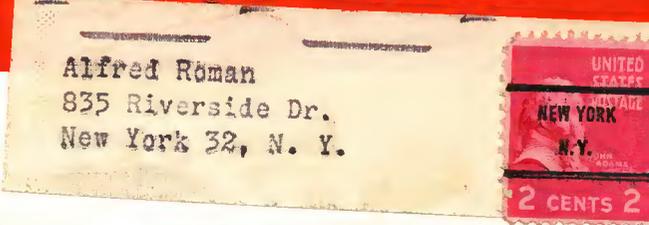


TELEVISER

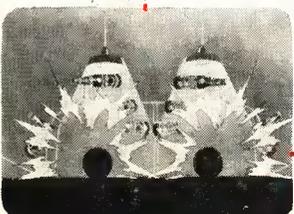
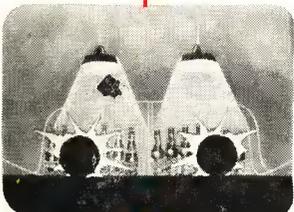
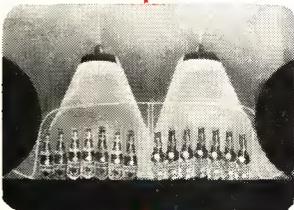
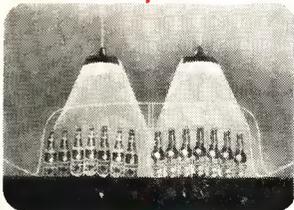
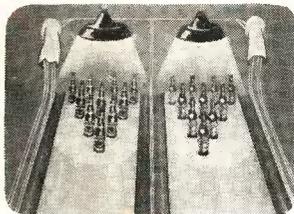
Censorship & TV
Quo Vadis TV?
Directory of TV Stations

the journal of television



TECHNIQUES for TELEVISION

FULL ANIMATION!



TITLES!



LIVE ACTION!



Tell the TV-STORY of *your* product on FILM . . . and when you do . . . be sure that you select a producer who can supply the "know-how" . . . the "facilities" . . . the "creative initiative" that adds *versatility* to your production . . . *audience-impact* to your message . . . and *showmanship* to your campaign.

National Screen Service has been adding the sum-total of these essential merchandising elements, to short, advertising films, for more than thirty years . . . and our extensive facilities, provide everything from "live" studio and *location* shooting . . . to full or simple animation . . . original art, lettering and even hot-press titles.

Yes, we have *everything* YOU need to produce TV-film commercials that pay-off . . . and from our script department, through our laboratory, the proper film technique for your special requirements, is at our fingertips and ready to go to work for you.

Let us prove it to you with your *next* TV-film commercial.



NATIONAL SCREEN SERVICE • 1600 BROADWAY, NEW YORK 19 • CIRCLE 6-5700



German crowd, part of the 1,250,000 from East and West Berlin, sees a typical RCA television program.

"Freedom's window in the Iron Curtain"

You've read the story of last summer's TV demonstrations in Berlin. It attracted a million and a quarter Germans—including thousands who slipped through the Iron Curtain to see Western progress at work.

Behind this is another story: How RCA engineers and technicians broke all records in setting up these Berlin facilities. The project called for a TV station and studio, a lofty batwing antenna, and the installation of 110 television receivers at strategic points. Such a program would normally take several months to complete. It was

installed and put to work by RCA in a record-breaking 85 hours!

Programs witnessed by Berliners included live talent shows, sports events, news commentaries, and dramatizations of the Marshall Plan. Observers pronounced reception fully up to American standards—another impressive demonstration of democracy's technical ingenuity and leadership.

* * *

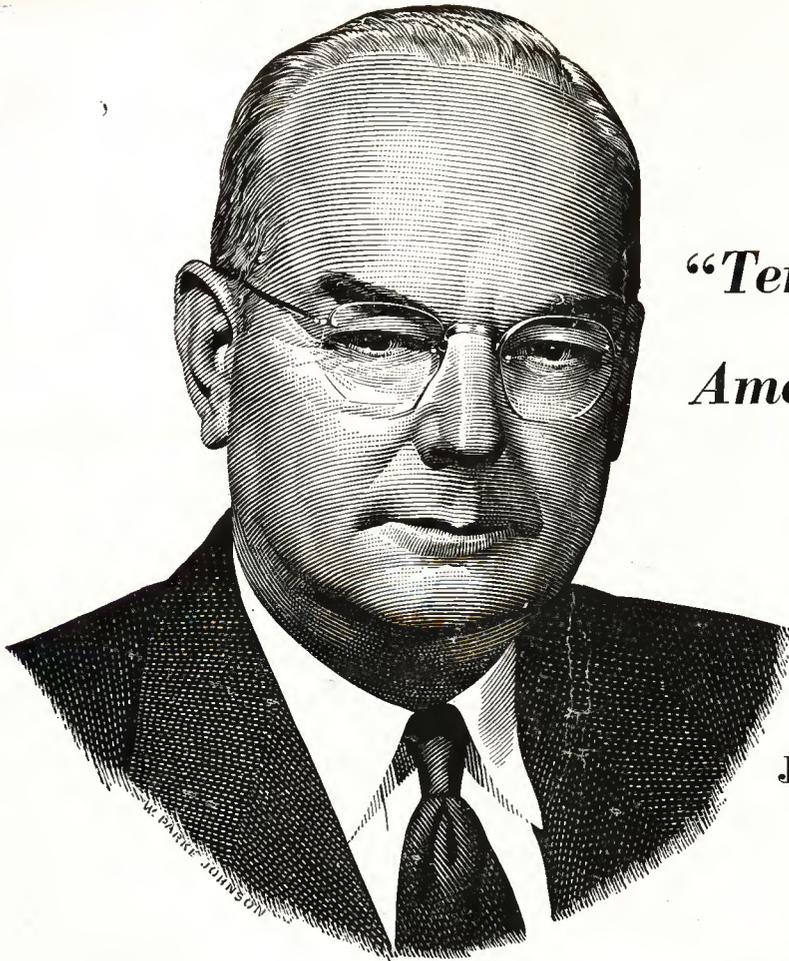
See the latest wonders of radio, television, and electronics at RCA Exhibition Hall, 36 West 49th St., New York. Admission is free. Radio Corporation of America, RCA Building, Radio City, N. Y. 20, N. Y.



Part of the 401 cases of RCA equipment shipped to Berlin for television demonstrations.



RADIO CORPORATION of AMERICA
World Leader in Radio—First in Television



*“Ten years ago
America’s Business
publications . . .”*

JOHN W. SNYDER

Secretary of the Treasury

“Ten years ago America’s business publications, as a voluntary public service, presented for the first time advertisements outlining the Payroll Savings Plan for the regular purchase of U. S. Savings Bonds, and urged its acceptance. During the decade which has passed, American business has consistently supported the Payroll Savings Plan and made it a success. Continuation of this cooperation with the Treasury is most essential in the present emergency. Expanded sales of Defense Bonds will assist importantly in checking inflation, in preserving economic stability, and in furthering the over-all defense effort.”

In ten brief years:

- From 700,000 in 1941 employee participation went to 27,000,000 at the peak of the war.
- Companies with Payroll Savings Plans jumped from 10,000 in 1941 to more than 175,000 during the war.
- Since January 1, 1951, the number of men and women on Payroll Savings has grown from 5,000,000 to 6,200,000.
- On September 30, 1951, individuals held Series E Bonds totaling \$34.6 Billion—more than \$4.6 Billion greater than on V-J Day.
- In the January-September, 1951, period, 33,418,000 \$25 E Bonds were purchased—a gain of 17% over the same period of 1950. 8,966,000 \$50 E Bonds were sold in the first nine months of 1951. \$25 and \$50 denominations are the bonds bought by Payroll Savers.

Congratulations to the executives of industry and the publishers of business papers for their continuing effort in promoting systematic savings through the Payroll Savings Plan—the plan that protects America and Americans.

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

TELEVISER



Televiser

THE JOURNAL OF TELEVISION

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For T.V.-
IMMEDIATE BOOKING

ROBERT CUMMINGS
in
THE CHASE
MICHELE MORGAN STEVE COCHRAN PETER LORRE

For Your Summer
Feature Programming
Use Major Company Product

BARBARA STANWYCK JIMMY STEWART
ROBERT YOUNG
PAULETTE GODDARD

52 FEATURE PROGRAMS
with such stars as
BILL "HOPPY" BOYD JACK LARUE
FRANKIE DARRO PINKY TOMLIN
J. CARROL NAISH BUSTER CRABBE

39 TOP WESTERNS
featuring THE RANGE BUSTERS
KERMIT MAYNARD • SMITH BALLEW

SOUND CARTOONS
38 FLIP THE FROGS
13 WILLIE WHOPPERS

Write for catalog of Features, Westerns, Serials, Cartoons.

