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WITH AM FM REPORTS

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October 1, 1949

THE TV INDUSTRY, GROWTH & TRENDS: Upward trend in TV station rates, geared to measurable rises in "TV set populations," is one of basic trends in telecasting indicated in our TV Directory No. 9: Television Rates & Factbook, which reaches all full-service subscribers next week. These quarterly Factbooks are really industry "barometers" -- and this 92-page edition (vs. 72 pages last July 1) will detail, among other things:

(a) 20 of July's 75 stations with revised rate cards, all upward. (b) Rate cards of the 4 networks thus automatically raised. (c) 83 stations are in scheduled operation as of Oct. 1, but 92 due on air by October's end. (d) 30 CPs are still outstanding, 349 applications pending. (e) 9 of these 30 CP holders due on air in October (a few may be delayed until November); see p. 3 for list of these 9.

Rate cards and data covering all foregoing are included in TV Directory No. 9, which also embraces directories of more than 100 TV set manufacturers and their models, more than 400 program syndicators, 40 trade associations and 16 labor unions concerned with TV, 20 station representatives -- and a miscellany of other data.

STRAIN AND PAIN IN QUEST FOR COLOR: Bitter wrangling over motives, dissection of claims, speculation as to expected performance of color TV systems -- this took up most of 4½ days of FCC hearings starting in Washington last Monday.

Maybe they oversimplified, but many of the 200-300 onlookers wondered whether hearing had cart before horse, i.e., testimony before demonstrations. There was distinct feeling that much time, many frayed tempers could have been saved had FCC seen systems work first before listening to claims and speculations about them.

Comr. Jones was the firebrand. His quizzing of witnesses, rapid-fire, sometimes irascible, took up perhaps half the total time. There were 2 principal implications in his questions:

(1) Industry has been holding back on color, is still lukewarm about it.
(2) Industry has ganged up on CBS system. Comr. Hennock went along with him, in her own abrupt manner. Both sometimes bogged down in technical details, though Jones obviously had boned up on them -- aided by his administrative assistant Paul Dobin, FCC lab chief Edward Chapin, other FCC staffers.

Plainly, Jones is hipped on getting "color now", and though it looks like he's carrying ball for CBS, that isn't case. His motive, as best we can plumb it, is to force color out and into hands of public -- fast. Whether mere "wave of an FCC fiat" will do it, whether public is quite so eager since color will admittedly cost more, isn't so clear.

If we judge Jones a-right, he's likely to be just as rough on CBS as he has been on JTAC, RMA and (to lesser extent) RCA spokesmen.

Industry's stand, as implied in JTAC and RMA testimony, is essentially this:

(1) Color should come, should be simple, shouldn't disrupt present satisfactory black-and-white system by making purchase of adapters mandatory or by degrading present service.

(2) CBS's system fails on both counts, while other systems (including RCA's) show more promise.

"Compatibility" was center of much haggling first few days. JTAC, RMA and

RCA defined compatibility as ability of present sets to get monochrome from color transmissions, with no changes needed. Adaptability, they said, involved modifying existing sets to do the same thing. RCA and Color TV Inc., of course, claim their systems are compatible, while CBS admits its system is adaptable but asserts modification is insignificant.

Jones at outset got riled about those definitions, pointed out FCC has specified 6 mc color would do if only "relatively minor modifications" were needed.

Jones' suspicions that industry is "loaded" against CBS were apparent in such questions as: Didn't JTAC describe 9 color systems just to build up "paper" systems to knock down existing systems? Does present TV achieve full definition possible under standards? (This was directed at RCA's claim of much greater definition than CBS's system). Comr. Hennock got headlines by continually demanding: Are you trying to kid the Commission? Do you really want color?

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CBS staged nightly color demonstrations in Statler all week, transmitting via WOIC. Studio shows we saw were superbly reproduced on Zenith-built receivers, fairly good on converted set. We're eager for the coming critical tests of fast outdoor action. Since CBS hasn't yet presented its case, recommendations to FCC so far all lean the same way. In essence, they are these:

JTAC, thru Donald Fink, chairman -- If 6 mc color is good enough, choose compatible system now, tentatively. Test it 6 months, then adopt it if it stands the gaff. If 6 mc is not enough, go to microwaves, leave vhf-uhf to monochrome.

RMA, thru president Raymond Cosgrove, color TV experts David Smith and Thomas Goldsmith: Adopt a compatible system, after some 6 months of field tests, but lift freeze immediately. Set up an industry group to recommend color standards.

RCA, thru Drs. Elmer Engstrom and George Brown: Take our system, tentatively, allowing immediate lifting of freeze, test system 6 months and adopt it.

Positions of DuMont and Philco are interesting. Neither has yet presented its case, but former's research director Dr. Goldsmith and latter's engineering v.p. David Smith represented RMA color subcommittees. DuMont says, in effect: "A pox on all these proposed color systems." But Goldsmith had to defend RMA which feels a system can be adopted. Smith hasn't said he'll take RCA's system, but he certainly doesn't go for CBS's -- whether he's wearing RMA's hat or Philco's.

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Anomalous, sometimes embarrassing position of non-RCA witnesses was fact they made recommendations on admittedly meager specific information about RCA's and Color TV Inc.'s systems. But, it's apparent RCA's system:

(1) Satisfies their scientific quest for high quality pictures. They consider it theoretically sound, with higher potential than CBS's, even if they haven't yet seen it demonstrated.

(2) Satisfies their business men's desire for a smooth transition, slipping color into TV picture without ruffling the customer, adding color rather than changing present TV to permit it.

(3) Satisfies them as telecasters, in that they could retain present growing audiences. With CBS system they'd lose viewers who failed to adapt their sets.

As for George Sleeper's system (Color TV Inc.), we've found few engineers who believe it has same potential as RCA's.

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Troubling FCC, overall, is question of color's relation to freeze. Though most recommendations to date say "color can be 6 mc, so end freeze now and choose among color systems later," indications are FCC wants to clean up whole business at a stroke, end all uncertainties.

RCA revealed several significant facts about its system, when its lab chief Dr. Engstrom finally got on stand near week's end:

(1) Its color cannot go through present coaxial cable's 2.7 mc video band; it must have at least 4 mc. If color is poured into one end of 2.7 mc cable, mono-

chrome comes out other. CBS's color can go through 2.7 mc. AT&T plans to widen cable, but it's unknown how long this will take.

(2) It showed size, shape and characteristics of its color converters and receivers, which looked quite bulky and complex. And it estimated their costs which appear to run higher than CBS's (see details, below).

Real showdown comes in November, perhaps week of 14th, when all color proponents are called on for side-by-side demonstrations under varied conditions under direction of FCC. Color TV Inc. probably will demonstrate in San Francisco during November, in Washington "sometime later," it says.

WHAT THE CUSTOMER MIGHT PAY FOR COLOR: Too costly for the mass trade, which "buys price," too awkward for the class trade, which is small anyhow.

That's the dubious future of color converters, as we see it, at least as revealed thus far by CBS and RCA. If bulk and costs of color converters are a prime criterion of FCC in deciding on color, CBS would appear currently to hold upper hand. In straight color receivers, RCA might hold its own.

After looking over CBS's "streamlined" converter, shown at Hotel Statler this week, and at pictures and drawings of RCA's, we're satisfied mighty few folk would buy CBS's, even fewer RCA's.

RCA's pitch for a low-priced converter (and receiver) is something new -- a 2-color system (blue-green and green-red). It gives somewhat less fidelity than 3-color. RCA figures such converter would run \$145-\$195 installed. Complete new receiver would cost \$400-\$550 (comparable black-and-white, \$250). Costs of 3-color conversion weren't estimated.

RCA's cost schedule for new built-for-color receivers: Deluxe 15x20-in. projection, \$800-\$1000 (comparable black-and-white, \$795); 10-in. direct view, \$650-\$800; 7x9½-in. projection, \$550-\$700 (black-and-white sets comparable to last 2 models, \$250). Higher price on each covers uhf tuner.

Company's real hopes for low cost seem to lie in single direct-view tube, yet to be developed. Principles of such tubes will be shown Oct. 10.

For CBS's monochrome adapters, color converters and color receivers, there are conflicting estimates. RMA's subcommittee on costs (David Smith, chairman) queried 22 manufacturers, got answers with huge variations:

1. Adapters permitting present sets to get black-and-white from CBS color signals averaged \$57-\$66.20, with variations from \$20 to \$241.

2. Converters permitting present 10-in. sets to get color averaged \$250-\$273, with range of \$130-\$460.

3. Complete new future color-monochrome 10-in. sets averaged 71-74% more than monochrome-only, with extremes of 20% and 155% more.

Against these estimates are those of CBS president Frank Stanton (\$75 to add color to existing sets) and Tele-tone president S. W. Gross (under \$100).

CBS's Peter Goldmark was burned up by these estimates when he first heard of them, wired Smith that "some were facetious and others destructive." He claimed manufacturers working with CBS could give much more realistic (lower) figures. Smith replied that Goldmark should have told him about those companies.

WOR-TV AND OTHER OCTOBER STARTERS: Next week's addition to roster of regularly-operating TV stations is New York's seventh outlet, WOR-TV on Channel No. 9, formally bowing with World Series, then on Oct. 11 going on Tue. thru Sat. schedule of 7-11 p.m. Program and commercial lineups are now being rounded out. Base rate of \$1200 matches WPIX's whereas the network flagship stations quote \$1500. WOR-TV is first of 9 stations slated for October debuts, though not all may make it. The others: WMBR-TV, Jacksonville, and WDAF-TV, Kansas City, definite for Oct. 16; WBNS-TV, Columbus, now testing, may set debut date for Oct. 15; WTTV, Bloomington, Ind., which got STA from FCC to start Oct. 15; WOC-TV, Davenport, Ia., testing; KRON-TV, San Francisco; KOTV, Tulsa; WKTV, Utica.

First new application in weeks was filed this week -- seeking Channel 8 in

Beaumont, Tex., filed for Loula Mae Harrison, 80% (chief stockholder in Prairie Oil & Gas Co. and other properties) and A. W. Smith, 20% (oil and real estate). Two other applications were submitted -- for Lubbock and Amarillo -- but returned by FCC because they were incomplete.

CP holders for KTVU, Portland, Ore., on carpet for construction delay (Vol. 5:32), were due for hearing this week, but Hollywood principals couldn't make it so FCC postponed hearing to Oct. 10. Among other upcoming stations:

Louisville Courier-Journal's deal to sell radio-TV properties to Crosley having been rejected by FCC (Vol. 5:39), work on WHAS-TV is going forward; tower work has started, GE equipment due in few weeks, tentative plan to go on air next February...WSAZ-TV, Huntington, W.Va., and KTLX, Phoenix, pushing to completion, may be ready to test this month; also WXEL, Cleveland, which has set Dec. 3 for formal start...Though trade ads report Dallas' KRLD-TV will take air Oct. 1 or soon thereafter, Washington counsel says scheduled operation isn't likely before November...WCON-TV, Atlanta, due to start in early 1950, has ordered new RCA super-gain directional antenna (Vol. 5:34), which will be delivered soon for mounting atop 1,000-ft tower now under construction -- called tallest TV tower in U.S. by RCA; new antenna will put out 50 kw effective visual power over 100-mi. radius.

Note: We publish no TV Addenda (blue sheets) this week, because TV Directory No. 9 is complete to Oct. 1. Next week, TV Addenda 9-A will be first of new series.

Color Hearing Sidelights

Color TV hearing resumes Tuesday, Oct. 4, in Interstate Commerce Commission hearing room B (for that day only, then back to Commerce auditorium). Still to be heard: RCA's George Brown (resuming), CBS, Color TV Inc., Philco, DuMont, Dr. Geer, Webster-Chicago. Order of appearance isn't certain. CBS demonstrates indoor pickups Thursday, Oct. 6, outdoor pickups next day, with receivers in Carlton Hotel. RCA demonstrates its system at Wardman Park and Washington hotels, Mon., Oct. 10.

Cynosure of hearing was Exhibit No. 209, introduced when RCA's Dr. E. W. Engstrom took stand Sept. 29. It's a 25-page printed document picturing (in color) and explaining technical details of RCA's until-then-secret color receivers and converters. You can get copy by writing RCA Information Dept., 30 Rockefeller Plaza, New York. Or we'll get you one, if you prefer.

Next to attending FCC hearings, reading of transcript alone can give you their full flavor--particularly the revealing questions from the bench (notably Comr. Jones' and Hennock's) and answers. Copies are available each day following, in whole or part, from official reporter: Eletreporter Inc., 1760 Pennsylvania Ave. NW, Washington, phone National 4266. Price 40¢ per page.

"Color TV is still 10-20 years away," says Dr. Allen DuMont, according to Sept. 28 story by AP reporter Hal Boyle. Further quotes: "I think the FCC will postpone the thing until they have something decent to go ahead with. There has been no real change in either the CBS or RCA systems in the last 3 years." During this week's hearings, Comr. Hennock put DuMont's research director Dr. Goldsmith on the spot by asking him if he agreed with DuMont. Goldsmith replied he didn't know what DuMont had said, but agreed it would be "several" years yet.

Confident predictions: Color TV is at least 5 years away as a general service. Present sets will not be made obsolete in that period. TV making rapid progress in metropolitan areas, moving much more slowly in rural communities, so that smaller communities will be 10 years in getting TV service. Aural radio won't lose ground during next 5 years. Speaker: NAB's president Justin Miller at Des Moines district meeting Sept. 26.

Public's dollar investment in TV sets, said RMA president Ray Cosgrove, testifying before FCC this week, is presently about \$700,000,000, will reach \$1 billion by end of year. By then, there will be "more than 3,000,000 sets" in everyday use, despite fact relatively few areas are as yet served by TV and very few rural areas and small towns. In TV-served areas, he said, one home out of every 10 has TV set. Manufacturing of sets and equipment alone employs more than 150,000 workers, and he estimated "several hundred thousands of additional jobs have been created in the field of broadcasting, servicing, distribution, entertainment and related activities." Like autos in the 20's and refrigeration in the 30's, he said TV has become the "phenomenal growth industry in our whole national economy."

