Getting the most from syndicated film with all-o

watch...**"CITY DETECTIVE"** STARRING **ROD CAMERON**
WXXX-TV CHANNEL 0 DAY 00:00 PM



MCA has elaborate promotion kits for all its properties. Balloons, yo-yos, shopping bags and tune-in gimmicks like the stick-on shoeprint for "City Detective" are designed to build store and audience traffic.



Point-of-sale aids can be simple posters or elaborate die-cut pieces like this for "Duffy's Tavern" prepared by PTV for Redtop, which dramatizes stars' personal endorsement of the product.



Ziv goes in heavily for tune-in ads and provides advertisers with entertainment and program mats, like this for "Meet Corliss Archer."



For an integrated merchandising push, one theme can serve many purposes. For "Ellery Queen," TPA offers the handcuff design as a statement stuffer, gummed label, table tent card, shelf strip, bottle collar, tune-in ad and as other merchandising material.

It's the follow-through that counts

Promotion pays off

It's the follow-through that counts in making your syndicated film investment pay off. If you fill a time slot with a syndicated film, put in your commercials and then sit back to wait for sales results, you're likely to get them. But you'll be getting less than your money's worth.

Everybody knows how merchandising and promotion build audience and increase sales. But few have utilized the promotional aids that are available for almost every film series.

Many advertisers don't have the time or manpower to handle the detail work involved. Some have to pass up promotion support because their budgets are completely committed. There are relatively few advertisers who aren't using merchandise because they think it doesn't help.

Advertisers haven't lacked the desire to use merchandising, but they have failed to plan carefully—and well in advance—to take advantage of promotional support. Sponsors of syndicated films have passed up these opportunities frequently because they have not allocated funds for their use. The merchandising men agree that a budget for film sponsorship should include dollars set aside for a full promotional campaign.

Here is a checklist of the ways, known to every advertiser, of getting the most impact from sponsorship of television film.

Premiums build traffic

Tried and tested in every medium, premiums seem to have their greatest impact on TV, because they can be demonstrated.

Advertisers have found that a good premium item doesn't have to be connected with the theme or stars of the show, but tie-ins help. *Ramar* Jungle Books, *Liberace* recordings, *Jeffrey Jones* Detective Games and *Corliss Archer* Party Kits are a few examples of premiums that are available to help build store traffic and pull orders.

Props and Premiums, a monthly TELEVISION Magazine feature, is a constant source for ideas. Many items reported in this department are in general distribution. They

can be imprinted or otherwise pegged to a specific program.

Hawaiian orchids, an ideal in-store giveaway, can bear autographed gift tags; the Natural Wild Life Federation's animal stamp sets can be a gift from any video cowboy or coloring books can be used as a giveaway for almost any children's program.

Contests build audience

The possibilities for audience-building contests are almost limitless. But be wary of promising too many plugs in exchange for a cost-free prize. You have to borrow from your commercial time allotment to announce the contest; you can't afford to spend those minutes extolling the virtues of the giveaway and its contributor. An alternative to the super-prize with the big build-up is a large number of continuously distributed items, such as theater passes or merchandise certificates.

(See *How to Page an Audience*, TELEVISION Magazine, October 1953, for a report on the Crosley stations' successful use of audience promotion contests.)

Personal appearances create excitement

Sure-fire in their appeal, junkets by program stars can be the basis of mammoth promotions.

Typical of the wide exposure that can be gained from a one-day visit is this rundown of Philbrick Day, set up in Cincinnati by WLW-T and Ziv Television Programs for Wiedemann Brewing, which sponsors *I Led Three Lives*:

- Before the first show hit the air, Wiedemann and the station had intensive on-the-air promotion spot schedules, car cards, window displays, calls and mailings to dealers.
- The arrival of Herbert Philbrick, the real-life hero of the series, was heralded in advance via air plugs, and a Wiedemann newspaper ad saluting Philbrick.
- The visit began with a reception at the airport.
- Press breakfast with reporters and columnists resulted in stories in all local papers.
- Guest appearance on WLW-T's strongest local show, Ruth Lyons' Fifty Fifty Club, introduced Philbrick to viewers.
- Luncheon with civic leaders drew a turnout of newspaper publishers,

government officials and top business men.

- Afternoon talk to high school students at 2,710-seat Taft Theater was followed by interview session with school editors.

- Dinner with Wiedemann dealers and distributors created enthusiasm for the brewer's advertising campaign.

- Second talk at Taft Theater in evening produced turn-away crowds.

After Philbrick Day, the program's rating began to climb. Wiedemann ad manager Newton Cross said, "We feel that the vigorous promotional support . . . was instrumental in raising our sales."

Point-of-purchase

Most distributors have a kit-full of the customary kinds of window streamers, posters, counter-cards, shelf strips and so on.

Illustrated on the preceding pages are some of the items advertisers are finding most useful.

Out-of-store promotion pieces, such as truck posters, package stickers and envelope stuffers are also available.

Licensed items

The story of a children's wear buyer who suggested that his department store subscribe to a TV rating service to help choose between Hopalong pants and Range Rider shirts reflects the growing list of items tied in with TV film personalities. These are usually manufactured by independent suppliers under license from the owner of the film property and are sold through normal retail channels. Most are available for use as premiums or prizes. Items sold in stores offer the film sponsor many opportunities for cross-plugs, such as tune-in signs where the items are displayed, mentions of the program in the store's ads, demonstrations on the show, and so on.

While many properties have substantial licensing set-ups (for example, Roy Rogers, Hopalong, Autry have million-dollar operations), TPA's *Ramar* package, in addition to licensing retail items, makes sure the sponsor gets a break.

Some of the premiums included: pitch helmets, jungle trophy sets,

(Continued on page 56)

30 star-studded feature films for TV... so new

2 are still reserved for
Motion Picture Theaters

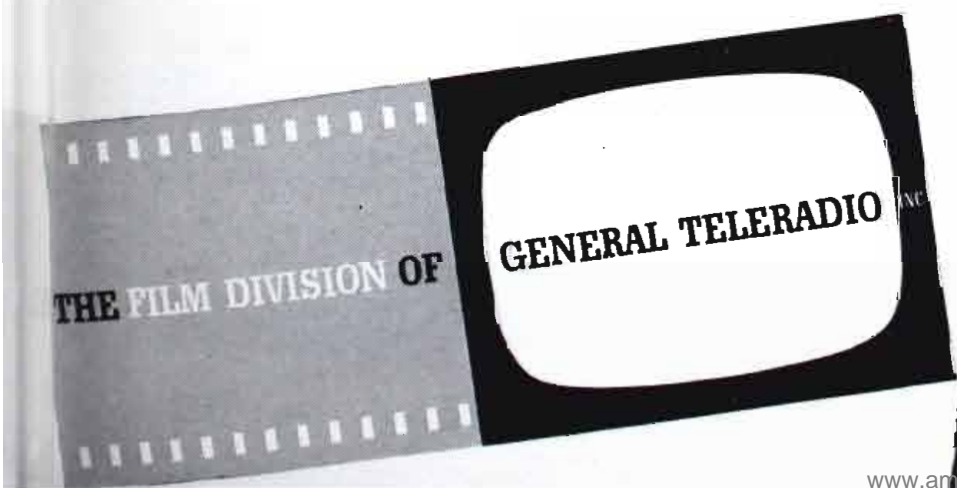
Right now, you can sign for the rights to the showing in your
market of every one of the 30 recent, major studio feature
films never before seen on TV which make up the
General Teleradio "First with the Finest" film franchise.

It won't delay your scheduling a single day
because twelve of these films are so recent that they are
being held by the film distributors for
motion picture showing until the dates listed.

You can't blame them when you consider that \$45,000,000
was spent to produce the 30 films in the first place.

Don't you be left waiting in line in your market.

Now! Call... New York—LO 4-8000 • 1440 Broadway
Chicago—WH 4-5060 • Tribune Tower
Los Angeles—HO 2-2133 • 1313 No. Vine St.



- 
- ARCH OF TRIUMPH (*now available*)
 - BODY AND SOUL (*available 8/10/54*)
 - CASBAH (*now available*)
 - CAUGHT (*now available*)
 - COUNTESS OF MONTE CRISTO
(*now available*)
 - THE DARK MIRROR (*now available*)
 - DOUBLE LIFE (*now available*)
 - FABULOUS DORSEYS (*available 11/13/54*)
 - FORCE OF EVIL (*now available*)
 - FOUR FACES WEST (*available 8/10/54*)
 - LET'S LIVE A LITTLE (*available 12/7/54*)
 - LETTER FROM AN UNKNOWN WOMAN
(*now available*)
 - LOST MOMENT (*now available*)
 - LULU BELLE (*available 9/7/54*)
 - MACBETH (*now available*)
 - MAGIC TOWN (*now available*)
 - MAGNIFICENT DOLL
(*now available*)
 - MIRACLE OF THE BELLS
(*now available*)
 - MR. PEABODY AND
THE MERMAID (*now available*)
 - NO MINOR VICES (*now available*)
 - NORTHWEST STAMPEDE
(*available 8/25/54*)
 - ONE TOUCH OF VENUS
(*now available*)
 - THE OTHER LOVE
(*available 10/13/54*)
 - PRIVATE AFFAIRS OF BEL AMI
(*available 10/16/54*)
 - RAMROD (*available 8/25/54*)
 - RUTHLESS (*available 9/12/54*)
 - THE SCAR (*available 12/6/54*)
 - SECRET BEYOND THE DOOR
(*now available*)
 - THE SENATOR WAS INDISCREET
(*now available*)
 - SO THIS IS NEW YORK
(*available 12/13/54*)

Don't Short-change Your Film Show
(Continued from page 54)

toy jeeps, cut-out and picture books, balloons, comic books, jungle buckles and belts, wallets, and replicas of the parakeet featured on the program.

Publicity

As with merchandising items, there is a tremendous amount of publicity and audience promotion material available, but relatively little is used.

Wiedemann Philbrick Day, described above, is a perfect example of how publicity can build ratings—and sales. In dozens of cities, advertisers have benefited from personal appearances at rodeos and community events by Range Rider, Gene Autry and other cowboy stars.

Promotion to the trade has been worked through gimmicks such as postcards mailed from European capitals to plug Ballantine's use of *Foreign Intrigue* to its dealers or personal messages from program stars such as Gloria Swanson and Adolphe Menjou. Ziv will do a complete mailing direct to community newspapers in the program

area, outlining the series before its debut.

In general, film sponsors have been more interested in "special" events than in the continual placement of news and features which most network shows strive for.

Pitiful are the carefully developed publicity kits with stories and pictures for local release which never get out of the original envelope.

When these are sent out by dealers, the pick-up is usually excellent, not only in the metropolitan papers but also in the dozens of community papers that are within the coverage area of almost every TV station.

Commercials

The program star in many cases is available to film entire commercials or do lead-ins that constitute an endorsement. The latter are sometimes provided with the show at no cost.

The full-scale job, done by a well known personality, might be comparatively expensive. The ad-

vantages are considerable for a great many product stories.

Not all sales messages, however, can utilize endorsements. And of course not all actors are adequate salesmen.

Other factors about commercials that are particularly relevant to syndicated films are pointed up by Kenyon & Eckhardt's classic study on the effectiveness of TV commercials.

Extreme changes of mood between program and commercial tend to reduce effectiveness, K&E found. If there is no sharp change in mood, viewers tend to be more receptive to the sales message.

The K&E study also found that commercials by the program star can be very effective, providing the message is presented in terms acceptable to the viewer. (Hollywood stars can't be authorities on washing dishes but they can be convincing about the style advantages of high-priced cars.)

The K&E study points out that the best presenter is one who is identified with the product in a logical way. Such a link can be more effective than a connection with the program format.



SWEET MUSIC for sponsors . . . from the producers of The LIBERACE Show . . .

The FLORIAN ZABACH Show
30 Minutes of Musical Enchantment!

The FRANKIE LAINE Show
with **CONNIE HAINES**
30 Minutes of Musical Merriment!

And don't overlook these current GUILD hits:

- ★ THE LIBERACE SHOW (Radio version also available)
- ★ THE JOE PALOOKA STORY
- ★ LIFE WITH ELIZABETH, starring Betty White



Write, wire or phone for full details.

Guild Films
COMPANY INC.

420 MADISON AVENUE
NEW YORK 17, N. Y.



Announcing
TEXAS' NEWEST RADIO and TV STUDIOS



Here's the 'dream kitchen' in KRBC-TV—where sales magic is cooked up five days weekly by Virginia Blair. Mrs. Blair, a native West Texan, spent 17 years as a professional home economist before she entered TV. She speaks with authority. Every day at 4:00 p.m., she takes skillet in hand and starts fashioning a meal. You can hook onto this potent sales vehicle at a modest cost. There's no faster way to get your product the acceptance it needs to build sales. If you want Texas-style results, this is your opportunity.

Our spacious 60' x 60' TV studio makes possible production of programs like these:

- "Virginia Blair's TV Kitchen Show" (Participating)
 - "The Slim Willett Show" (Western Chevrolet)
 - "What's New" with Ann Harper (Participating)
 - "Take A Stand" and "Calvin Keewee" (Participating)
- and other top-notch local live programs.

JOHN E. PEARSON, National Representative.



**IF YOU
MUST HAVE
QUALITY**

**IN COMMERCIALS
INDUSTRIAL
EDUCATIONAL
FILMS**

**FAST!
SENSITIVE!
MADE FOR ACTION!**

Weston tungsten rating—225
ASA tungsten rating—300



**ORIGINALLY
DESIGNED
FOR TV**

New faster processing
8 and 16MM and sound

GOLD SEAL SPECIAL



KIN-O-LUX Inc.
105 WEST 40TH ST., NEW YORK, N. Y.

Program Production Costs

TV film production costs on the West Coast have inched upward, mostly because of new union contracts which increased below-the-line costs.

The two representative programs charted here reflect this rise—the western costs six per cent more to produce than it did in 1953 and the dramatic series requires an outlay eight per cent above last year's budget for a similar program. Increases were registered in lab, editing, and dubbing costs; studio rental; crew costs; and, in the case of the dramatic show, payments for script and cast.

The producers' budgets for both shows cover all elements except producer's profits and re-use payments.

The western is a "good" series, more expensive than many because it has more action scenes. It uses two leads and a cast of about eight. Shooting takes three days.

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

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

Western		Dramatic Series	
ITEM	COST	ITEM	COST
Story (script, mimeographing)	\$800	Story (script, mimeographing)	\$1,100
Supervisors	700	Supervisors	700
Cast	3,000	Cast	3,500
Direction (minimum union scale)	550	Direction (minimum union scale)	550
TOTAL ABOVE-THE-LINE COSTS	5,050	TOTAL ABOVE-THE-LINE COSTS	5,100
Director's Staff (includes 1st, 2nd asst. director, script supervisor)	800	Director's Staff (includes 1st, 2nd asst. director, script supervisor)	800
Camera	1,000	Camera	950
Set Operation (includes preparation time on grips, prop men)	925	Set Operation (includes preparation time on grips, prop men)	900
Set Construction Cost (includes 1 standby painter, carpenter)	840	Set Construction Cost (includes 1 standby painter, carpenter)	1,300
Set Design	150	Set Design	100
Set Dressings (includes pay of swing gang, prop & green men)	750	Set Dressings (includes pay of swing gang, prop & green men)	750
Special Effects	200	Special Effects	185
Draperies	145	Process	285
Props (Horses, special equip.)	750	Draperies	145
Locations (includes meals, special policemen, location rentals)	750	Props	190
Transportation	1,100	Locations (includes meals, special policemen, location rentals)	210
Lighting	825	Transportation	400
Wardrobe	650	Lighting	1,100
Make-up and Hairdressing	275	Wardrobe	275
Film and Laboratory	3,550	Make-up and Hairdressing	260
Sound Recording	720	Film and Laboratory	2,750
Sound Royalties	26	Sound Recording	700
Sound Dubbing	470	Sound Royalties	26
Film Editing	1,900	Sound Dubbing	450
Titles and Inserts	275	Film Editing	1,300
Music	300	Titles and Inserts	275
Studio Rentals (1 day interior)	400	Music	300
Studio General (includes social security, compensation insurance)	800	Studio Rentals	1,200
TOTAL BELOW-THE-LINE COSTS	17,601	Studio General (includes social security, compensation insurance)	750
TOTAL DIRECT COST	22,651	TOTAL BELOW-THE-LINE COSTS	14,671
General Studio Overhead	2,265	TOTAL DIRECT COST	19,771
TOTAL COST	\$24,916	General Studio Overhead	1,977
		TOTAL COST	\$23,378

5 DAYS A WEEK NORTHERN CALIFORNIA
WONDERS—

**WHAT'S in
 SANDY'S
 HAT?**

VARIETY

SANDY SPILLMAN SHOW
 With Shirley Spillman, organist
 Eloise Rowan
 Producer: Sam Ewing
 Director: Bob Davy
 30 Mins., Tues., Thurs., Fri. (15
 Mins., Mon., Wed.)
 Participating

KPIX, San Francisco
 Music, prizes and magic salted
 with quiz quickies make midday
 dialing fun for this stanza aimed
 at a femme audience.
 Sandy Spillman pumps magical
 life into what might be just an-
 other quizzer by reading the minds
 of contestants and plying sleight
 of hand tricks for audience amuse-
 ment. His yack is smooth flowing,
 tricks are clever, and his cheerful
 personality and sincerity wring in-
 teresting comments from guests.
 Contestants, introduced by em-
 cee's petite wife Shirley, guess
 tune titles played by organist Eloise
 Rowan, answer true or false quer-
 ies, and identify film clips. If cor-
 rect answers are given to three
 questions, contestant wins chance
 to name the article in Spillman's
 magic top hat.
 When time allows, emcee walks
 his mike into the studio audience
 and chats with visitors, teases
 them with tricks and asks a "ques-
 tion of the day."
 Cameras are deft in keeping
 pace with emcee's magic working
 hands. Commercials are ear-easy
 and sincere. *Tone.*

from **Variety**, September 2, 1953



New and refreshingly different, the
 Sandy Spillman show is already tops
 in Northern California TV productions.
 And we'll let you in on something.
 Spillman's got something in his hat
 beside a happy prize; he has a selling
 genie all his own who can do a
 wonderful job for you. Ask your
 Katz man about participations in
 The Sandy Spillman Show on.....