Commonwealth
Film and Television, Inc.
723 Seventh Avenue, New York 19, N. Y.

Enroll Now! Television Workshop Winter Term. 1780



P
R
O
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Performer being made up for a show



"Ready to fade-in titles . . ."

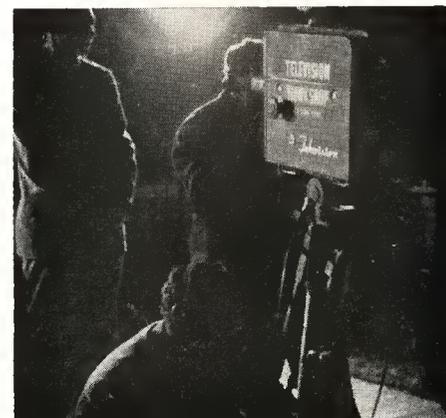
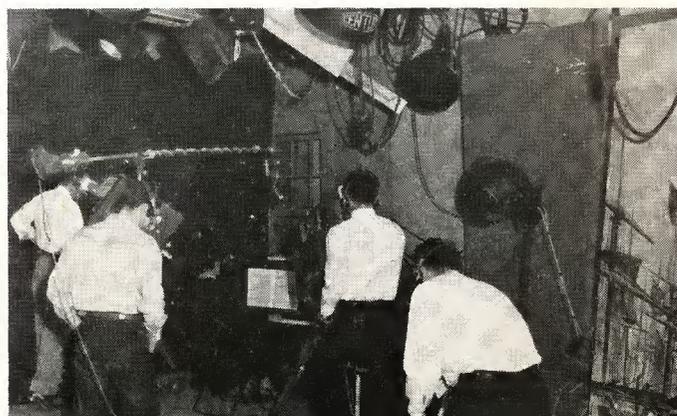


STUDIO OPERATIONS



"Cue the actor . . ."

"You're on the air . . ."



TELEVISER

Broadway, New York 19, N.Y.

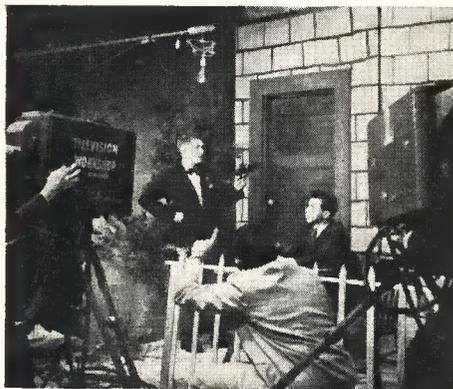


"Two minutes . . ."

FILM WORK



Shooting a commercial



"Cue the commercial . . ."



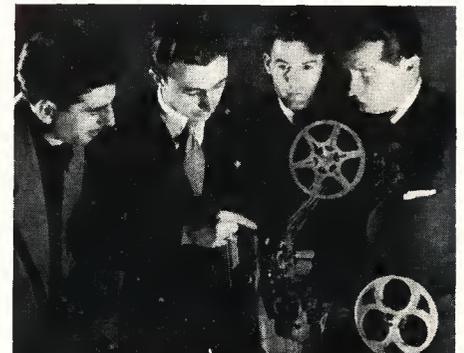
"Dolly in for a close-up . . ."



Editing the commercial



"Fade-in music . . . close floor mikes"

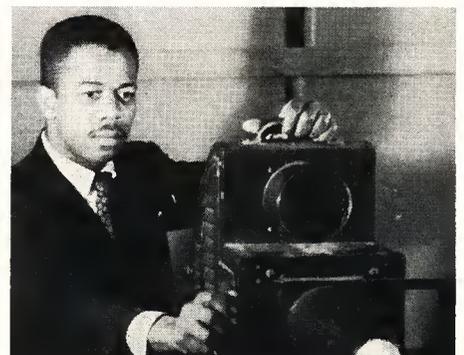
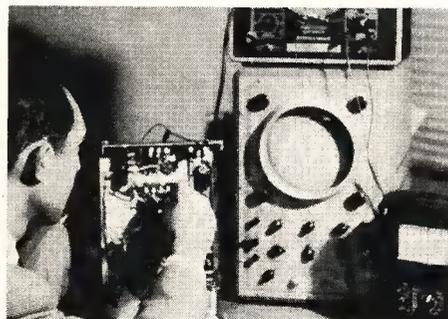


Screening the commercial

Maintenance Class



Class in Studio Maintenance. Men prepare for FCC license examinations.



Projecting titles with balopticon



HOW *Radio-Relay* WORKS

The microwaves used for telephone and television transmission travel in a straight line. So relay towers, like those shown, are usually built on hilltops, about 30 miles apart. Each tower picks up microwaves from its neighbor, amplifies and focuses them like a searchlight with electronic equipment, then beams them accurately at the next tower. Radio and television programs and telephone calls can ride the beams at the same time.

New skyway spans nation with words and pictures

On September 4, the Japanese Peace Treaty Conference at San Francisco was flashed by *Radio-Relay* and coaxial cable facilities to viewers throughout the nation, and coast-to-coast television was a reality.

This transmission of pictures across the United States has been made possible by the new transcontinental *Radio-Relay* system of the Long Lines Department of the American Telephone and Telegraph Company.

Behind this system are years of research and millions of dollars. Special equipment had to be designed and built. Personnel had to be trained in its special use.

Today, the value of the Bell System's television network stands close to \$85,000,000. Yet the charges for the use of this network are low — averaging about 10 cents a mile for a half-hour program. This includes both video and audio channels, all station connections, switching and local channel charges.

BELL TELEPHONE SYSTEM



Providing transmission channels for the radio and television industries today and tomorrow.

Censorship and TV

. . .

THE NARTB Television Code is censorship, and no one likes censorship—including those telecasters that wrote the Code. But television had to have the Code. Congress has been grumbling about violations of good taste on TV and threatened government controls. Senator William E. Benton wanted to establish a National Citizens' Advisory Board. A system of self-regulation is certainly preferable to outside interference.

Then too, television being a medium of mass communication, its use by broadcasters must be kept in the public interest. Safeguards are needed to avoid offending any segment of television's vast audience, with particular regard for the impressions made on children.

The preamble to the TV Code, worked out by a committee of the National Association of Radio-Television Broadcasters, clearly states its affirmative position in this regard. It reads in part:

"By law, the television broadcaster is responsible for the programming of his station. He, however, is obligated to bring his positive responsibility for excellence and good taste in programming to bear upon all who have a hand in the production of programs, including networks, sponsors, producers of film and of live programs, advertising agencies and talent agencies.

"The American businesses which utilize television for conveying their advertising messages to the home by pictures with sound, seen free-of-charge on the home screen, are reminded that their responsibilities are not limited to the sale of goods

and the creation of a favorable attitude toward the sponsor by the presentation of entertainment. They include, as well, responsibility for utilizing television to bring the best programs, regardless of kind, into American homes."

The job of drafting this TV Code was detailed to twelve practical telecasters with Robert D. Swezey, WDSU-TV, New Orleans, as chairman of the Television Program Standards Committee. Also on the committee were James L. Caddigan, DuMont; Harry Bannister, WWJ-TV, Detroit; Walter J. Damm, WTMJ-TV, Milwaukee; Clair R. McCollough, WGAL-TV, Lancaster; James C. Hanrahan, WEWS-TV, Cleveland; Harold Hough, WBAP-TV, Fort Worth; Paul Raibourn, KTLA-TV, Los Angeles; J. Leonard Reinsch, WSB-TV, Atlanta; Henry W. Slavick, WMCT-TV, Memphis; Davidson Taylor, NBC; Donald W. Thornburgh, WCAU-TV, Philadelphia.

The group was divided into four sub-committees, each having its own assignment and each of which met personally several times during the summer and fall. Their efforts have resulted in an all-embracing code that accents the positive. It covers the categories listed below with the high points of each briefly stated.

Advancement of Education and Culture.—This section states that the broadcaster should seek out educational and cultural institutions of the community with a view toward providing opportunities for the instruction and the enlightenment of the viewers.

Responsibility Towards Children.—If no one under eighteen were allowed to look at television there would probably be no need for the Code. But children do look and indeed can benefit greatly from the right type of programs. This section of the Code states "... violence and illicit sex shall not be presented in an attractive manner, nor to an extent that will lead the child to believe that they play a greater part in life than they do."