Little ironies in color TV hearing procedure: Comr. Jones (Republican), pressing RMA's president Cosgrove hard at times, severely critical, evidently sensing industry plot to hold back color, provoked RMA counsel ex-Senator Wheeler (Democrat) into objection that he was "browbeating the witness." Jones' cavalier manner toward Cosgrove, Fink, Smith and Goldsmith (quite able to take care of themselves, as was Dr. Engstrom whom he treated somewhat more courteously) was reminiscent of Wheeler's own sometimes pitiless prosecutor tactics when he was chairman of Senate committee. Too, Comr. Webster's tart questions of Cosgrove recalled how Senator Tobey made Webster squirm during recent hearings on his reappointment (Vol. 5:28). And Jones himself underwent quite an ordeal before Senate committee last year, replying to Drew Pearson's charges of unfitness. Note: Besides Wheeler, other political personalities on hand were Sam Rosenman, speech-writer for President Roosevelt, recently on the steel fact-finding board, as counsel for CBS; Paul Porter, ex-FCC chairman, ex-OPA administrator, just back from Palestine mission for Mr. Truman, as Paramount counsel.

Color hearings in Washington have many ramifications. For example, National Television Film Council meeting Thursday in New York heard much about what color TV would mean to movie-men who make film for telecasting. Seems most TV film libraries are black and white, and current shooting schedules haven't taken color into account. Color film costs are almost 25% more than monochrome, and film costs are a producer's headache.

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October 8, 1949

CBS SHOWS ITS COLORS, RCA NEXT: This was CBS's week at FCC color TV hearing -- and, whatever may be criticisms of its system, it did a bangup job. Certainly to the layman's eye, its demonstrations of studio and outdoor pictures in color were superb.

Memory of Thursday-Friday showings in Washington's Carlton Hotel will be fresh in minds of Commission and staff when RCA uncovers its system Monday (Oct. 10) in the Washington and Wardman Park hotels -- with later showings for licensees, distributors, govt. officials, et al (see p. 4 for schedule).

Thus, even before November's side-by-side comparative demonstrations, FCC should gain some idea how systems stack up in quality. Only other system to be demonstrated, that of Color Television Inc., won't be seen until late November -- in San Francisco.

Though many questions remain unanswered, CBS's brilliant exhibition satisfied many onlookers -- and the 200 invitees included top industry executives and engineers -- that it has overcome objections regarding color breakup, color fringing, flicker, brightness, camera sensitivity, outdoor pickups, etc.

Still to be resolved, in minds of skeptics, are such questions as: Should FCC disrupt present TV with "incompatible" system forcing modification of all present receivers? Is loss in definition (in reducing from 525 to 405 lines) a fundamental flaw? Is mechanical color wheel sound in an electronic instrument, especially if it limits size of direct-view picture? Does system limit future improvements?

Major issue is "compatibility" -- unless RCA or CTI systems demonstrate clear superiority in quality. How much weight should be given the 3,000,000 or more receivers in use (by year's end) that would have to be adapted to get black-and-white and/or converted for color?

So seriously is CBS's bid being taken that Dr. Allen DuMont called press conference at conclusion of Thursday demonstration to reiterate his dissatisfaction with all proposed systems, repeat view color is long way off (see p. 4). Cross-examinations are expected to be even more acrimonious than "clarifying" questions were during direct testimony.

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CBS team of president Frank Stanton, research director Peter Goldmark, v.p. Adrian Murphy carried ball through phases of policy, technicalities, demonstrations -- quite smoothly except for some sharp needling by Comrs. Jones and Henneck, still dubious about CBS's fervor for color. At demonstrations, technical questions were frequent, but many implied criticisms were apparently answered satisfactorily.

Seven receivers were used for demonstrations: 5 Zenith-built color sets, 4 of them equipped to receive broadcast signals, one to test 4-mc and 9-mc video off line. Two RCA sets were equipped with adapters and color converters. All had 10-in. tubes and magnifying lenses (with usual side-view distortion). RCA sets had pictures reduced to 7-in. then blown back to 10-in. Others had 10-in. blown up to 12-in.

Studio was set up right next to demonstration ballroom, signals sent to WOIC by cable, then telecast. For outdoor tests, equipment went to high school stadium.

Subjects for studio presentations were 3 girls modeling, singing, dancing and a clown juggler -- in addition to test patterns. Varied color subjects drew

many "ahs" from audience, not to mention laugh when dancer lost her blue lace skirt in demonstration of color in moving objects. At stadium, boys threw baseball around and school teams in cherry and orange jerseys ran through football scrimmage. Also at stadium, collie dog and tiger cat were shown in excellent color.

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Rather striking was off-the-line comparison of resolution obtained with 9-mc and 4-mc video bandwidths. Only studio material was shown, so detail wasn't as critical as it would be for long-distance shots. But average onlooker observed no major difference.

In coaxial tests, there seemed to be little difference between studio shows sent to Baltimore and back on 4 mc, and New York and back on 2.8 mc. Quality lost on 2.8 mc trip seemed no greater than that which regular monochrome now loses.

CBS came off somewhat better than predicted in outdoor pickups of baseball and football scenes. Speculation that you might not be able to see the ball was pretty well ended. At normal viewing distances and somewhat beyond, ball was seen both in color and black-and-white extracted from color. Players were some 200 ft. from camera, and it rained during part of show.

Sets converted to color or adapted to get black-and-white from color weren't very satisfactory. Converted set didn't seem bright enough. And it's unquestionable that adapted set gives poorer picture than present TV. But no proper comparison can be made until set sits beside regular monochrome set, showing same subjects.

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Testifying prior to demonstrations, Frank Stanton broke problem down to 4 parts: (1) Performance: Look for yourself, he said, don't overemphasize theoretical details. (2) Cost: Our system provides cheapest sets; receivers of others are luxuries. (3) Time: We're ready now. Don't wait for something else unless you're sure it's much better. End freeze immediately. (4) Compatibility: If present sets can get better black-and-white out of other systems than ours, that's good, but not vital. More important is cost of converting sets to color and building new color sets. Here we win, particularly over RCA's 2-color set.

Dr. Goldmark ripped into RCA, particularly, in his 81-page statement, derided 2-color sets (Vol. 5:40), said registration problems are huge, pointed out that his system can get color through existing coaxial whereas RCA must wait until it's widened to 4 mc. He said manufacturers will testify that a CBS color set, blowing up 7-in. tube to 10-in. with lens, should cost about \$220, and converter \$65; that bugs are all out of his system; that station conversion is cheap and simple.

OUT OF THE TRENCHES BY CHRISTMAS? "Not before Dec. 1" looks like conservative estimate, from where we sit, of time Washington TV hearings will end -- and anywhere up to 6 months from then before FCC's "anti-freeze" decisions are rendered. There's slim possibility, if hearings roll along on tight schedule, that hearings might end Nov. 15. But that's almost too good to be probable. FCC, after all, must transact other business, has decided to drop Friday sessions. And commissioners' questioning, let alone rival cross examinations, will take up lots of time.

Much depends, of course, on whether FCC: (1) Accepts advice of most of industry and holds final color decision until there's some 6 months of field testing, or (2) Decides color and vhf-uhf freeze decisions must come simultaneously. Most industry opinion is, "End freeze now, but test color a while" -- but FCC would like to settle everything in one package. So there's a 6-months "rider" to our guess. Nevertheless, here's a time log we've collated after consulting with FCC and industry participants:

Oct. 10 week: Monday, Oct. 10, RCA demonstrates its system at Wardman Park and Washington hotels. Still to be heard on direct testimony, more CBS, Color TV Inc., Philco, DuMont, Dr. Geer, Lee DeForest -- the last appearing for tubemaker American Television Inc. with its president U. A. Sanabria.

Oct. 17 week: Start of cross examination and redirect testimony. This would bring color portion of Docket 8736 to close, except for Color TV Inc. demon-

stration and for comparative demonstration of RCA and CBS systems alongside one another (and DuMont's monochrome) which may come Nov. 14 week.

Oct. 24 week: Hearing begins on DuMont's proposed allocation (Supp. 68), on philosophy of vhf-uhf allocations, on comments on proposed standards and on rules, polycasting, Stratovision, offset carrier, etc. Also, educators' case for non-commercial educational TV channels.

Oct. 31 week: AT&T's bid for 470-500 mc band, with oppositions by TV industry, to take one or 2 days. Then begin specific allocation comments, to run possibly 10-14 days.

Late November -- Demonstration of Color TV Inc. system, planned in San Francisco. Comparative tests of color claimants and DuMont black-and-white systems, in Washington. Possible recall of witnesses for further testimony.

Note: Even if we should get FCC decision by Christmas, which is unlikely, lifting of freeze will merely open way for competitive hearings in major markets having channels available (where demand already exceeds supply). CP grants will be made immediately only in uncontested applications. No "rush" for either uhf or color is expected. And it will take well into 1950, probably longer, before new station construction bears much fruit.

WANT PERMANENT PRIVATE HOOKUPS: Key TV spokesmen make clear they want FCC to permit privately-owned intercity relays on permanent basis. Comments filed thus far on FCC's proposed rules for pickup, STL and intercity auxiliary services (Vol. 5:27, 33,37) are all in that vein. Deadline for comments has been extended to Oct. 24. Among those who have filed already are NAB, Westinghouse, Scripps-Howard, Raytheon -- latter maker of intercity microwave equipment used by Crosley to interconnect Cincinnati, Dayton, Columbus. Not yet heard from are TBA, RCA-NBC, DuMont, Philco.

Industry comments seek deletion of reference in proposed rules to private interconnections "on an interim basis." That was FCC policy last year during 1000-13,000 mc hearings (Vol. 4:8). Effort is also made to persuade Commission to delete qualification on all services that reads "...where wire service is not practicable."

AT&T wants to use any unused frequencies, whether assigned to it or not. Private groups charge rules would give it monopoly, put stations at mercy of Bell facilities availability. Proposed rules provide TV with 7 channels each in 2000, 7000, 13,000 mc bands.

NAME SHOWS ONCE OR TWICE A MONTH? Question of bi-weekly or even monthly presentations of costly big-name TV shows, rather than weekly shows in the radio tradition, arises again to give the pundits of the advertising fraternity something to ponder. This time, idea is espoused by no less than Texaco's ad manager Donald W. Stewart, thinking aloud this week before eastern AAAA conference. What he said probably indicates what he has in mind for top-ranking Milton Berle's Texaco Star Theater, now 39 weeks a year. In essence, he holds that:

Every-other-week schedule would cost less and do same ad job, would provide more time for rehearsal and less time for star to burn out. It would enable show to run year-round without summer hiatus, permit more advertisers to get on TV. "If your show is good," Stewart asserted, "there will be no audience loss because there is a one-week lapse between shows."

NBC's and many stations' current rate increases (Vol. 5:40), keeping pace with measurable "circulation," underline increasing cost factor. Current Billboard report envisages time cost of \$40,000 an hour by 1953 (with talent, \$75,000) for network covering 70 major markets and 80% of families therein. "In latter half of next decade" Billboard's informant sees cost of \$125,000 per hour for time and show. And rates for New York keys like WNBT and WCBS-TV would be \$4000 to \$5000 per hour. (WNBT hikes from \$1500 to \$2000 Nov. 1, and others are expected to follow suit.)

Note: With TV facilities restricted, both as to number of stations and intercity circuits, with available time already at premium, with little relief in sight for years, it's entirely conceivable the network folk will be among staunchest advocates of once-or-twice-a-month idea for big shows. That is, once their business

shakes down to stabilized and profitable operation it hasn't yet achieved. More advertisers, fewer times at higher rates, may prove attractive to them -- if present hegira of advertisers to TV continues.

Notwithstanding heavy jump in NBC-TV rates Nov. 1 (Vol. 5:40), not many affiliates whose charges were raised are going to jump local rates immediately. As one NBC outlet sales manager explained: "We've got too many local problems to think of before boosting our rates so high. We've got to watch the rates of other station in our area, and match them if we can. Also, the network can afford to charge those high rates because it must account for studio costs, line charges, etc. In fact, when all the extras are included, I'll bet the network true take is about equal to our present local rate."

Beginning Nov. 1, NBC's 25 interconnected stations will cost advertiser \$11,725 an hour vs. \$8500 now and \$9640 for radio net covering same cities. But, NBC avers, it's not total cost, it's cost per thousand TV homes that counts; even with increased rates, cost per thousand will be \$1.40, still 26% less than year ago.

Wall Street Journal Oct. 7 carried comments by network and radio officials who made these points: (1) Circulation has gone up; close to 2,500,000 sets now in operation. (2) Impact of TV is 3-4 times that of radio. (3) TV show is 4 times more expensive than radio to produce. On advertisers' side, Texaco's Donald Stewart is quoted as reported above. CBS's Frank Stanton is reported as saying participation and split sponsorships (Vol. 5:28) may be answer to mounting rates.

TV LABOR PAINS—ONLY THE BEGINNING: Petrillo's wage-royalty terms covering TV use of films with music are due within week -- or so AFM chief has promised networks and film producers. His AFM board meets this Sunday (Oct. 9), after which details will be divulged. No figures were mentioned, but terms will call for (a) payment of musicians by film producer for each film, plus (b) royalties based on percentage of card rates of stations using film. Royalties, like those from record makers, would be paid by producers into AFM benefit fund. Stations would not be called upon for direct payments.

No comment yet on networks' request that kines be treated like radio transcriptions -- used as often as desired. At present, kines are restricted to one-time use on affiliate stations. Networks also want to put shows directly on film, use them same as pre-broadcast tape recordings. Petrillo hasn't yet said yes or no.