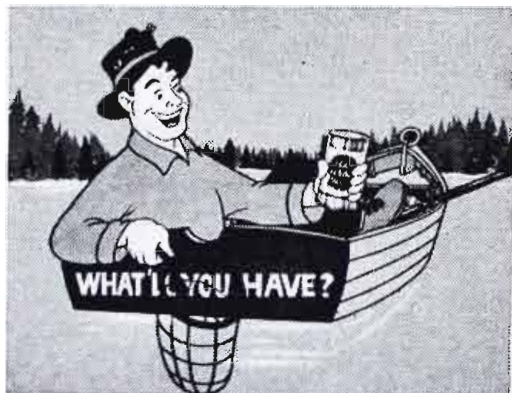
Affiliated with CBS and DuMont Television Networks... represented by the Katz Agency

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

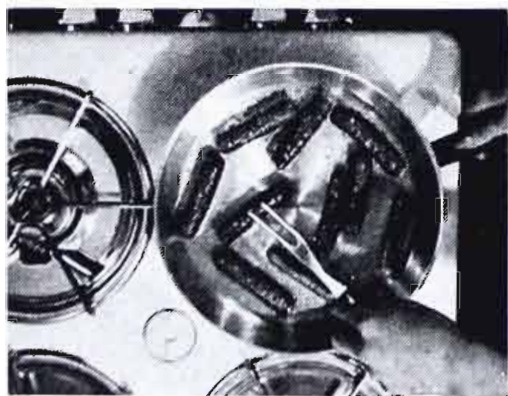
NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



Designed to pack hard sell between rounds, Sarra's new series of 50 second TV spots for Pabst Blue Ribbon Bouts, provides the answer to the catchy query, "What'll You Have?" Through clever cartoon presentation, inanimate objects assume delightful personalities, chanting the now famous theme, "Finest Beer Served Anywhere!" The series delivers an effortless sales TKO with the double-O's in "Smoother-Smoother Flavor" enlarging into coyly winking eyes that resolve magically into an inviting glass of beer. Produced by Sarra, Inc. for Pabst Sales Co., through Warwick & Legler, Inc.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Right down to the sizzling sound of frying sausage, Sarra's series of 60 and 20 second TV spots are outstanding examples of package promotion and television artistry. Live action shots of the product in use and outstanding package display are cleverly framed within the product's trademark seal. Effective, portrait-like food sequences are engagingly presented through the simple device of a little boy obviously enjoying the product. Skillful visual selling produced by Sarra, Inc. for Swift & Company through J. Walter Thompson Co.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



From a shower of shooting stars, Helene Curtis Lanolin Discovery dramatically emerges in Sarra's new series of 60 second TV spots. Woman's eternal quest for beauty is subtly presented by live action shots featuring the product that brings the "breath of life for lifeless-looking hair!" Animation lends ease to a brief test-tube demonstration of product content. An exciting series produced by Sarra, Inc. in collaboration with Earle Ludgin & Co. for Helene Curtis Industries, Inc.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Sarra deftly combines the powerful appeal of ingenious animation with a hard-driving sales message, in a series of 60 and 20 second TV spots for Vornado Cooling Appliances. To the cadence of a tricky calypso background, the advantages of Vornado exclusive Vortex circulation are enumerated, as the viewer sees the Vornado Air Conditioner in attractive home surroundings, circulating "cooled air in every corner of the room." Created and produced by Sarra, Inc. through Lago & Whitehead, Inc., for O. A. Sutton Corp.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street

The Film Commercial Story — After "SAG" and Before Color



Eight Agency Film Heads Report on Film Commercials During the Past 18 Months

TWELVE months ago an agency film supervisor's most thumping migraine was due to a perplexing little three-letter word—SAG. The SAG pact, ironically labeled an "agreement," generated plenty of feverish disagreement.

Effects of the guild's demands have unquestionably altered every agency's policy on film commercials, although some company execs express a lot more concern over the agreement than others do.

Today the kingpin agencies have turned their energies in other directions. Brows along Madison Avenue are characteristically furrowed, but this year in response to an ever-looming five-letter challenge—color. The companies with especially color-conscious clients are naturally the front runners in this regard, while others are marking time in anticipation of improved tinted film techniques.

Still high on the priority agenda, too, is research. Each of the major ad houses continues its own hush-hush probings to find out what makes a good commercial tick, how to walk the difficult tightrope of both pleasing and selling.

Costs are only slightly up. Of the figures quoted below, it was stressed by the film men that the averages are necessarily "iffy" estimates.

Animation has generally held its own in the film men's favor with the live-action method getting the nod particularly when the personalized touch is the goal.

There has been a generally stabilized, close-to-the-vest attitude toward choosing film producers. Although a majority of ad film

heads entertain bidding, the total number of suppliers asked to quote figures seldom exceeds two or three.

The fringe producers rarely, if ever, get big agency accounts. The round-up below is a first-hand report on eight of the top agencies' activities in film commercials this year.

SAG Pact Hypothes Animation at BBDO



Bernard Haber, BBDO

There has been an upswing in animation at BBDO since the advent of the SAG agreement. That's the word from the giant Madison Avenue agency. "Last year's SAG agreement," says BBDO's film commercial head, Bernard Haber, "has caused us to employ more animation than in the past, for two principal reasons.

"First, the added cost factor

makes you think twice about live-action commercials. Secondly, the repeat value of animation is an important asset. However, animation is recommended only to those products which lend themselves best."

Haber believes the SAG ruling, paradoxically, is bringing out more creative efforts on the part of the agencies *because* of its limitations. A case of necessity being the mother of invention.

BBDO has been getting away from bidding by producers. Haber feels his agency knows what things cost, knows what it wants and who can do the job best.

On cost he stresses that producers turn out in quality just what the budget calls for. "A \$4,000 commercial will look just like a \$4,000 commercial," he points out. Haber estimates that about 80% of the commercials at BBDO are filmed.

Young & Rubicam's "Quality Control"

The Y&R formula for maintaining class film commercials lies in its c-o-n-t-r-o-l. The ever-present agency hand, says John Freese, means a quality stamp on commercials. Good taste, propriety and the old reliable "double check" are the aims of the "quality by control" groups at Y&R. Full time "stylists" lend taste to commercials by applying the proper subtle touches to, say, a table setting, in order to make it a more appetizing eye-ful.

Film technicians in key cities pass on the quality of prints as well as proper routing procedures. ▶

Film Commercial—Continued

color push. K&E execs, reports Rothen, are embroiled in every phase of tint production.

"We are attending and initiating demonstrations, we're working with producers and the networks in experiments, learning color's pitfalls and thereby realizing its assets." Rothen points out that among the color challenges is the time element. "We estimate it will take three times as long to produce a finished film color commercial as it would for black and white."

As for the SAG pact, K&E takes a practical view. "Surely we will consider cutting the number of vocalists on a commercial—say it's six—to two or three, because of the added cost." K&E's research department under the direction of Max Ule is one of the agency's proudest divisions and it works closely with the commercial department. . . . Costs: minute live-action: \$2500-\$3000; minute animation: \$5000-\$7000.

Marshall Rothen, Kenyon & Eckhardt



SAG a Drag on Creativeness?

"The SAG agreement has worked out, but not without its penalties to creative scope and imagination," says Jules Bundgus of Bryan Houston.

"The net effect is that more and more advertisers use the same handful of very outstanding performers—a boomerang against the development of new, fresh personalities. A limitation on the number of players per commercial is a restricting influence on our copywriters' imagination."

TV v.p. for B-H, Bill Templeton, eschews competitive bidding on the theory that an agency's relationship with a handful of producers is eminently better than if

it scattered its business among a couple dozen. "We never entertain casual acquaintanceships with our producers. Because of this they deliver that much better for us," says Templeton.

Film head Chet Kulesza says B-H is primed for color. "When large screen set production gets into high gear we'll be ready to join the color parade inside of thirty days."

Bryan Houston's average costs: minute live-action, \$3000; minute animated, \$6000-\$6500.

Chet Kulesza, Bryan Houston



Radio Scripts Now Down the Drain

D'Arcy's youthful Frank Gay points out the general improvement in creative writing of TV commercials.

"The copywriters aren't trying to adapt radio scripts to television anymore," he says. "More and more they're beginning to understand and to take advantage of the medium's visual aspects."

The SAG pact has had no major bearing on film commercials at D'Arcy. "We are still trying to make the best commercials possible, whether that means employing one actor or six."

Color? D'Arcy, like others, has entered the field only to a limited degree, awaiting further technical improvements both in color film stock and TV projection.

On hiring new producers: "Just as we like to go back to a good barber, we like to do business with film producers who have done well in the past. If a commercial requires special treatment, however, we would go to the company best qualified to do the job."

Average production cost for D'Arcy: \$2000 and up for a minute live-action. Animation about

the same, depending on savings due to production methods.

Frank Gay, D'Arcy



Madison Avenue proffers advice to smaller agencies

John Freese—Young & Rubicam

"Pay enough for quality. You'll be competing against first-class commercials all the time. It's far better to make one \$5,000 commercial than five \$1,000 ones."

Marshall Rothen—Kenyon & Eckhardt

"Two things to remember: (1) keep your commercials simple, and (2) choose your producer carefully. A good producer should be creative and able to follow through."

Frank Gay—D'Arcy

"Don't skimp on quality . . ."

Jules Bundgus—Bryan Houston

"As the head of a small agency, say in the Midwest, you should get hold of a good New York producer and give him all your business. Pick his brains. Let his experience and creativeness rub off. Keep a good relationship with him. Then it'll be worth it to him to knock his brains out to give you the best quality."

Bernard Haber—BBDO

"Design your commercial to fit the budget. You get what you pay for."

Bill Patterson—Cecil & Presbrey

"Don't get carried away with fancy filmed devices. Concentrate on the 'sell'."

David Gudebrod—N. W. Ayer

"Put a man on your staff who knows film. It's as simple as that."

Film Commercial—Continued

A TV casting department is responsible for the hiring of talent. Musical arrangements, also, are handled by an agency staff. It's all part of Y&R's program of parent responsibility toward its clients' babies.

John Freese, Young & Rubicam



Mr. Freese reports that there is an upswing in live commercials as against film at Y&R due to the step-up in daytime programming where the personalized sell is dominant. Average costs: 20-second live-action, \$2,500; 20-second animated, \$3,500.

"Trend Back to Film"—Gudebrod

"After the initial SAG development," says David Gudebrod of N. W. Ayer, "there was a gradual trend away from film commercials. The reason was that live offered us a wider variety in talent usage. It was a choice of paying five different times for the same film commercial or getting five diversified live sells for the same talent investment.

"Only recently have we felt the limitations of live, and the pendulum is swinging back to more film spots at Ayer. The bookkeeping end of SAG has not been as big a problem as we originally thought."

Gudebrod doesn't believe in competitive bidding as a matter of principle, although there are isolated incidents when he employs it.

Color? "Our biggest concern about color is how the black and white component of a colorcast looks. After all, only one out of every 10,000 sets or so will see the color version. What we want to know is: How does it look on a standard b & w set?"

Gudebrod doesn't guess on costs. "It's impossible without having a script in front of me. Wouldn't even hazard a guess."

David Gudebrod, N. W. Ayer



Compton Big On Film—90 in Shop

John Zimmer, Compton's commercial film head, reports that there's heavy traffic at Compton in filmed commercials. "I'd estimate 90% is on film; we are using fewer commercials as well as fewer actors, and this year, since the SAG agreement, we're repeating our spots oftener."

John Zimmer, Compton



Zimmer believes that commercials in general have rapidly matured in the past few years, particularly in the case of the copywriters who have successfully made the jump from radio to TV.

Compton's position in the color lineup seems to be one of watchful

waiting. The agency has shot experimental live tests, but not film.

Intra-mural research is continually being made to test the effectiveness of commercials at Compton and all the findings remain hush-hush. Compton's average costs: one-minute live-action, \$2,500. Animation costs, Zimmer points out, are highly elastic, ranging all the way from \$25 to \$100 a foot.

Personal Sell for Cecil & Presbrey

"The greatest selling device yet thought of," says C&P's Bill Patterson, "is the house-to-house canvass. If you could afford to put enough Dick Starks on the road there'd be no worry about moving your product."

The personalized sell, long a C&P hallmark, is still preeminent—even in the company's filmed commercials, as exemplified by such suave persuaders as Rex Marshall, Bill Shipley and Stark who are under the C&P banner.

Unlike most other top ad houses, C&P hasn't been stressing animation. The SAG question has brought no great hardships, except that "little matter of bookkeeping, especially regarding renewal contracts with actors."

C&P uses competitive bidding, still notices great variances occur from time to time. Average costs: one-minute live-action, \$3,000-\$4,000; one-minute animated, \$5,000-\$6,500.

William Patterson, Cecil & Presbrey



Color Push At Kenyon & Eckhardt

Armed with strong accounts like RCA and Ford, both of which are on the sponsors' docket for NBC's vaunted color spectaculars, K&E is gearing itself for the inevitable

Cost Breakdown of a Film Commercial

Presented here are the elements making up the total cost of a middle bracket 60 second live-action film commercial. The breakdown is that of an actual commercial done for a large New York agency. It ran on a spot basis in over 20 cities which puts it in the SAG class "A" market category. It was used for 13 weeks. Under the SAG agreement, if the spot is used for an additional 13 weeks the actors employed are paid the same amount as the first time around.

One off-camera narrator and an on-camera actor made up the talent end of the commercial. Only one set was used.

The total cost of the commercial to the advertiser comes to \$3333.15 without the agency commission. Included in the figure are the 30 per cent producer's overhead as well as his 15 per cent profit.

Pre-production Costs

(a) Sales Cost	
(b) Script or Storyboard	
(c) Set Designer	\$ 67.50
(d) Set Construction	\$ 50.00
(e) Construction Crew	\$ 60.00
(f) Properties	\$ 35.00
(g) Costumes	\$ 25.00
(h) Studio Rental	
1 Day at \$250.00	
Per Day	\$250.00
(i) Camera Rental	\$ 60.00
(j) Sound Rental	
(k) Light Rental	
(l) Trucking & Transportation	
(m) Misc. Pre-Production	
Total Pre-Production Cost	\$ 547.50

Crew

(a) Director	_____	
Name		
2 Days at \$125.00		
Per Day		\$250.00
(b) Production Staff-Asst.		
Director 1 Day		\$ 70.00
(c) Cameraman		\$100.00
(d) Asst. Cameraman		\$ 50.00
(e) Sound Engineer		\$ 50.00
(f) Recorder		\$ 40.00
(g) Boom Man		\$ 40.00
(h) Electricians Number (2)		\$ 48.00
(i) Grips Number (2)		\$ 50.00
(j) Propmen Number (2)		\$ 48.00
(k) Misc. Crew (Itemize)		
Script Girl		\$ 20.00
Total Crew Cost		\$ 766.00

Talent

(a) Narrator (off-camera)	\$ 70.00
(b) Cast (Speaking Parts—	
Itemize)	
1 on-camera actor	\$140.00
(c) Walk-ons (Itemize)	
Total Talent Cost	\$ 70.00

Art work

(a) Animation @ \$_____	
Per Ft. _____	
(b) Titles	\$ 70.00
(c) Misc. (Itemize)	
Total Art Work Cost	\$ 70.00

Film

(a) Picture Neg. 1000 Ft.	\$ 48.00
(b) Sound Neg. 500 Ft.	\$ 12.00
Total Film Cost	\$ 60.00

Laboratory

(a) Develop Pic. Neg.	
1000' @ .0215/ft.	\$ 21.50
(b) Picture Work Print	
1000' @ .0405/ft.	\$ 40.50
(c) Fine Grain Picture	
1000' @ .0515/ft.	\$ 51.50
(d) Develop Sound Neg.	
500' @ .0215/ft.	\$ 10.75
(e) Sound Work Print	
500' @ .0375/ft.	\$ 18.75
(f) Fine Grain Sound	
500' @ .0465/ft.	\$ 23.25
(g) Answer Print	\$ 11.97
(h) 16mm Release Print	\$ 4.60
(i) Optical & Process	\$ 35.00

(j) Master Fine Grain Composite	
90' @ .0545/ft.	\$ 4.90
Total Laboratory Cost	\$ 222.72

Editing

(a) Editor	\$200.00
(b) Asst. Editor	
(c) Edit. Room	
(d) Moviola	
(e) Misc. (Itemize)	
Total Editing Cost	\$ 200.00

Miscellaneous

(a) Outside Re-Recording	\$ 75.00
(b) Music	
(c) Sound Effects	\$ 90.00
(d) Make-up	\$ 37.50
(e) Library & Stock Material	
(f) Projection	\$ 10.00
(g) Messenger & Delivery	\$ 10.00
(h) Insurance	
(i) Other (Itemize)	
Total Misc. Cost	\$ 222.50

Total Cost	\$2298.72
Overhead (30%)	\$ 689.62
Producer's Profit (15%)	\$ 344.81
Grand Total	\$3333.15

Once upon a time

We told a buyer and a big distributor that Bonded TV Film Service handles TV film. And what sir, does "handle" mean, they asked. Well, now, I'd to tell you, I said and did: When the finishes printing a film, Bonded takes over. We attach leaders, mount on a and label each print for you. If it's a program, we splice in commercials. Next we mail it or by . And we keep a "Print Control Record" of where every print is, until it returns. Then we examine each print carefully, clean and repair if needed and give you a "Condition Report" ... so you'll know whether those took good care of it or chewed it all up. This is so you will always know which print is good enough for a big city, or just for a small city or only for the . And Bonded stores your until you tell us to it out again. Interesting part is, we can do all this cheaper than you can do it for yourself, by the dozen or by the thousands. That's our business and we it.

us. You'll be you did!

BONDED TV FILM SERVICE Inc.

LOS ANGELES • 904 N. La Cienega • BR 2-7825
NEW YORK • 630 Ninth Avenue • JU 6-1030

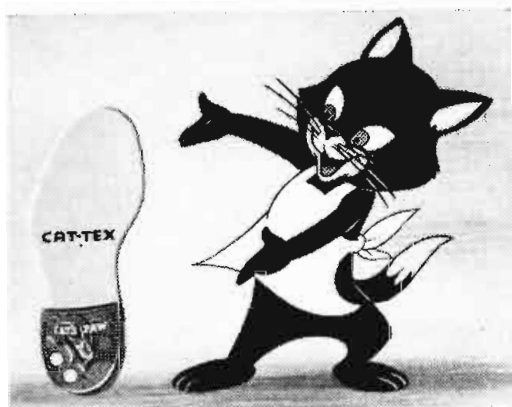
FASTER, SAFER, LESS COSTLY... Because It's More Efficient!