(Continued on next page)



A TV station is responsible for its commercials both live and on film. The above commercial for a bra company might not be approved under the new code.

Decency and Decorum in Production.—"The costuming of all performers shall be within the bounds of propriety and shall avoid such exposure or such emphasis on anatomical detail as would embarrass or offend home-viewers." Another paragraph states "racial or nationality types shall not be shown on television in such a manner as to ridicule the race or nationality."

Community Responsibility.—Broadcasters should become acquainted with the needs of the community in order to better serve the welfare of its citizens.

Treatment of News and Public Events.—"News reporting should be factual, fair and without bias." The importance of public events coverage in relation to an informed and enlightened citizenry is also covered in this section.

Controversial Public Issues.—Broadcasters are reminded of their responsibility to give fair representation to opposing sides of issues which affect the life and welfare of substantial segments of the public.

Political Telecasts.—They should be clearly identified as such.

Religious Programs.—"Religious programs should place emphasis on broad religious truths, excluding the presentation of controversial or partisan views not directly or necessarily related to religion or morality."

The Presentation of Advertising.—"Advertising messages should be presented with courtesy and good taste; disturbing or annoying material should be avoided; every effort should be made to keep the advertising message in harmony with the content and general tone of the program in which it appears."

Acceptability of Advertisers and Products.—The advertising of hard liquor is prohibited and advertising of beer and wines is acceptable only when presented with good taste and discretion. The advertising of fortune telling, etc. is not acceptable, nor are publications giving racing or gambling information. "A television broadcaster should not accept advertising material which in his opinion offensively describes or dramatizes distress or morbid situations involving ailments, by spoken word, sound or visual effects."

Contests.—"Contests should offer the opportunity to all contestants to win on a basis of ability and skill rather than chance."

Premiums and Offers.—"Full details of proposed offers should be required by the television broadcaster for investigation and approval before the first announcement of the offer is made to the public."

Time Standards for Advertising Copy.—As a guide to good advertising practice the following time standards are suggested (for Class "A" time):

<i>Program (minutes)</i>	<i>Advertising (min. sec.)</i>
5	1:00
10	2:00
15	2:30
25	2:50
30	3:00
45	4:30
60	6:00

A controversial subject is covered in a paragraph that reads, "stationary backdrops or properties in television presentations showing the sponsor's name or product, the name of his product, his trade-mark or slogan may be used only incidentally. They should not obtrude on program interest or entertainment."

Dramatized Appeals and Advertising.—"When dramatized advertising material involves statements by doctors, dentists, nurses or other professional people, the material should be presented by members of such profession, reciting actual experience, or it should be made apparent from the presentation itself that the portrayal is dramatized."

Sponsor Identification.—Identification of sponsorship must be made in all sponsored programs as required by the FCC.

Acceptability of Program Material.—Added as an addenda to the Code this section deals specifically with words and scenes not to be allowed on television. It deals with profanity and vulgarity. It covers the handling of such subjects as religion, lotteries, sex, drugs, liquor, gambling, physical and mental afflictions, superstition, professional advice, crime, horror and law enforcement. One paragraph reads, "The use of horror for its own sake will be eliminated; the

use of visual or aural effects which would shock or alarm the viewer, and the detailed presentation of brutality or physical agony by sight or by sound are not permissible."

Enforcement

The most difficult problems that the Code will have to meet in the future will undoubtedly involve enforcement. Under present plans stations subscribing to the Code will be issued a seal of approval which it may publicize as proof of its compliance. This seal can be revoked if, in the judgment of the NARTB Television Board of Directors the station has violated the principles of the Code.

The Code provides for the establishment of a Television Code Review Board composed of six members, five of whom shall be from the television membership of NARTB, with the chairman of the Board of Directors of NARTB serving as an ex-officio member.

Some stations have already indicated opposition to any penal action by a board on which competitors might sit. Some would also feel in an awkward position sitting on a board which dispenses penalties to a competitor. Also the fact that not all stations and networks are members of NARTB forwarns danger of non-cooperation by these broadcasters with a system-controlled by NARTB.

However, television's history, perhaps more than any other industry, has been one of mutual cooperation and pooling of resources. Actually it has been the engineers and technicians that have led the way in combining both the facilities and know-how of competing stations for the common good. The results have been rapid technical advancements, superb coverage of major special events and intelligent planning of new and better studios such as WOR-TV has just opened in New York. It now remains for the programmers, the advertising people and the chief executives to show the same degree of trust and cooperation for the benefit of the industry as a whole. This trust and cooperation between broadcasters could bring with it a new type of freedom of development for television that could never exist in an atmosphere of belligerent rivalry.

**how lavish will TV
studio production get?**

Quo Vadis TV?

by Bert Gold

LET'S FACE IT—the word “extravaganza,” popular as it is in the vocabulary of movies, probably will not ever be used, officially, at any rate, in television. It implies an irregularity of form, and a lavish disregard for economy.

This does not mean that “the tube” cannot present spectacular sights. It contains within its realm of possibility anything that the movie camera does. The early-day stunts proved that—remotes of a cross-country flight from four airplanes, battle maneuvers at sea, underwater shots and microscopic shots—the use of twelve cameras for full coverage of the Met Opera opening.

How lavish will TV studio production get? An apropos commentary was given on the Jimmy Durante show only a few weeks back. In a fairly elaborate set representing the Court of Catherine the Great, with a half-dozen or so costumed flunkys, Ethel Barrymore as the Queen delivered the opening line: “This is television’s answer to *Quo Vadis*.” Besides being a good gag, it was a perfectly frank admission that TV imposes limitations on

BERT GOLD, TV station consultant in programming and operations, put four stations on the air; was producer-director of over 700 shows and pioneer of many developments.

itself, depending on the nature of the show.

It is particularly so in comedy sketches where television follows the stage form of the essence of fantasy. Broad comedy is difficult in the movie medium because it has the additional hurdle of utter realism to overcome. Granted then, that at least scenically speaking comedy sketches in the future will not be greatly different than the best of

them are today. They are produced and designed by stage-trained men, and many of them would be done as is in a Broadway revue. That’s as far as they ever wanted to get.

Musical production, however, will attempt to emulate Hollywood and only the screen size (which, too, will not greatly differ unless they also enlarge living rooms) prevents the more ambitious choreographers



AFTER a certain point it is more practical to put lavish productions on film. The sequence shown above is one example of the spaciousness obtainable by motion pictures. This method is used to get acting shots that cover one or more city blocks without cutting.

from using greater ensembles. If the added value were clearly demonstrated, even the extra budget could be, and in the future no doubt will be, made available. It will be largely in the hands of the director. If a genius were to turn up who could handle crowds and cameras with sufficient art and dispatch, and make them look like people rather than insects, the studio space would be made available to him and the electronic spectacle would be born.

However, such a spectacle would only be in the nature of a tour-de-

force, or a stunt, for it will not contribute much to television's pure form. An intimate TV show is like a good friend as opposed to a flashy new acquaintance, it wears better. Attention, of course, can be bought; but the price is increasingly higher as the public becomes satiated with noise and spectacle. Kukla, Fran and Ollie fans, on the other hand, caused a near riot when their unassuming friends had their time cut in half.

In the field of drama, television has already approached the produc-

tion calibre of low-budget movies—on its own terms, which are similar to those of the legitimate stage. That is to say, the area of its activity may be confined, but is compensated for by tighter-knit drama in relationships between people. It's an advantage, for the play, rather than the chase, is the thing—and the reason, also, for live drama's superiority over film.

On certain occasions, live TV drama has gone far beyond its self-imposed limitations. The excellent examples set by *Studio One* in its re-creations of battleships and submarines (for which the sets cost five to six thousand dollars out of a total budget of \$22,000) offer an encouraging foretaste of the future. When more space is available, which it will be very shortly, the electronic stage will bust its seams and run the cinema a very close race in almost every department except the Keystone Chase finish and "heading them off at Eagle Pass."

Perhaps the most significant comparison between "the tube" and film is the incredibly greater value TV can get for a dollar in terms of production efficiency. Have an example: A few weeks ago the *Schlitz Playhouse of Stars* presented as its weekly offering a test preview of a not-yet-produced movie starring Rosalind Russell, *Never Wave at a Wac*. It was a highly creditable job, an amusing story well acted. When and if the picture is made it may have a slightly greater range of activity, and possible slicker production. But it will cost *forty times as much!* It will not be forty times as good, or even twice as good.

Here is a prediction: If an electronic recorder is ever invented to transcribe television (in place of kinescopes which fall short of the necessary fidelity) it could conceivably make movie-making methods obsolete. It would be very ironic to see motion-picture film take its place in the museum alongside stereopticon slides.