NBC's new president is Joseph H. McConnell, 43-year-old lawyer, who went to New York from Camden last winter to become RCA v.p. after Frank Folsom was made president, then in July was made executive v.p. He succeeds Niles Trammell, 55, NBC president since 1940, who becomes chairman of board at own request that he be relieved of administrative details. RCA chairman Gen. Sarnoff, who relinquishes NBC chairmanship, remains as director. McConnell joined RCA Victor's legal staff in 1942 after practicing law privately in Florida and serving with NRA. In 1945 he was made v.p. in charge of law and finance. He's a 1927 graduate of Davidson College, N. C., and 1931 law graduate of U of Virginia.

Dr. Allen DuMont repeated opinion no color system is ready now, in press conference Thursday, again said nation-wide color is still 10-20 years off (Vol. 5:40). He called CBS system poorer than it was 3 years ago, said it's a backward step from high-quality black-and-white, provides pictures too small without magnifiers which are impractical. Above all, he said, it's not compatible. RCA's system, he went on, employs projection, which public has never gone for, has grave problems of registration. For any system, he added, it would take nearer 2 years than 6 months for proper field-testing. In reply, CBS president Frank Stanton said briefly that DuMont is attempting to keep color from the public, that his statements are being met before the FCC "which is the proper forum."

RCA will demonstrate its color TV in Washington 6 days during next 2 weeks. After showing to FCC at 10 a.m., Monday, Oct. 10, newsmen will see it at 5:30 p.m. Rest of schedule—all showings in Washington and Wardman Park hotels: Oct. 11, 10:30 a.m., licensees; 5:30 p.m., high executive and Congressional officials. Oct. 12, 10:30 a.m., military, aeronautical, FCC, other govt. electronic officials; 2:30 p.m., RCA eastern distributors and local dealers; 5:30 p.m., more Congressional delegates. Oct. 13, 10:30 a.m., scientific, diplomatic and more govt. officials; 2:30 p.m., RCA broadcast equipment customers; 5:30 p.m., more Congressmen. Oct. 19, 3 p.m., radio consulting engineers; 5:30 p.m., radio attorneys. Oct. 20, 10:30 a.m., more govt. officials, electronic manufacturers, etc.; 2:30 p.m., local NBC broadcast-telecast clients; 5:30 p.m., civic organizations.

Pye Ltd., which duplicated CBS's color equipment in London (Vol. 5:40), is reported offering color unit comprising studio gear and 5 receivers for \$70,000 and planning to send a unit to Canada, with stopoff in New York. Company apparently hopes to interest industrial groups in purchase or rental of apparatus, as CBS did pharmaceutical house Smith, Kline & French.

CBS's exhaustive technical color TV document, Exhibit 210 in the hearing, including pictures of receivers, cameras, studio equipment, is available from CBS Engineering Research Dept., 485 Madison Ave., New York City.

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Television Digest

WITH AM FM REPORTS

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October 15, 1949

HOW LONG CAN THE FREEZE LAST? You can throw away last week's end-of-freeze schedule (Vol. 5:41) -- because FCC has revamped whole approach, decided to hold up everything until color phase is over. And one look at new schedule shows color will run to Jan. 1, at least, particularly since hearing sessions have been cut to first 3½ days of each week. Here's FCC's new program:

Oct. 17 & 24 weeks: Windup of direct testimony -- with more from CBS's Goldmark, Color Television Inc.; then Philco, DuMont, DeForest, Sanabria.

Nov. 14 week: Comparative demonstrations -- CBS and RCA color, DuMont monochrome, side by side.

Nov. 28-30: CTI demonstrations in San Francisco.

Dec. 5: Cross-examination starts -- to take at least 2-3 weeks.

If FCC wants further cross-examination or tests (some parties want CTI system demonstrated alongside monochrome), color might not conclude until well into January. Only then will hearings begin on enormous mass of vhf-uhf freeze testimony.

Most optimistic estimate for freeze's end we've heard is March. FCC Chairman Wayne Coy, who ruefully admits he has been consistently wrong in his wishful freeze predictions to now, joins in this. Most pessimistic prediction is September, 1950. It isn't clear now whether Commission expects to render color decision before tackling other freeze phases. Apparently, it won't know until all color case is in.

Cynics are calling it the "Frozen Communications Commission" -- recalling how clear channel case has been pending since February, 1945.

THE PROS AND CONS OF RCA'S COLOR: RCA's color demonstration didn't come off well -- quality of pictures was an unquestionable letdown from what was promised and expected. But if we gauge reactions rightly, TV industry's preponderant majority persists in certainty that an all-electronic, completely compatible system remains a "must" and is on way to achievement.

No one knows whether FCC majority holds same conviction -- in face of CBS's superior picture but "incompatible" system as shown last week (Vol. 5:41). That many are worried lest adoption of CBS's system further disrupt an already freeze-disrupted business, cannot be gainsaid.

Obviously unready, RCA insisted it has a basic "system" and "potential" rather than finished product as yet; that its relatively new system was seen at its worst, CBS's at its peak; that it needs more time and experience to bring out the system's inherent qualities and superiority.

"It's still an ugly duckling, raw and immature, but with the potential of growing into a swan." That sizeup by one observer well illustrates industry consensus after RCA's 10 separate demonstrations this week. Our staff saw 6 of these, and are agreed each was improvement over preceding. FCC saw first, which was worst. As week ended, these factors were thrown into sharper focus:

1. Compatibility. Virtually everybody except RCA's direct color opponents and a few CBS adherents seems convinced system could eventually integrate into present black-and-white TV, painlessly and with no loss of audience. That would tend to

support argument for giving RCA more time. RCA says it needs 6 months more.

Real test of compatibility occurred when Kukla, Fran & Ollie show went out on network from Washington Monday night. Regular 7 p.m. show was shot in color but received everywhere in black-and-white. Scarcely anyone was aware of any difference.

2. Potential. Only CBS's Dr. Goldmark damned RCA's color as basically unworkable, unimprovable. "It has such serious problems as to both system and apparatus," he told FCC, "there is grave doubt it will ever emerge from the laboratory."

Of the many experts we consulted, most said all that's needed is time; even Dr. Lee DeForest, no particular friend of RCA's, asserted any color job must be done electronically, with complete compatibility.

Tied up with potential is "urgency." Is FCC bound to choose a color system now? Actually, FCC's new schedule for balance of color hearing (see p. 1) automatically gives RCA several months grace -- perhaps even means Condon committee's report may influence decision.

3. Economics. Deathly afraid of CBS's system seem to be manufacturers and telecasters. They see prolonged freeze stunting natural growth of stations, networks and markets. Now, they fear loss of precious audience among set owners who would fail to adapt to CBS's system. By and large, as we mingled with them, we found the 150 manufacturers and 100 broadcasters who came to see weren't very hot about RCA's color. But they were even less enthusiastic about the CBS system.

4. Color Television Inc. Chances for its system may have been enhanced, since it makes same compatibility claims. Inventor George Sleeper exulted during RCA demonstration: "I wouldn't be here if my system wasn't a hell of a lot better. And the black-and-white from my color is at least as good; it has more contrast." A basic advantage, he claimed, is that it has far fewer registration problems.

* * * *

First formal showing in Washington Hotel ballroom Monday, then at studio in Wardman Park, was part of FCC hearing. Eleven receivers were used, 4 ordinary monochrome, the other color sets or monochrome sets converted to color. Color sets were either projection or direct-view (using mirrors), 3-color or 2-color. They're pictured in Exhibit 209; copies available from RCA or we'll get you one.

Top program material was used: Kukla, Fran & Ollie, Gladys Swarthout, Milton Berle's pitchman Sid Stone, dancers, singers, juggler. There were no outdoor scenes since RCA doesn't yet have field equipment, and no coaxial tests.

No doubt about it, especially the first showing -- color was poor, pictures weren't sharp, colors varied from set to set. Pictures in deep recesses and through magnifiers also didn't conduce to pleasant viewing, certainly no side viewing. Projection images were particularly poor.

But RCA really scored on compatibility -- its black-and-white from color transmissions extremely good, especially on 16-in. Dr. Goldmark doesn't agree, claims one has to stand so far back from picture, in order to get rid of dot structure distractions, that no more than 260 lines can be seen -- whereas one gets 405 lines from CBS's black-and-white. Our staff consensus is that the RCA monochrome was wholly satisfactory.

* * * *

Dr. Engstrom described work on single tube -- apparently most crying need of all color systems -- and said he expected it to be perfected in 6-12 months. It would obviate complex, expensive and bulky mirrors and lenses. Idea is to use one tube coated with 3 phosphors, line by line.

RCA had jump on CBS in its heavy schedule of showings to Washington and industry VIPs, with Sarnoff, Folsom, Trammell, McConnell, et al, on hand to greet and observe reactions. But most members of Senate and House radio committees (including Senator Johnson) hadn't seen system at week's end, being tied up in night sessions. Special showing is being arranged for them, and Oct. 19-20 showings are still planned as scheduled (Vol 5:41).

CBS presumably will counter with similar demonstrations when its equipment

comes back from medical jobs in Chicago and New York. But Congress is about to adjourn until January.

Back to the hearing room Tuesday, Dr. Goldmark had a field day picking RCA's system apart and CBS concluded its case with parade of witnesses, principally manufacturers who've made its receiving equipment: Tele-tone, Air-King, Birtman, Jerrold, Eastern Air Devices (motors), Webster-Chicago.

Net effect of their testimony was that CBS color sets, color converters and black-and-white adapters are rather easy to make, relatively inexpensive, quite trouble-free. Their cost estimates:

New sets equipped to get monochrome from color telecasts, \$15-\$25 more than present sets; adapters to enable present sets to receive black-and-white from color, \$32-\$40 plus installation; complete color converters for present sets, \$65-\$105.

New color sets would come to \$220 (7-in. blown up to 10) and about \$300 for 10-in. magnified to 12½. Motor (for disc) should run 5,000 hours without trouble. Mass production could start in 60-90 days.

Interestingly, manufacturers didn't deprecate RCA's system (or black-and-white for that matter), just endorsed feasibility of CBS's.

CBS case is completed, except for a few more questions FCC is expected to ask Dr. Goldmark.

* * * *

Color Television Inc., fired with enthusiasm, began its case at week's end, putting director Charles W. Partridge on stand. Laying foundation, he revealed company has 30-40 stockholders, 7 engineers plus consultants, has had \$350,000 paid into corporation to date. He asserted color must be completely compatible, won't supplant black-and-white for many years. Cost of projection sets with CTI system, he said, should be no greater than present projection. Conversion of existing projections should be easy. Cost of new direct-view sets (when single tube is available) should be about 10% more than present sets.

Inventor Dr. C. W. Greer, USC physics professor whose single tube would be a blessing for any color system, if and when perfected, guessed it would take about \$100,000 and 8-12 months to produce a tube. He's sure it would work, he says, because he's tested the parts and principles. Tube would have face made up of tiny tri-faced pyramids coated with 3 phosphors. Most engineers, including DuMont's Dr. Goldsmith, who have worked on such a tube, feel it may have possibilities. Several other approaches are considered just as promising, but all certain to take plenty of money and time.

3 MORE STARTERS, ONLY 24 CPs REMAIN: This week end's dedications of 3 new stations bring to 87 total number now operating on regular schedules. Saturday's starter is WBNS-TV, Columbus, which city now has 3 TV outlets. Sunday's debuts are WDAF-TV, Kansas City, and WMBR-TV, Jacksonville, both new TV markets. All have been testing for month or more, all report good signals, rosy commercial outlooks, plenty of TV set sales. [For rate cards and data of these stations, see TV Directory No. 9].

This week end, too, WSAZ-TV, Huntington, W.Va., was prepared to test -- its modest transmitter house built, RCA installation completed, 350-ft tower up in exactly 8 weeks and 3 days from time first timbers were felled on 850-ft elevation above city -- some sort of record, according to manager Laurence H. Rogers II. It dedicates formally Nov. 15, with schedules from all 4 networks, \$150 base rate. For all practical purposes, this new market is ready for set distribution.

Another new market also ready for receivers is Davenport-Rock Island-Moline, where WOC-TV has been testing about week, is now running Multiscope news schedule 9:15-11:45 a.m. and 3-5:30 p.m. Monday thru Friday, preparatory to night schedules to start about Nov. 1. Securing STA for commercial operation for Oct. 15, is new WTTV, Bloomington, Ind. (pop. 28,870, smallest of any TV town), but that station has had so many false starts over last year that we'll await FCC inspector's report before telling you market is ready.

Tulsa's KOTV is nearing readiness, got permit this week to start commercial operation Oct. 22...San Francisco's KRON-TV has asked for STA to start Nov. 15...

Cleveland's WXEL has just gotten delivery of 6-bay GE antenna; with tower only half way up, it probably won't go on schedule before latter December...Phoenix's KTLX has changed call to KPHO-TV; tower atop Westward Ho Hotel is up, debut set for Nov. 27.

CPs outstanding now have dwindled to mere 24 which, in light of dragging freeze situation, remain only reservoir of new stations in prospect for rest of this year and perhaps all of next. This week, 2 more CPs were deleted. Cited for delay, KTVU, Portland, Ore., failed to show up for Oct. 10 hearing and so Examiner Cunningham recommended denial of extension by default. And CP for WSEE, St. Petersburg was formally dropped. Two new applications this week -- for Channel No. 5 in Amarillo and No. 6 in Lubbock, Tex. (for details, see TV Addenda 9-B herewith).

TROUBLED HORIZONS FOR AURAL RADIO: As he did in 1946, when he suffered slings and arrows of outraged partisans after telling National Editorial Assn he held out faint hope for FM's success (Vol. 2:25), Crosley's broadcasting president James D. Shouse stuck his neck out once again in mincing no words about future of aural broadcasting before Boston Conference on Distribution this week. Noting that advertising dollar volume hasn't kept pace with increasing number of AM and FM stations, he asserted:

"Sound broadcasting is coming into an era of real competition with TV. [It is] in a state of complete dilution...being broken into smaller and smaller units which have less and less chance to survive." Where people have choice between AM and TV, "latter commands an audience allegiance which cannot be dismissed as mere novelty...may well revolutionize our entire system of distribution."