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

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



In a merry minute of full animation the Cat-Tex trademark comes to life and proves to be a real "hep" cat at selling the sole that's "not rubber, not leather, not plastic." This frisky feline sings the praises of the product in a catchy jingle, demonstrates its virtues with amusing antics and provides strong product identification throughout. A visual and vocal delight created by SARRA for Cats Paw Rubber Company, Inc., through The S. A. Levyne Company.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



No dull scientific explanations or lengthy laboratory demonstrations confuse the viewer in SARRA's series of 1-minute spots for Sylvania Television. By comparing such things as Photo Power and horse power, Halo Light and reading light, Sylvania's outstanding features are made crystal-clear . . . and so quickly that there is time left to close each informative minute with an impressive array of beautiful cabinets. Created by SARRA for Sylvania Electric Products, Inc., through Roy S. Durstine, Inc.

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



A star-strewn sky, especially composed ethereal music, a lovely dream girl and inspired optical effects surround Bulova's "Goddess of Time" with an aura of magic. Glamorous display and skillful selling focus on the "incomparable beauty" of the watch. The first in a series of "out-of-this-world" TV spots created by SARRA for the Bulova Watch Company.

SARRA, INC.

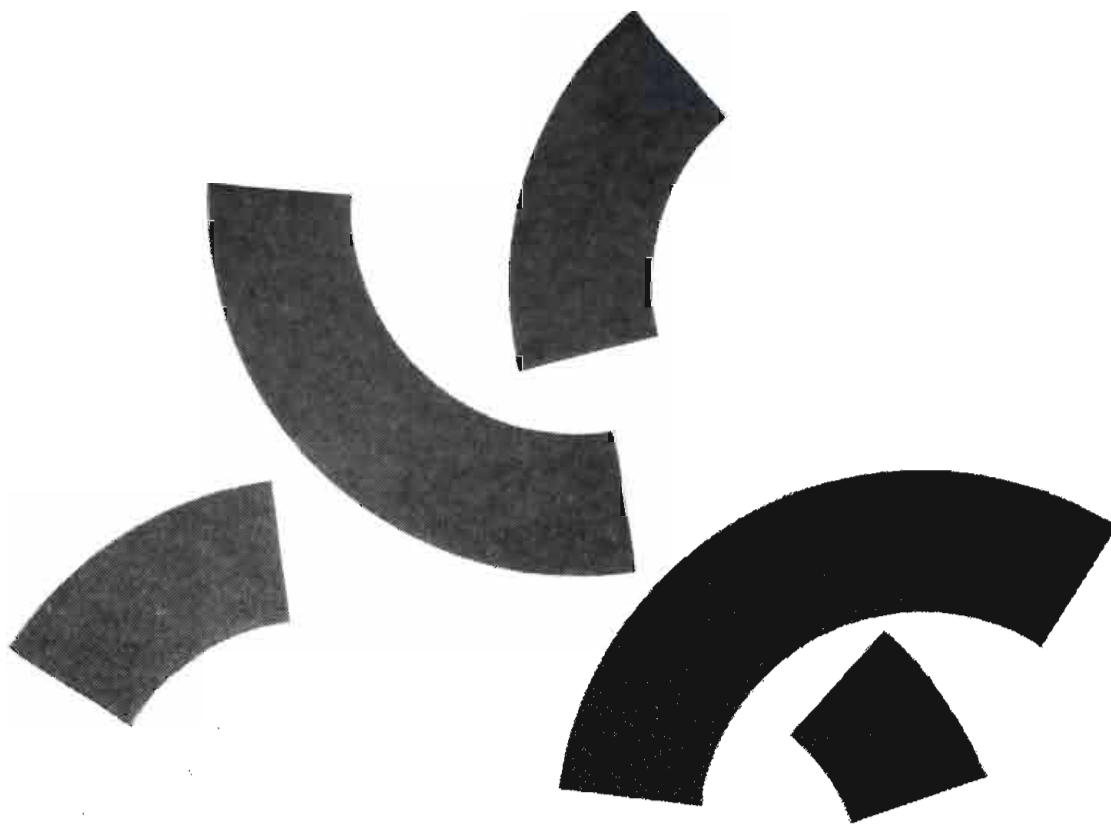
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



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

SARRA, INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Each frame — *each scene in the print must be perfectly matched to assure an outstanding film production. Leading producers, directors and cameramen know that Precision processing guarantees that individual attention.*

Skilled hands and exclusive Maurer-designed equipment are teamed to bring these perfect results to each Precision print. Even more important, continuing research constantly improves techniques that are already accepted as unequalled in the field.

*In everything there is one best...in film processing, it's **Precision.***



A division of J. A. Maurer, Inc.

A Primer of Film Technique for TV



PROCESSING

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

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

DEVELOPING AND PRINTING

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

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

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

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

PRODUCTION OF FILM FOR COLOR TELECASTING

Expose subjects at smallest practical lens stop, to improve sharpness. Much more important than for black and white telecasting.

Light the subject limiting the highlight to shadow ratio to 1:2.

Edit film using fewest (or no) optical effects. Fades, dissolves and "burn-in" titles can be done from original negative using A and B roll technique.

Make release prints especially for TV transmission—low contrast light prints are necessary.

COLOR—FOR BLACK AND WHITE TELECASTING

Color film in most cases is acceptable for television transmission. Successful use of color prints on the black and white television sys-

tem depends largely on the "brightness" equivalent gray tones contrasts in the original film. There must be enough in the pastels—for clear reproduction.

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

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

LIGHTS

The film studio is lighted with arc spot lamps for main or key light, which is used to illuminate highlight area of the subject of greatest interest. Incandescent flood lamps provide the general lighting. Smaller incandescent floods give fill light, which is the balancing light used to control contrast. Arc light is brightest, and the highly directional arc spot will give effect of sun shining directly on the subject. Incandescent lamps deliver less light, but are much easier to handle and require little attention.

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

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

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

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

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

SHOOTING

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

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

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

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

(Continued on next page)

Primer of Film Technique — Continued

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

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

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

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

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

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

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

SOUND

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

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

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

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

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

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

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

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

RUNNING TIME

The rate of projection of 16mm is 36 feet per minute; 35mm, 90 feet per minute. 16mm silent film travels at the rate of 60 frames per second and sound film at the rate of 24 frames per second. 35mm sound film travels at the rate of 24 frames per second. Television projection operates at the rate of 30 frames per second requiring a compensator for the necessary adjustment. This is because television must operate on a 60 cycle alternating current for transmitting its image.

10 SECOND STATION ID: Almost all stations require use of their call letters in commercials, and all have accepted the following standards: audio portion of station's identification follows audio of commercial; visual station identification occupies upper right quarter of screen only; timing calls for 1½ seconds (36 frames) open, 6 seconds of commercial audio, 2 seconds of station audio and then ½ second (12 frames) silent.

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

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

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

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

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

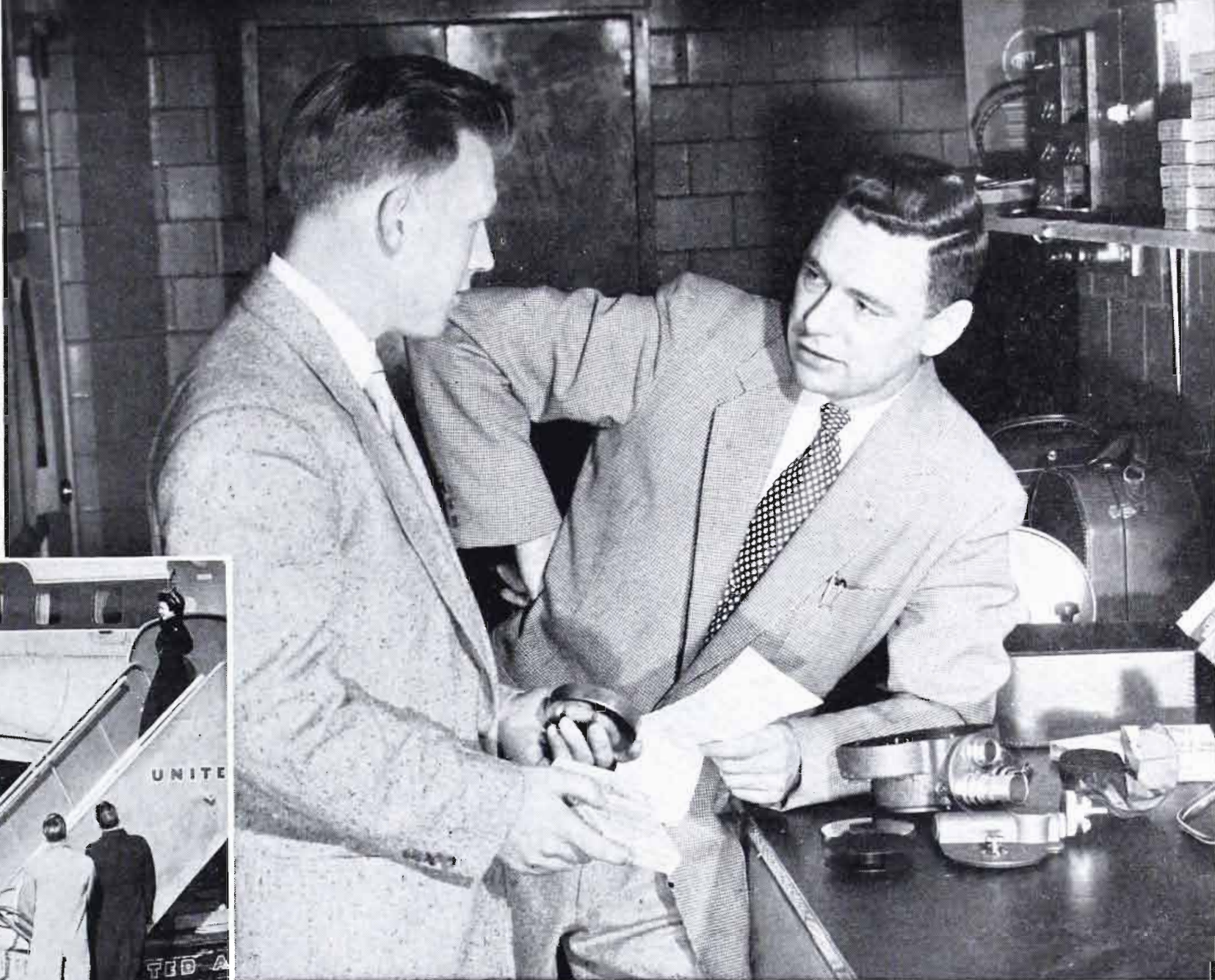
A 20 second spot cannot have 20 seconds of sound because, on all motion picture film, the completed black-and-white print has the sound track advanced 1 second ahead of the picture.

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

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

McWayne (right) "talking shop" with John B. Phy, Du Pont Technical Representative. "John keeps us up to date on the latest developments... his advice and quick service have helped us many a time."

Another fast, comfortable trip on United—McWayne, (extreme left) grinding out publicity footage on 931A. "We've found its exceptional latitude lets us shoot on unusually wide range of lighting conditions."



"With Du Pont 931A, we can handle the toughest jobs-expected or not"

Reports James E. McWayne, Supervisor, United Air Lines' Photo Laboratory, Chicago, Illinois

"In shooting TV newsreel footage and publicity jobs, we often run into fickle lighting and weather. Then, *everything* depends on the film. It has to deliver—even when there's no chance for retakes. That's why we use Du Pont 931A for all black-and-white work. It enables us to handle the toughest jobs—expected or not.

"Like that one last winter, when a VIP was due in on the 7 P.M. flight. Pitch dark . . . so we set up a battery of photofloods to cover the story. The flight was on time and all went well until our celebrity appeared in the doorway. Then—a fuse blew! Out went the floods, leaving us only three 500-watt bulbs—and they were 90 feet away!

"Really tough . . . but there was nothing to do but keep shooting. I opened the lens to F. 1.4, slowed down from 24 to 16 frames and completed the

'take.' In rushing the film to WGN-TV for processing and presentation, I warned 'em that it was underexposed: 'Better overdevelop it!' Certainly felt good when they phoned back and said it was perfect, completely usable. Seemed almost impossible.

"That's why, when conditions are tough, we leave it up to the film. If 931A can't handle the job, we know it can't be handled!"

So test Du Pont 931A Rapid Reversal Pan on *your* next assignment. Check its speed. Note how its rugged emulsion resists reticulation and staining. And how fine grain, long tonal range and sharp gradation combine to produce clean-cut pictures and

crystal-clear sound. For the complete story, contact your Du Pont Technical Representative or nearest district office listed below. E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware. *In Canada: Du Pont Company of Canada Limited, Montreal.*

District Offices

- | | |
|------------------------|---------------------------|
| ATLANTA 5, GA. | 805 Peachtree Bldg. |
| BOSTON 10, MASS. | 140 Federal Street |
| CHICAGO 18, ILL. | 3289 N. California Ave. |
| CLEVELAND 14, OHIO | 1033 Union Commerce Bldg. |
| DALLAS 1, TEXAS | 506 Tower Petroleum Bldg. |
| LOS ANGELES 38, CALIF. | |
| | 7051 Santo Monica Blvd. |
| NEW YORK 11, N. Y. | 248 West 18th Street |
| PHILADELPHIA 2, PA. | 225 South 15th Street |



BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

SPECIAL DU PONT MOTION PICTURE FILM



NEW YORK

BEVERLY HILLS

CHICAGO

DALLAS

SAN FRANCISCO

SEATTLE

NEW ORLEANS

DETROIT

CLEVELAND

CINCINNATI

ROANOKE

ATLANTA

BOSTON

and now ...

MCA (CANADA) *Ltd*

111 Richmond Street

Toronto, Ontario

Canada

Film Buying Guide — 40 Syndicated Packages



THE rating and competition record of 40 leading syndicated film shows charted on these pages give the film buyer a yardstick of their potential against various kinds of programming. The Guide, a regular monthly feature of TELEVISION Magazine, enables the advertiser to get some idea of how a show will do in different time slots. As the charts show, there are many cases where syndicated fare does well against network programs. In Los Angeles, for instance, *Amos 'n' Andy* hits 19.0 and outrates *Berle*. In Columbus, *Captured* almost ties with *Letter to Loretta*, 25.0 to 26.3. *City Detective*, with a 28.5, gets a larger audience than *Robert Montgomery* in Cincinnati. In the same market, *I Led Three Lives* scores 30.0, against its opponent, *Four Star Playhouse*, which scores 23.8.

Ratings: May Telepulse

	BOSTON†	LOS ANGELES	NEW YORK†	PORTLAND, Ore.†	SAN DIEGO
Amos 'n' Andy	WNAC-TV—Sat 6:00 13.8 WBZ-TV Annie Oakley 17.8	KTTV—Mon 7:00 7.2 KNXT Studio One 20.0 KABC-TV Cisco Kid 12.9	WNBT—Sat 6:00 12.5 WCBS-TV 6 O'Clock Report; Sat. Feature Report 6.5 WPIX Ramar of the Jungle 5.9	KPTV—Sat 5:00 20.0 KOIN-TV Jimmy Wakely 13.0	XETV—Wed 7:00 18.3 KFMB-TV Boxing 26.5 KFSD-TV Break the Bank 7.3
Amos 'n' Andy	BOSTON WBZ-TV—Sun 3:30 18.0 WNAC-TV Stars on Parade 8.3	LOS ANGELES KNXT—Tu 8:00 19.0 KNBH Milton Berle 16.5 KTTV Favorite Story 10.9	NEW YORK WCBS-TV—Sat 10:30 11.7 WNBT Your Hit Parade 25.5 WARD Wrestling 4.2	SAN FRANCISCO KPIX—Th 7:30 15.8 KGO-TV Lone Ranger 27.5 KRON-TV Dinah Shore; Camel News Caravan 14.5	SEATTLE-TACOMA KOMO-TV—Tu 7:30 22.0 KING-TV Martha Wright; Washington Reporter 15.0 KTNT-TV I Led Three Lives 14.8
Annie Oakley	BOSTON WBZ-TV—Sat 6:00 19.3 WNAC-TV Badge 714 16.3	CLEVELAND WNBK—Sat 6:30 25.3 WEWS Catholic Schools; Green Thumb 4.3 WXEL Keep on the Fairway 3.8	LOS ANGELES KTTV—Tu 7:00 16.9 KNXT The Range Rider 10.4 KABC-TV Cavalcade of America 5.7	MINNEAPOLIS-ST. PAUL WTCN-TV—Sun 4:00 14.3 WCCO-TV Feature Film 10.3 KSTP-TV Mr. Wizard 6.5	SAN FRANCISCO KPIX—Sat 5:30 13.8 KRON-TV Roy Rogers 15.0 KGO-TV Look Who's Here 5.0
Badge 714	ATLANTA WLW-A—Wed 8:30 16.3 WSB-TV Baseball 26.5 WAGA-TV I've Got A Secret 18.3	DETROIT WWJ-TV—Sun 10:00 20.3 WJBK-TV Carpet Theatre 12.0 WXYZ-TV City Kid 8.8	LOS ANGELES KTTV—Sat 7:30 21.0 KNXT Harry Owens Show 10.2 KNBH Ethel & Albert 7.0	PHILADELPHIA WCAU-TV—Sat 6:30 16.2 WPTZ Kit Carson 14.9 WFIL-TV Sports News; News & Weather 1.7	WASHINGTON WNBW—Wed 7:00 24.5 WTOP-TV Waterfront 6.4 WTTG Captain Video 6.2
Amos 'n' Andy	CHICAGO WBBM-TV—Sun 10:15 7.0 WGN-TV Courtesy TV Theatre 18.0 WNBQ News; Sports Star Time 6.2	CLEVELAND WEWS—Th 10:30 15.3 WXEL Racket Squad 20.3 WNBK Favorite Story 17.0	DETROIT WXYZ-TV—Mon 10:30 15.3 WJBK-TV Eversharp Theatre 12.8 WWJ-TV Man About Town; Time Off for Sports 6.8	PHILADELPHIA WCAU-TV—Fri 10:30 14.2 WPTZ Boxing 26.5 WFIL-TV Life With Elizabeth 6.5	SAN FRANCISCO KGO-TV—Mon 6:30 9.3 KRON-TV Science Lab; Shell News 13.0 KPIX Doug Edwards News; Perry Como 8.5
Amos 'n' Andy	CINCINNATI WLW-T—Sat 10:00 21.3 WKRC-TV News, Weather; Liberace 13.5 WCPO-TV Sherlock Holmes 7.0	COLUMBUS, O. WLW-C—Tu 9:30 23.8 WBNS-TV See It Now 18.5 WTVN Name's The Same 12.3	MINNEAPOLIS-ST. PAUL WCCO-TV—Fri 10:45 11.8 KSTP-TV Greatest Fights; Starlight Theatre 9.0 WTCN-TV Premiere Playhouse 8.8	PHILADELPHIA WCAU-TV—Th 7:00 13.7 WFIL-TV Hopalong Cassidy 5.2 WPTZ TV Reporter; Sports, Weather 4.9	DETROIT WXYZ-TV—Sun 6:30 15.8 WJBK-TV Jack Benny 19.0 WWJ-TV Mr. Peepers 18.3
Captured	COLUMBUS, O. WBNS-TV—Sun 9:00 25.0 WLW-C Letter to Loretta 26.3 WTVN Break The Bank 10.5	LOS ANGELES KTTV—Wed 8:00 7.9 KNBH I Married Joan 25.4 KNXT Godfrey & Friends 9.9	NEW YORK WOR-TV—Wed 10:00 3.9 WNBT This Is Your Life 31.9 WCBS-TV Boxing 16.4	PHILADELPHIA WFIL-TV—Fri 7:00 6.9 WCAU-TV Cisco Kid 17.9 WPTZ TV Reporter; Sports, Weather 4.0	SEATTLE-TACOMA KING-TV—Mon 8:30 19.0 KOMO-TV Robert Montgomery 20.5 KTNT-TV Red Buttons 15.3

†HF station; rating is percentage of UHF homes.
April Telepulse

Irresistible!

