

METRO COACH

News

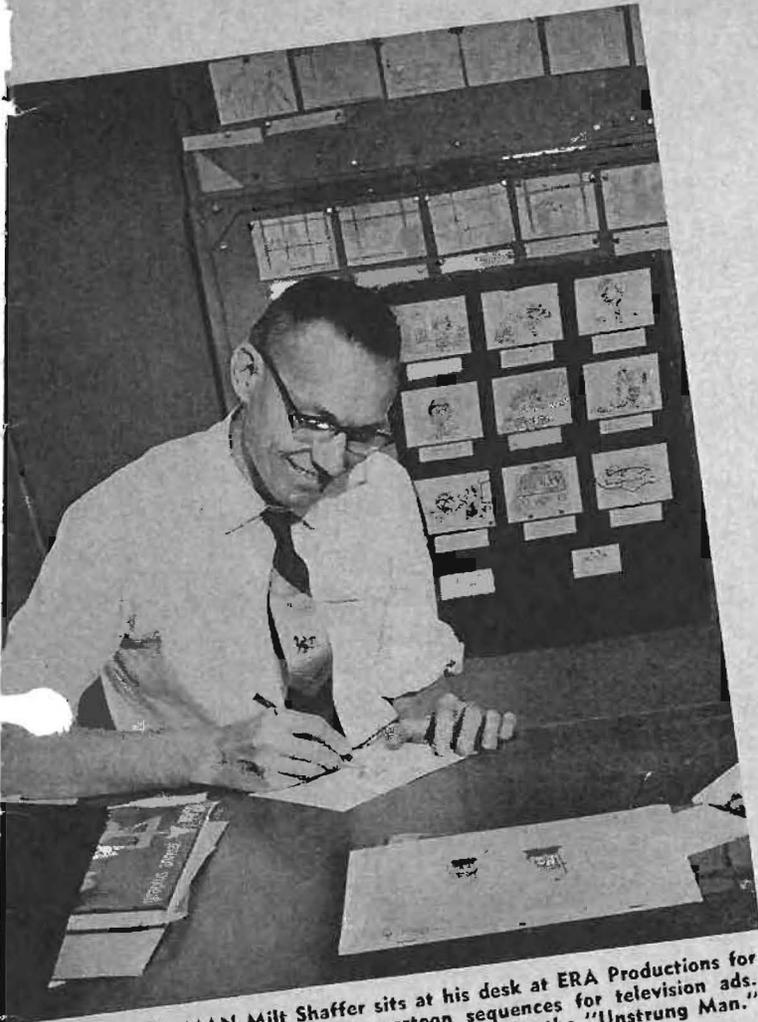


JUNE, 1956

Tel. TRinity 2792



Animated Cartoons on Television
Provide New Ad Medium for Metro



IDEA MAN Milt Shaffer sits at his desk at ERA Productions for Television, dreaming up cartoon sequences for television ads. — On wall behind him is story board for the "Unstrung Man."



HOLDING UP inked and painted "cell" or drawing on transparent plastic is Ginny Dunham, ERA color expert.

THE NAMES of Rosemary Clooney, Liberace, David Niven, and Cleto Roberts began to assume the significance of "B.C." or "A.D." to Metro employees early in June as Metro advertising took to the air.

You've seen our two 20-second cartoon spots, one at 9:30 p.m. Tuesdays on Channel 11 (KTTV), after the Rosemary Clooney show and before the Liberace show; and the other at 10:30 p.m. Mondays on Channel 2 (KNXT) after the David Niven show and before the Cleto Roberts news program.

One cartoon sequence we've unofficially dubbed "The Unstrung Man," and the other, "The Wax Man." They alternate on the two stations.

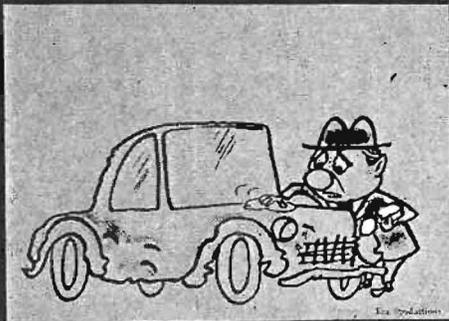
"What the future will bring forth is not yet certain," says President J. L. Haugh. "Time and channel may change on four-weeks notice. A third spot is also being sought, and by the time you read this may have already been chosen. But the television program will continue for at least a year, in addition to newspaper and other forms of advertising."