Not very happy words for aural broadcasters, though it's manifest FCC's free-handed grants since war (more than doubling AMs, now totaling 2,019 operating and 98 authorized stations; to say nothing of 866 FMs authorized) was bound to dilute that business -- quite aside from TV's inroads. Shouse suggested: "Unless, within perhaps 5 years, a number of big stations are allowed power increases to improve service to the public, and to provide for advertisers a continuing means of reaching people at low cost per family, the whole economic base [of broadcasting] can collapse -- and it need not necessarily be a slow death."

Obviously, Shouse statements must be considered in light of long-pending clear channel bid for "super-power" as well as impact of TV. As for little locals, many share view there are too many of them. Shouse runs Crosley's 50 kw WLW in Cincinnati (Crosley has sold 50 kw WINS, New York); also TV stations in Cincinnati, Columbus, Dayton. He says he expects Cincinnati's WLWT to go into black next year.

Note: Radio station rates should be revised downward, talent should take less money but work on more shows, unions should temper demands. Thus, Foote, Cone & Belding's executive v.p. Hugh Davis, speaking this week to Chicago Radio Management Club. He said costs must be kept down if radio is to compete with TV and remain -- at least for several years -- a primary medium. Neither TV alone nor radio alone, he said, can do complete ad job now, nor can they do so for long time.

WICU's TRUE TALE OF A PROFIT: "Dat old debbil" Deficit may worry many another telecaster and prospective telecaster, but despite our recently expressed doubts about various stations' profit claims (Vol. 5:36) owner Ed Lamb states flatly that his WICU, Erie, Pa., has been operating in the black ever since it opened March 15. And that includes depreciation and every other proper charge, including model TV plant in building of its own. Station gets service from all networks, but has no local AM affiliate. Lamb does own Erie Times, also AM station WTOD, Toledo. His WTVN, Columbus, opened recently with neither local AM nor newspaper affiliation, holds "even sweeter" business prospects than commercially-sold-out WICU, Lamb tells us. It's in a superior market, Channel 6 coverage patterns show excellent 50-mi. radius and reception reports as far away as Cleveland and Toledo. It is operating 7 nights a week, 6:30 p.m. to 11 or sign-off, affiliated with ABC and DuMont.

Note: More and more stations report they're approaching break-even point, quite a few say they'll be in black next year. One who definitely says his station will be on profit basis by mid-winter is John Mitchell, manager of Paramount's Chicago WBKB, speaking last week before Chicago Television Council. Another telling us it hit the black last month is WAAM, Baltimore.

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PICTURE SIZE UP, SET SIZE DOWN: Demand trend is so markedly toward larger pictures that it won't be surprising, by this time next year, to see the 16-in. picture tube make same inroads on currently hot 12½-in. that latter is now making on 10-in. As for 7 and 8½-in., they don't seem to have much long-range chance -- though former is still selling and latter is gaining some adherents. A sleeper may be the new rectangular tubes, too, also conducing to larger pictures (Vol. 5:41-42).

Trend is even more succinctly put by key tubemaker: "Size of picture is upward, size of set downward." Remark on demand for larger picture in smaller sets was provoked by CBS-RCA color TV demonstrations (Vol.5:41-42), particularly former's which necessarily showed small pictures -- 10 and 12-in. -- due to size of color wheel. That simply isn't big enough, it was said, either for monochrome or color. Best-liked pictures at RCA demonstrations were black-and-white on 16-in.

It's 16-in. that customers want most, would buy most if prices were lower. And they should be cheaper in next year's models, in fact, some are already at \$300 level. As for 10-in., while it's still in big demand, one important tubemaker said he could discard it and stay with 12½ and 16-in. and still run at capacity -- but doesn't dare risk ill will of old-line customers still on 10-in.

Faith in 16-in. is attested by RCA in putting new Marion, Ind. plant into production on that size only -- metal-coned. Faith in size, always held by DuMont who would never go under 12-in., is attested by new 19-in. models (Vol. 5:41).

* * * *

This week, RCA disclosed new 16-in. tube only 17½-in. long (vs. present 22½-in.). It will begin going into its own and customers' TV sets in December, with quantity deliveries in January. It's the metal-coned, obviously RCA's answer to new rectangular-shaped glass tubes announced by Owens-Illinois (Vol. 5:42). Actually ½-in. shorter than standard 10-in., new tube (called 16GP4) will permit more compact chassis, smaller cabinets, new styling, should conduce to lower production as well as shipping costs. It has 70-degree deflection, tinted face plate (called Filterglass by RCA) which increases contrast, cuts down outside reflections. Face plate is Pittsburgh Plate Glass Co.'s Teleglas (Vol. 5:32,34). GE says it also has new short-necked 16-in. tube, same as RCA's; will also begin deliveries in December.

SEN. JOHNSON FAVORS COMPATIBILITY: Senator Ed Johnson has finally seen RCA's color -- and likes it. What's more, "compatibility" is of prime significance to him.

Immediately after RCA put on its 16th demonstration Friday -- and it looked to us like the best yet -- we asked Senate Interstate & Foreign Commerce Committee's chairman, the man who forced whole color issue (Vol. 5:6-17) and who praised CBS's showing so effusively (Vol. 5:34), what he thought now:

"It was a fine demonstration. I was agreeably surprised. The RCA system shows great promise. CBS's system is better perfected, but RCA's has the feature of compatibility which CBS's does not. RCA's system has a potential of acceptance comparable to none."

How about report on color TV he has requested from committee headed by Dr. Condon, director of Bureau of Standards?

"I asked Dr. Condon, yesterday, not to report until the color hearing is

over. The report will be made public. I hope it will be of use to the FCC."

Only Senator Johnson and committee assistant Ed Cooper were there, given special showing by RCA's top brass.

* * * *

That almost unanimous industry sentiment is behind basic idea of compatibility, was also manifested anew this week when Washington's consulting engineers and radio lawyers saw demonstrations and generally expressed favor of compatible system. Most said no system is ready yet -- but they, like manufacturers and telecasters, fear disruption if non-compatible system is adopted.

Staunchest of the staunch proponents of compatibility now is long-silent Gene McDonald, president of Zenith, bitter antagonist of RCA. He saw Sen. Johnson last week to tell him where he stands. Two other big producers were quite outspoken, too: Admiral's Ross Siragusa, in Los Angeles this week, said color is 5-10 years off. Emerson president Ben Abrams' Aug. 30 interview in New York Times was sent in facsimile to stockholders; he predicted 1953 as earliest color will be ready, estimated converters for present sets would cost \$300-\$500, said sets made to receive color would sell for \$1000.

Television Manufacturers Assn, comprising group of smaller manufacturers, wired FCC this week to ask that only "completely compatible" system be adopted, stating no system is sufficiently developed yet to warrant adoption.

We asked famed inventor Philo Farnsworth, who saw RCA demonstration last week, his opinion of color's status. He said he'd send all systems back to laboratory for more development. "RCA's system is too complicated," said he. "Demonstration wasn't good at all. CBS's showing was very much better. But where do we go from here? I can't stress too much that it must be done electronically. RCA's is a step in the right direction."

COLOR FORCING DELAY AND MORE DELAY: Terrribly slow. Slower than ever goes FCC's color TV hearing after month of sessions. Slowed up still more, therefore, is progress toward ending freeze.

Everything seems to point to delay, including RCA's request for postponement of Nov. 14 comparative demonstrations. But these are main reasons:

(1) Commissioners, particularly Coy and Sterling, judging from their questions, are fearful of repeating in color the same errors of allocation which brought on the freeze in September of last year. All color proponents assume, but haven't proved with actual field tests, that co-channel and adjacent-channel interference ratios for color would not be different from those for black-and-white.

Chances are Commission will insist on such proof, hold off final action until it's forthcoming.

(2) Pros and cons of the proposed color systems can change with time. RCA color pictures (Vol. 5:41) may continue to improve, stack up well with CBS's (Vol. 5:42). CBS may make its system completely compatible or all-electronic, or both. A direct-view tube may be developed, making all systems more practical, cheaper.

Maybe, even, a new system will come along!

* * * *

Color Television Inc. took up virtually all this week's sittings -- and its case isn't over yet. It resumes Monday, same time, same place. Like RCA, it was caught too early by hearings. Its witnesses lacked answers, or clear answers, to many important questions; e.g., exactly how much resolution has been seen in actual colorcasts, how does noise affect system, etc. It was evident many answers were little more than assumptions.

Witnesses were inventor George Sleeper and patent counsel Samuel Smith and Donald Lippincott. Principal facets of their claims and opinions:

That CTI color transmissions would have same resolution as present black-and-white...That present monochrome sets could receive color, in monochrome, with "no substantial degradation"...That CTI color sets, presently projection type, would get good black-and-white from all black-and-white transmissions...That compatibility is first consideration...That black-and-white is here to stay, color will come along

only gradually because of higher costs...That CTI color can be transmitted over present coaxial cable (2.7 mc).

Witnesses disclosed CTI has only one color set and one color monitor, but is building more. It was stated color converters are makeshifts for any color system, but can be made for CTI system for \$75 to \$200 -- depending on whether direct-view tube (still to be developed) or projection is used; also on how much of a set now in use can be salvaged.

* * * *

Industry was treated to unique spectacle at end of week's sessions Thursday. Eager to show color-eager Comr. Jones its willingness to foster color, RMA told FCC that several companies have offered CTI assistance. Philco is sending technicians to CTI San Francisco labs; DuMont threw open its tube labs to CTI's tube men, will make tubes for them; Philco, DuMont and Bamberger offered stations WPTZ, WTTG, WOIC to test transmissions in East.

But CTI says its equipment can't be moved until about January.

Chairman Coy threw a surprise into proceedings by requesting all 3 color proponents to deliver, by Oct. 27, sample receivers for testing at FCC's Laurel (Md.) lab. CTI obviously can't comply; CBS is willing to; RCA doesn't say.

But RCA filed petition for 2-month delay (from Nov. 14) of comparative demonstrations, saying it needs the time to make them "meaningful" and that CTI should be in on comparative showings. It obviously wants to polish up receivers before turning them over to FCC. CBS is opposing RCA request.

It's conjectural whether FCC will grant RCA petition, but some think it likely inasmuch as CTI needs more time and FCC (apparently) wants more field-testing of all systems for an allocation base. Commission will probably decide next week. If delay is granted, it's reasonable to assume junket to San Francisco to view CTI demonstrations Nov. 28-30 will be called off.

TESTS UNDER WAY IN 5 NEW MARKETS: Though their first TV outlets are merely testing now, you can count these new markets as just about ready:

Binghamton, N.Y., where WNBC-TV turned on juice on Channel 12 Oct. 13, is now field testing, pointing for Nov. 1 debut.

Davenport, Ia. (includes Rock Island & Moline), WOC-TV testing on Channel 5, readying for schedule starting Oct. 31.

Tulsa, Okla., KOTV testing on Channel 6, now set for start of scheduled operation sometime between Nov. 13-17.

Huntington, W.Va., WSAZ-TV testing on Channel 5, readying for scheduled operation from Nov. 15.

Bloomington, Ind., WTTV, on Channel 10, reports tests now under way several hours daily; no schedule date yet.

FCC reports it has canvassed all TV permittees not yet in regular operation -- 24 now, including those now testing -- and has reports all are in various construction stages save WSM-TV, Nashville, plus the several still awaiting FCC decisions on citations for delays (WRTB, Waltham; WRTV, New Orleans; WJAX-TV, Jacksonville). Inquiry discloses Nashville CP holder, after many zoning woes, is again testing new sites and still trying to get nearer to city.

Sarkes Tarzian's oft-delayed Bloomington, Ind. station awaits new superturnstile installation, but he says program tests are now running several hours daily. Almost all equipment was built in own plant. He also operates AM station, but main business is manufacturing radio components. WTTV has held CP since May 1947.

Report that Chicago Tribune's Col. McCormick is dickering to buy New York's WOR (and with it WOR-TV and WOIC in Washington) is unequivocally denied on his behalf...Atlass-Wrigley-Autry \$1,900,000 offer for Louisville's WHAS (with its CP for WHAS-TV) won't be accepted unless there's good indication FCC will approve. FCC turned down Crosley deal to buy on same terms. Hitch may be Leslie Atlass' connection with CBS...Although KFI would be affected (losing NBC affiliation), Los Angeles' KFI-TV would be unaffected by proposed \$1,250,000 deal for NBC purchase of Dick Richards' KMPC; NBC already has own Hollywood TV -- KNBH.

THEATER TV GAINING MOMENTUM: World Series perked so much interest in theater TV (Vol. 5:41) that negotiations are afoot to sign exclusives -- presaging day when theater TV may compete with both TV and radio for rights. Film trade journals have been filled with stories about success of theater jobs during Series: how Fabian's Brooklyn-Fox hiked business 5 times normal, or 15,000 paid admissions; how Pinanski's Pilgrim, Boston, played to 5,000; how both are already dickering for local sports events; how Balaban & Katz's State-Lake, Chicago, played to 10,000. Comerford's 1800-seat West Side, Scranton, was best proof of theater TV's drawing power since city has no TV stations, hence no local competition for audience; it was filled to capacity each game, admissions going to Community Chest.

Said enthusiastic S. H. Fabian: "Theater TV hit something between a double and a triple. We would have liked a home run. But without it, we probably couldn't have gotten to first base." At last week's SMPE meeting in Los Angeles, TV chairman Eastman's Don Hyndman forecast 50-100 theaters ordering large-screen TV equipment during next 3-6 months. Besides Fabian, Pinanski installations, RCA is negotiating to sell equipment to Fox Midwest's Orpheum and to the Commonwealth chain's Ashland, both Kansas City. Paramount's system is in operation in New York Paramount and in big Chicago Theater; also going into Boston's Metropolitan and Toronto's Imperial.