But returning to the realm of the present, as long as budgets are continuing to increase (and they will, for the audience can potentially triple), television will increase its physical scope, for it is capable of anything.

The only question that remains is whether the quality of its content will improve.

No one would dare predict *that*.

Completely Staffed

— AND READY TO SERVE YOU —

We do ONE THING—and we think we do it exceptionally

We are PRODUCERS of high quality

SOUND MOTION PICTURES
TV COMMERCIALS

SLIDE FILMS
FILM STRIPS

SOUND RECORDINGS

Our permanent staff includes specialists among script writers, artists, directors, cameramen, sound technicians and lighting experts.

IF YOU ARE CONSIDERING A FILM WE WILL BE GLAD TO EVALUATE THE PROJECT FOR YOU—
and advise on its form, content and cost.

Documentary or Educational motion picture, Industrial or Training film, in black and white or in full color—or the finest sound recordings—
whatever your requirements in the audio-visual medium may be, Seaboard has the facilities, the equipment, the technicians, and the interest which results in productions at a cost consistent with the highest quality.

ASK THESE CLIENTS . . .

Seaboard Studios is producing films for TV, business and educational showings for these representative organizations:

UNITED STATES RUBBER CO.
SINCLAIR REFINING CO.
TALON SLIDE FASTENER
NEW YORK TIMES
NATIONAL BROADCASTING CO.
C.A.R.E.
YOUNG & RUBICAM, Inc.
J. WALTER THOMPSON CO.
BATTEN, BARTON, DURSTINE
& OSBORN, Inc.

DEPARTMENT OF STATE
CECIL & PRESBRY, Inc.
HICKS & GREIST, Inc.
LENNEN & MITCHELL, Inc.
GEYER, NEWELL & GANGER, Inc.
"SOMETHING NEW" TV
PROGRAM
21 National Brand Products
in 14 major markets sponsored
by leading department stores.

Three Stages & Coaxial connection to all TV Stations

SEABOARD STUDIOS, Inc.

157 East 69th Street, New York 21, N. Y.

Telephone: REgent 7-9200

Year-around Advertising

THE CBS Television Network has come out with a new sales presentation book pointing up the advantage of year-around advertising. Entitled, *It Takes Four Quarters to Make a Dollar*, it suggests a business year is, and ought to be, four quarters long.

The presentation places special emphasis on the fact that there is no summer vacation in the selling year and no missing "quarters" in television's year. Among the facts given to support the network's stand are the following:

- Spendable income in summer is bigger than in winter or spring. The figures (in billions):

Winter	\$44.3
Spring	\$49.3
Summer	\$49.4
Fall	\$52.5

- Summer is one of the two big factory payroll seasons.
- Summer is the second biggest retail selling season. The figures (in millions):

Winter	\$29,342
Spring	\$33,251
Summer	\$33,952
Fall	\$36,232

- By retail classifications, summer is: the number one season for durable goods stores, automobile dealers, filling stations; the number two season for non-durable goods stores, household appliances, food retailing; bigger than winter and approximately the same as spring for drugstores; a two-and-a-half billion dollar season for department stores; the season when installment credit mounts faster than any time of the year.

- As for television's job as a summer salesman, hours of set usage

drops only 15.3% in summer time—from 5.04 hours in winter to 4.27 hours in summer.

- The 2.21 hours that the average individual watches television on a summer day adds up to virtually as much time with television as he spends with radio, newspapers and magazines combined (2.34 hours). The figures:

Television	2.21 hours
Radio	1.14 hours
Newspapers92 hours
Magazines28 hours

- This year every major CBS client remained on the air during July and August. These advertisers found summer a profitable operation for several reasons:

1. Most of them retained all their stations, and in many cases picked up additional markets.

2. They maintained audience viewing habits in their time periods for the big Fall season.

3. They reached big audiences, in many cases larger than the average for the October-April season.

4. They reached these audiences at low cost-per-thousand—in many cases lower than they enjoyed during the October-April season.

- The comparison of the October 1950-April 1951 ratings with the July-August 1951 ratings for eleven top CBS-TV shows reveals: average ratings dropped only 8%; average number of homes reached jumped 13.8%; average viewers-per-set dropped only 6.7%; and average number of viewers reached increased 8.9%.

- Staying on the air 52 weeks, each advertiser earned a regular 10% annual discount on time costs. Applying this 10% annual discount to 8 summer weeks it means that

each advertiser got 5.2 weeks (of the eight) free of time costs or saved 65% of his time costs.

The presentation was prepared by Gordon Hellmann. The facts used are based on U. S. Department of Commerce Business Reviews, Advertest Research and American Research Bureau Reports.

BMI

Music in Television

Musis is heard and not seen. This simple point of view is the reason BMI makes no distinction between the use of its music by an audio station or television station. The BMI license with television stations—in effect since 1940—covers all performances, both live and mechanical and whether by means of records, transcriptions or film soundtrack. It provides for the performance of BMI-licensed compositions without special clearance headaches. An ever-increasing BMI catalog—widely diversified from classics to rhythm and blues—gives television broadcasters a complete service of music for every type of program.

BROADCAST MUSIC, INC.
 580 FIFTH AVE., NEW YORK 19
 NEW YORK • CHICAGO • HOLLYWOOD

DIRECTORY OF TELEVISION STATIONS

CITY	ADDRESS	GENERAL MANAGER	STATION REP.	NETWORK STATUS
ALBUQUERQUE, N. MEX.				
KOB-TV	234 S. Fifth Ave.	T. M. Pepperday	Branham	Non-Inter. A, C, D, N
AMES, IOWA				
WOL-TV	Iowa State College	Richard Hull	Weed	Inter. A, C, D, N
ATLANTA, GA.				
WAGA-TV	1032 W. Peachtree	Geo. B. Storer	Katz	Inter. C, D
WLTW	15 Forsyth St., S.W.	William T. Lane	Harrington, R & P	Inter. A
WSB-TV	Biltmore Hotel	John Outler, Jr.	Edward Petry	Inter. N
BALTIMORE, MD.				
WAAM-TV	3725 Malden Ave.	Ken Carter	Harrington, R & P	Inter. A, D
WBAL-TV	2610 N. Charles St.	Leslie H. Peard Jr.	Edward Petry	Inter. N
WMAR-TV	Sun Building	E. K. Jett	Katz	Inter. C
BINGHAMTON, N. Y.				
WNBF-TV	Arlington Hotel	Cecil D. Mastin	Bolling	Inter. A, C, D, N
BIRMINGHAM, ALA.				
WAFM-TV	Radio Park, Red Mt.	Thad Holt	CBS Sales	Inter. A, C
WBRC-TV	Red Mountain	G. P. Hamann	Blair TV	Inter. D, N
BLOOMINGTON, IND.				
WTTV	535 S. Walnut St.	Glenn Van Horn	Robert Meeker	Non-Inter. A, C, D, N
BOSTON, MASS.				
WBZ-TV	1170 Soldiers Field	W. C. Swartley	NBC Spot Sales	Inter. N
WNAC-TV	21 Brookline Ave.	Linus Travers	Edward Petry	Inter. A, C, D
BUFFALO, N. Y.				
WBEN-TV	Hotel Statler	C. R. Thompson	Harrington, R & P	Inter. A, C, D, N
CHARLOTTE, N. C.				
WBTW	514 Wilder Building	C. Crutchfield	CBS Sales	Inter. A, C, D, N
CHICAGO, ILL.				
WBKB	190 North State St.	J. H. Mitchell	Weed	Inter. C
WENR-TV	400 W. Madison St.	James Stirton	ABC Spot Sales	Inter. ABC O & O
WGN-TV	441 N. Michigan Ave.	Frank Schreiber	WGN Sales	Inter. D
WNBQ	Merchandise Mart	Perry C. Kopf	NBC Spot Sales	Inter. NBC O & O
CINCINNATI, OHIO				
WCPO-TV	2345 Symmes St.	M. C. Watters	Branham	Inter. A, D
WKRC-TV	800 Broadway	Herman Fast	Katz	Inter. C
WLW-TV	140 W. 9th St.	R. E. Dunville	WLW Sales	Inter. N
CLEVELAND, OHIO				
WEWS	1816 E. 13th St.	J. Hanrahan	Branham	Inter. A, C
WNBK	815 Superior Ave.		NBC Spot Sales	Inter. NBC O & O