As captivating...as beguiling...as irresistible today on television
as she has always been on stage, screen and radio.

As hostess and often star of *Crown Theatre*,*
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—including top network shows in many major markets.

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merchandising follow-up, she has the kind of appeal
that makes her public a *buying* public.

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*26 original half-hour dramas



FILM BUYING GUIDE

Ratings: May Telepulse

	CLEVELAND	LOS ANGELES	NEW YORK	PHILADELPHIA†	SAN FRANCISCO
China Smith	WNBK—Sat 7:00 22.3 WXEL Keep on the Fairway 3.0 WEWS Primary Previews; Mental Health 2.8	KABC-TV—Fri 10:30 5.7 KNBH Victory at Sea 8.2 KNXT KNXT 10:30 News 6.2	WABC-TV—Th 10:30 4.2 WNBT Foreign Intrigue 17.9 WCBS-TV Place the Face 16.2	WCAU-TV—Fri 11:30 7.5 WPTZ News, Sports, Weather; Friday Playhouse 9.9 WFIL-TV Racket Squad; Beauty Secrets 3.3	KGO-TV—Mon 10:00 8.0 KRON-TV Robert Montgomery 25.0 KPIX Death Valley Days 15.0
Cisco Kid	ATLANTA WAGA-TV—Tu 7:00 11.3 WSB-TV Milton Berle 30.3 WLW-A Big Question 3.5	CINCINNATI WCPO-TV—Sun 5:00 25.3 WLW-T Meet The Press 8.3 WKRC-TV American Week 4.8	SAN DIEGO KFMB-TV—Tu 7:00 21.8 XETV Space Ranger 18.5 KFSD-TV I Led 3 Lives 8.8	SEATTLE-TACOMA KOMO-TV—Th 7:00 21.3 KING-TV Abbott & Costello 14.8 KTNT-TV Bob Gleason Show 4.3	WASHINGTON WNBW—Sat 6:30 12.0 WTOP-TV Ramar of the Jungle 11.0 WTTG Capital Caravan 3.0
City Detective	BALTIMORE WMAR-TV—Sun 11:00 8.3 WBAL-TV News, Weather, Sports; Mystery Marquee 4.3 WAAM Movie Theatre 3.5	CINCINNATI WKRC-TV—Mon 8:30 28.5 WLW-T Robert Montgomery 22.3 WCPO-TV Wrestling 10.0	LOS ANGELES KNXT—Mon 10:00 14.4 KNBH Robert Montgomery 15.7 KTTV Wrestling 7.4	MINNEAPOLIS-ST. PAUL WCCO-TV—Mon 9:00 23.8 KSTP-TV Name That Tune 16.5 WMIN-TV Ringside-Rasslers 10.5	SAN DIEGO XETV—Sun 7:00 14.0 KFMB-TV Jack Benny 31.0 KFSD-TV Paul Winchell 9.0
Cowboy G-Men	CINCINNATI WCPO-TV—Sun 1:30 14.0 WLW-T Sunday Matinee 5.5 WKRC-TV Chapel of Dreams 1.3	COLUMBUS, O. WBNS-TV—Sat 5:30 20.8 WTVN Saturday Showboat; Western Sat. Night 9.5 WLW-C Industry on Parade; Catholic Youth 7.5	DETROIT WJBK-TV—Sat 12:30 10.3 WXYZ-TV Roundup Time 5.3 WWJ-TV Mr. Wizard 3.3	MINNEAPOLIS-ST. PAUL WCCO-TV—Sun 2:00 14.0 WMIN-TV Charlie Chan 8.8 KSTP-TV American Forum of the Air 4.0	SAN FRANCISCO KGO-TV—Sun 4:15 10.0 KRON-TV Kit Carson; Utility Playhouse 16.0 KPIX Del Courtney Show; Chance of a Lifetime 10.0
Dangerous Assignment	CINCINNATI WLW-T—Sat 5:30 9.8 WCPO-TV Baseball; Sports Film 22.3 WKRC-TV Golf Clinic 3.0	DETROIT WWJ-TV—Sun 6:00 15.3 WXYZ-TV You Asked For It 15.3 WJBK-TV Meet UAW-CIO 4.3	MINNEAPOLIS-ST. PAUL WTCN-TV—Sun 4:30 8.8 KSTP-TV Roy Rogers 18.0 WCCO-TV You Are There 9.5	PHILADELPHIA WFIL-TV—Wed 10:00 9.7 WCAU-TV Boxing 25.5 WPTZ This Is Your Life 20.5	SAN FRANCISCO KGO-TV—Mon 8:30 22.0 KPIX Godfrey Talent Scouts 32.0 KRON-TV Voice of Firestone 9.0
Dick Tracy	BALTIMORE WBAL-TV—Mon 6:00 8.5 WMAR-TV Early Show 10.3 WAAM Movie Time 5.0	CLEVELAND WNBK—Sat 5:30 5.0 WEWS Kentucky Derby; Beat the Clock 21.3 WXEL Film 3.3	LOS ANGELES KABC-TV—Sat 4:30 3.9 KTLA Giant Movie Matinee 6.2 KNXT Saturday Funnies 2.7	NEW YORK WOR-TV—Sat 9:00 3.9 WNBT Your Show of Shows 28.2 WCBS-TV Two For The Money 19.4	PHILADELPHIA† WCAU-TV—Sat 5:30 11.0 WPTZ Johnny Jupiter 10.0 WFIL-TV Ramar of the Jungle 8.0
Douglas Fairbanks Presents	LOS ANGELES KNBH—Th 10:30 10.2 KNXT KNXT 10:30 News 5.4 KABC-TV Century TV Theatre 5.2	NEW YORK WNBT—Wed 10:30 19.4 WCBS-TV Boxing; Sports Spot 16.5 WOR-TV Eversharp Theatre 2.5	PORTLAND, Ore.† KPTV—Mon 10:30 16.0 KOIN-TV Motorola TV Hour 28.0	SAN DIEGO KFMB-TV—Mon 10:00 14.3 KFSD-TV Robert Montgomery 17.8 XETV Bill Mesmer Presents 10.8	SEATTLE-TACOMA KING-TV—Fri 8:30 23.0 KTNT-TV Our Miss Brooks 15.0 KOMO-TV TV Soundstage 11.0
Drew Pearson Washington Merry-Go-Round	BOSTON WNAC-TV—Wed 6:15 9.5 WBZ-TV News 8.0	CLEVELAND WXEL—Sat 10:30 8.0 WNBK Your Hit Parade 29.0 WEWS Kent Theatre 14.5	PHILADELPHIA WFIL-TV—Sun 11:00 8.3 WCAU-TV News & Sports 9.7 WPTZ News & Weather 3.3	SAN FRANCISCO KGO-TV—Sun 5:45 10.5 KRON-TV Kukla, Fran & Ollie 11.5 WPIX Church In Thy House 2.0	WASHINGTON WTOP-TV—Sun 11:30 5.0 WNBW Armchair Theatre 3.0 WTTG International Playhouse 3.0
Duffy's Tavern	COLUMBUS, O. WBNS-TV—Sat 10:00 21.8 WLW-C Your TV Theatre 18.0 WTVN Wrestling 9.8	PHILADELPHIA WPTZ—Wed 10:30 10.7 WCAU-TV Boxing 25.2 WFIL-TV Rocky King 10.2	SAN FRANCISCO KPIX—Tu 9:00 14.3 KRON-TV Fireside Theatre 28.8 KGO-TV Make Room For Daddy 16.3	SEATTLE-TACOMA KING-TV—Mon 7:00 20.0 KOMO-TV Annie Oakley 16.3 KTNT-TV Burns & Allen 12.3	WASHINGTON WTOP-TV—Tu 8:30 13.0 WNBW Milton Berle 26.0 WTTG Love Story 7.0
Facts Forum	BIRMINGHAM WBRC-TV—Sat 3:30 4.5 WABT Kentucky Derby; Sports Reel 22.5	CINCINNATI WKRC-TV—Sun 10 am 2.0 WCPO-TV Town Meeting of Air 4.0 WLW-T SBS Feature 2.5	SAN DIEGO KFSD-TV—Sat 4:00 2.3 KFMB-TV Major Feature Theatre 11.8 XETV Good Music Program 8.0	WASHINGTON WTTG—Sun 7:30 2.5 WTOP-TV Jack Benny 23.4 WNBW Mr. Peepers 18.7	
Favorite Story	ATLANTA WAGA-TV—Tu 10:00 14.0 WSB-TV Newsroom; WLW-A News; Sky Theatre 7.8	DETROIT WJBK-TV—Tu 9:30 16.3 WXYZ-TV Name's The Same 18.8 WWJ-TV Racket Squad 11.5	MINNEAPOLIS-ST. PAUL WCCO-TV—Sun 9:00 25.5 KSTP-TV Cities Serv. Playhouse 15.3 WMIN-TV Theatre Interlude 8.3	NEW YORK WNBT—Mon 10:30 12.0 WCBS-TV Studio One 23.5 WABD Boxing 8.4	SAN DIEGO KFMB-TV—Fri 9:00 15.0 XETV 8:30 Movie 11.0 KFSD-TV Big Story 14.0

†UHF station; rating is percentage of UHF homes.
†April Telepulse

Ratings: May Telepulse

ATLANTA WAGA-TV—Mon 10:00 16.0 WSB-TV Newsroom 9.5 WLW-A News, Sports, Weather; Sky Theatre 7.8	BIRMINGHAM WBRC-TV—Th 8:30 28.8 WABT Mystery Playhouse 22.8	CLEVELAND WEWS—Sun 10:00 20.3 WNBK Letter to Loretta 19.8 WXEL Break the Bank 12.8	NEW YORK WNBT—Th 10:30 17.9 WCBS-TV Place the Face 16.2 WABC-TV China Smith 4.2	SEATTLE-TACOMA KING-TV—Wed 8:00 15.3 KOMO-TV Kraft TV Theatre 21.8 KTNT-TV Godfrey & Friends 14.5
ATLANTA WSB-TV—Sun 2:30 11.0 WLW-A Western Star 7.0 WAGA-TV Star Parade 6.5	BOSTON WNAC-TV—Th 7:15 11.0 WBZ-TV Newsteller 11.0	COLUMBUS, O. WBNS-TV—Th 11:15 9.0 WLW-C Family Playhouse 5.5 WTVN Home Theatre 6.5	SAN DIEGO KFMB-TV—Sat 5:45 10.5 XETV Cowboys 'n' Injuns 11.0 KFSD-TV Saturday Extra 3.0	SEATTLE-TACOMA KING-TV—Sun 7:15 9.5 KOMO-TV Colgate Comedy Hour 35.0 KTNT-TV Toast of the Town 13.5
BALTIMORE WMAR-TV—Tu 8:00 20.3 WBAL-TV Milton Berle 29.8 WAAM The Goldbergs 10.3	CHICAGO WBBM-TV—Sat 5:30 10.9 WBKB Space Ranger 10.0 WGN-TV Frontier Playhouse 4.2	COLUMBUS, O. WBNS-TV—Tu 7:00 20.3 WLW-C Milton Berle 19.3 WTVN The Goldbergs 8.0	DETROIT WJBK-TV—Mon 6:00 14.5 WXYZ-TV Detroit Deadline; Sports, News Ace 7.3 WWJ-TV Time for Music; News & Weather 5.8	LOS ANGELES KNXT—Sun 5:30 8.9 KHJ-TV Baseball 13.4 KTTV Hopalong Cassidy 9.9
DETROIT WXYZ-TV—Sun 10:30 4.5 WWJ-TV Star Playhouse 18.8 WJBK-TV Place The Face 10.0	LOS ANGELES KTTV—Sun 10:00 4.9 KNBH Letter to Loretta 20.4 KNXT The Web 9.7	MINNEAPOLIS-ST. PAUL WCCO-TV—Wed 6:30 13.0 KSTP-TV My Little Margie 20.5 WMIN-TV Inspector Mark Saber 11.5	SAN DIEGO XETV—Tu 7:30 15.8 KFMB-TV People in the News; Newsreel 22.8 KFSD-TV Dinah Shore; Camel News 9.6	SAN FRANCISCO KRON-TV—Wed 10:30 16.8 KPIX News; Patti Prichard 8.5 KGO-TV News, Sports; Wrestling 5.0
BIRMINGHAM WBRC-TV—Th 9:00 22.8 WABT Meet Mr. McNutley 20.0	LOS ANGELES KTTV—Wed 7:00 11.4 KNXT Boxing 16.5 KNBH Foreign Intrigue 7.5	MINNEAPOLIS-ST. PAUL (1/2 hr.) WCCO-TV—Sat 8:00 20.5 KSTP-TV Show of Shows 27.0 WTCN-TV Wrestling 6.3	MINNEAPOLIS-ST. PAUL (hr.) WCCO-TV—Sun 11 am 18.0 KSTP-TV Western; Johnny Jupiter 5.6 WMIN-TV Answer for Americans; Merle & the Squirrel 1.8	NEW YORK WNBT—Sun 11:45 am 9.8 WCBS-TV Space Funnies; Picture For Sun. pm 6.2 WABD Western Tales; Feature Theatre 2.2
LOS ANGELES KTLA—Tu 10:30 3.2 KNBH Mr. & Mrs. North 12.2 KHJ-TV Baseball; World News 7.4	NEW YORK WPIX—Sun 8:00 2.3 WNBT Colgate Comedy Hour 37.7 WCBS-TV Toast of the Town 20.5	PHILADELPHIA WFIL-TV—Wed 7:00 6.3 WCAU-TV I Led 3 Lives 17.5 WPTZ TV Reporter; Sports, Weather 4.4	SAN DIEGO XETV—Mon 8:00 12.8 KFMB-TV Burns & Allen 28.0 KFSD-TV Name That Tune 8.3	SAN FRANCISCO KGO-TV—Mon 8:00 14.3 KPIX Burns & Allen 32.8 KRON-TV Name That Tune 10.5
BALTIMORE WBAL-TV—Wed 10:30 18.8 WMAR-TV Boxing; Sports Spot 13.5 WAAM Baseball; Wrestling 9.5	BIRMINGHAM WABT—Tu 8:30 30.5 WBRC-TV Pride of the Family 19.3	BOSTON WNAC-TV—Mon 7:00 19.8 WBZ-TV Hopalong Cassidy; Newsteller 10.8	CINCINNATI WLW-TV—Th 7:30 30.0 WKRC-TV Four Star Playhouse 23.8 WCPO-TV Where's Raymond 8.3	MINNEAPOLIS-ST. PAUL KSTP-TV—Tu 8:30 21.3 WCCO-TV See It Now 17.3 WMIN-TV Name's the Same 15.5
BOSTON WBZ-TV—Sun 4:00 16.3 WNAC-TV Opera Cameos 6.8	CHICAGO WNBQ—Sat 10:30 12.0 WGN-TV Wrestling 9.4 WBBM-TV Holywood Premier Thtr. 8.4	CLEVELAND WNBK—Tu 7:00 10.3 WXEL Captain Video; News Parade 11.3 WEWS Pooch Parade; Meet Your Schools 4.8	DETROIT WXYZ-TV—Th 10:30 9.8 WJBK-TV Meet Mr. McNutley 12.8 WWJ-TV Traffic Court 8.8	SAN FRANCISCO KRON-TV—Sun 10:30 15.3 KPIX Rocky King 11.0 KGO-TV Look at Books 2.0
BALTIMORE WMAR-TV—Tu 6:00 13.3 WBAL-TV Paul's Puppets; Flash Gordon 7.3 WAAM Movie Time 6.3	COLUMBUS, O. WBNS-TV—Th 6:00 16.5 WTVN Early Home Theatre; News, John Daly 8.5 WLW-C Film 5.3	LOS ANGELES KABC-TV—Mon 7:30 14.5 KNXT Studio One 20.2 KTTV Life With Elizabeth 6.2	SAN FRANCISCO KRON-TV—Sun 4:00 16.5 KGO-TV Sunday Matinee Thtr.; Cowboy G-Men 10.3 KPIX Del Courtney Show 7.3	SEATTLE-TACOMA KING-TV—Tu 6:00 24.0 KOMO-TV News & Sports 6.8 KTNT-TV The Goldbergs 6.3
BALTIMORE WBAL-TV—Tu 10:30 14.8 WMAR-TV Wrestling 18.3 WAAM Name's the Same 11.5	COLUMBUS, O. WBNS-TV—Wed 10:30 17.8 WLW-C Family Playhouse 10.0 WTVN Home Theatre 7.3	MINNEAPOLIS-ST. PAUL WCCO-TV—Sun 8:30 25.3 KSTP-TV Foreign Intrigue 20.3 WMIN-TV Theatre Interlude 7.3	PHILADELPHIA WPTZ—Sat 11:00 10.2 WFIL-TV Ford Film Playhouse 14.4 WCAU-TV News & Sports; Thirty Minute Theatre 6.2	SAN FRANCISCO KPIX—Sun 9:30 21.0 KRON-TV TV Playhouse 27.0 KGO-TV Dr. I. Q. 8.3
ATLANTA WSB-TV—Fri 7:30 20.5 WAGA-TV Topper 18.5 WLW-A Pepsi Cola Plhs. 9.8	CHICAGO WBKB—Tu 10:00 11.7 WGN-TV 4-Clover Theatre 16.5 WNBQ News & Weather 12.7	COLUMBUS, O. WLW-C—Fri 7:30 24.0 WBNS-TV Woody Hayes 21.5 WTVN Pepsi Cola Plhs. 14.3	NEW YORK WNBT—Fri 8:30 24.2 WCBS-TV Topper 22.5 WABC-TV Pepsi Cola Plhs. 5.9	SAN DIEGO KFMB-TV—Tu 9:00 18.3 KFSD-TV Fireside Theatre 19.3 XETV 8:30 Movie 16.8