Blanket ASCAP licenses were signed by ABC, CBS, NBC this week for 5 years from last Jan. 1. Fee is approximately radio rates plus 10% (Vol. 5:24). Agreement still has to be ratified by ASCAP members, but there's little doubt they will agree. Meanwhile, ASCAP met in Philadelphia with per-program committee, headed by Crosley's Dwight Martin (Vol. 5:39), came to no agreement after 3-day sessions, will meet again soon.

Regardless of color hearing outcome, CBS says it will go ahead with its "X Corp." industrial plans (Vol. 5:34,42), feeling its equipment has proved value in series of medical demonstrations. In this week's demonstrations at annual Congress of American College of Surgeons in Chicago, newspapers gave it heavy play, *Daily News*, devoting almost full page. *Chicago Tribune* story also carried favorable comment.

SMPE board has formally voted to change name to Society of Motion Picture & Television Engineers, admitting TV engineers, subject to membership approval by mail. At Los Angeles convention, new officers elected were: Fred T. Bowditch, director of research, National Carbon Co., engineering v.p.; Ralph B. Austrian, consultant, financial v.p.; Frank Cahill Jr., Warner Bros., treasurer. Other officers weren't up for election. Paul J. Larsen, ex-TV chairman, now with AEC at Los Alamos, was elected to board.

Curious parallel with current color TV hearings is seen in story titled "Mr. Technicolor" in Oct. 22 *Saturday Evening Post*. It relates trials and tribulations of inventor Dr. Herbert Kalmus, relates that color didn't arrive full-blown but only after many fits and starts. It also reports movies hope to use color, along with new techniques like tri-dimensional pictures and stereophonic sound, to combat diminishing attendance—still 7% below 1947—which it fears may get worse as TV takes hold.

Network accounts: Goodyear Tire & Rubber Co. starts *Goodyear Paul Whiteman Review* on ABC-TV Nov. 6, Sun. 7-7:30 . . . Ford Dealers of America to sponsor *Kay Kyser* and band on CBS-TV, starting Nov. 15, Tue. 9-10 . . . Admiral assumes sponsorship of *Lights Out* on NBC-TV starting Oct. 31 or Nov. 7, Mon. 9-9:30 . . . Allis-Chalmers to sponsor, on full NBC-TV network, judging of grand champion steer at International Livestock Exposition in Chicago Nov. 29, 3-4 p.m. . . . Philip Morris reported preparing 5-night-weekly *Victor Borge* show on CBS-TV as replacement for 5-min. *Ruthie on the Telephone*.

Stiffer competition means some advertisers will increase 1950 budgets, but most will hold at about same level as 1949. Authority for this statement is John F. Kurlle, v.p. for media and research of Assn of National Advertisers, reporting on survey in which 364 of ANA's 502 members responded. More optimism was reflected than in similar survey last spring when only 128 replied. Greatest tendency to increase is shown in these categories: beer and liquor, office equipment, business and finance, gas and oil, food and groceries. TV comes under household equipment and appliances, in which category 10% forecast more advertising in 1950, 56% said same as 1949, 22% said less.

Personal notes: John T. Murphy shifts from manager of WLWD, Dayton, to Crosley director of TV operations, Cincinnati, succeeded at WLWD by H. P. Lasker, sales mgr. Marshall N. Terry, TV v.p., designated to set up merchandising division . . . Robert K. Adams resigns from NBC as production mgr . . . Adolf N. Hult shifted from v.p. in charge of MBS Central Division to v.p. in charge of sales, New York, succeeding Z. C. Barnes, resigned . . . CBS research chief Dr. Peter Goldmark flies to London Oct. 27 for Oct. 31 lecture on his color system before British Institute of Electrical Engineers, sails back Nov. 2 on *Mauretania* . . . Richard P. Doherty, NAB labor relations chief, named by President Truman one of 2 U. S. management representatives at International Labor Office conference in Geneva, Oct. 24-29.

Station accounts: Sponsors reported buying TV time or planning to do so: Dad's Root Beer, thru Malcolm-Howard, Chicago; Dodge Div., Chrysler Corp., thru Ruthrauff & Ryan, Detroit; Durkee-Mower Inc. (Marshmallow Fluff & Seeco candies), thru Gilcrest-Spriggs, Boston; Beacon Wax, thru Mina Lee Simon, Boston; Kellogg Co. (Corn Soya), thru Leo Burnett, Chicago; Purity Bakeries (Taystee Bread), thru Young & Rubicam, Chicago; Grif-fith's Laboratories, thru C. Wendell Muench, Chicago; Interstate Bakeries (Log Cabin Bread), thru Dan B. Miner, Los Angeles; Bear Brand Hose, thru Tatham-Laird Inc., Chicago; Challenge Cream & Butter Assn, thru Ross Sawyer Adv., Los Angeles; Berkshire Curtains, General Tire, Valley Forge Beer, Red Top Beer, Duquesne Beer—latter 4 using Telenews-INS.

FCC commissioners get \$15,000 salaries beginning Nov. 1, President Truman having signed pay raise bill this week. Staff at FCC may get raises, too, up to \$11,000.

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October 29, 1949

COURT SLAPS DOWN TV FILM CENSORSHIP: So firmly does Federal Judge Wm. H. Kirkpatrick reject Pennsylvania Board of Censors' ruling requiring pre-censorship of all films intended for telecasting (Vol. 5:6,7,13,19), that it's likely to nip in bud efforts by any other movie-censoring states to impose same burden on TV. That's what counsel say after reading sweeping opinion rendered in U.S. district court for Eastern Pennsylvania Oct. 26. Precedent is believed strong enough to withstand appeal (regarded unlikely) and to deter Ohio and Washington boards and others from pursuing threatened similar effort at surveillance of movies before run off on TV.

Judge Kirkpatrick's decision stressed: (1) Interstate character of TV broadcasting. (2) "Undue burden" such censorship would put on telecasters. (3) "Occupation" by Federal government of all forms of broadcasting. (4) Authority of FCC to punish any who exceed bounds of decency. In Philadelphia particularly, where local newsreels are big item, TV interests balked at inevitable delays as well as censorship. Earl Harrison, ex-dean of U of Pennsylvania Law School, handled case, with aid of these Washington counsel for the telecasters who financed it: Thad Brown, DuMont; Henry Weaver, Philco; Morton Wilner, WFIL-TV; Theodore Pierson, WCAU-TV; William Thompson, WGAL-TV.

COLOR UNTIL APRIL, FREEZE UNTIL FALL: Last week's pessimist is this week's optimist when it comes to predicting end of freeze. September, 1950, is now quite reasonable on basis of FCC's revised schedule. After denying RCA petition for delay of comparative demonstration (Vol. 5:43), Commission set up following new procedure:

Nov. 1-3 and Nov. 8-10: More direct testimony.

Nov. 14 week: Comparative demonstrations, as previously scheduled. This is denial of RCA's petition.

Feb. 6: CTI demonstration in Washington; San Francisco trip called off.

Feb. 8: Another comparative demonstration -- of CBS, RCA, plus CTI. DuMont's monochrome is left out, presumably not needed second time.

Feb. 13: More direct testimony, then beginning of cross examination.

Thus, it can hardly be sooner than April before color hearing, alone, is over. This means vhf-uhf hearing all next spring and summer, decision perhaps in fall, no new stations on air before well into 1951.

You'll note big hiatus between Nov. 14 and Feb. 6. FCC won't hear any TV testimony during that time. But during Nov. 6 week, it will announce types of additional data it wants from color proponents. This means field tests, presumably.

It's apparent from above schedule that there was compromise within Commission, and RCA really ended up with more time than it requested even though it has to go through unwanted Nov. 14 comparative demonstration gauntlet. Certainly, if RCA tightens up its system, as it claims it can, Feb. 8 demonstration will render Nov. 14 comparison meaningless. CTI, of course, also gets needed breather.

It was over RCA's petition that CBS and RCA began snarling at one another. CBS opposed petition as "specious," quickly filed opposition suggesting that RCA: (a) hoped "somehow and in some way" its technicians would "rescue" it from its "present embarrassed position"; (b) would suffer terribly from comparison with CBS;

(c) wants freeze extended so NBC can enjoy competitive advantage in single-station areas; (d) seeks to protect its patent position.

RCA promptly shot back, also in proper legal format: "CBS's fabrication [is] as presumptuous as it is false." RMA supported RCA's petition.

Probably the most concentrated TV research in history will go on between now and February. Not only RCA, but DuMont, Philco, Hazeltine, probably others, are setting up all 3 color systems or parts thereof -- presumably to be watched carefully by the Condon committee. Philco and RCA are gathering vital co-channel and adjacent-channel ratios, former with F. J. Bingley on the task. RCA has already had men at Princeton check amount of interference to New York's WNBT caused by color signals from Washington's WNBW. We're told that early indications show no difference from present monochrome-to-monochrome ratios.

FCC's request for sample color sets from color proponents has resulted in: (1) CBS promise to deliver immediately not only a set giving 10-in. picture from 7-in. tube, but a lab model all-electronic projection set "not suggested as a type which is, or will in the near future be, practical for commercial production or home use." (2) CTI's promise to deliver a set early in December. (3) RCA promise to "reconsider" statement that it's unable to deliver a set by Jan. 15. In view of "second chance" demonstration in February, RCA probably will manage to spare a set.

THEY'RE GETTING TIRED AND TOUCHY NOW: Velvet gloves came off during this fifth week of FCC's color hearings -- and tired participants began saying what they think. In hearing record, in petitions, in private conversations, there began appearing such querulous words as "slanted questions," "false," "specious," "publicity gag."

Above heat of hearing, issues of compatibility and field-testing (Vol. 5: 41-43) stand out more strongly than ever. Color Television Inc. finished its case with strong pitch for compatibility.

When Philco and DuMont appeared, after CTI, they predicted sad future with non-compatible system (i.e., CBS's). They even suggested ways and means of making CBS system compatible -- though it's evident such a feat, theoretically possible, will take considerable doing.

As for field-testing, one look at FCC's new time schedule (see p. 1) shows great pains -- even to protraction of freeze -- Commission is prepared to take to avoid future freeze stemming from premature allocation of color stations.

Terribly touchy about freeze, particularly, is Chairman Coy -- apparent in way he made Philco's David Smith correct his remark about a "uhf freeze" to make clear freeze has been on vhf only. (Actually, uhf is still only aborning, still in paper stage, still an unknown commercial quantity.)

In connection with field-testing, offset carrier operation for reduction of interference (Vol. 5:16 et seq), for which great hopes are held, is unknown quantity in color. Some engineers can't see how it can be used between one station transmitting black-and-white and another on CBS color.

If JTAC is right, offset would be virtual necessity to get kind of coverage FCC intended in proposed vhf-uhf allocation (Supp. 64).

In short, until FCC is satisfied interference problems in color will be no worse than in monochrome, it's not likely to choose any color system.

All of which adds up to one final decision, in vague future, wrapping up in one package the color-monochrome issue plus new vhf-uhf allocations. That means inevitable delays, probably far into 1950.

* * * *

Hottest flareup of temper came when Philco's David Smith uttered words in minds of many, but heretofore unspoken. Replying to Comr. Jones, he remarked..."we aren't saying that you should freeze out Columbia, which I gather is your concern."

Jones bristled, snapped back, angry at inference his questions were slanted toward CBS system. The amenities were restored (see p. 4922-4927 of record) but there wasn't much doubt what each thought.

Actually, Jones' efforts to keep CBS system from being run down were about

as obvious as Philco's efforts to run it down. As we've noted before (Vol. 5:40), Jones is sincerely hipped on color-now -- on urgency, on public demand, on industry "plot" to hold it down.

* * * *

Thinking ahead to Part II of hearing (on vhf freeze, uhf allocations), Smith suggested how FCC might now remove color as bar to ending freeze. He reasoned:

(a) If FCC chooses a color system which turns out to require greater spacing of stations than black-and-white, whole proposed vhf-uhf allocation goes into ashcan. (b) Therefore, FCC should say now that any color system it chooses must require no greater spacing than black-and-white. (c) Freeze can then safely be lifted, with knowledge that color stations will create no allocation problems when they start transmitting.

Smith left CBS's system one narrow opening -- suggested "transition period" if it's adopted, wherein present set owners lose no service while color is transmitted. He suggested possibility of color temporarily on uhf, simultaneously with vhf monochrome. That would mean some pretty fancy uhf allocating.

Networking is another troubling angle, according to Smith. He said he knew of no way to network programs between stations on present 525-line standards and color stations on CBS's proposed 405-lines.

* * * *

DuMont's Dr. T. T. Goldsmith got his presentation under way Wednesday, just before recess. He managed to get across his small opinion of CBS's converter in demonstration termed "publicity gag" by CBS counsel Richard Salant.

He had several men wheel out 700-lb. color disc assembly for conversion of a DuMont 20-in. receiver. Converter had 48-in. disc, 5-hp motor. Salant jumped to feet, said it already had been conceded CBS color converter isn't designed for direct-view receivers above 12½-in.

Comr. Coy got sore when Goldsmith suggested commissioners move to safe distance when motor was turned on -- said they weren't in "sideshow" business, halted the demonstration. Comr. Hennock was peeved, too, called whole thing unfair.

Motor blew fuse; it requires 60-amp but 15-amp home type was tried first.

DuMont chose this graphic way of illustrating inherent CBS limitations on size of picture, got big publicity play in daily as well as trade press. Though method of presentation, as one FCC staffman said, was "heavy-handed," there's no doubt it scored against CBS -- pointed up fact CBS system bucks unquestionable trend to larger direct-view picture tubes (Vol. 5:43).

Both Philco and DuMont advanced ideas for making CBS system compatible. Former suggested interdot system to get more resolution. Latter believes storage tube techniques may allow reduction of CBS's 144 field rate to black-and-white's 60. Dr. Goldmark concedes possibilities, but sees achievement in nebulous future.