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COLUMBUS, OHIO					
WBNS-TV	495 Olentangy Blvd.	Richard Borel	Blair TV	Inter.	C
WLW-C	3165 Olentangy River Road	James Leonard	WLW Sales	Inter.	N
WTVN	50 W. Broad St.	John Rossiter	Headley-Read	Inter.	A, D
DALLAS, TEXAS					
WFAA-TV	3000 Harry Hines Blvd.	R. Nimmors	Edward Petry	Non-Inter.	D, P
KRLD-TV	Herald Square	C. W. Rembert	Branham	Non-Inter.	C
DAVENPORT, IOWA					
WOC-TV	1000 Brody St.	Ernie Sanders	Free & Peters	Non-Inter.	N
DAYTON, OHIO					
WHIO-TV	1414 Wilmington Ave.	Robert Moody	Hollingberry	Inter.	A, C, D
WLW-D	4595 S. Dixie Highway	H. P. Lasker	WLW Sales	Inter.	N
DETROIT, MICH.					
WJBK-TV	500 Temple Ave.	R. E. Jones	Katz	Inter.	C, D
WWJ-TV	The Detroit News	Wm. Walbridge	G. P. Hollingberry	Inter.	N
WXYZ-TV	McCabees Building	James Riddell	ABC Spot Sales	Inter.	ABC O & O
ERIE, PA.					
WICU	3514 State St.	Herbert Stewart	Headley-Read	Inter.	A, C, D, N
FORT WORTH, TEXAS					
WBAP-TV	3900 Barnett	George Cranston	Free & Peters	Non-Inter.	A, N
GRAND RAPIDS, MICH.					
WLAJ-TV	6 Fountain St., N.E.	H. M. Steed	John Pearson	Inter.	A, C, D, N
GREENSBORO, N. C.					
WFMY-TV	212 N. Davie St.	Gaines Kelley	Harrington, R & P	Inter.	A, C, D, N
HOUSTON, TEXAS					
KPRC-TV	Post Oak Road	Jack Harris	Edward Petry	Non-Inter.	A, C, D, N
HUNTINGTON, W. VA.					
WSAZ-TV	W. Virginia Building	L. H. Rogers	Katz	Inter.	A, C, D, N
INDIANAPOLIS, IND.					
WFBM-TV	1330 N. Meridian St.	Harry Bitner	Katz	Inter.	A, C, D, N
JACKSONVILLE, FLA.					
WMBR-TV	P.O. Box 5187	G. Marshall	Avery-Knodel	Inter.	A, C, D, N
JOHNSTOWN, PA.					
WJAC-TV	329 Main St.	A. D. Schrott	Headley-Read	Inter.	A, C, D, N
KALAMAZOO, MICH.					
WKZO-TV	124 W. Michigan Ave.	John Fetzer	Avery-Knodel	Inter.	A, C, D, N
KANSAS CITY, MO.					
WDAF-TV	3030 Summit	William Bates	Harrington, R & P	Inter.	A, C, D, N
LANCASTER, PA.					
WGAL-TV	24 South Queen St.	Harold Miller	Robert Meeker	Inter.	A, C, D, N
LANSING, MICH.					
WJIM-TV	Bank of Lansing Bldg.	H. F. Gross	Headley-Read	Inter.	A, C, D, N
LOS ANGELES, CAL.					
KECA-TV	4151 Prospect Ave.	D. B. Tatum	ABC Spot Sales	Inter.	ABC O & O
KHJ-TV	1313 N. Vine St.	John Bradley	Edward Petry	Non-Inter.	Inde.
KLAC-TV	1000 N. Cahuenga Blvd.	D. J. Feddersen	Katz	Non-Inter.	Inde.
KNBH	Sunset & Vine	T. B. McFadden	NBC Spot Sales	Inter.	NBC O & O
KNXT	1313 N. Vine St.		CBS Spot Sales	Inter.	CBS O & O

CITY	ADDRESS	GENERAL MANAGER	STATION REP.	NETWORK STATUS
LOUISVILLE, KY.				
WAVE-TV	334 E. Broadway	Nathan Lord	Free & Peters	Inter. A, D, N
WHAS-TV	6th & Broadway	Victor Sholis	Edward Petry	Inter. C
MEMPHIS, TENN.				
WMCT	P.O. Box 311	H. W. Slavick	Branham	Inter. A, C, D, N
MIAMI, FLA.				
WTVJ	17 N.W. Third St.	Lee Ruwitch	Free & Peters	Non-Inter. A, C, D, N
MILWAUKEE, WIS.				
WTMJ-TV	720 E. Capitol Drive	Walter Damm	Harrington, R & P	Inter. A, C, D, N
MINNEAPOLIS-ST. PAUL, MINN.				
KSTP-TV	3415 University Ave., S.E.	Stan Hubbard	Edward Petry	Inter. N
WTCN-TV	Radio City—50 S. 9th St.	F. Van Konynenberg	Free & Peters	Inter. A, C, D
NASHVILLE, TENN.				
WSM-TV	301—7th Ave.	John DeWitt, Jr.	Edward Petry	Inter. A, C, D, N
NEWARK, N. J.				
WATV	Television Center	I. R. Rosenhaus	Weed	Non-Inter. Inde.
NEW HAVEN, CONN.				
WNHC-TV	1110 Chapel St.	James T. Milne	Katz	Inter. A, C, D, N
NEW ORLEANS, LA.				
WDSU-TV	520 Royal St.	Robert Swezey	Blair TV	Non-Inter. A, C, D, N
NEW YORK, N. Y.				
WABD	515 Madison Ave.	Chris Witting	DuMont Sales	Inter. DuMont O & O
WCBS-TV	485 Madison Ave.	Richard Swift	CBS Spot Sales	Inter. CBS O & O
WJZ-TV	7 W. 66th St.	Clarence Doty	ABC Spot Sales	Inter. ABC O & O
WNBT	30 Rockefeller Plaza	Ted Cott	NBC Spot Sales	Inter. NBC O & O
WOR-TV	1440 Broadway	J. F. Seebach	WOR Spot Sales	Non-Inter. Inde.
WPIX	220 E. 42nd St.	G. B. Larson	Free & Peters	Non-Inter. Inde.
NORFOLK, VA.				
WTAR-TV	720 Bousch St.	Fred Lowe	Edward Petry	Inter. A, C, D, N
OKLAHOMA CITY, OKLA.				
WKY-TV	Box 8668, 1300 E. Britton Rd.	P. A. Sugg	Katz	Inter. A, C, D, N
OMAHA, NEB.				
KMTV	2615 Farnam St.	Owen Saddler	Katz	Inter. A, C, D
WOW-TV	3509 Farnam St.	F. P. Fogarty	Blair TV	Inter. N
PHILADELPHIA, PA.				
WCAU-TV	1622 Chestnut St.	D. Thornburgh	CBS Spot Sales	Inter. C
WFIL-TV	46th & Market Streets	Roger W. Clipp	Katz	Inter. A, D
WPTZ	1800 Architects Building	Ernest Loveman	NBC Spot Sales	Inter. N
PHOENIX, ARIZ.				
KPHO-TV	631 N. 1st St.	Harry Stone	Edward Petry	Non-Inter. A, C, D, N
PITTSBURGH, PA.				
WDTV	Chamber of Commerce Bldg.	Harold C. Lund	DuMont Sales	Inter. A, C, D, N
PROVIDENCE, R. I.				
WJAR-TV	176 Weybosset St.	John J. Boyle	Weed	Inter. A, C, D, N