station; rating is percentage of UHF homes.
Telepulse

FILM BUYING GUIDE

Ratings: May Telepulse

Life With Elizabeth	BOSTON		CINCINNATI		DETROIT		SAN FRANCISCO		SEATTLE-TACOMA	
	WBZ-TV—Th 6:30	8.0	WCPO-TV—Mon 7:30	10.0	WJBK-TV—Th 7:00	10.0	KPIX-TV—Tu 9:30	15.3	KOMO-TV—Fri 7:30	12.0
	WNAC-TV	15.8	WKRC-TV		WWJ-TV		KRON-TV		KING-TV	
	Cisco Kid		Godfrey's Talent Scouts	41.8	You Bet Your Life	30.0	Circle Theatre	20.5	Stu Erwin Show	23.0
			WLW-TV		WXYZ-TV		KGO-TV		KTNT-TV	
			Voice of Firestone	6.8	Cisco Kid	17.0	Motorola TV Hour	18.0	Topper	9.0
Mr. District Attorney	BALTIMORE		CINCINNATI		NEW YORK		SAN DIEGO		SEATTLE-TACOMA	
	WBAL-TV—Th 10:30	17.5	WLW-TV—Tu 9:30	21.0	WCBS-TV—Sat 7:00	8.4	XETV—Th 7:30	19.3	KING-TV—Sat 10:00	16.0
	WMAR-TV		WCPO-TV		WNBT		KFMB-TV		KOMO-TV	
	All Star Theatre	8.8	Name's The Same	21.5	Man Against Crime	12.4	People in the News;		Curtain Time	11.0
	WAAM		WKRC-TV		WABD		Newsreel	19.0	KTNT-TV	
	Arthur Murray	6.8	Mr. & Mrs. North	18.5	Joe Palooka	4.5	KFSD-TV		The Late Show	10.0
							Dinah Shore;			
							Camel News	10.0		
My Hero	DAYTON		LOS ANGELES		NEW YORK		SAN FRANCISCO		SEATTLE-TACOMA	
	WHIO-TV—Wed 10:15	14.8	KTTV—Wed 9:00	10.4	WABC-TV—Mon 8:30	3.5	KGO-TV—Fri 10:00	11.5	KING-TV—Wed 9:30	18.0
	WLW-D		KNBH		WCBS-TV		KPIX		KOMO-TV	
	Senate Hearings	16.8	Kraft TV Theatre	16.9	Godfrey Talent Scouts	44.9	My Friend Irma	20.0	Senate Hearings	22.0
			KNXT		WNBT		KRON-TV		KTNT	
			Strike It Rich	13.7	Voice of Firestone	6.2	Colonel March	13.8	I've Got A Secret	14.0
Orient Express	LOS ANGELES		MINNEAPOLIS-ST. PAUL		SAN DIEGO		SAN FRANCISCO			
	KABC-TV—Mon 10:30	5.0	KSTP-TV—Wed 9:30	17.0	XETV—Tu 8:00	10.3	KGO-TV—Th 8:00	4.0		
	KNXT		WCCO-TV		KFMB-TV		KRON-TV			
	KNXT 10:30 News	7.9	Godfrey & Friends	32.0	Wild Bill Hickok	20.3	You Bet Your Life	48.5		
	KNBH		WMIN-TV		KFSD-TV		KPIX			
	Eversharp Theatre	7.8	Dollar A Second	5.8	Milton Berle	16.5	Meet Mr. McNutley	12.8		
Rocket Squad	ATLANTA		BOSTON		MINNEAPOLIS-ST. PAUL		SAN FRANCISCO		WASHINGTON	
	WSB-TV—Sun 10:00	23.3	WNAC-TV—Sat 10:30	17.5	WCCO-TV—Mon 10:00	21.8	KGO-TV—Mon 9:30	17.3	WMAL-TV—Th 10:30	11.0
	WAGA-TV		WBZ-TV		KSTP-TV		KRON-TV		WNBW	
	This is the Life	8.8	Your Hit Parade	25.0	Today's Headlines;		Robert Montgomery	25.3	Your TV Theatre	12.0
	WLW-A				Sports & Weather	17.3	KPIX		WTOP-TV	
	Hour of Decision;				Star Final	7.3	Red Buttons	19.8	Favorite Story	11.0
	Sky Theatre	2.5								
Ramar of the Jungle	BALTIMORE		BIRMINGHAM		BOSTON		LOS ANGELES		NEW YORK	
	WBAL-TV—Mon 7:00	16.0	WABT—Sat 5:30	22.0	WBZ-TV—Sat 12:00	8.3	KTTV—Sat 6:30	10.2	WPIX—Sat 6:00	7.0
	WMAR-TV		WBRC-TV		WNAC-TV		KABC-TV		WNBT	
	7 O'Clock Final;		Ethel & Albert	13.0	Big Top	10.3	Boxing	10.5	The Visitor	7.0
	Promenade	7.5					KNXT		WCBS-TV	
	WAAM						Beat the Clock	10.5	6 O'Clock Report;	
	News & Sports;								Sat. Feature Report	6.0
	John Doly	4.8								
Range Rider	BIRMINGHAM		BOSTON		CLEVELAND		PHILADELPHIA		SAN FRANCISCO	
	WABT—Mon 6:00	18.0	WBZ-TV—Sun 7:00	25.5	WEWS—Sun 7:00	18.8	WPTZ—Tu 6:00	15.0	KPIX—Tu 7:00	26.0
	WBRC-TV		WNAC-TV		WXEL		WCAU-TV		KRON-TV	
	Name That Tune	15.3	Life With Father	13.3	Baseball	20.8	Early Show	9.7	Science In Action	10.0
					WNBK		WFIL-TV		KGO-TV	
					Paul Winchell	9.3	Ramar of the Jungle	9.7	Cavalcade of America	6.0
Terry & The Pirates	BALTIMORE		DETROIT		LOS ANGELES		MILWAUKEE†		SAN DIEGO	
	WBAL-TV—Fri 6:00	6.3	WXYZ-TV—Sun 11:00	5.3	KTTV—Wed 7:30	9.2	WCAN-TV—Sat 12:30	15.5*	XETV—Sun 6:00	9.0
	WMAR-TV		WWJ-TV		KNXT		WTMJ-TV		KFMB-TV	
	Early Show	9.5	Adventure Ho	10.8	Boxing;		H-Bomb Film	23.0	Fred Waring	13.0
	WAAM		WJBK-TV		Sports Spot	14.2	WOKY-TV		KFSD-TV	
	Movie Time	7.0	Court of Health	1.0	KCOP		Bar 19 Ranch	2.0*	Drew Pearson;	
					Liberace	10.0			Sunday Extra	7.0
Victory At Sea	CLEVELAND		LOS ANGELES		MILWAUKEE†		PHILADELPHIA		SAN DIEGO	
	WNBK—Mon 7:00	10.8	KNBH—Fri 10:30	8.2	WTMJ-TV—Sun 5:00	34.5	WFIL-TV—Tu 7:00	12.4	KFMB-TV—Th 7:00	18.0
	WXEL		KNXT		WCAN-TV		WCAU-TV		XETV	
	Captain Video;		KNXT 10:30 News	6.2	American Week	18.0*	Big Idea	7.9	Ramar of the Jungle	21.0
	News Parade	10.0	KABC-TV		WOKY-TV		TV Reporter;		KFSD-TV	
	WEWS		China Smith	5.7	Midday Matinee;		Sports, Weather	4.7	Dude Ranching;	
	Polka Time	7.3			Bartell Playtime	18.0*			Patio Chats	5.0
The Visitor	CHICAGO		LOS ANGELES		NEW YORK		SAN DIEGO		SEATTLE-TACOMA	
	WBKB—Tu 10:30	8.2	KCOP—Tu 8:30	3.0	WNBT—Sat 6:00	7.4	XETV—Wed 7:30	14.0	KOMO-TV—Th 10:30	12.0
	WGN-TV		KNXT		WPIX		KFMB-TV		KING-TV	
	4-Clover Theatre	15.0	The Red Skelton Show	18.7	Ramar of the Jungle	7.9	Boxing;		Senate Hearings	14.0
	WBBM-TV		KNBH		WCBS-TV		People in the News	28.5	KTNT-TV	
	News;		Milton Berle	16.5	6 O'Clock Report;		KFSD-TV		Senate Hearings	7.0
	Kup's TV Column	5.0			Sat. Feature Report	6.0	Eddie Fisher;			
							Camel News Caravan	6.3		
Waterfront	CLEVELAND		COLUMBUS, O.		MINNEAPOLIS-ST. PAUL		SAN DIEGO		WASHINGTON	
	WEWS—Wed 7:00	8.3	WBNS-TV—Fri 10:30	17.5	KSTP-TV—Wed 9:00	15.0	KFMB-TV—Tu 6:30	13.3	WTOP-TV—Wed 7:00	6.0
	WNBX		WLW-C		WCCO-TV		KFSD-TV		WNBW	
	Story Theatre	11.3	Family Playhouse	11.3	Godfrey & His Friends	37.0	Roy Rogers	16.0	Badge 714	2.0
	WXEL		WTVN				XETV		WTTG	
	Captain Video;		Home Theatre	9.5			Playhouse 15;		Captain Video	6.0
	News Parade	9.0					Greatest Drama	8.8		

* UHF station; rating is percentage of UHF homes.
† April Telepulse

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First run in over 120 markets—second run in all others. A successful network show with a ready-and-waiting audience... combining fast-paced entertainment with public-service appeal... at just a fraction of its original cost!

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98 episodes
starring Reed Hadley
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In Chicago: John Burns, 20 North Wacker Drive, Andover 3-0800

In Los Angeles: Bill Clark, 1539 North Vine St., Hollywood 2-3141



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New York 17, N. Y.

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

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

"Just as we hit the bottom of the barrel along comes some new film"

—a report from station film buyers on prospects for product and prices



Herbert B. Cahan
WAAM



Elizabeth Baine
WGN-TV



William C. Lacey
WCBS-TV



Philip Sherck
WJIM-TV



Lynn Trammell
WBAP-TV



Don Thompson
KOTV

THE men and women who buy, program and service the locally originated film product that makes up as much as 30 per cent of the stations' air time have displaced many of their old complaints with a long-range optimism about price, quality and availability of good product.

With the exception of a few stations which were formerly the lone outlets in their territories, the use of feature film, they say, has not increased.

Syndicated properties are much more in evidence than last year, whether for sponsorship by local bankrollers or national and regional advertisers.

On the feature front, independently produced American films are continually dribbling into the market. The growing acceptance of dubbed-in foreign movies is also staving off the long-anticipated product drought, as is the widening appreciation of the value of re-runs.

Even though the film buyers agree that there are plenty of good syndicated properties around, they point out several programming needs that the distributors haven't met, particularly low cost fare suitable for daytime airing.

What film buyers and programmers of eight stations have to say about the problems and prospects for the coming year is summarized below.

"Features 30 per cent of air time"

**Herbert B. Cahan, Program Director
WAAM, Baltimore**

"Feature film is the foundation of our local program schedule

(over 30 per cent of air time; see *Film in Baltimore*, in this issue), with three features and two westerns a day. We've run good product successfully as many as six times within an 18-month period.

"Prices and availability of product haven't been too bad in our market because there are only two shows in town that use first-run film. We can afford then to spread the costs by subsequent showings. We've never been in a spot where we have run out of first-rate product.

"Over the past three years service from film distributors has improved tremendously."

Particularly interesting on the film handling front, Herb Cahan pointed out, is Bonded Film Storage's recently announced plan for bulk shipments of films to and from stations. Having one central address to return films to, he said, "represents a considerable saving to the station, since it must bear all shipping costs."

"Daytime needs syndication help"

**Elizabeth Baine, Film Director
WGN-TV, Chicago**

One of the heaviest users of film in the country, WGN-TV in non-baseball months runs 50 to 55 per cent film, including about 35 features each week. With the ball games on, Miss Baine says that about 35 per cent of air time is locally originated film.

Despite this heavy schedule, she feels the station could be using more syndicated properties in the daytime—if the right ones were available. "The most neglected market in syndicated film," she

said, "is daytime. It's hard to find good packages that can make sense budget-wise and attract an audience."

The station's third annual Film Festival on August 5 will preview the new crop of syndicated film for Chicago advertiser and agency people.

"These festivals have been very successful," Miss Baine said. "While their primary purpose is to provide a service for the agencies in this area, we can trace several sales to the screenings.

"This year's crop looks like the best I've ever seen—more variety, better names, production and scripts. Along with the improved quality, prices have gone up considerably—about 50 per cent in the past 18 months.

"The major source of new feature product is the independents. Every year the well seems to be running dry, but somehow someone comes along with new film. The foreign product that was available last year showed a drop in quality over previous years, but recently quality has gone up. Some Italian films have done particularly well.

"English films must have at least one American star. It's the old star system at work—most people would rather have a poor picture with a big name than a good one with unknowns.

"We began buying on a long-term basis early in the game. We have three or four runs a year, usually three or four months apart.

"Prices have leveled off after rising sharply last fall, when the

(Continued on next page)

"Just as we hit the bottom of the barrel" — continued

distributors began selling direct to the client. Now things have gone back to normal."

Miss Baine pointed out that "WGN-TV is unique in that over 80 per cent of our features are individually sponsored. We have very few participating vehicles."

"Enough first-runs 'til mid '55"

William C. Lacey, Film Director

WCBS-TV, New York

No one can question the success of WCBS-TV in its feature film programming. One recent study based on ARB data indicated 4,000,000 New Yorkers in 43 per cent of the area's TV families watch the station's *Early Show* and *Late Show* every week. The early evening series usually rates among the top ten multi-weekly shows.

Of the station's 133 weekly hours on the air, 28¾ are devoted to features, one and a half to syndicated film, an hour to free public service films and a half hour to cartoons. There are 32 features run each week.

Business-wise, the story is just as impressive. *The Early Show*, Monday-Friday at 6:15, frequently is sold out. In May, it added a Saturday airing to take care of some overflow. Even with eight participations per night, a waiting list had developed. *The Late Show*, on seven nights a week, also has a high sales average.

"Whenever feature film programming on WCBS-TV is discussed," William Lacey says, "two questions inevitably arise: Why has the station been so successful with this type of programming? And will there be an adequate supply of good feature films?"

"Both *Early Show* and *Late Show* program first-run-on-television feature films. Last year, for instance, 208 features got their first New York run on these two shows. This pace is being maintained this year.

"The production of each film program is important to us. We keep commercial 'interruptions' down to a minimum. We do this by putting two commercials back to back at fifteen minute intervals. There is one commercial at the beginning, two with a station break sandwiched between at the fifteen, thirty and forty-five-minute marks,

and the eighth at the close of the film.

"I can positively say at this moment that there will be an adequate supply of good feature film until the beginning or the middle of 1955. This statement is based on what features are currently available and from the knowledge gained by discussions with various film distributors.

"After the middle of 1955, however, it is anyone's guess. Undoubtedly there will be small packages of American product cropping up here and there, but unless one or more of the major film companies release their backlogs of feature film, the situation conceivably could become tight.

"A large amount of British and 'dubbed' product will probably be made available to American television, and it is possible that one or more companies will start producing feature film just for television, provided, of course, that some method can be devised to bring the tremendous costs down to where such a venture becomes feasible.

"Princess Pictures, whose 'made for TV' features are being released by Vitapix, has already set out to determine whether this type of production can be profitable.

"If the feature film well ever runs completely dry, which I personally doubt, the half-hour syndicated film market would surely be called on to fill the void."

"21 per cent features—and no fillers"

Lynn Trammell, Film and Transcription Director

WBAP-TV, Dallas

"When WBAP-TV became the pioneer television station in the southwest in September, 1948," Miss Trammell says, "we believed then as we do now that film was to be 'programmed,' not used simply as filler. In those days, it was rather difficult to stick to our beliefs since the film industry as we know it today was unheard of six years ago.

"Today, 21 per cent of our total programming is feature film, nine per cent syndicated film. We pay close attention to subject matter in relation to the time of day the film is scheduled.

"A format is set up for all film shows with an opening and closing telop or film clip, theme music,

and careful selection of breaks for commercial insertions. Good selection of film shows, strip programming and smooth production has paid off in viewer appeal.

"Of course, film cost is always a problem. Feature film prices have become more stabilized in this market. However, many of the syndicated packages are just out of reach for the local sponsor."

"Station must pick clients' films"

Don Thompson, Film Director

KOTV, Tulsa

This outlet, until recently the only station in Tulsa, has filled its schedule mostly with network shows, and programmed relatively little feature film.

"On the syndicated side," Don Thompson said, "our schedule has jumped to the point where we have ten programs running in Class A time alone. About half of them come from regional or national advertisers and half from local clients. We also have a number of network kines which are placed on a spot basis.

"We do all the film buying for our local advertisers. Our experience has been that agencies who have paid more than the client could afford have had to cancel before long.

"I think there is a good choice of syndicated programming available now. Only one area is weak—we need good 15-minute dramatic shows that will fit the budget of the small advertiser in the small market.

"In choosing a film for a station client, we're very interested in what merchandising support the distributor can provide. Our own promotion set-up though is usually able to tie in more closely with the sponsor's need. On our store displays, for instance, he can put a lot more than the time and station of his show—and all he pays for is the imprinting.

"Most of the problems we had with distributors on handling have been pretty much whipped. Now our problems are with film shipped from new stations which haven't developed experienced staffs.