CTI consultant Frank McIntosh, in good evaluation of all 3 systems, ended up with opinion CTI has best compromise between CBS and RCA. But he didn't hesitate to admit that CTI has to solve interline crawl. CTI opponents say it can't be solved without losing resolution, thus one aspect of compatibility.

One of ablest witnesses to date was Col. Donald Lippincott, CTI patent counsel, Army's wartime communications patent chief, who defended CTI claims and justified its activities to date.

ADD QUAD CITIES' WOC-TV TO ROSTER: No. 88 in TV's parade of new stations is WOC-TV, Davenport, Iowa, starting on regular schedule Monday, Oct. 31. Its Channel 5 tests since Oct. 6 have turned in astonishingly good reception reports, particularly southward, "90% service" claimed in Peoria, Ill., 78 mi. down river. Quad Cities coverage alone (Davenport, Rock Island, Moline, E. Moline) opens up ripely populous market. Station will be exclusively NBC, rejecting kine services from CBS because Rock Island Argus' WHBF-TV is due on air in early 1950. Owned by same (Palmer) interests as WHO, Des Moines, which is as yet without CP for TV, WOC-TV will operate daily except Saturday, 3-9 p.m., first 3 hours with same Multiscope and test pat-

terns it has telecast since Oct. 6, Philco and RCA sponsoring. Base rate is \$200.

November starters remain as reported last week (Vol. 5:43), with this additional dope: WNBC-TV, Binghamton, N.Y., now testing but starting formally Dec. 1, gets STA from FCC for commercial operation to run Ford football films on sustaining basis 5 nights; has issued rate card with \$200 base...Tulsa's KOTV, also testing, issued rate card with \$250 base...WSAZ-TV, Huntington, W.Va., due on schedule Nov. 15, sets base rate of \$150...WTTV, Bloomington, Ind., sets base rate of \$125...WOAI-TV, San Antonio, due to begin tests Nov. 1, goes on regular schedule Dec. 11...WKTV, Utica, N.Y., due to begin tests Nov. 15, schedule Dec. 1...CBS says officially it has given up thought of buying Los Angeles' KTLA, which Dorothy (Thackrey) Schiff is seeking to sell; CBS also flatly denies Hollywood trade paper reports that it is dickering to buy KFI-TV, Los Angeles, or considering surrendering its present partnership with Los Angeles Times' KTTV.

Biggest TV network sponsorship deal in history—in point of public service, if not dollars—was engineered personally this week by CBS president Frank Stanton. He sold Ford Motor Co. idea of paying cost of telecasting daily meetings of United Nations General Assembly—pickups from Flushing Meadows and Lake Success at 11 a.m.-1 p.m. and 3-4 p.m. from Nov. 7 until close of current session. No product advertising will be telecast by Ford. Extent of CBS-TV hookup was undeterminable at week end, but it's not likely to be large in view of fact so few stations are operating daytime yet. Kine-recordings are to be made available to member nations (only England has TV service as yet). That Ford is going all-out for TV is evidenced not only by this sponsorship but by fact Ford Dealers of America have taken over Buick's Thu. 9-10 p.m. spot on NBC-TV, beginning Dec. 1, for *Kay Kyser's College of Musical Knowledge*.

AT&T will modify TV tariff to permit telecasts to be picked up off air by other TV stations. Offer was made in exceptions to FCC initial decision prohibiting ban on interconnections with other intercity systems (Vol. 5:37). Telephone company also reported it was broadening scope of video exchange area so telecaster could pick up remotes from points more than present specified 25 miles away from station. Western Union objected to proposed decision, which left question of whether AT&T must interconnect with other common carriers open for decision on specific cases. WU felt it was being discriminated against if FCC approves interconnection with privately-owned relay systems.

Telecasting notes: NBC split up into separate AM and TV operations expected momentarily, meanwhile "economy" is still watchword . . . ABC-TV cutting down schedule by eliminating many sustainers including *Actors Studio*, moving to CBS-TV, Tue. 9-9:30; on WJZ-TV, 8 hours of time cut off, sign-on for Mon. and Tue. henceforth to be 9 p.m. . . . Abe Burrows quit CBS-AM *Breakfast With Burrows* show Oct. 28, is readying half-hour TV show on CBS-TV . . . *One Man's Family* bows on NBC-TV with Bert Lytell Nov. 4, Fri. 8-8:30 . . . WBRC-TV, Birmingham, names Blair TV as rep; WBKB Chicago names Weed; WOAI-TV, soon in San Antonio, names Petry . . . Using slides, balops and film, Baltimore's WMAR-TV showcases several network or local TV shows twice nightly Mon., Wed., Fri. under title *Tele-Tractions*—using TV to "sell" TV . . . NBC v. p. Wm. Brooks has made deal with French Broadcasting System for exchange of newsreels; in Europe, he also instituted speedup of exchanges with BBC, laid plans for increased coverage from Italian, Dutch, Swiss, Spanish film sources . . . ABC undertaking "intensification" of radio and TV sales, has named advertising-research chief Ivor Kenway v.p. for new business.

Lambasting FCC and majority of industry, long article on TV freeze in November *Fortune* (by staff member Lawrence Lessing) charges that "with patience, hard work, and possibly 2 years of delay right after the war, the FCC and the industry could have built a sounder, less chaotic TV system in the [uhf]." TV's problems, it asserts, tell a "story of errors, politics, shortsightedness, and maneuvers by a major part of the industry and the FCC." FCC gets most of the brickbats for failing to give troposphere adequate attention in original allocation. Further, FCC's latest allocation proposals "suggest that the present FCC is no more competent than its predecessors," thesis being that 42 uhf channels probably still aren't enough. Recommendation: "If the government is truly interested in encouraging a nationwide competitive TV system, then let it provide the necessary space in the spectrum, beyond even the present bands." But TV "will not bog down forever in this dismal swamp. It is a technical achievement of such vitality and magic that it will eventually surmount even these tribulations."

Long color-conscious, pioneer telecaster Don Lee (KTSL, Los Angeles) sizes up situation this way, speaking through TV v. p. Charles Glett: "Don Lee is prepared to convert to color when color is ready . . . but that goal appears to be many years away . . . We are now devoting our full efforts to the black-and-white plans which were held in abeyance pending developments in color." Even assuming FCC approves color after current hearing, he says, "various administrative, mechanical, legal and political entanglements . . . would consume considerable time."

Discussing RCA's color system, November *Electronics* (editor, Donald Fink) opines: "To shoe-horn 525-line color images into a 6-mc channel has required the use of every trick in the big. But they are, or at this writing seem to be, good tricks and practical ones. This is not to say that all compromises have been avoided. But a most ingenious assembly of latter-day techniques has been brought together, [warming] the convolutions of the technical mind."

Conducting a one-man "color demand" survey as pastime between hearing sessions, Hazeltine engineer Knox McIlwain queries cab drivers, waitresses, etc. He reports majority say they wouldn't pay more than \$25 extra for color in TV sets.

Copies of Philco and DuMont color TV statements and exhibits are obtainable from them direct. Write to David B. Smith, Philco Corp., Tioga & C Sts., Philadelphia, and Dr. T. T. Goldsmith, DuMont Laboratories, 2 Main Ave., Passaic, N. J.

ABC has negotiated \$600,000 loan with Mutual Life of New York (20 years at 4½%) to finance its Hollywood TV Center.

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November 5, 1949

THE DREAMERS & THE BUILDERS: What do we, personally, think about the color TV issue as it has been unfolding here in Washington?

We've resisted answering this insistent inquiry from troubled friends until we thought the color hearings had gone far enough to warrant editorializing.

They have -- and the opinions here expressed represent the consensus of our staff, who have covered every facet of the "color case," listened to every word of testimony or read every page of the record, seen every demonstration, talked to every principal involved.

In our book, the whole color business is premature, based on an exaggerated ideal in the minds of a very few people -- and it has resulted in an unnecessary and destructive prolongation of the freeze.

We don't think anybody's color is ready, or even in early prospect.

Danger, as we see it, is that the FCC, rather than giving public color TV, could really wind up killing off what TV the public now enjoys -- a tragic abortion of the country's most promising and exciting postwar industry.

* * * *

Compatibility is the key. And the telecaster is the critical man today. He can't afford to lose any audience. He can't afford to start again building new audience from scratch. He's having tough enough going now, financially, without adding to that burden. He and his "circulation managers," the manufacturers and sellers and servicemen, deserve encouragement rather than harassment.

The incompatible system proposed has limitations clearly visible and serious. Aside from requiring conversion of existing sets just to get black-and-white -- and there would be 5,000,000 or maybe 10,000,000 sets in use by the time anybody got around to putting it into substantial operation -- it's a retrogression from today's excellent monochrome in that:

(1) It halts growth of direct-view picture size, is limited to what will soon be considered a small screen, flies in face of an unmistakable trend to larger screens.

(2) Definition of the picture, or ability to show detail, is far less than that of today's black and white.

Those who offer compatibility are obviously unready. The infant TV has enough natural growing pains now without adding artificial ones. Let it gain some strength first.

* * * *

What's so urgent about color? Who's demanding it? Who would pay good money for it in its present size and state?

Actually, only a handful of people were "sold" on its immediacy -- and we wonder whether most of them still are. The record, and preponderant industry opinion, certainly argue for a natural and gradual evolution toward color -- not its adoption in a hurry by fiat.

A basic fallacy of the whole fracas is the theory that color is the ultimate in TV. Even the color-later forces have mistakenly subscribed to it. Who knows what

new development the inventive genius of the electronic industry will bring forth? How about tri-dimensional TV, for example? And what if it's incompatible? Are we to stop everything every time a promising development appears -- while risk capital goes elsewhere in disillusionment?

Depressing in a way is the strange element of fear pervading the issue -- a fear totally out of place in an industry of such basic vitality. FCC is afraid of Sen. Johnson; industry afraid of FCC; RCA-NBC afraid to offend anyone; CBS afraid of missing out on a long-shot. Rare indeed is the man who stands up and says what he thinks, or has courage to change his mind and admit he was wrong.

* * * *

In their excess of zeal, the color-now proponents are actually doing themselves a disservice: The politicians, by tackling something too complicated to be made a popular issue or to be the basis of charges of collusion in so highly competitive an industry. The incompatible system folk, by helping prolong the freeze and retarding the spread of their own as well as others' TV facilities.

The political power, if they choose to exert it, is without doubt overwhelmingly on the side of:

(a) The telecasters, who urgently need more stations, more markets, more networking -- and who would be up in arms over the Washington goings-on if they were really organized. (Meanwhile, the anti-TV broadcasters chortle.)

(b) The makers and vendors and servicers of receivers, whose \$1 billion 1949 business may be doubled next year -- a factor in the nation's economy that cannot be blinked away. They, too, almost to a man, resent the confusion caused by all this color talk.

(c) The labor unions, whose leaders are beginning to visualize tens of thousands of new jobs melting because of artificial governmental restraints.

These, in addition to millions of bewildered TV set owners and prospective purchasers of TV sets.

* * * *

Let's get on with the allocations (really a tough problem) and then build, build, build. That's the job at hand. In the words of Comr. Hennock, before these hearings, the "important thing now is to get stations on the air; whether they're monochrome or polychrome is secondary" (Vol. 5:36).

PLAIN TALK AT THE COLOR HEARING: Blunt-spoken Allen DuMont can't swallow all this talk about color TV being ready or "just around the corner." It's completely foreign to his nature to give lip service to something he honestly doesn't believe. Thus, he stood out this week as perhaps least diplomatic but certainly the most positive-minded of all witnesses as FCC's color hearing droned through its 6th week.

On witness stand Thursday, he reiterated belief acceptable color is still 10 years or more away from public. He summed up defects he found in all current color proposals: CBS's has insufficient resolution, picture size, brilliance; RCA's and CTI's have great registry problems, are too bulky, too complex, too expensive.

And anyone who talks of converting present sets to color, said Dr. DuMont, is "just dreaming."

Further, he found both CBS and RCA systems poorer than they were 3 years ago. "The situation as of today," said he, "apparently is to decide just how bad a picture we can tolerate and still have a workable system."

On top of that, he believes no system has been adequately field-tested. He'd suggest each put several stations on the air for 6-12 months with several hundred receivers out.

"The most honest man in the color hearing," was how some corridor talk characterized this outspoken TV scientist and industrialist. He even went so far as to assert his belief even CBS doesn't think color is ready.

Like anyone who steps on touchy toes, he also evoked apparent resentment when he stated: "For the first time, the Commission is asking the industry to do

something it is not ready to do. Talk of color, at this stage of development, is fooling the public."

Whereupon Comr. Hennock remarked on Commission's duty, and acting chairman Walker interrupted to quote that section of the Communications Act requiring FCC to promote wider use of radio.

Rest of week, preceding Dr. DuMont, was taken up by his research chief T. T. Goldsmith, continuing last week's technical dissection of proposed color systems (Vol. 5:44) and laying groundwork for Dr. DuMont's conclusions.

Dr. Goldsmith underwent sharp questioning by Comrs. Jones, Hennock and Walker, wanting to know why he criticized color systems but had none of own to offer. He countered by relating work on "trichroscope," a direct-view 3-color tube (about same as Dr. Geer's), and started to tell of work with Polaroid Corp., storage tubes and other developments. But his counsel William Roberts stopped him to avoid "disclosure of company secrets."

* * * *

Comr. Sterling, who regards field-testing of prime importance, brought up 2 unexpected subjects. He believes consultant Raymond Wilmotte's proposal of FM for video transmission (Vol. 5:3,5,11,14) should be probed for effect on color. Also Air King's proposal for transmission of 2 signals by uhf stations to allow easy conversion of vhf sets (Vol. 5:36). It's likely both will be asked to testify.

Hearing next week currently shapes up thus: Starting Tuesday, completion of DuMont testimony; then Dr. Lee DeForest and U. A. Sanabria; then Dr. Goldsmith back on for TV subcommittee 4 (field tests) of RMA; and possibly Wilmotte and Air King.