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RICHMOND, VA.						
WTVR	3301 W. Broad St.	Wilbur Havens	Blair TV	Inter.	N	
ROCHESTER, N. Y.						
WHAM-TV	201 Humboldt St.	William Fay	Hollingberry	Inter.	A, C, D, N	
ROCK ISLAND, ILL.						
WHBF-TV	Telco Building	L. C. Johnson	Avery-Knodel	Inter.	A, C, D	
SALT LAKE CITY, UTAH						
KDYL-TV	Tribune-Telegram Bldg.	S. S. Fox	Blair TV	Inter.	N	
KSL-TV	10 S. Main St.	C. R. Evans	CBS Spot Sales	Inter.	A, C, D	
SAN ANTONIO, TEXAS						
KEYL	Transit Tower	W. D. Rogers	Blair TV	Non-Inter.	A, D, P	
WOAI-TV	1031 Navarro St.	A. X. Pangborn	Edward Petry	Non-Inter.	A, C, N	
SAN DIEGO, CAL.						
KFMB-TV	1375 Pacific Highway	Jack O. Gross	Branham	Inter.	A, C, N	
SAN FRANCISCO, CAL.						
KGO-TV	155 Montgomery	Gayle Grubb	ABC Spot Sales	Inter.	ABC O & O	
KPIX	1 Nob Hill Circle	P. G. Lasky	Katz	Inter.	C, D	
KRON-TV	5th & Mission St.	Charles Thieriot	Free & Peters	Inter.	N	
SCHENECTADY, N. Y.						
WRGB	60 Washington St.	R. W. Hanna	NBC Spot Sales	Inter.	A, C, D, N	
SEATTLE, WASH.						
KING-TV	301 Galer St.	Otto P. Brandt	Blair TV	Non-Inter.	A, C, D, N	
ST. LOUIS, MO.						
KSD-TV	1111 Olive St.	George Burbach	Free & Peters	Inter.	A, C, D, N	
SYRACUSE, N. Y.						
WHEN	101 Court St.	Paul Adanti	Katz	Inter.	A, C, D	
WSYR-TV	Syracuse Kemper Bldg.	F. R. Vadebonceur	Headley-Read	Inter.	N	
TOLEDO, OHIO						
WSPD-TV	136 Huron St.	E. Y. Flanigan	Katz	Inter.	A, C, D, N	
TULSA, OKLA.						
KOTV	3rd & Frankfort Sts.	Maria Alvarez	Edward Petry	Non-Inter.	A, C, D, N	
UTICA, N. Y.						
WKTV	P.O. Box 386	Michael Fusco	Cooke	Inter.	A, C, D, N	
WASHINGTON, D. C.						
WMAL-TV	4461 Connecticut Ave., N.W.	K. H. Berkeley	Katz	Inter.	A	
WNBW	724—14th St., N.W.	Eugene Juster	NBC Spot Sales	Inter.	NBC O & O	
WTOP-TV	Warner Building	John S. Hayes	CBS Spot Sales	Inter.	C	
WTTG	12th & E. Sts., N.W.	Walter Compton	DuMont Spot Sales	Inter.	DuMont O & O	

**a picture story of TV's
newest and most modern plant**

WOR-TV's New Studios

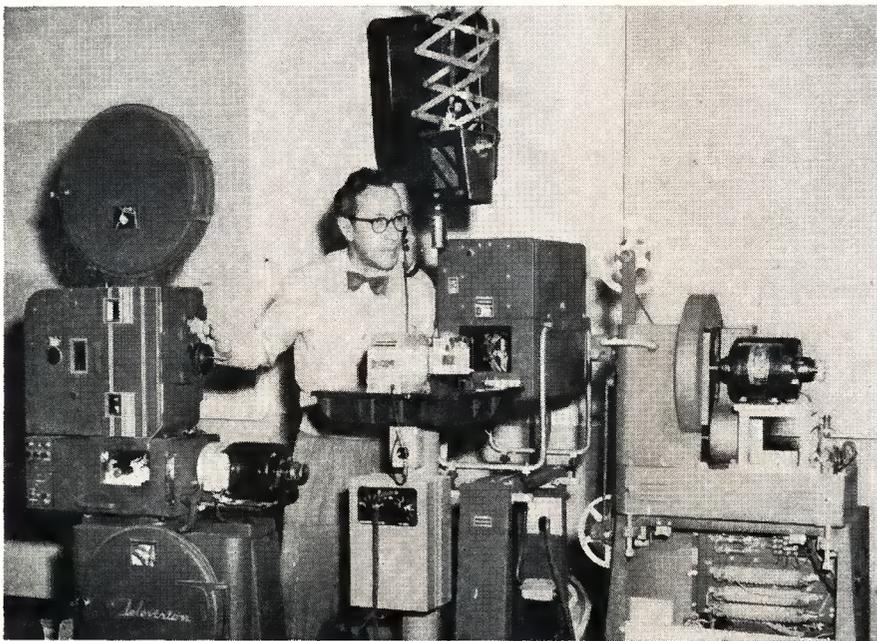
WOR-TV has completed construction of the first building in New York to be built exclusively for television. The two-story, re-inforced concrete and brick structure covers almost an entire square block at 67th Street and Columbus Avenue.

Full of innovations in design the building contains three studios or production rooms, five rehearsal halls, extensive facilities for handling, storing and showing of film, and set storage space which permits off-street loading and unloading. Grouped with each production room is the rehearsal hall, an announcer's booth, a sponsor's room and a control room.

There are "four-star" dressing rooms complete with shower, script consultation rooms, large make-up and dressing rooms, locker rooms for engineers and musicians and many individual lockers for storage of clothes and other personal belongings.

When WOR-TV opened in October 1949 they had only the roof of the Amsterdam Theater. Needing more space they rented the south side of the ABC-TV studio building. They could only take this on a two-year lease as ABC-TV had projected plans to use this space. Therefore, R. H. Macy Co., owners of WOR-TV continued its search for a permanent location.

One big problem was the fact that artists grumble at travelling long distances to the studio. Theaters and film studios were studied for possible conversion to TV. Finally a conveniently located parking lot was decided upon as the best place to construct an entirely new TV building. Engineers of CBS, NBC and DuMont were consulted regarding their suggestions for the best possible layout for such a plant. Charles Singer, assistant chief-engineer of WOR-TV, supervised the construction of the building, which, together with its electronic equipment, is valued at about one-and-a-half million dollars.

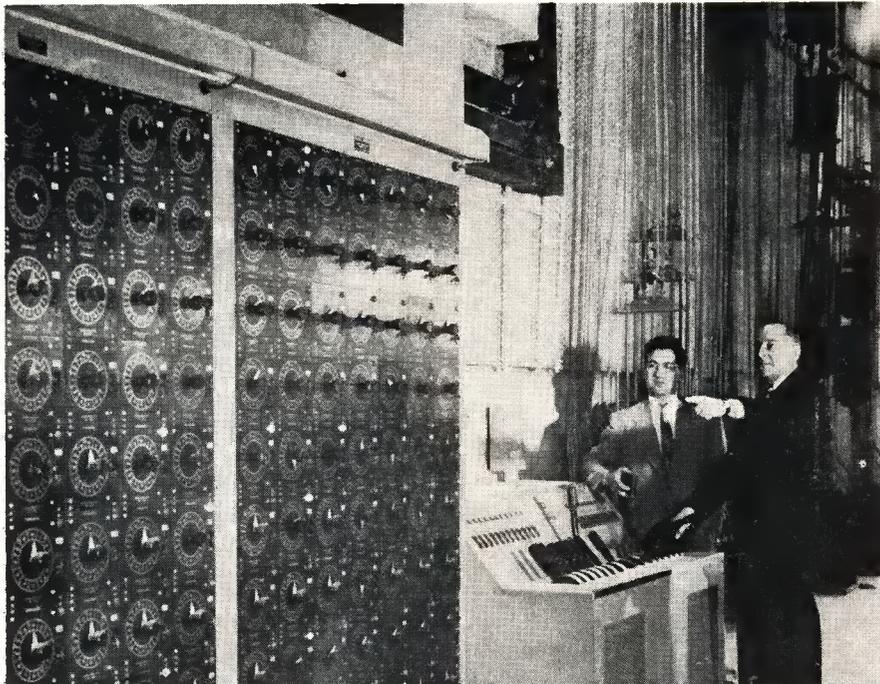


HAROLD HADDEN (above), supervisor of projection, talks into an overhead intercom as he gets set to operate the 35mm RCA cold light projector. Also grouped around the multipler is a 2 x 2 glass slide projector and a 16mm machine. Mr. Hadden (right), checks the Grey Telop which takes opaque slides, transparencies, ticker tape, scroll and a clock. The instrument can perform superimpositions and cross fades.



CHARLES SINGER, assistant chief engineer, Theodore Streibert, president of WOR-TV, and Jack Poppele, VP in charge of engineering, huddle over blueprints of their new building.