"Our current line-up on features is three hours a week. This is a midnight movie, on Tuesday, Thursday

(Continued on page 88)

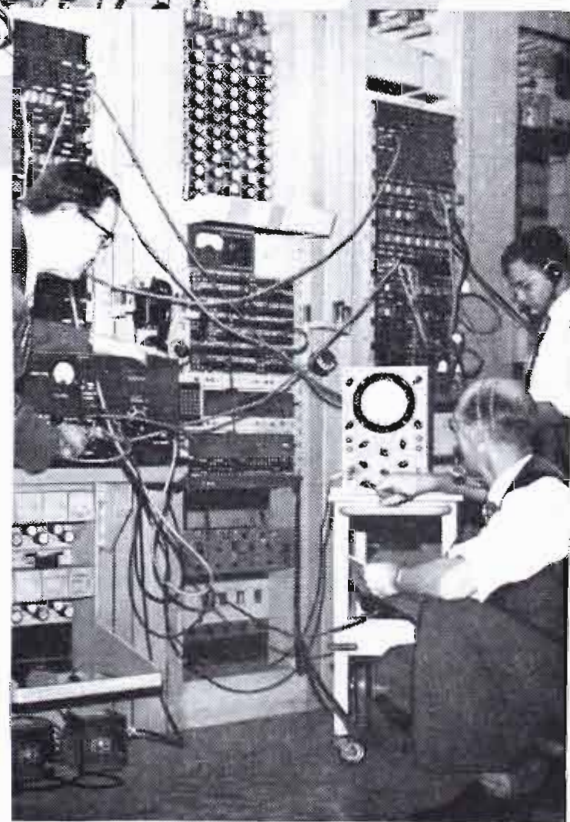


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TELEVISION

The Business Magazine
of the Industry

Eleventh Year of Publication



Film in Baltimore

Syndicated film hours have more than doubled and the amount of feature film declined about 15 per cent since 1953, according to this profile of film programming and advertiser use in Baltimore. This parallels a study made of the established multi-station market for the previous Film Annual. Each survey covers one summer week's schedules which, because of heavy sports coverage, means less film used than during the winter.

Last year the three stations in Baltimore totalled 320 hours of air time each week, about 21 per cent of which was locally originated film. In 1954, film occupied 69.5 hours weekly. Because the stations have increased their telecasting hours to a total of 338 per week, the portion that film represents is still about 21 per cent.

WAAM leads in film use with 33 hours per week out of its 100 on the air; next comes WBAL-TV with 21 out of 118. WMAR-TV is third, getting 15½ of its telecasting time from film. Biggest consumer of syndicated

WMAR-TV

	1954	1953
TOTAL AIR TIME	120 hrs.	101 hrs.
SYNDICATED FILM	4.2%	1%
FEATURE FILM	10%	15%

SYNDICATED FILMS

	June Telepulse Rating
Monday	
11:10 PM—Dangerous Assignment	7.5
Participating	
Tuesday	
6:00 PM—Adventures of Kit Carson	11.8
Coca Cola	
Wednesday	
11:10 PM—Cases of Eddie Drake	*
Participating	
Thursday	
11:10 PM—Famous Playhouse	6.8
Participating	
Saturday	
7:00 PM—The Kent Theatre	11.5
Kent Cigarettes	
Sunday	
7:00 PM—Your All Star Theatre	*
Participating	
11:00 PM—City Detective	8.0
Roberts Jewelers	

FEATURE FILMS

	Rating
Monday, Wednesday, Thursday, Friday	
6:00 PM—Boots & Saddles	*
Participating	
Monday, Tuesday, Thursday	
5:00 PM—Western Trails	5.4**
Participating	
Wednesday, Friday	
5:15 PM—Western Trails	5.5**
Participating	
Friday	
11:40 PM—Late Show	*

Participating

Saturday	
4:30 PM—Film Theatre of the Air	*
Participating	
10:30 PM—Premium Playhouse	14.4
Gunther Brewing Company	
Sunday	
1:30 PM—Film Theatre of the Air	*
Participating	

WBAL-TV

	1954	1953
TOTAL AIR TIME	118 hrs.	119 hrs.
SYNDICATED FILM	10.2%	3.8%
FEATURE FILM	7.6%	18.7%

SYNDICATED FILMS

	June Telepulse Rating
Monday	
6:00 PM—Dick Tracy	6.8
Participating	
7:00 PM—Ramar of the Jungle	14.0
Participating	
10:30 PM—Mr. & Mrs. North	15.8
Revlon	
Congoleum-Nairn	
Monday, Wednesday	
12:30 PM—Royal Playhouse	*
Participating	
Tuesday	
6:15 PM—Flash Gordon	6.0
Participating	
7:00 PM—Cisco Kid	11.8
Esskay	
Royal Crown	
10:30 PM—Liberace	12.3
Keebler	
Westgale	
Tuesday, Thursday	
12:30 PM—Counterpoint	*
Participating	
Wednesday	
6:00 PM—Hans Christian Andersen	*

two-year market study

film is WBAL-TV, which has 12 hours in this category. Largest user of Hollywood products is WAAM, which has gone from 27 to 31.5 hours (including shows seen only on non-baseball days). None of these figures includes network film, or film used in newscasts.

WMAR-TV and WBAL-TV both increased their use of syndicated film and both cut down on Hollywood movies. WMAR-TV went from 1 hour of syndicated and 12 hours of features in 1953 to four and a half hours syndicated and 11 hours of features in 1954. More dramatic is WBAL-TV's swing from four and a half hours syndicated to this year's 12 hours total. Features fell back from 22 hours to nine for the current season.

The June Telepulse ratings show the highest-scoring syndicated series is *Badge 714*, earning 18.3 on WBAL-TV, Saturday, 10:30 pm. Highest-rated feature is Gunther Brewing's *Premium Playhouse*, WMAR-TV, Saturday, 10:30 pm, with 14.4.

Greenspring Dairy 7:00 PM—Superman	12.8
Kellagg 10:30 PM—I Led Three Lives	16.8
National Brewing Company Thursday 6:15 PM—Hopalong Cassidy	10.0
Participating 7:00 PM—Sky King	11.3
Derby Foods 10:30 PM—Mr. District Attorney	16.3
Carter Products Samsonite Friday 6:00 PM—Terry & the Pirates	5.8
Participating 7:00 PM—Wild Bill Hickok	11.3
Kellogg Saturday 1:30 PM—Lash of the West	1.8
Participating 3:30 PM—Hopalong Cassidy Hour	6.5
Participating 5:00 PM—Roy Rogers	11.8
General Foods 5:30 PM—Annie Oakley	14.3
Canada Dry alternate weeks 7:30 PM—Janet Dean	4.8
Emerson Drug Company 10:30 PM—Badge 714	18.3
Participating Sunday 6:30 PM—Boston Blackie	6.3
Participating	
FEATURE FILMS	Rating
Monday-Saturday 11:15 PM—Picture Playhouse	6.3
Participating Saturday 2:00 PM—Trading Post Theatre	2.5
Participating	

Sunday 11:15 PM—Mystery Marquee	6.0	
Participating		
WAAM		
	1954	1953
TOTAL AIR TIME	100 hrs.	100 hrs.
SYNDICATED FILM	1.5%	2.5%
FEATURE FILM	31.5%	27.0%
SYNDICATED FILMS		June Telepulse Rating
Sunday 6:00 PM—Cowboy G-Men		*
Dixie Cup Company 6:30 PM—Johnny Jupiter		9.3
Hawley & Hoops, Inc. 7:30 PM—Your TV Theatre		6.3
Eversharp, Inc.		
FEATURE FILMS		Rating
Monday-Friday 12:00 N—Mid-Day Movie		4.3
Participating 2:00 PM—Matinee Movies		3.8**
Participating 4:00 PM—Playhouse 13		5.8**
Participating Monday-Saturday 6:00 PM—Movie Time		5.4†
Participating Monday, Tuesday, Thursday 11:00 PM—Nocturne Movies		4.7
Participating Friday 11:00 PM—Ford Film Playhouse		*
Ford Dealers 12:30 AM—Home Night Owl		*
Theatre United Dist. Company Saturday 2:25 PM—Triple Feature		***
Participating		

* Rating not available; ** M,T,W,Th rating;
*** On non-baseball days; † M-F average

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Syndicated Film Directory



Shows now available for sponsorship . . . number produced

One Hour Films

All-American Wrestling
65, Kling
Hopalong Cassidy
52, NBC Film Div.
Ringside With Rasslers
52, George Bagnall
Texas Rasslin'
78, Texas Rasslin' Films
Vitapix Championship Wrestling
39 (plan 52), Vitapix
Vitapix Feature Theater
26, Vitapix
Wrestling From Hollywood
Continuing, Paramount TV

Half Hour Films

CHILDREN'S

Hans Christian Andersen Tales
26, Interstate TV Corp.
Junior Crossroads
52, Sterling
Sleepy Joe
52, Kling

DOCUMENTARY

Crusade in the Pacific
26, March of Time
March of Time
26, March of Time
March of Time Through The Years
26, March of Time
Victory at Sea
26, NBC Film Div.

ADVENTURE, MYSTERY & SUSPENSE

Adventures of the Falcon
39, NBC Film
Adventures of Rin Tin Tin
plan 26, Screen Gems
Badge 714 (Dragnet)
48, NBC Film Div.
Biff Baker
26, MCA TV
Boston Blackie
58, Ziv
Captured (Gangbusters)
26, NBC Film
Cases of Eddie Drake
13, CBS TV

China Smith
26, NTA
City Detective
65, MCA TV, Ltd.
Colonel March of Scotland Yard
26, Official Films
Counterpoint (rerun of Rebound)
26, UTP
Craig Kennedy, Criminologist
26, Louis Weiss
Dangerous Assignment
39, NBC Film
Dick Tracy Series
39, Combined TV Pictures
Ellery Queen
32, TPA
Files of Jeffrey Jones
39, CBS TV
Flash Gordon
39, MPTV
Follow That Man (rerun of Man vs. Crime)
82, MCA TV
Foreign Intrigue
39, William Morris
Front Page Detective
39, George Bagnall
Hollywood Off-Beat
13, UTP
I Am The Law
26, MCA TV
I Led Three Lives
39 (plan 39 more), Ziv
Inner Sanctum
39, NBC Film
International Playhouse
26, NTA
International Police
26, Flamingo
Into The Night
26, Sterling
Joe Palooka
26 (plan 26 more), Guild Films
King's Cross Roads
90, Sterling
The Lone Wolf
39, UTP
Mr. District Attorney
39, Ziv
Orient Express
26, NTA
Racket Squad
98, ABC Film

Ramar of the Jungle
52, TPA
Rocky Jones, Space Ranger
39, UTP
Scotland Yard
13, Du Mont TV
Secret File, U.S.A.
26, Official Films
Sherlock Holmes
39, MPTV
Superman
52, Flamingo
Tales of Tomorrow
26, Teevee Co.
Terry & The Pirates
26, Official Films
Waterfront
39, UTP

COMEDY DRAMA

Abbott & Costello
52, MCA TV
Amos 'n' Andy
65, CBS Film
Beulah
78, Flamingo
Duffy's Tavern
39, MPTV
Halls of Ivy
39, TPA
The Life of Riley
26, NBC Film Div.
Life With Elizabeth
52, Guild Films
My Hero
39, Official Films
Ray Forrest Show
39, Sterling
The Ruggles
52, UTP

GENERAL DRAMA

American Wit & Humor
13, March of Time
Barrymore, Ethel, TV Theatre
13, Interstate
Big Town
104, UTP
Celebrity Playhouse (rerun of Ford Theatre)
78, Screen Gems
Counterpoint (Rebound)
26, UTP
Crown Theatre
26, CBS TV Film

Douglas Fairbanks Presents (1st run)
19, Interstate
Edward Arnold Star Show Case
52, TPA
Famous Playhouse
192, MCA TV
Favorite Story
78, Ziv
Flamingo Theater (rerun of Jeweler's Showcase)
29, Flamingo
Heart of the City (Big Town)
91, UTP
Hollywood Half Hour
37, George Bagnall
International Playhouse
26, NTA
Janet Dean, R.N.
39, MPTV
Orient Express
26, NTA
Paragon Playhouse (rerun of Douglas Fairbanks Presents)
39, NBC Film Div.
The Playhouse
52, ABC Film
Play of the Week
26, NTA
Royal Playhouse (rerun of Fireside Theatre)
52, UTP
Sovereign Theatre
47, Stuart Reynolds
The Star & the Story
26 planned, Official Films
Story Theatre
26, Ziv
Times Square Playhouse (rerun of The Unexpected)
39, Ziv
The Unexpected
39, Ziv
The Visitor
44, NBC Film Div.
Your All-Star Theatre (Ford)
78, Screen Gems, Inc.
Your Jeweler's Showcase
26, Stuart Reynolds
Your TV Theatre
120, Ziv

WESTERN

Adventures of Kit Carson
52, MCA TV
Annie Oakley
26, CBS TV Film
The Cisco Kid
104, Ziv
Cowboy G-Men
39, Flamingo
The Gene Autry Show
78, CBS TV Film
Hopalong Cassidy (A & B)
26, NBC Film Div.
Johnny Mack Brown
26, CBS TV Film
The Range Rider
78, CBS TV
Stories of the Century
26, Hollywood TV Service
Wild Bill Hickok
65, Flamingo

MUSICAL

Florian Za Bach Show
39, Guild Films
The Frankie Lane Show
39, Guild Films
Holiday in Paris
13, CBS TV
Liberace
65, Guild Films
Old American Barn Dance
26, United TV
Town & Country Time
26, Official Films

MISCELLANEOUS

United Press Movietone
Continuous, UPA
Facts Forum
Continuous, Facts Forum
Holiday
26, NTA
Living Book
13, Ziv
Pantomime Quiz
13, NTA
TV Kitchen
26, Kelsey-TV & Kling
Thrilling Bible Dramas
26, Major TV Prod.

SPORTS

Baseball Hall of Fame
90, Flamingo
Boxing Matches From Rainbo Arena
26, Kling
National Pro highlights
13, Tel Ra
Roller Derby
52, NTA
Telesports Digest
Continuous, Tel Ra
Texas Rasslin'
78, Texas Rasslin' Films
Touchdown
13, Tel Ra
Wrestling—International
Continuous, IWF, Inc.

Quarter Hour**CHILDREN'S**

Art Linkletter & the Kids
39, CBS-TV Film
The Adventures of Blinkey
26 (plan 164), Blinkey
Animal Time
104, Sterling
Betsy and the Magic Key
39 (plan 117), Sterling
Bobo the Hobo
26, NTA
Funny Bunnies
26, MPTV
Jump Jump of Holiday House
65, Goodman
Junior Cross Roads
104, Sterling
Junior Science
26, MPTV
Unk and Andy
26, United Artists
Willie Wonderful
65, Official

DOCUMENTARY

American Heritage Series
13, Coronet
American History Series
14 (plan 26), Associated
Americans at Work
26, Associated
Great Americans
26, Associated

ADVENTURE, MYSTERY, SUSPENSE

Adventures of Noah Beery Jr.
13 (plan 39), United Producers
Armchair Adventure
104, Sterling
Jungle Macabre
39, Radio & Television Packagers
Meet the Victim
26, Sterling
Public Prosecutor
26, Bagnall

COMEDY DRAMA

Henry Morgan Show
26, UTP
Paul Killiam Show
26, Sterling

GENERAL DRAMA

Dilemma
Hollywood to Broadway
plan 52, Atlas
13, Kling
On Stage with Monty Woolley
13, Dynamic
The Passerby
26, NTA

Playhouse 15
78, MCA TV
Pulse of the City
26, Telescene

MUSICAL

Ballets de France
26, March of Time
Music of the Masters
13, NTA
Your Gospel Singer
13, UTP
NEWS AND COMMENTARY
CBS-TV Film News
Continuing, CBS-TV
Drew Pearson
26, MPTV
Fulton Lewis Jr. Show
52, UTP
INS-Telenews Daily News
Continuing, INS
Pathe Hy-Lights
26, DuMont
This Week in Sports
Continuing, INS
Washington Spotlight
Continuing, Goodman
Yesterday's Newsreel
156, Ziv

QUIZ AND PANEL

Beat the Experts (Sports)
65, Sterling
Going Places
39, United World
Headlines on Parade
26, United World
Movie Quick Quiz
780, Schwimmer
Photoquiz
52, UTP
Professor Yes 'N No
26, Screen Gems
Sands of Time
26, NTA
Sportscholar
52, United World Films
Three Guesses
26, 20th Cent. Fox TV

SPORTS

The Big Playback
26, Screen Gems
Bill Corum Sports Show
26, NTA
Going Places With Gadabout Gaddis
26, Sterling
Roller Derby
52, Station Distributors, Inc.
Speed Classics
13, Dynamic Films
Sports Album
104, Ziv
Sports Spotlight
Continuous, Tel Ra
Wonders of the Wild
39, Borden Productions
World's Greatest Fighters
100, Greatest Fights, Inc.

MISCELLANEOUS

The Continental
13, Dynamic Films
Chimps
13, UTP
The Eva Gabor Show
13, NTA
Find A Hobby
26, NTA
Hollywood on the Line
26, CBS TV
The James Mason Show
26, NTA
John Kieran's Kaleidoscope
104, ABC Film
Lilli Palmer Show
26, NBC Film
Made In America
26, Associated
Sightseeing with the Swayzes
13, Robert Lawrence
Stranger Than Fiction
65, United World Films
Televespers
26, Official Films
Turn of a Card
13, Sterling
Watch the World
26, NBC Film
Your Beauty Clinic
11, MPTV

Five & Ten Minute Films

Crusader Rabbit & Rags the Tiger
195, Bagnall
Design for Living
39, NTA
Going Places with Uncle George
26, Bagnall
The Health & Happiness Club
105, NTA
Jim and Judy in Teleland
45, Louis Weiss
Layman's Call to Prayer
52, NTA
Man's Heritage
13, NTA
M.D.
130, NTA
Paradox
26, Kling
Sports Album
104, Ziv
Studio Telescriptions
1120, Studio Films
Tim McCoy
39, MPTV
TV Disc Jockey Films
60, Screen Gems

The Advertiser Never Had It So Good -- continued

Asking prices on syndicated film start as low as \$10 for the small new markets and get up into the thousands for New York. Asking prices are up slightly, but going prices are in line with last year's, because selling is so competitive.

For film shows on the networks, advertisers are in a number of cases paying a bit more than a comparable live program would cost. The cost difference is mainly a question of getting stars. If you want the names, you pay for them and agree to their preference for film.

Until recently, advertisers were able to get film properties under the cost of live programs via special deals. Now producers are no longer willing to gamble on getting their money back from subsequent runs. They want to get at least their costs from the first showing, if not their profits.

Although Philip Morris pays \$35,000 for each *I Love Lucy* and Chesterfield shells out \$32,000 for *Dragnet*, any number of network film shows are being brought in close to the \$20,000 mark. *Man Against Crime*, *Inspector Mark Saber* and *Mr. and Mrs. North* are all in this bracket.