FCC has called on AT&T and Western Union to describe their network expansion plans, particularly important inasmuch as RCA color system requires 4-mc bandwidth compared with coaxial's present 2.7 mc. They'll probably testify in February.

* * * *

Chairman Coy undertook to unsnarl tangled comparative demonstration plans (Vol. 5:44), came up with following schedule:

It will begin on Monday, Nov. 21, rather than Nov. 14, will probably occupy 2 days. Earlier in week, RCA said it wouldn't be able to accommodate any cameras besides own at WNBW studios; this would have made comparison inadequate.

Now, CBS and DuMont will each have a camera in Wardman Park studios. Receivers will be in Temporary Bldg. E. But RCA will have only 2 sets available, both direct-view. Subcommittee is now setting up program material.

Big comparative showdown, when CTI joins in and RCA has more equipment for better comparison, will come later than originally scheduled Feb. 8. CBS has prior commitment on equipment for medical demonstration Feb. 8.

TV STARTING IN SAN ANTONIO & UTICA: Besides those whose status was reported last few weeks (Vol. 5:43-44), forthcoming new TV markets now absorbing substantial shipments of receivers are San Antonio, Tex. and Utica, N.Y. Former's WOAI-TV began tests on Channel 4 this week, goes on regular schedule Dec. 11, is getting tremendous advance buildup. Utica's WKTV on Channel 13 starts testing Nov. 15, opens formally Dec. 1, by which time it's hoped AT&T microwave relay from Albany will be ready to bring in network service. Relay extends from Albany to Rotterdam to Cherry Valley to Bell Hill (just outside Utica) and then to Syracuse.

Situated only 37 miles from Syracuse, Utica's WKTV expects to throw signal into that one-station area. It will operate daily, 5-10:30 p.m., taking basic NBC service plus CBS. Base rate will be \$150. Michael Fusco is manager for Kallett theater chain, owners also of 46 upstate theaters and AM station WKAL, Rome, N.Y. WKTV will operate entirely separately from its AM sister and in plant of own.

Nov. 15 commercial starters are San Francisco Chronicle's KRON-TV and Huntington (W.Va.) Advertiser's WSAZ-TV, and on Nov. 17 KOTV, Tulsa, begins scheduled programming. [For full data about all the foregoing stations, including rate cards of all save WOAI-TV, see TV Directory No. 9.] This week, Cleveland's WXEL put test pattern on air, labeled "good" by Cleveland Press; it goes commercial Dec. 17.

"The Washington TV road-block"—the color hearing—brings to mind of one observer an interesting historical parallel: "Suppose," said he, "the Empire Builders of a century ago were ordered by Washington to stop pushing the Southern Pacific or Great Northern westward after they had blasted their way through mountains but had laid only a few hundred miles of track? Stopped them because someone thought the distance between rails wasn't quite right? Or someone had a pre-vision that Henry Ford or Orville Wright would someday come forward with new and different methods of transportation? How long would the winning of the West have been delayed?"

With Zenith committed to compatibility (Vol. 5:43), its v.p. H. C. Bonfig cut loose against CBS color in Kansas City Nov. 1: "Nobody is happy about color TV... There is no color system the public and the industry could live with. But if we had such a system, the time before it could go into general service would extend for months and years... I do not believe that color TV will go back to the revolving color discs of yesteryear." He revealed that the 22 color sets Zenith made for CBS cost \$1700 each, but said CBS was charged only \$1000. CBS president Frank Stanton retorted that CBS is ready now, that cost of handmade models is misleading, "that if the FCC authorizes CBS color, manufacturers will find that the problems which they are now conjuring up will disappear in their eagerness to give the public this superior service."

Motion picture industry's interest in color TV has been more or less overlooked in current color TV proceedings. At recent Theatre Owners of America convention in Los Angeles, this resolution was adopted: "That TOA endorse and stimulate the application of more time and energy by TV equipment manufacturers and inventors to develop a practical color theatre TV system as soon as possible." This represents thinking of many in movie industry that color TV will come first via large-screen theater TV.

DuMont offered to buy Dr. Geer's patents on direct-view color tube (Vol. 5:42), research chief Dr. Goldsmith revealed this week. Though Geer turned it down, offer still stands, he said. Dr. Goldsmith also reported that job of making tiny pyramids on tube face is about solved, but that circuits to keep picture registered are a "staggering" problem.

AM construction continues apace, as evidenced by our weekly AM Addenda reports. RCA says it shipped 53 AM transmitters first 9 months of this year, compared with 43 shipped during all 1948. Of the 53, 23 were 250-w; 17, 1-kw; 7, 5-kw; 5, 10-kw; one, 50-kw. Note: As of Nov. 1, there were 2027 AM stations licensed, 118 CPs outstanding, 333 applications for new stations pending, 254 applications for changes in existing AM facilities on file. (See AM Addenda 3QQ).

FCC interconnection ban decision (Vol. 5:37) is scheduled for oral argument Nov. 28. Commission's initial decision forbade AT&T to prohibit linking of its circuits with privately-owned intercity relays.

In addition to gag about FCC "blowing its top," when referring to explosions and fire that hit FCC Nov. 1, wags are saying Commission decided to test Tommy Goldsmith's big color wheel (Vol. 5:44) and it not only blew a fuse but this time blew the whole transformer, etc.

"Over \$3,000,000" is 1949 TV loss figure for ABC-TV, which chairman Ed Noble quotes to friends. Curtailed operations (Vol. 5:44) are being accompanied by personnel cuts, and executive v.p. Robert Kintner has launched plans to attract smaller-budget advertisers to radio and TV—fewer shots on smaller networks, if desired.

FCC's original docket and license files were undamaged after explosion and fire in 8th floor quarters Nov. 1. Checkup revealed papers blown out-of-doors were mostly recent docket correspondence, much of it recovered. Only real damage was to files containing extra copies of this correspondence. Injured most seriously was Walter Davis, records division chief, who suffered fractured cheekbone when transformer exploded across corridor from his office. Besides damage to 8th floor corridor, water caused ceiling of 7th floor offices (occupied by legal staff) to buckle and crack.

Gross up, net down, is CBS fiscal story once again—increased volume being attributable largely to improved record business, decreased profit to TV expenses. For 9 months ending Oct. 1, CBS reports gross income of \$74,607,071 vs. \$70,904,806 for same period of last year—indicating good probability it will equal or exceed entire 1948 gross of \$98,377,258 (Vol. 5:14). Net for 9-mo. period was \$2,003,812 (\$1.17 per share) vs. \$3,010,466 (\$1.75) for same 1948 period. CBS's net income for all 1948 was \$5,041,700 (\$2.92).

Personal notes: Paul Porter, ex-FCC chairman, now Washington attorney, has resigned as American member of Palestine Conciliation Commission, effective Nov. 30... RCA chairman David Sarnoff awarded Peter Cooper Medal for Advancement of Science and Art at Cooper Union's 90th anniversary Nov. 2... E. P. H. (Jimmy) James, ex-MBS v.p., joins Steuben Division of Corning Glass Works as advertising-promotion director, headquarters in New York... Z. C. Barnes, ex-sales v.p. of MBS, new partner in Calkins & Holden ad agency... Carroll N. Marts takes charge of MBS Chicago office, v.p. Ade Hult having been moved to New York in charge of sales... Robert W. Buckley quits as sales mgr. of Benton & Bowles radio-TV dept. to rejoin Ludlow Typograph Co., Chicago, as asst. to sales mgr... Bruce W. Dennis acting program director of WGN, Chicago, succeeding Walter J. Preston, resigned... Robert Mayo new sales chief of WOR and WOR-TV... Herminio Traviesas, CBS-TV, named chairman of commercial operations committee of TBA, now preparing standard rate card form.

Network TV programs and sponsorships: Thanksgiving Day TV (Nov. 24) special features include Army-Navy game on NBC-TV, Gillette sponsoring, with AM version also on MBS; Elgin-American annual show on NBC-TV, 8:30-10 p.m., featuring Milton Berle, George Jessel, Ritz Brothers, et al; Longines-Wittnauer Watch Co. simulcast on CBS, 5-6 p.m., featuring *Symphonette* and *Choraliers*... Philip Morris replacing *Ruthie on the Telephone* on CBS-TV starting Nov. 7, using comedian Herb Shriner instead in 7:55-8 p.m. spot daily except Wed. and Sat... ABC-TV will provide affiliates with prints of 26-week *Crusade in Europe* series starting second week in January, re-edited to allow for local sponsorships... CBS signs Al Jolson to exclusive radio-TV contract for 3 years; he will limit himself to guest appearances at first.

United Fruit Co. will sponsor Nov. 8 election returns on New York's WCBS-TV. Among other new sponsorships reported: John David Stores, Fri. 8-8:15 portion of *Holiday Hints* on WJZ-TV, New York, 8:15-8:30 period being sponsored by participants Castro Decorators, Ritz Thrift Shop, L. & M. Co., Pearl Wick Corp. (laundry hampers)... W. T. Grant Co. sponsoring *What's New at Grant's* on WHEN, Syracuse, Fri. 8:45-9... Blatz Beer has Sarra Inc. preparing new series of 8 film spots with Brian Donlevy and Victor McLaglen.

GE has new electronic viewfinder for its TV cameras, claims it has brighter image, minimum of distortion.

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Television Digest

WITH AM FM REPORTS

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November 12, 1949

OUT OF 'WELTER OF GUFF' ABOUT COLOR: Nothing we've ever published has evoked quite the same spontaneous reaction as our editorial comment last week, titled The Dreamers & The Builders (Vol. 5:45). With only one exception, the phone calls, letters and telegrams lauded its basic thesis: that the color TV issue, synthetic and confusing, is unduly delaying the progress of a great art and industry; that it has dangerous political and economic overtones; that the important thing is to build, build, build -- with encouragement rather than harassment from government.

Even the sole dissident wrote that, while he couldn't go along with our arguments: "I sure as hell respect your opinion in this matter. I only wish others were as honest and outspoken in their convictions."

It was from a motion picture executive, though, involved neither in telecasting nor manufacturing but a keen student of TV, that we received the most significant comment. We quote his letter not for kudos but because it adds some pertinent arguments:

"Your trenchant pen," he wrote, "has distilled out of the great welter of guff, the meaty phases of the problem and holds them up in bold relief.

"The industrial and manufacturing greatness of this country is founded upon the fact that Americans have always insisted upon having what is new and useful and they will not wait for the ultimate because there is no ultimate. They are thoroughly conditioned to constant technical improvement, new and better models, etc.

"After nearly 40 years of existence, the motion picture industry is even today turning out not more than 10% of its product in color and I know of no cases where moviegoers have refused to go and see a picture because it was in black and white and not color.

"Wouldn't it have been great for the automotive industry if millions of people had said, when Mr. Ford introduced his Model-T: 'We'll wait until the automobile is a perfect transportation device?'"

THEATER-TV PLANS & IDEAS JELLING: Many enthusiasts for theater-TV don't want too much publicity about "exclusives" -- they're afraid that aspect of their plans won't sit well with FCC in considering allocations of frequencies. But Fabian Theatres' TV consultant Nathan L. Halpern (onetime administrative aide to Frank Stanton at CBS) had no hesitancy in speaking out before theater owners in St. Louis this week. Said he, in essence:

Twenty-five good-sized theaters, equipped for large screen TV, easily interconnected, could compete with any sponsor or broadcaster for exclusive rights to major sports. With 50 theaters, it would be possible to program entertainment exclusively on regular basis. "From this number of theaters," he observed, "more money can be made available, plus profit, for program production than is paid out today for any regular entertainment program in TV."

And 1000 TV-equipped theaters, each chipping in \$1000, could have a kitty more than sufficient to buy exclusive rights for any national sports events. Halpern referred specifically to World Series cost of \$200,000 for radio-TV rights

(Vol. 5:40). Up to now the few TV-equipped theaters (Vol. 5:43) have shared telecasts of major events by agreement with telecasters.

First suggestion movie folk use their tremendous resources for exclusive TV rights was made last April by Paramount's George Shupert at Denver exhibitors meeting (Vol. 5:15). Theater investment alone is \$2.5 billion, income from admissions \$1.5 billion yearly.

More petitions asking FCC for theater-TV frequencies (Vol 5:36) are being filed, meanwhile. Latest are from Walter Reade Jr. New Jersey chain and from 17-theater MPTO of W. Va. Expected shortly, too, are half dozen more from other state and regional associations, also from operators like Fabian, Skouras, Pinanski.

Attitude of other segments of industry, such as Allied Theatre Owners (independents), is still undefined -- but its TV committee chairman Trueman Rembusch, Indiana exhibitor and FM station operator, recently told Michigan moviemen:

"The position of the motion picture industry in TV is untenable, because the networks are in control...technical, political and monopolistic aspects of TV are so tied in that they cannot be separated." He added TV can't compete with first-run theaters, assured exhibitors 200-300 miles from big cities that TV was no threat because of high operating deficits, coaxial tolls, loss of signal definition.

Now that color hearings are off until February, movie spokesmen say FCC might well come up soon with answers to theaters' petitions.

WHAT SENATOR JOHNSON THINKS NOW: Senator Johnson was thoroughly interviewed this week -- by Scripps-Howard's James Daniel, Variety, Broadcasting, Radio Daily, Billboard -- and all reporters came away with this report:

He wants FCC to set "general" color standards now, permit color "to develop naturally, letting public decide which system is best."

Puzzled by what he meant, we went to see him again, came away still puzzled. He wouldn't amplify beyond urging general standards. Thus, as we see it, his statement could only mean one of these alternatives:

(a) Fully commercialize all 3 color standards offered. Let telecasters transmit whichever system they will; let public buy whichever sets they prefer, receiving whatever they can. FCC has always acted on principle that a single standard is only way to protect set-purchasers and give telecasters stable base to build on. We can find no intention within this Commission to depart from this policy.