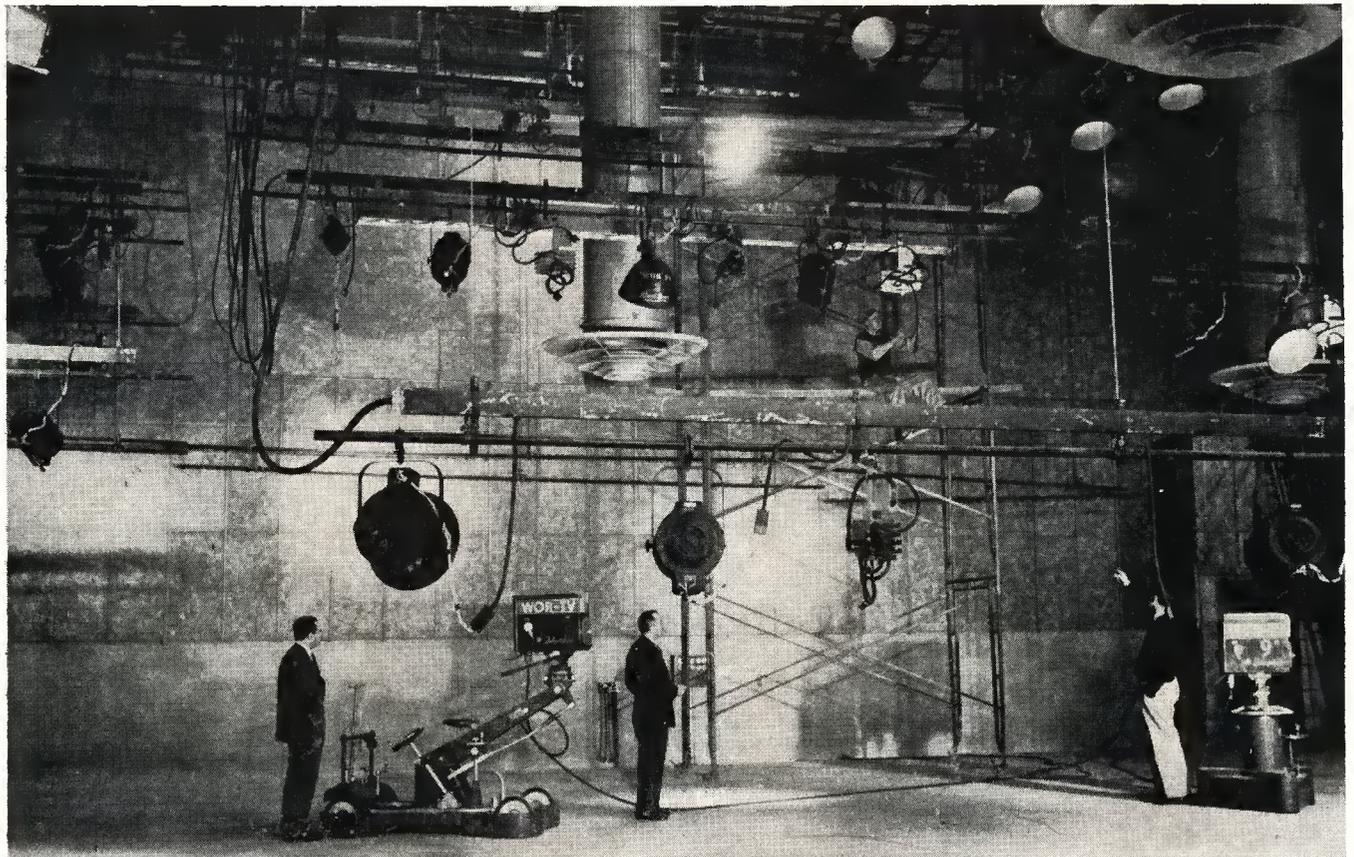




THE CONTROLS on the light selector switch panel and the dimmer board are explained to *Televiser* editor, Robert Harris by Charles Singer. This set-up permits the selection and regulation of each lamp. The panel is capable of producing 200 kilowatts of light.



A MAJOR innovation of the new building permits off-street loading and unloading with direct access to the three production rooms. Part of the space shown will also be used for set storage.



FINAL TOUCHES are being made to ready this studio for the December 27th opening of WOR-TV's new plant, called "Television Square." The long air conditioning ducts seen in this photo are retractable. They are lowered for utmost efficiency, but can be pulled up to make room for sets. Each bank of lights is counterweighted and can easily be lowered for adjusting and positioning individual lamps. Additional counterweights are installed to fly all scenery.

*a new electronic device
gives tv the process shot*

Gizmo With A Capital "G"

AN ELECTRONIC device has been constructed for television which duplicates the costly Hollywood "process shot" simply and with no additional expense. The instrument called the "Gizmo" was developed and built by TV director, George Gould and ABC video engineers, David Fee and Rolph Drucker.

The Gizmo is a small box with four or five controls that looks like an ordinary amplifier. It is connected to the camera control units. In simplest terms — the image picked up by one camera is punched out of the picture from the other camera. Both pictures can then be combined without any indication of transparency. By combining live and miniature sets a great variety

of effects can be achieved. For example, an underwater scene can be achieved by combining the live players with a shot of a small fish tank with its flora and fauna.

On a commercial for Kellogg, a cereal box was animated through the use of the Gizmo. In this case, the cereal box, a pitcher of milk and a bowl of sugar were on one set against a black background. On the other set a young boy was shown at the breakfast table with a cereal bowl in front of him. By combining the two scenes all the objects appeared to be resting on his table. Suddenly the box apparently began to talk. The boy, unbelievably, says "whoever heard of a talking cereal box." The Kellogg box replies that it cannot only talk but

dance a jig and proceeds to do so. This is achieved with the help of a stage hand, wearing black gloves, who puts the box through its motions. The cereal box then apparently pours itself into the bowl on the table. The cream pitcher does the same. A flying spoon sprinkles the sugar. The stage hand, seeing the combined picture on a floor monitor, is able to apparently empty the contents into the bowl with complete accuracy. Such a commercial would heretofore have had to be animated on film at considerable expense.

The Gizmo still has a few minor kinks to be worked out. A major objective of its owners is to build and design a switching unit for the instrument. At present they can-



THE PHOTOGRAPHS above were taken off the camera monitors and clearly illustrate the action of the Gizmo. The picture on the first monitor shows the scene being picked up by that camera with the electronic cut-out of the image from camera two. The image on that camera's monitor is shown in the center. The figure is tilted with a prism. The combined picture is shown to the right. The imperfect picture is due to improper lighting and adjustment of the Gizmo. The finished product was much sharper.

not preview the levels before putting the "Gizmoed" picture on the air. The Gizmo is getting its major workout on *Tom Corbett, Space Cadet*, directed by George Gould. This show is a Rockhill Productions package and is televised over ABC-TV. In one scene recently the



THE underwater scene is achieved from a bare black studio, a small fish tank, and, of course, the Gizmo.

Space Cadets were seen jumping over rocks to avoid falling into a boiling mud flat. Actually they were jumping onto marked areas in an empty black-draped set. The bubbling mud flat was in reality a pot of boiling cereal with several small stones placed in it.

Another effect has shown the actors being lifted off the floor and being turned in mid-air at various startling angles in relation to the set. Baby alligators have appeared to be pre-historic monsters menacing the lives of the comparatively small and helpless Space Cadets. Such effects as men falling from heights or rocket ships taking off in the direction of the moon are simple matters for the Gizmo.

The instrument may well have a marked effect on TV productions of the future. It will also leave its mark on the language of the television technician. Heretofore "gizmo" has been used by TV people to refer to most any instrument for which they had no better name at the time. But now Gizmo will be spelled with a capital "G" and will refer to this specific instrument. Televisers will either have to learn the names of all those gadgets they have been calling gizmos or come up with a substitute for this convenient word.

the facts and figures to determine production costs

Facilities Charges

A GREAT many factors must be taken into consideration when estimating a budget for a TV program. The three basic course factors are time, talent and production. TELEVISER presents here the basic and extra charges for services provided by a typical TV station. While such charges do vary, the information provided here may serve as useful guidance.

1. Basic Facilities Available With a Commercial Program Are:

A. Two cameras, associated equipment, and engineers necessary to do two-camera show.

B. One microphone boom and operator.

C. One stagehand.

D. One director.

E. One floor manager.

F. One setting, ten feet wide or smaller. Draperies, flats, furniture, and props in stock are available at no extra cost. (Certain items of scenery are restricted to specific shows and are not available.) Larger, or more sets require more stagehands. See paragraph on stagehands for cost.

G. Telecine facilities; including one projectionist.

Scale of Charges for Basic Facilities:

1/4 hour	\$ 30.00
3 weekly	\$ 75.00
5 weekly	\$100.00
1/2 hour	\$ 50.00
3 weekly	\$100.00
5 weekly	\$150.00
1 hour	\$ 75.00

3 weekly	\$150.00
5 weekly	\$225.00

Minimum charge for Basic Facilities unit \$25.00.

Basic Rehearsal Time Allowed:

On Live Programs for each hour, or fraction thereof, an equivalent amount of camera rehearsal will be allowed. Also, an equivalent amount of "dry" rehearsal will be allowed.

On Film Programs one viewing of the filmed program content will be allowed. Commercial or film programs will be allowed rehearsal time (with live cameras if necessary) at the ratio of five minutes rehearsal for each minute of commercial air time.