What about color film?

The biggest dilemma facing the film producer is color—when should shooting start. Most of the producers of network film properties and of programs available for syndication are continuing to shoot black and white.

A few, particularly Ziv, are going ahead full steam with color. Those who are sticking to black and white rationalize that, since there won't be any appreciable number of tint receivers for the next two years, the 30 percent higher cost is unwarranted.

From a competitive point of view though, this waiting game might cut down the potential income of subsequent runs for monochrome-only packages. A first run sold in a decent number of markets usually takes about a year and a half. Before the monochrome producer realizes the full return from his films, the demand will be for color.

In the commercial production field, as would be expected, considerable experimentation has been going on. A number of major advertisers and agencies have shot their products in the various color processes.

The Film Producers Association recently conducted an extensive series of tests on over 25 products under varying conditions with Technicolor, Eastman and Kodachrome. The first two were transmitted in both 16 and 35 mm. It was the consensus of opinion that Kodachrome delivered the best picture but that the other processes were short-changed by the fact that the system was not adjusted separately for each.

A verdict on which color film is still premature. A great deal of testing remains to be done.

As with programming, the cost of color commercials is estimated to be between 20 and 30 percent higher. For some time to come, few commercials will be shot in color except as experiments or moves to create trade excitement.

The key to the future direction of the film business is the dollar sign. So far, production and distribution have not been particularly lucrative enterprises. A few producers have made a "normal" profit. But their

take hasn't been high enough to attract Hollywood's really successful operators.

Distributors have found that money can be made in syndication, but only if they own a piece of the properties they handle, and even then it's still largely "building for the future." The costs of maintaining a sales force to cover the entire country are almost prohibitive. A number of distributors, however, are working with only enough salesmen to cover major markets.

It's still a matter of dollars

Another problem with no ready answer is the question of how many films to shoot for one series. Advertisers want continuity of programming. A large regional or national film user will also want exclusivity. This usually means a minimum of 39 episodes, although some packages have made national sales with 26.

Few producers are able to keep shooting unless money is coming in from subsequent runs.

There have been exceptions. Ziv was able to get wide enough distribution with *Cisco Kid* to make money on the first run and therefore could keep grinding them out. There are now 104 in the can.

It doesn't take an experienced film man to point out the comparatively low quality of most of current TV film fare. The problem is . . . how can quality be increased with budgets for a half hour film ranging from \$20,000 to \$30,000?

The answer is simply that it cannot improve within this budget range. Two times two is still four. Selling on syndication alone, it is doubtful whether enough income can come in to justify higher production costs, even with the increased use of film and revenue from the new markets still to be opened.

The answer, at least today, would seem to be in reserving the first run for network use—where larger budgets are possible, putting future runs on a syndication basis. The dependence on re-runs means little new product for the non-network advertiser—a reversal of the present trend. This must in the long run be stifling for the creative side of the film business.

The coming year will also see how well a few higher budget properties will do, such as the Ronald Colmans' *Halls of Ivy* which is being released for straight syndication.

Until recently, stations have been unwilling to gamble on syndicated film. If a client bought a show and put it on the air—fine; if the station had to buy the show and then go out and find a sponsor—no dice.

Now the feeling is that syndicated film is such strong, competitive program fare that buying it is a gain rather than a gamble. Many stations have urged local advertisers to switch from live shows to solid film properties which can deliver bigger audiences.

KTTV in Los Angeles, which has been outstanding in its shrewd use of film packages, has gone so far as to become the regional distributor for some properties it feels are particularly hot. This way, the station can guarantee that a West Coast regional advertiser will have the same film available in each of the markets he wants by buying his show from KTTV.

Vitapix's latest move to provide clearances on its member stations to a national advertiser who buys its *Parole Chief* will be a healthy thing for the indus-

(Continued on page 88)

Ladies first...in Detroit



Bruce Mayer — fresh from recent successes in New York — returns to Detroit to star in WWJ-TV's audience participation show "Ladies First", 12:30—1:30 weekday afternoons.

Bruce loves the ladies. The ladies love Bruce. They'll buy the products he recommends. Your products if you wish.

To reach the ladies first in Detroit, check with your Hollingbery man right away.

In Detroit . .

*You Sell More
on channel*

4

WWJ-TV

NBC Television Network
DETROIT
Associate AM-FM Station WWJ

FIRST IN MICHIGAN • Owned and Operated by THE DETROIT NEWS • National Representatives: THE GEORGE P HOLLINGBERY COMPANY

THE ADVERTISER NEVER HAD IT SO GOOD
(Continued from page 86)

try - if it works. It might be the answer for the advertiser who feels he's been frozen out of prime time on a spot basis as well as the answer for the producer who wants the fast revenue that comes from a national sale.

Station Films, the group buying office operation set up for the Katz-represented outlets, is another move in this direction. As a straight service organization it's going great guns, booking over \$1,000,000 in its first year. Through this outfit stations are buying film on their own, rather than waiting for sponsors to bring them product. If the trend picks up momentum, this can mean first-aid for the distributors by giving them a chance to cut their selling costs.

Syndicated film ready for daytime

To anyone dubious about the economics of syndicated film as daytime fare, the saga of KTTV provides the answer. Running afternoon strips, the station is using re-run packages made up mostly of old *Fireside* programs, etc. Ratings have doubled since this began.

Most syndicated programs are too expensive for such heavy daytime use, but there are several film libraries, notably those of UTP and MCA, which provide for unlimited use of a large number of shows. Most of these have been around for a long time. They're the closest thing to low cost soap operas that the film business has provided.

The Syndicated Film Directory in this issue lists about 200 available properties. Such listings not long ago were topheavy with westerns and mysteries. The breakdown now shows 24 dramatic programs, 12 sports

shows, and about 17 each of mysteries and adventure formats. There are 11 westerns, but 16 general children's shows, plus a wide variety of other programming.

TV film is a \$150 million business

The success of re-runs is an old, old story. The quantity of new product might upset that applecart, and without a subsequent showing to get his profit from, the producer is in trouble.

Best guess on the future value of re-runs: the good stuff will always be saleable. When *I Love Lucy* becomes available for syndication, it's going to find takers and at healthy prices, no matter how much new product is hitting the market. Lesser properties will find the competition tough.

The TV film business is big business. Investment by advertisers, telecasts and producers is close to \$150 million. Dealing in round figures, fifty half hour film packages (39 to a series) would easily account for \$40 million on the production end alone. Like all big businesses, TV film has problems.

The chicken-or-egg answer to how many episodes a producer must make in each series; the crucial question of where the flood of film material will fit; the impossibility of improving quality without raising prices while it's felt that prices can't be raised; the dependency on second runs for profits at a time when the value of re-runs is offset by the availability of new product; the indecision about color—solutions to these problems will be hammered out in the competitive marketplace. That the advertiser never had it so good still applies. It won't continue to be true for very long if the producer's problems prove insurmountable.

John Conte

Master of Ceremonies
on
Audience Tested

Hollywood To Broadway

featuring
Scenes from the Newest
Motion Pictures Starring

Humphrey Bogart

Burt Lancaster

Danny Kaye

Jean Peters

Van Johnson

and many others

Plus Interviews with Stars of the
Broadway Theatre

39 1/4 hr. Films Now Available
on a Syndicated Basis from

FILMS FOR
TELEVISION

Atlas Television Corporation

15 W. 44th St. MURRAY HILL 7-5535
New York, N. Y.

Screening Reels on Request

- Features
- Stock Shots
- Westerns
- TV-ette Library
- Shorts
- Kids' Shows

"JUST AS WE HIT THE BOTTOM"

(Continued from page 80)

and Saturday. It represents the station's first major attack on programming after 12:00 pm.

"We run the same film each of the three nights. Advertisers get extra exposure by buying all three showings for a package price of \$180, which includes one of the five commercials scheduled during the film, billboarding, store displays, and mention in the station's tune-in ad.

"In the two months the program has run, we think it's done very well. There are now four participating sponsors."

"Features up, syndications down"

Martha Taylor, Film Director

KPRC-TV, Houston

"As we see it, the film industry has shown definite progress during the past few years. In most cases, costs have stabilized, the quality of syndicated film has shown definite improvement, and a general standardization has taken place.

"At present we are using about 15 hours of feature film and about 16 of syndicated film each week. During the same period last year

we were using about seven hours of feature and 20 syndicated."

Life in a One Station Market

Philip Sherck, WJIM-TV Lansing

Jack Wiggins, WFMY-TV Greensboro

Harried buyers in film-hungry multi-station markets find refreshment in comments from single-station operations. Philip Sherck of WJIM-TV, Lansing, and Jack Wiggins of WFMY-TV, Greensboro, both report little difficulty in securing good product.

The Lansing outlet has two weekly features and the North Carolina station, seven and a half hours of features and westerns.

"We've found that westerns can't be shown more than once in this market," Mr. Wiggins said. "Children just won't accept them. Many of our dramatic features, though, are bought on a two-run basis."

No re-runs are used in Lansing, however. Local and regional sponsorship of syndicated films in this market is on the increase.

Is quality improving? Phil Sherck's definite affirmative includes the feeling that distributors are more realistic about price.

THE FILM DEAL IS DEAD

(Continued from page 29)

price is not out of line, we'll use it."

Full cost for first use

The largest number of shows included in the study were those for which the advertisers paid approximately full production costs.

Most of these contracts gave sponsors the right to repeat a number of the shows—usually in the summer—at greatly reduced prices. Most of these also give sponsors exclusive use of the shows (including past series) during the terms of their contracts.

Scott Paper Company's purchase of *My Little Margie* for network airing illustrates how the situation has changed in a couple of years.

Scott pays a little over cost (about \$27,000 a week) for *Margie*. When Philip Morris bought the show the season before Scott acquired it, the cigarette maker drove a hard bargain, getting the untried package for less than cost. The price went up as the program gradually won a larger audience.

Scott's contract provides that this series cannot be sold to other advertisers during the term of its contract. This includes the first *Margies* Philip Morris ran.

Even in this paying-the-whole-freight group, however, arrangements vary. For example, while most contracts are for one season only, the Leo Burnett agency has worked out a complex, long-term deal for Kellogg's *Wild Bill Hickok*.

The agency pays a flat license fee over a long period for all *Hickok* films. It can use any old or new film any number of times in any market. The producer is paid on the basis of the number of shows used per week per market.

The contract gives the sponsor complete flexibility. If production costs are unusually high on some films, the producer is paid more for them. The producer retains all residual rights, but these may not amount to much extra income because Kellogg has an exclusive on *Hickok* for a long time to come.

Residual rights

A very few shows are sold to include residual rights. Only two appeared among the 25 shows studied. For some time, advertisers have tended to steer clear of such arrangements.

Concurrent Rights

The trend is certainly not toward acquisition of concurrent rights,
(Continued on page 91)



a big frog in a big pond

A combination you can't beat... the booming voice of an established VHF station with maximum power, 1049 foot tower and CBS, ABC and Dumont programs in a pond that not only includes America's 25th metropolitan market but the entire eastern half of Virginia (including Richmond) and all of northeastern North Carolina. Buy the granddaddy of them all — then watch your sales curve climb.

Buy Only

WTAR-TV

to Sell America's Miracle Market

channel 3
NORFOLK

REPRESENTED BY EDWARD PETRY & CO., INC.

The Men Who Make and Sell TV Film—continued

six years ago. And Chertok and his masked friend are still going strong.

BING CROSBY ENTERPRISES

The same trio—president Everett Crosby and vice-presidents Basil Grillo and Charlie Brown—still head the Sunset Strip executive headquarters of Bing Crosby Enterprises. The same building (Bing owns the pink slip) houses the BCE electronics divisions offices, where Frank Healey and Jack Mullins are hopefully and confidently pushing along the Crosby video tape system.

Major production undertaking at this time is Ken Murray's "Where Were You?" Fourteen of the series of 26 half hours were completed by July 1st. The other 12 are two-thirds on the way. United Television Programs is handling this package for September release.



Basil Grillo

Although Crosby production has been on the quiet side for the past year, the outlook is auspicious for a heavy schedule during the next 12 months. BCE expects to extend the Murray series, and has advanced plans for two other shows—an untitled drama program and *The Air Adventures of Jimmy Allen*. The latter show is based on the successful radio program of the same name. It will likely be the first of the new ventures before the cameras.

Other Crosby properties turned out for TV in the past are *Counterpoint*, *The Chimps* and some *Fireside Theater* plays, now being distributed as *Royal Playhouse*.

DESILU

Desilu, in June, rolled the 100th *I Love Lucy* program with 35 members of the production staff who contributed to program #1 still on the payroll.

Two things are impressive about Desilu's operations today, neither of which is concerned with the highly inflated and highly publicized figure of \$8,000,000 which Desi Arnaz and Lucille Ball are supposed to receive from their long-term *I Love Lucy* contract with CBS and Philip Morris.

(They don't get that much. The figure includes station time and many other costs spread over a wide area. Only a fraction of the \$8,000,000 will find its way into Desi's and Lucy's spending pockets.)

The things which impress, outside of the #1 rating of *I Love Lucy*, about the Lucy and Desi set-up are

(1) the residual values wrapped up in the 100 *I Love Lucy* telefilms produced to this date, and (2) the production schedule undertaken by the Desilu organization.

Dollar volume is a vague term among Desilu executives, where Andrew Hickox (business) and Argyle Nelson (production) have been recently promoted to vice-president posts. However, a conservative deduction indicates a five-million-plus production schedule for the year ahead. This could be substantially higher, and Desilu could easily be 1954-55's top telefilm producer.

Desi Arnaz is president, Lucille Ball is vice-president, and Martin Leeds (formerly CBS's attorney) is executive vice-president. This trio, with Hickox and Nelson, have lined up for the year ahead eight or nine highly regarded TV series to be produced under the Desilu banner at the nine soundstages at Motion Picture Center studios in Hollywood.

Definitely set, in addition to *Lucy*, are the June Havoc show, *December Bride* with Spring Byington, *Our Miss Brooks*, Ray Bolger's *Where's Raymond?*, Danny Thomas' *Make Room for Daddy*, and *The Line-Up* for CBS.

Two other series are likely prospects for an early start. These are (1) *Mr. Tutt*, based on the Arthur Train Saturday Evening Post stories, and (2) *Country Doctor* from the A. J. Cronin stories. Walter Brennan will be Mr. Tutt; Charles Coburn will be the country doctor.

December Bride and the June Havoc series will go into production in August. *Our Miss Brooks*, due to Eve Arden's date with the stork in September, will be delayed until late October.



Martin Leeds

FLAMINGO FILMS

The history of Flamingo Films dates back to 1948 when, as one of TV's first distributors, the organization was selling such fare as *Flash Gordon*, *Don Winslow* and *Superman*, plus a handful of features. In 1951 the merger between Flamingo and Associated Artists came about which eventually hatched MPTV.

Then in December of '53, part of the sales force of MPTV—Cy Weintraub, Joseph Harris and James Harris—left to re-form Flamingo. A partnership (a rarity in such businesses) was drawn up which included Weintraub, the two Harris (who are father and son) and Dave Wolper.

Flamingo II wasn't a jelled partnership until last April, which would qualify it as one of the highly successful new TV film operations going. Eleven series in-the-can could service a station with 240 hours of programming.

One of its properties is a familiar one: *Superman*, a series of 52 sponsored adventures with Kellogg picking up the tab in some 80 markets. *Wild Bill*

The Men Who Make and Sell TV Film

Hickok, (65), another Kellogg sponsored property, is being peddled in non-Kellogg markets. 78 *Beulah* re-runs are getting heavy play. A series of 29 dramas dubbed *Flamingo Theater* (actually re-runs of *Your Jewelers Showcase*) and 90 films of *Baseball Hall of Fame* are on Flamingo's sales docket.

Cowboy G-Men, a series of 39 Westerns, goes into some 70 markets and is pulling down some healthy ratings in the process. *International Police* (26), produced by Bernard J. Prockter (*Big Story*, *T-Men In Action*), was a recently completed mystery series of which advance reports have been good. Three animated cartoons (*Superman*, *Telecomics* and *Viz-Quiz*) round out the Flamingo inventory. Two undisclosed properties are in production.

Weintraub reports that Flamingo has already done \$850,000 in billings since last April. The partnership has extended into allied fields also. The energetic quartet recently purchased KXLY, the CBS affiliate in Spokane, Wash., and put it in the black. And they're shopping around for more such deals.



Sy Weintraub



Joseph Harris

WM. F. BROIDY PRODUCTIONS

The most important development at the Bill Broidy TV headquarters is the new *Secret Service Agent* series which will star Broderick Crawford. August 15 has been set for first production of the 26 films. This is Broidy's biggest TV venture since he launched *Wild Bill Hickok* three years ago.



William F. Broidy

Thirteen more *Hickok* episodes are currently in production, with most of the shooting taking place at Broidy's Big Bear Lake layout 80 miles from Los Angeles. The original production crew is still turning out these programs, but all filming is now being done in 35mm *Eastman* single-strip color developed by *De Luxe-Technicolor*.

All future *Hickok* films will be in color, Broidy says, although the Crawford series will be black-and-white. He's looking for a rapid expansion of color TV, which will, he believes, add a great deal to the effectiveness of outdoor programs.

Broidy says the color process adds approximately \$7,000 to the cost of each half-hour program, which brings the *Hickok* pictures close to \$30,000 in production costs. The first films cost \$16,000 to \$17,000. Figures for the last black-and-white episodes reached \$22,000.

Another series in the hopper is planned for Richard Conte. Production is not likely before late fall.

Bill Broidy, although confident over the future of television film, is not ambitious to expand his own activities in this field beyond two or three series. He's been producing six to eight features for theatrical release each year.

KLING FILM ENTERPRISES

Chicago's Kling Film Enterprises comes by its emergence in the packaging of syndicated film shows as naturally as growing up. A midwest stronghold in the field of graphic arts in the advertising and promotion line, Kling branched out to film work, finally developed its own programs, set up a sales staff and knuckled down to entering the field of TV programming.

The results have had a definite midwest homey flavor: *All American Wrestling*, (39 in can); *Old American Barn Dance*, (26); *Boxing From Rainbo*, (26); *Paradox*, (26); *TV Kitchen*, (26) and a kids' show, *King Calico*, (65). *Ask Uncle Charley*, a bucolic type, is on the docket together with a more exotic series entitled *Reno English* with Zachary Scott, about the adventures of a sleuth-bent attorney in that Nevada boomtown. The in-the-can properties total 88 hours of programming.