Why has Metro taken to the air waves for an advertising medium? Why animated cartoons? Isn't it expensive? How is an animated cartoon made?

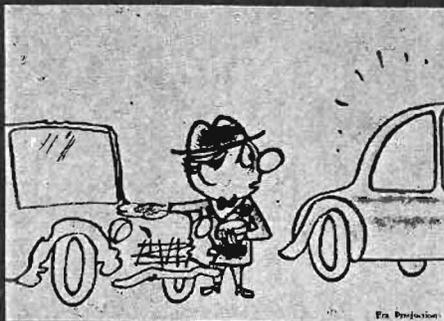
**METRO
TAKES TO
THE AIR**



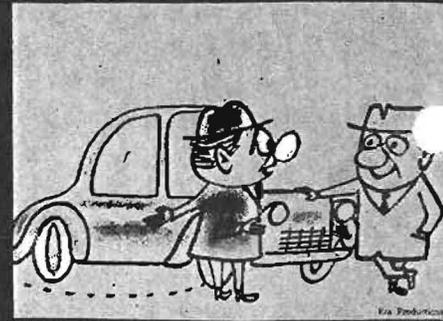
INKING AND PAINTING cells for final filming are these girls at ERA Productions. Outline is inked on cell front; color and shading go on the back.



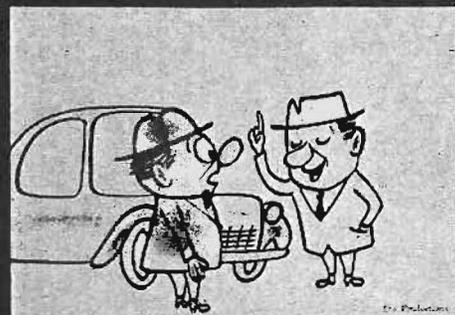
1. MAN TRYING TO POLISH DINGY LOOKING CAR.



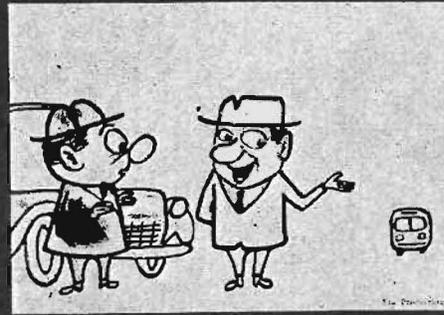
2. VERY DISCOURAGED AS HE LOOKS AT ANOTHER CAR OF SAME MODEL SHINING LIKE NEW.



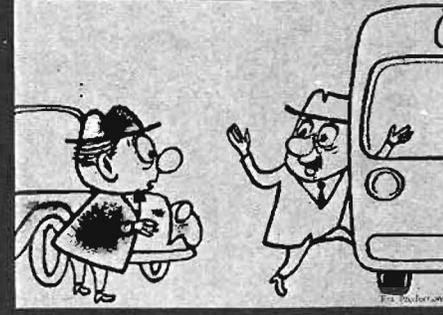
3. WALKS OVER TO OWNER OF SHINY CAR AND SAYS: "Your car looks so nice! What do you use?"



4. SECOND MAN: "I use METRO!"
FIRST MAN: "Is it a wax?"



5. SECOND MAN: "No - it's a BUS!"
BUS APPEARS IN DISTANCE COMING FORWARD.



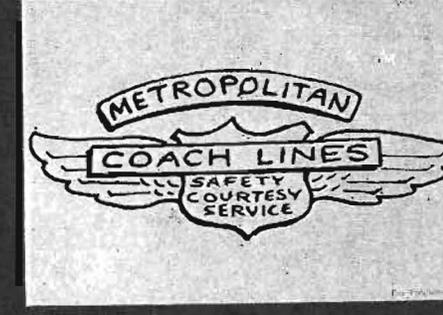
6. BUS STOPS UP CLOSE... AS SECOND MAN WAVES ON SAYS: "METROPOLITAN COACH LINES."