2. Extra Charges For Additional Facilities And Services

Camera Rehearsals. — Camera rehearsals desired in addition to the basic allowed rehearsal will be charged for at the rate of:

\$100.00 per hour. Lesser segments pro-rated.

(Continued on page 22)

2x2 - 3 1/4x4
**FILMSTRIPS
TELOPS
FLIP CARDS**
*The Nation's Leading Producer
of Projected Backgrounds*

SLIDES

SEND FOR
FREE
CATALOGUE

NATIONAL STUDIOS
145 W. 45 ST., N.Y. 19, N.Y.

Commercials of the Month

an advertising directory of film commercials

Gray-O'Reilly Studios

480 Lexington Avenue
New York, N. Y.
PLaza 3-1531-2

James Gray, Vice-President in charge of sales.

Producers of film commercials, both animation and live; complete facilities for complete production under one roof.



One of a series for Campbell's Tomato Ketchup. It combines live action and animation and was made for Dancer-Fitzgerald and Sample.

Gray-O'Reilly Studios

480 Lexington Avenue
New York, N. Y.
PLaza 3-1531-2

James Gray, Vice-President in charge of sales.

Producers of film commercials, both animation and live; complete facilities for complete production under one roof.



Four commercials were made introducing a new product, Franco-American Spaghetti Sauce. Featuring appetite appeal, they utilize live action and animation. Agency: Dancer-Fitzgerald & Sample.

Sarra, Inc.

New York
200 East 56 Street
Chicago
16 East Ontario Street

Specialists in visual selling.



And still they come, these animated, pleasantly hard-selling 20-Second spots for Sunoco. Animated gas pump dropping coins in piggy bank stresses high-test gas at low cost.

Sarra, Inc.

New York
200 East 56 Street
Chicago
16 East Ontario Street

Specialists in visual selling.



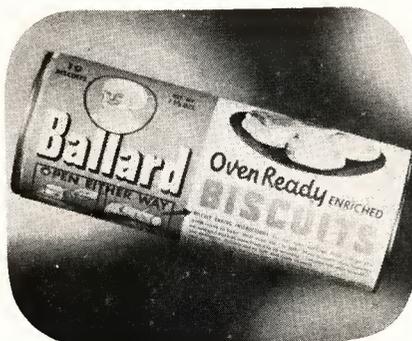
"How To Do It" is the title of a series of 60-Second spots for Mystik Tape. Live action in each spot shows several practical uses for this washable cloth tape. Its availability in thirteen colors and easy handling are features of each how-to-do-it spot.

Commercials of the Month *(Continued)*

Sarra, Inc.

New York
200 East 56 Street
Chicago
16 East Ontario Street

Specialists in visual selling.



Ease in opening the specialty package, nine-minute baking time and appetizing finished baked products simply presented, make these 20-Second Ballard Biscuit spots easy to take, easy to remember. Each spot emphasizes another use for these "Oven Ready" biscuits.

Science Pictures, Inc.

5 East 57th Street
New York 22, N. Y.
PLaza 9-8532. JUdson 6-1945

Francis C. Thayer, President

Two studios producing live action, composite and cartoon animation for TV commercials.



The opening and closing film for "Twenty Questions," achieves maximum identity for Ronson with the famed action-device of the lighter. Stop-motion animation is followed by outstandingly-photographed films of selected Ronson models. Brilliant control of lighting and optical skill in combining animation, live action and copy characterize these commercials.

Recent Television Publications

The Television Program, by Edward Stasheff and Rudy Bretz, A. A. Wyn, 355 pages, \$4.95.

There have been several fine books dealing with television program production written in the earlier days of video. TV's rapid progress has made it apparent, however, that a new up-to-date publication would be needed by current students of TV. Here it is and it's probably the most thorough and practical book of its kind yet published.

Part One is devoted to an explanation of the nature of the television program and how it differs from other mediums. It also explores program formats and fundamental shots in TV camera work.

Part Two and Three contain a thorough explanation of television writing. There are chapters on a semi-scripted show, formats, limitations and technicalities of TV writing, exposition, transitions, and procedures in marketing the script. Part Four deals in detail with

the duties of the TV director on the various types of shows.

Perhaps the most valuable part of the book is the appendix which contains a complete director's script for a TV variety show — Garroway at Large. The original script with the director's marginal notes and camera cues is reproduced. In addition to this the authors have made it possible to visualize the television script by placing kinescope stills of every shot in the margin of the original script.

Ross Reports on Television Programming, Wallace A. Ross, Publisher, 49 pages, \$7.50.

This is the November 1951 mimeographed directory of firms connected with TV. It contains in handy form addresses and telephones for ad agencies, agents, film producers, labor unions, program packagers, networks and stations, production services, publicity outlets, research organizations, station reps, etc. A

new feature of the directory is a list of 250 top advertisers with their addresses and their advertising managers given.

Show Biz, by Abel Green and Joe Laurie, Jr., Henry Holt & Co., 613 pages, \$5.00.

This publication traces the highlights of show business from vaude to video. Starting back in 1905 and bringing the reader up to the present, the book is packed with facts, figures, names and anecdotes. For example, it says that in 1925 "Secretary of the Navy, Wilbur, watched a movie transmitted via radio by C. Francis Jenkins, who had broadcast still pictures as early as two years before." (We'll bet the same movie is still being shown on TV). Also, in 1929, television was already being given public demonstrations in South Africa by the Baird Telephone Company and the African Broadcasting Company. (It doesn't say whether or not it was color TV).

FACILITIES

(Continued from page 19)

Additional Cameras. — \$25.00 per hour per extra camera. This rate applies to rehearsal as well as show time. Certain restrictions as to numbers of cameras available will prevail at certain times.

Additional "Dry" Rehearsal (in studio). — \$50.00 per hour. This includes services of director, floor manager, and stagehand.

Dry Rehearsals (off studio floor). — \$10.00 per hour. Please check before issuing call of cast for rehearsal. Rehearsing can not be conducted in offices of the station. Piano is available in almost every instance.

Set-Up Time.—Set-up time will be allowed before rehearsal not to exceed thirty minutes and must be practicable with the stagehands normally assigned to show. Set-up time over and above thirty minutes will be charged for at the rate of \$10.00 per hour. If studio is avail-

able. Additional set-up time must be requested 48 hours in advance. Blanket requests for contract-life additional set-up time cannot be accepted.

Art Work. — \$8.00 per hour if done by staff artist. This includes basic materials. If it becomes necessary for the station to have the work done outside, the charges will be the cost plus 20% to cover handling.

Photo Work. — \$5.00 per hour plus cost of materials. (including travel time) Certain often used TV photo work is set at the following prices:

Mounted 2 x 2 slides from clients card or copy—\$2.00 each.

Cutout movie-title letter set-ups (per card)—\$2.50 each.

Film strips—\$1.50 per frame.

Stage Hands.—Each stagehand more than the one basically assigned per show will be charged for at the rate of \$10.00 per man per show; providing the time put in on the show by the stagehand does not exceed three hours.

Telecine (film) Facilities.— \$10.00 per 15-minute segment. \$25.00 if jeeped through control room. For rehearsal or audition of film over and above allotted rehearsal time in connection with a commercial show.

Cutting & Editing of Film.— \$25.00 per occasion. This includes use of Telecine room and services of director and projectionist.

Rear-Screen Projection.—\$10.00 per occasion. This charge is for use of the *equipment* only. Extra stage hands necessary will be charged for at \$10.00 per three-hour call.

Note:

Special slides must be made for rear screen projection use. These can be made from client's photos at a cost of \$12.50 each. Because of program scheduling conflicts, rear screen protection facilities are not always available.

Props.—When props not available in stock are requested, a charge of \$3.00 per hour plus travel expenses will be made for the services of a staff member engaged as "prop finder." Costs of purchasing and/or renting props or costumes will be borne by the advertiser.

Auditorium Charges on Audi-

ence Shows.—\$25.00 per show. This is when audiences are invited to witness programs, and is to cover cost of preparing auditorium for audience show, reception services, and extra cleaning, public address system, tickets, etc.

Casting.—If station is required to cast free lance talent, charges will be actual cost of talent plus 20%. The additional charge is to cover talent search expenses, interviews, etc.

Staff Announcers. — Staff announcers on shift will read announcements "off camera" at no charge. However, when required to appear on camera, announcers will be charged for. Amount to be negotiated in each case.

Camera Auditions of Talent.— \$25.00 per half hour. This includes engineering crew, director, stagehand, floor manager, and "jeep" facilities for viewing.

Auditions of Programs. — Same charges prevail as for rehearsals and air shows except that there are no air time charges.

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