President Robert Eirinberg and Fred Niles, the veep in charge of the motion picture-TV division of Kling, head up 18 salesmen and 7 branch offices. The company uses three large studios, one being the former Charlie Chaplin studio in Hollywood and two others located in Chicago. Estimated billings for 1953 —\$1,250,000.

NATIONAL TELEVISION ASSOCIATES

National Television Associates has come up with what might well prove to be one of the answers to the economics of TV syndication—the franchise. NTA has 14 franchise offices in the U.S., whose holders act as independent salesmen for the company's some 200 properties. Working on straight commission, the franchise men often hire salesmen to work for them in turn.

NTA, which got its big impetus last year when it bought out all PSI films, plays up its "500 Golden Hours" of programming. The lineup constitutes eight half-hour shows, eight quarter-hour programs, 26 hours of miscellaneous programming and 161 full-length feature pictures, many of which qualify as first class TV flickers. Not counting its vast library of features, NTA can boast of 172 hours of syndicated programs in the can.

Ely Landau, NTA's president, who has been a TV film producer, brought over some of his properties when he came to NTA (among them: three quarter-hour series, *Bill Corum Show*, *Eva Gabor Show*, *The Passerby*). The company's half-hour list of shows includes *China Smith* (26 in the can); *Holiday* (26), a travel series with Joan Fontaine, Ida Lupino and

(Continued on page 94)

The Men Who Make and Sell TV Film—continued

Edmund O'Brien; *International Playhouse* (26); *Orient Express* (26); *The Roller Derby* (52); and *Pantomime Quiz* (13).

Besides Landau's contributions, the 15-minute inventory covers *Bobo the Hobo*, a children's show (26 in the can); *Find A Hobby* (26); *Sands of Time* (26) and *Music of the Masters* (13). A semi-documentary called *Impact* is being readied for the fall when 26 episodes will be released.

Executive v.p. Oliver Unger, the man right behind prexy Landau, has spent most of his career in TV and theatrical film distribution. He was a former exec of Comet Films before he came over to NTA.

ROLAND REED PRODUCTIONS

Possibly the greatest hypo to hit Roland Reed TV film operations, even including the successes of the *Stu Erwin* and *Little Margie* shows in association with Hal Roach, Jr., has been the skyrocket rise of *Waterfront* in the syndication field during the past few months.

Waterfront is strictly a Roland Reed package, and the company is flying on its own wings with high ratings and sales in 60 markets to 22 separate sponsors. UTP has rung up \$600,000 in contracts for a current gross take of \$21,000 per week.

The "break even" point is \$36,000 per week gross, which Roland Reed and Guy Thayer (his executive vice-president) expect to reach through first-run sales in the not far distant future. Residual sales should pile up a healthy profit.

Ronald Reed Productions has just completed its most successful TV year. Gross production (*Stu Erwin*, *Margie*, *Waterfront*, *Rocky Jones*, and commercials) totaled approximately \$3,700,000, about half of which overlaps the Hal Roach, Jr. figures because of production associations.

The *Erwin* show sale to Liggett & Myers has no doubt added cash to the production fund backlog, and



Guy Thayer

will likely spur production on two new series on which pilots have been completed. These are *Meet the O'Briens* with Dave O'Brien and *Alarm*, a fire department program with Richard Arlen. One of these will likely follow *Waterfront* into the syndication market.

A year ago, Thayer told TELEVISION that he believed the greatest potential for producers is centered in making series for local and regional syndication. The roadblock was the near-million investment required to produce 39 films.

Waterfront has at least partially broken this barricade through its quick cash returns and will no doubt

impel the Reed company to take further plunges in the same direction.

FRANK WISBAR

During the year ahead, Frank Wisbar will add 44 *Fireside Theater* shows to the present total of 225 half-hour television films which he has personally produced and directed. Wisbar did his first telepic at the Hal Roach lot in the fall of 1948. An indefatigable worker, he's been at it ever since.



Frank Wisbar

Frank Wisbar is under contract to Procter & Gamble, but occasionally gets a waiver to do outside shows, such as the 13 he recently turned out for General Electric. His arrangement with P. & G. includes a royalty-type pact through which he gets part of the returns for re-issues of the *Fireside* series. (Ziv handles this part of the distribution; see Film Deals).

Production costs for *Fireside Theater* have gone up approximately 10 per cent from the average of \$19,000 which Wisbar reported to TELEVISION a year ago. He's paying more now for stories and screenplays.

Benny Kline, ace cinematographer who's been with Wisbar from the beginning, is still the right-hand man of the production crew which will roll a new group of films at the American National (formerly Eagle-Lion) studios in Hollywood late this month.

Wisbar says that plans for filming in color have been discussed, but that no decision in favor of color has yet been made. Incidentally, there's no doubt that P. & G. will retrieve the entire production cost of *Fireside Theater* through re-run distribution.

INTERSTATE

Interstate Television Corp. was formed by the powerful Allied Artists Pictures Corporation as a wholly owned subsidiary in 1952. With some 89 hours of programming in the can as well as a fat supply of features and westerns, Interstate has been making a steady increase in properties over the last two years.

Main cogs in the syndication properties of Interstate are a series of 39 *Douglas Fairbanks Presents* dramas; 26 *Hans Christian Andersen* tales which are being shown in 17 markets; *Ethel Barrymore Theater* with 13 in the can going into 32 markets. One hundred *Little Rascals* comedies; 83 Westerns and 26 feature films round out Interstate's properties.

President of Interstate is G. Ralph Branton. Branton's experience, extensive and varied, includes

The Men Who Make and Sell TV Film

work in theater circuits, TV and motion pictures. His sales chief Lloyd Line, a native New Yorker, was made vice-president of sales in mid-1953. Both were former Monogram Pictures executives.

GENERAL TELERADIO

The Mutual Broadcasting System entered the TV film picture with a bang last December when it purchased all the properties of Phillip H. Lord Packagers. Together with its million dollar-plus catalogue of 30 high caliber feature films, Mutual's emergence into the field has been a prominent one.

Thus far, only *Gangbusters* of the Lord packages is in production, although other of the new properties will undoubtedly be utilized as the division grows. Some Lord shows that might hit celluloid include *Counter Spy*, *We the People*, *Treasury Agent* and the rights to some Kathleen Norris stories.

General Teleradio's key property, however, is still its impressive batch of 30 features. Some of the high fare flickers are *Arch of Triumph* (Charles Boyer & Ingrid Bergman), *Body and Soul* (John Garfield), *Mr. Peabody and the Mermaid* and *The Senator Was Indiscreet* (both with William Powell) and *One Touch of Venus*.



Peter Roebeck

Aside from the features and Lord's packages, Teleradio has in production a series of 13 quarter-hour semi-documentaries called *The Greatest Drama*, based on famous Americans.

Overseeing every facet of the division's operations is Thomas O'Neill, president of General Teleradio.

Peter Roebeck, former general manager of Consolidated TV Sales before coming to G.T., is handling the sales end of Mutual's subsidiary.

VITAPIX

The big stir in Vitapix circles nowadays centers on a revolutionary minor TV network operation, which in effect is a move to offer national and spot advertisers clearances in "A" time. The plan was announced recently by Ned Koenig, the company's sales v.p. Owned by 42 member-stations, Vitapix is readying *Parole Chief*, a documentary-type series with Pat O'Brien, for the acid test.

Vitapix is offering the new series (produced by Hal Roach, Jr.) directly to national advertisers after having cleared over 30 stations for the unique operation.

Many of the stations cleared are stockholders in the film company, although every member station has the right of refusal on all properties.

Vitapix has been in business three years, but has been deliberately cautious in proceeding and did not get into high gear until last year. The company syndicates three properties, the most noteworthy being a series of 26 *Vitapix Feature Theatre* films produced by Princess Pictures Inc.



Frank E. Mullen

The features are shown TV-wise on a first-time basis. There is hope for theatrical distribution thereafter. Twenty-six of these made-for-TV features are sold in 65 markets. *Johnny Mack Brown*, a \$600,000 plum, is in 90 markets and *Vitapix Championship Wrestling* is in 65 areas.

Key men in the novel Vitapix operations are its president, Frank E. Mullen, an ex-NBC veep; Robert Wormhoudt, the executive veep, and Koenig, who spent most of his career at BBDO in L. A.

Current stockholding stations in Vitapix include KGNC-TV, Amarillo; WSB-TV, Atlanta; WMAR-TV, Baltimore; WABT, Birmingham; WBZ-TV, Boston; WBTB, Charlotte; WBNS-TV, Columbus, O.; WHIO-TV, Dayton; KLZ-TV, Denver; WWJ-TV, Detroit; KBIF-TV, Fresno; WFBC, Greenville, S. C.; KPRC, Houston; WKZO-TV, Kalamazoo; KCMO-TV, Kansas City, Mo.; WLAP, Lexington, Ky.; KRTV, Little Rock; KOLN, Lincoln, Neb.; KTLA, Los Angeles; KSTP-TV, Minneapolis.

Also: WDSU, New Orleans; WKY-TV, Oklahoma City; WOW-TV, Omaha; WPTZ, Philadelphia; KPHO, Phoenix; WGAN, Portland, Me.; KOIN-TV, Portland, Ore.; WJAR-TV, Providence, R. I.; WHAM, Rochester, N. Y.; WHBF-TV, Rock Island; KSL-TV, Salt Lake City; WOAI-TV, San Antonio; KRON-TV San Francisco; KING-TV, Seattle; WHEN, Syracuse; KWFT-TV, Wichita Falls, Tex.; KRGV, Weslaco, Tex.; a station in Miami to be announced.

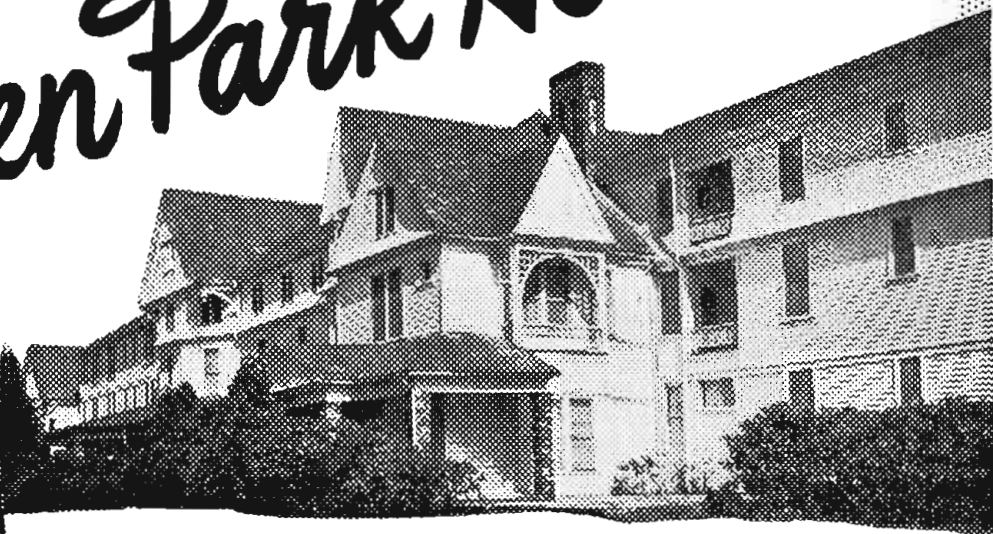
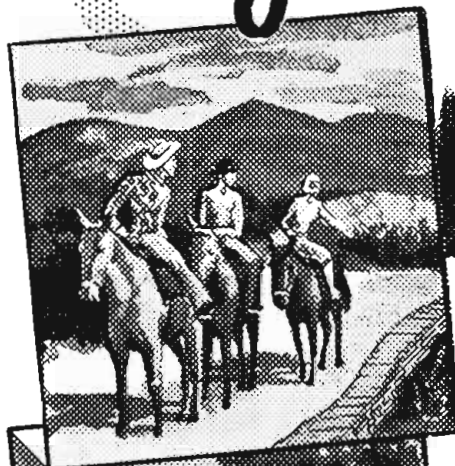
STERLING TELEVISION

Eight years ago, Sterling Films president Saul Turrell and his distaff vice-president and sales manager, Bernice Coe, began a low-cost programming

(Continued on page 97)

Vacation above the clouds
at

Green Park Hotel



in the **BLUE RIDGE
MOUNTAINS**

On the crest of the beautiful Blue Ridge mountains—4000 ft. above sea level. Directly on one of Carolina's finest golf courses. Woodland bridle paths for horseback riding—trout streams for sporty game fishing. Relax in cool, crisp, pine scented mountain air! Wonderful food—genuine hospitality—superior service. OPEN JUNE 10 to SEPTEMBER 7.

Write for folder and rates to
G. S. PICKARD, Manager

BLOWING ROCK

NORTH CAROLINA

The Men Who Make and Sell TV Film—continued

syndication that many stations employed for "stand-by" purposes. This modest beginning is now a dwindling memory.



Saul Turrell



Bernice Coe

Sterling Television today has 4,000 titles in its film inventory ranging from westerns, cartoons and silent comedies to innumerable off-beat featurettes with such titles as *Safari*, *Betsy and the Magic Key* and *The World Through Stamps*.

The Turrell-Coe touch got its original workout operating with educational and home movie 16 mm film. The touch was carried further into TV where they bought unrelated films, then whipped them together and gave them a program structure to form a video series. *Armchair Adventure* is the most successful of this type. Although they still employ this series device, Sterling produces many filmed episodes specifically for a TV showcasing.

With 12 salesmen in the three principal cities, Sterling has blanketed close to 90% of all available markets and last year realized a million-dollar-plus gross.

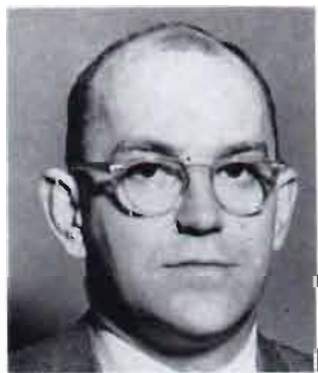
HOLLYWOOD TELEVISION SERVICE

The recent court decision allowing Republic Studios to release a raft of old Roy Rogers and Gene Autry movies for TV has been a big boon for Hollywood Television Service, its subsidiary. HTS, which has dealt principally in features, has 80 Rogers shoot-em-ups and 50 Autry features to dangle in front of prospective buyers. Interest in the properties is very high and Earl Collins, HTS president, is expected to release the features when the best deal presents itself.



Earl Collins

Richard G. Yates



The ramifications of the legal coup are still unresolved. How it will affect Rogers and Autry personally, Republic's exhibitors, and the Hollywood film freeze in general is still up in the air.

Meanwhile, HTS has five new syndicates in production which it plans to release soon. With its billings in the neighborhood of \$3,000,000, much of its business stems from *Stories of the Century*, a hot Western series with good adult appeal that some consider the best on the market today.

Using Republic's excellent production facilities, HTS has gone heavy with that studio's cowboy-villain know-how. The *Capt. Midnight* series has been sold for the past two years to the Wander Co. (Ovaltine) in 60 key markets. The company also produces a great number of film commercials.

Collins who has 25 years experience in the distributing business, has worked with both Republic and United Artists. Richard Yates, son of Republic's prexy Herbert Yates, is the company's v.p. and has been with Republic since 1946. HST embraces a whopping total of 32 branch offices with 67 salesmen servicing available markets.

MARION PARSONNET

Although Marion Parsonnet spent a good deal of his career in the sunny climes of Hollywood writing some 20 movie scripts and sopping up West Coast know-how, the film producer is a staunch advocate for New York operations. Parsonnet's film studio in Long Island City is the largest of its kind in the East.

Parsonnet not only is a tub-thumper for film in the East, but he also envisions the day when every dramatic TV show will be on celluloid. His reasoning: lower costs (up to 20% less), bigger supply of talent and better quality will result.



Marion Parsonnet

The key Parsonnet property is one that's around the cycle, the second time now—*The Visitor* (originally *The Doctor*.) With 44 episodes making the rounds, the series is reportedly picking up about \$7,500 a picture, on its re-runs. Original production cost was about \$16,000 a show.

The Melvyn Douglas starrer, *Hollywood Off Beat*, with 13 in the can is also bicycling the circuit for more appearances. The entire current Parsonnet syndicate inventory amounts to about 70 hours. A Science-Fiction series of quarter-hour adventures called *Top Secret* is in the works and plans are still under way for a dramatic series narrated by Cornelia Otis Skinner as well as 13 full-length Gilbert & Sullivan operettas.

Film Could Be Better

A lot better?

It is impossible to go through this Film Annual without being enthusiastic about film. Film has so many advantages for both advertiser and station that the constant increase of its use is practically automatic.

Perhaps the best tribute to the important place of film in television is that it is successful in spite of its mediocrity.

Why is film quality so poor? Although most of the story properties leave much to be desired, the main problems are still technical. Of course, present day equipment on the station level could be a lot better—this failing accounts for a loss in picture quality, as does sloppy work by the video engineers. But these would be negligible factors if more money were put into production. A few thousand dollars more per film would improve lighting tremendously. This has been one of the most critical areas in quality loss.

It is too easy to tell the difference between a film and live program on the receiving end. A very important part of television's realism is lost via the poorly lighted, grainy characteristic of television film.

The economic soundness of film is not in keeping costs down so much as it is in improving quality. Better quality will insure higher ratings and in the long run higher revenues for the producer.

The Art Directors Awards

Every time the New York Art Directors Club comes out with its annual accolades for advertising art, a permanent clique of hardshell ad men start a new round of pot shots at the "artiness". Their hackneyed and rather tiresome complaints invariably start with "but did it sell?" To this breed, the commercial that dares to omit product demonstration and reason why copy "belongs on cloud six . . . can't possibly sell merchandise."

These "hard boiled ad men" are the reactionaries of the industry. They have no real understanding of advertising, no scope. They fail to recognize that one of the healthiest trends in TV is the swing toward getting top echelon agency art directors to work on television commercials. Previously, the best and the biggest stuck to print media.

What could be worse than 100 Dick Starks or Betty Furnesses? The Jell-O commercials which won the Art Director's gold medal for outstanding art and execution, I am sure, accomplished General Foods' objectives successfully.

Television advertising will make use of its full potential only by having the best creative minds working on commercials. And men of imagination it must be remembered, can be channeled only so far with formulas of do's and don'ts.

How many ad men would okay a commercial consisting almost entirely of abstract art? How many followers of the "does it sell" school have the ability to understand that the impact of such impressions can create an urge to buy?

What's needed is a better understanding, a better climate for the creative man who dares wander off the beaten path.



Fred Regal