7. FIRST MAN RUNS TO CATCH BUS SAYS: "Wait!"



8. TWO MEN SEATED ON BUS. DRIVER CRANKS WORD "RELAX" INTO PLACE.
MARR: "For your local time table----



9. AS BUS COMES FORWARD IT WIPPS OFF SCENES BUS COMPANY LOGO POPPS ON.
MARR: "Phone METRO!"

Metro Takes To The Air

Metro has taken to the air waves because, as the professional ad men explain it, TV advertising involves both sight and sound, and therefore the ad has greater impact than a medium involving only hearing or seeing. Moreover, animated cartoons and their humor appeal to the viewer's funnybone, especially since an effort is always made to present a non-controversial message. The humor adds great power to the impact, besides generating a pleasant association with Metro.

STORY BOARD, or series of drawings used to illustrate principal action in animated cartoon. Captions underneath each drawing explain entire continuity. This is the story board of "The Wax Man."

Yes, it's expensive—expensive to produce, and expensive to televise. An annual budget of \$60,000 has been allocated for television advertising. Production costs were about \$6,000 for the two films.

Metro Takes to the Air

"But the company management is convinced that the expense will bring proportionate returns," says Public Relations Director *R. O. Christiansen*, who has been in charge of the productions for the company.

A glimpse of the complicated process of making animated cartoons will, we think, quickly show why the films are expensive.

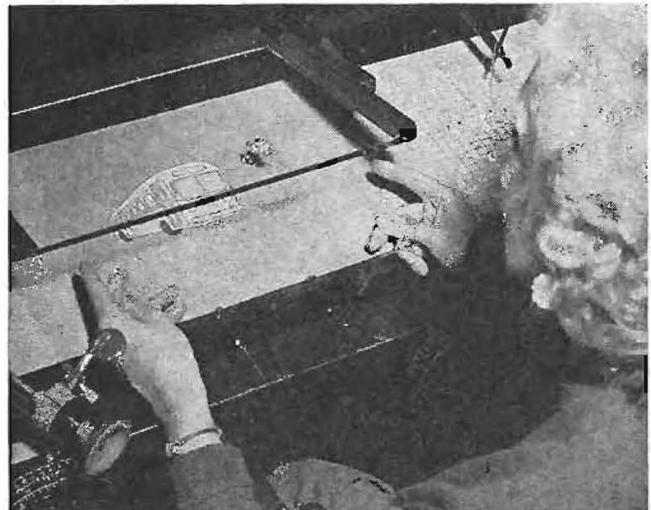
For Metro's 20-second spots, a film of 480 frames must be made, since films run at the rate of 24 frames a second. Each frame is composed of from one to six "cells," as they are called. A cell is a drawing done in ink and paint on a sheet of transparent plastic and carefully positioned with reference to holes or slots in the sheet, so that in combination with other cells, it falls into alignment in the frame. Alignment is brought about by matching holes or slots. As many as 2,000 cells may be required for a 20-second spot. Before the finished drawings can be done or the film made, it is necessary, of course, to start with an idea. According to *Milt Shaffer*, idea man for ERA Television Productions, makers of the Metro spots, an idea can often be obtained from a play on words. For instance, in one spot, the question, "Are your nerves all unstrung from traffic?" developed the idea of the man of beads coming apart on the street because he's unstrung.

Actually, the first step after the idea is the production of a story board, or series of drawings illustrating the high points of the action. With appropriate captions, the story board is shown to the prospective client for approval or correction.

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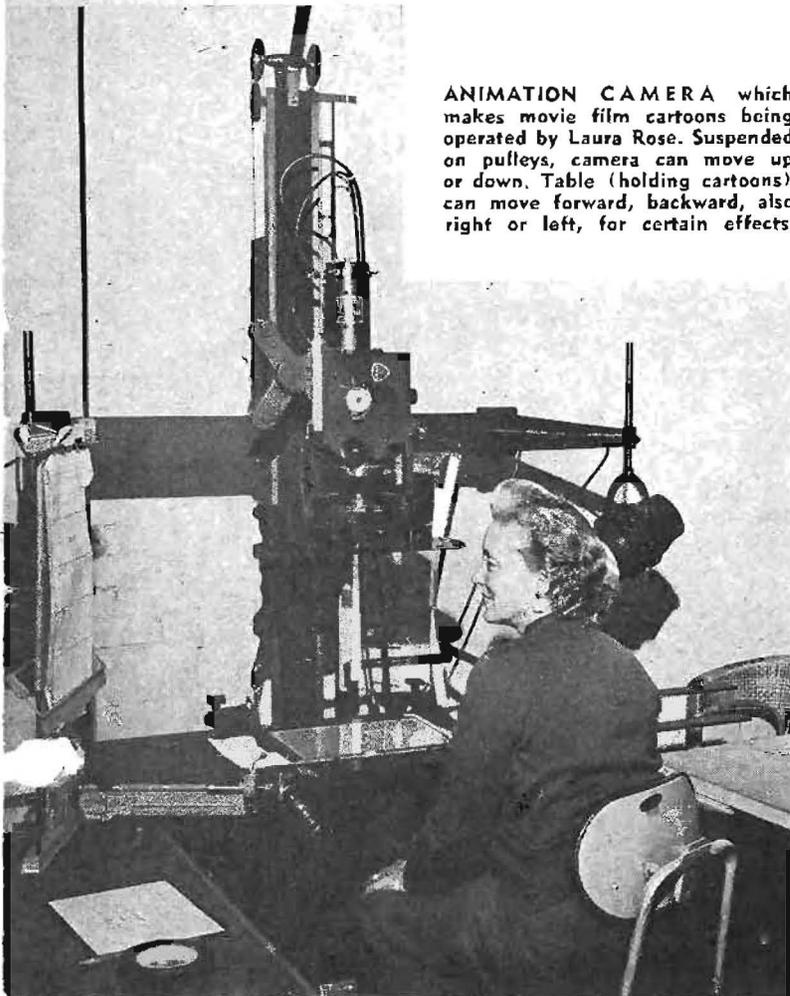


SHEET OF PAPER at upper left shows exact sequence of cells and frames. Laura holds air nozzle which blows dust from cells.



ARRANGING CELLS into a frame to be filmed. One sheet of transparent plastic is one cell. Frame consists of one to six cells.

ANIMATION CAMERA which makes movie film cartoons being operated by Laura Rose. Suspended on pulleys, camera can move up or down. Table (holding cartoons) can move forward, backward, also right or left, for certain effects.



INSPECTING FILM through "moviola" are Animators Ed Aardal and Clarke Mallory. They animated the Metro drawings.





CHRISTENING a specially painted Metro coach to help Navy recruiting is (above), Mrs. James N. Shafer, wife of Metro's assistant research engineer, who himself was a Navy recruiting petty officer, first class, in World War II.—Yes, that's a bottle of champagne she's about to break. At right, a side view showing lettering. From left are Murray Floyd (of the regular Navy), the Shafers, and Lieutenant Commander K. R. Warfield, representing the Naval Reserve. A special effort is being made by the Navy to fill vacancies due to expiration of four-year Korean enlistments.



METRO TAKES TO THE AIR

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The next step is the production of a sound track containing the narration or dialogue of the required length in time.

From the story board, a series of animated pencil drawings to fit the sound track is made on paper by an animator, his assistant, and an "in-betweener." A film test is made from these, and run for timing, idea projection, smooth sequence, and client approval. Necessary corrections are made in the penciled drawings,

and these are then turned over to the color expert in charge of the ink and paint department for redrawing on transparent plastic sheets in ink and color. The completed drawings are then assembled and numbered in proper sequence. Along with a tabulation of the numbers of the cells composing each frame and the order of frames, they are then turned over to the operator of the intricate animation camera, who makes the final motion picture.