(b) Allow limited commercialization of all 3 systems, perhaps in a few areas, with people buying sets in full knowledge that they're purely experimental and service may be temporary. There may be some leaning that way within FCC, but not much.

(c) Conduct field tests of all 3 systems, lending receivers to public to get its comments. If that's what Sen. Johnson means, no one quarrels with him, since that procedure is customary in field tests.

Regarding freeze, he said he has received complaints about its persistence from business men, including some from applicants in Denver, in his home state, which still has no TV station. He added he hopes vhf and uhf stations won't be allocated to same city, believes Denver can be taken care of with vhf-only.

Asked whether he expects Condon committee to recommend a color system, he said "No" -- that he has only asked for report on "status of the art."

* * * *

Apparently unsatisfied with "abbreviated" press coverage of his various recent statements about color and freeze, Sen. Johnson Saturday (Nov. 12) addressed letter to FCC Chairman Coy stating:

"In order that there may be no misunderstanding with respect to my position on color, uhf and the existing freeze I feel compelled to reiterate my views in brief summary. I have taken great care to state this complete story to the reporters time after time, but apparently only portions of it registered with them.

"On Color: It is my earnest hope that the Federal Communications Commission will find it in the public interest to promulgate quickly broad and sufficiently

general standards for color so that this essential improvement may be developed naturally in the traditional American, free enterprise, non-monopolistic manner. The keener the competition the better. Furthermore compatibility, while desirable, certainly should not be the primary basis for a decision.

"On Use of the UHF: I hope, too, that the Commission will approve at the same time standards for the immediate commercial utilization of a large number of channels in the ultra high frequency band so that a realistic nationwide competitive system of television may be developed. I regard it as tragic for the ultimate development of television that the vhf allocation heretofore made is handicapping the adoption of a truly equitable and scientifically practical vhf-uhf allocation. However, I trust that the Commission's final allocation in both bands will take into consideration the problems both of set owners and television licensees and not provide a hodge-podge for each city which may have to be revamped again in a few years.

"On the Existing Freeze: The public interest requires an allocation of TV channels which will insure a national competitive system. When the proposed 42 uhf channels are allocated on a city by city basis throughout the nation and standards for their use promulgated there will remain no reason for continuing the present freeze on vhf licensing and, of course, it should then be lifted. The sooner that is done the better. But until a decision is made by the Commission on utilization and allocation of the ultra high frequencies, it would be shortsighted to lift the freeze on vhf licensing. Easily identified selfish interests are laboring day and night to lift the freeze now and nothing more. To lift the freeze without a definite plan for the allocation and use of uhf channels would be both a scientific and economic absurdity."

* * * *

All in all, it's apparent the Senator has fine grasp of some of TV's problems, very poor grasp of technical obstacles. He wants uhf before end of vhf freeze -- and he wants color, too. Foregoing text fails to disclose where he's offered any real assistance toward solution of basic problems. Nor do we see, in his own text, any basis for complaint against press.

'TIME OUT' IN COLOR TV HEARING: Color TV situation remains in mid-air, now that one phase of FCC hearing is completed. With exception of CBS-DuMont-RCA comparative demonstration Nov. 21-22 (9 a.m., Temporary Bldg. E), no more sessions are on tap until CTI shows its system in Washington Feb. 6.

Next week, however, FCC is expected to tell color principals what kind of field tests it wants conducted in interim.

Nov. 22-Feb. 6 hiatus troubles many who think end of freeze could be hastened by plunging right into general freeze testimony; they feel that Commission will want that testimony regardless of color decision.

Fact that telecasters aren't represented, as such, at hearing was pointed up by TBA board meeting Thursday; president Jack Poppele deplored telecasters' complacency, when they should be most concerned of all, said after meeting TBA may ask FCC to start general freeze hearings right away. Meanwhile, TBA will questionnaire members on how far it should go.

NAB's board meets next week, but NAB is saying nothing about color or freeze -- it isn't yet organized to go to town for TV, even if its AM membership should permit. RMA board meets on color and freeze next week (see Trade Report).

As yet, FCC has indicated no intention of touching any other aspect of freeze until color hearing is over. That means March or April.

In the hearing room this week, some unusual questions featured conclusion of Dr. DuMont's testimony Tuesday. Though Sen. Johnson has apparently eased up somewhat in his slash-bang "color-today" exhortations, Comr. Jones hasn't let up much. For example:

He asked whether DuMont network might have kept Ted Mack amateur hour (which went to NBC-TV) if it had had color! DuMont replied with emphatic negative:

"We lost that program because we haven't been able to get affiliates...This hold-up in the hearing down here is creating a very nice little monopoly." DuMont's

counsel, William Roberts, muttered that "the only color involved was gold," pro-tested questions along that line were unfair.

Apparently, Comr. Jones felt he'd gone a little afield, offered amends with: "I think your company presents a saga in private enterprise that is well worthy of dramatization, and I congratulate you on it. But it does not mean that I agree with your position on color." DuMont was on stand better part of 2 days, Comr. Jones doing almost all the questioning -- pressing him to justify his lack of enthusiasm for color now.

* * * *

Possibility of using FM (instead of AM) for video portion of signal, and its effect on color, brought consulting engineer Raymond Wilmotte to witness stand. He admitted all his work was theoretical and in laboratory, but urged FCC to encourage study of FM, asserted it had great potentialities for reducing interference in TV.

Wilmotte said TV is too advanced in vhf to permit FM video there, but believes FM's a natural for uhf, combined with polycasting -- a system of several low-powered stations, owned by one licensee, operating simultaneously to cover an area.

With twelve 2-kw polycasting units, he asserted, one could cover a rural area which would require 200,000,000 kw with single station. System requires 2 channels per group of polycasting units (making up one station).

FCC labs chief E. W. Chapin went on stand briefly, stated he believes ghosts with FM video, in color, will probably be no worse than with AM video. Ghosting still seems to be crux with FM video, most of industry claiming military experiments during war definitely ruled it out.

* * * *

Novel idea that there's too much competition in telecasting was advanced by U. A. Sanabria, of American Television Inc., which makes CR tubes and operates technical school. He suggested vhf channels be regrouped into 24-mc channels for 1100-line color, with stations sharing time. He said this would give better programs.

Dr. Lee DeForest, Sanabria's 76-year-old associate, testified he thought 12-mc might give kind of TV Sanabria wants, reasserted no color system is ready (Vol. 5:42). He gave some details of his own color TV invention, a screen made of tiny hexagons in 3 colors, whole screen oscillating circularly in synchronism with similar screen at camera.

Strongly favoring compatibility, Dr. DeForest deplored own system's mechanical nature -- but called it improvement over CBS's in that screen need be no larger than picture tube. He couldn't demonstrate for 6-12 months, he said. November Tele-Tech Magazine carries description of system.

Dr. DeForest also said there are too many stations (sic!), making for poor programs. Like Sanabria, he recommended fewer stations.

That suggestion may be nominated the one least likely to succeed!

Great promotional success with color TV surgical demonstrations by Smith, Kline & French pharmaceutical labs has brought CBS another customer for equipment (name and business unrevealed). CBS's Dr. Peter Goldmark, just back from Britain where he lectured and demonstrated (Vol. 5:43), says he's designing new gear that is simpler, more compact and all-purpose (i.e., good for entertainment and industrial subjects). Goldmark also reported that BBC plans immediately to experiment with CBS's system, that BBC engineers are impressed with its simplicity, color fidelity, image sharpness, ease of adaptability to monochrome.

Dropping in on Sen. Johnson this week, we found the baseball-loving legislator engrossed in his own "allocations" problem—setting up next season's schedule for Western Baseball League, of which he's president. He has huge board covered with hundreds of colored pegs in holes. "I propose the 'allocation'," he said, grinning, "and the teams comment on it; then we revise it."

Angry charges by industry topkicks that TV freeze article in November *Fortune* is completely distorted has set magazine's editors to re-reading it, considering another article to redress grievances. Thesis of article (Vol. 5:44) is that FCC was incompetent, unduly influenced into making faulty TV allocation; that TV should have started in uhf in first place, with higher-quality pictures. There's also this crack: "And in familiar pattern, FCC Chairman Coy was offered the presidency of the Television Broadcasters Association as something to turn over in his mind while deliberating the future of TV." This, in spite of fact Coy turned job down many months ago.

Printers' Ink National Advertising Index, issued Nov. 4, estimates national TV time sales at \$1,584,000 for September, up 66% from year's low of \$951,000 in August. TV thus compares with 8% increase for all media for September over August, 8% increase for radio, 13% increase for newspapers. The *Printers' Ink* estimate puts total TV time sales for first 9 months of 1949 at \$11,352,000.

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November 19, 1949

365,000 TVs PRODUCED IN OCTOBER: Another new record, 304,773, is shown in RMA's October TV output figures, up nearly 80,000 from September's previous high mark (Vol. 5:44). Thus, cumulative postwar output easily passed 3,000,000-mark, meaning very close to that many sets now in use.

Adding 20% to RMA's October figure to account for very substantial non-RMA production, we arrive at our own all-industry estimate of 365,000 (round figures are handier). Cumulative therefore is 1,990,000 for first 10 months. Add these to post-war cumulative of 1,157,000 at end of 1948, and output up to Nov. 1 is 3,147,000.

At industry's current rate of increase, it will be surprising indeed if 1949 output does not run well over 2,500,000, probably near 2,750,000. For example: First RMA October week was 69,724, second 72,980, third 82,651, fourth 79,418. [For 1949-50 production forecasts, see Trade Report.]

Total of all radios produced during October was 975,053 (including the TVs), record for any month this year. [For monthly RMA statistics, see Vol. 5:44 and tables on p. 85, TV Directory No. 9.] RMA October TV breakdown: table models, 171,685 (22,128 with AM and/or FM); TV-only consoles, 100,070; combination consoles, 33,018 (17,246 with phonos, remainder with AM and/or FM only). October FMs: table models, 42,807; AM-FM consoles, 40,205; FM-only, 1; TV sets with FM, 50,545.

EARNERS, LOSERS—AND WHAT'S AHEAD: Lots more TV stations say they're nearing break-even or even going into black (Vol. 5:36,42) -- but only one we know that's earning really big return is DuMont's WDTV, Pittsburgh. We're not at liberty to quote figures but they're quite substantial, even as AM profits go, thanks to size of market (it ranks eighth in sales), low operating costs (no local studios and very small staff), strategic network bargaining position (only station in city, it feeds off all 4). There's little reason to doubt WDTV is telecasting's biggest money maker, though it doesn't offset losses of DuMont's WABD, New York, and WTTG, Washington.

Milwaukee's WTMJ-TV, first of big-league outlets to announce it had shown profit (Vol. 5:25,36), albeit for only few weeks, has now "definitely turned the corner." Walter Damm won't divulge figures, but says WTMJ-TV as of Oct. 16 went into the black "on a permanent basis", taking into account depreciation and all charges. If profitable winter and spring months can build up enough reserves for expected lean summer, he's budgeting for a 1950 profit year. WTMJ-TV operates 3:15-11 p.m. daily, on Sundays starts 2 p.m. Present rate of \$350 was based on 32,800 sets; Damm expects 60,000 by Jan. 1, so new rate card is due early next year.

From Philadelphia's WFIL-TV currently comes proud trade ad in color (Tide, Nov. 18), captioned, "We've taken the color out of Television" -- and going on to say that in October it "achieved the goal of a profit-showing ledger." Why are we telling you this? the ad asks... "because these are the facts of life-like TV. In our town the TV set has passed the novelty stage..." It was WFIL-TV's manager Roger Clipp who stated Oct. 4 in Philadelphia Inquirer's TV edition: "Within the next 12 to 18 months, dual radio-TV operators will find income from TV topping that of radio revenue. By that time TV will have taken the lead as an income factor in spite of radio's continued greater circulation."

Now also comes Balaban & Katz's WBKB, Chicago (Paramount), to say it should hit black Jan. 1; it's now operating near break-even, including depreciation. And

Detroit News' WWJ-TV manager Harry Bannister wrote in Nov. 9 Variety: "We should be out of the red by June 1950 -- maybe a little sooner." That station has ranked with New York News' WPIX and Chicago Tribune's WGN-TV among the biggest spenders -- and red ink operators -- in TV.

Note: Bluff, plain-spoken Harry Bannister's byline article in last week's Variety is highly recommended reading -- for its whimsy as well as horse sense. Titled "AM vs. TV: It's Going Thataway," article marvels how: "TV is really booming ...going up, up and UP, even while radio, too, goes up and up." Not so long ago, Bannister was certain TV would doom radio's high revenues (Vol. 5:5), yet he now finds radio is doing just as well as ever -- WWJ-AM, that is.

FREEZE & COLOR--NO QUICK WAY OUT: You may as well dismiss any thoughts about short-cuts toward ending freeze. Even with political pressures (notably from labor) now weighted heavily on side of industry, not much can be done to speed things up. Not even Senator Johnson's apparent cooling off on urgency and imminency of color.

Having begun probe of color, FCC must finish it. No one has yet come forth with workable plan for separating it from uhf and allocations problems. So they'll all be wrapped up in one big package, even if it takes FCC year or more to deliver.

Vital part of color probe is field tests. Allocations won't be touched until FCC is dead certain of propagation facts, of co-channel and adjacent-channel ratios for color and monochrome, vhf and uhf. Just how important FCC regards field tests will be shown next week when it outlines exhaustive program of specific color tests.

Even for monochrome, FCC has asked JTAC to get explicit data on adjacent-channel ratios, same as it did for co-channel (Vol. 5:28,36). Until now, few have worried much about adjacent-channel ratios.

Thus, after comparative demonstrations here next week (Nov. 21-22), color hearing will remain at standstill until Feb. 6 while fact-gathering goes on in field. Still another delay is probable in that CBS can't get equipment back to Washington until about Feb. 16 for second comparative demonstration, now scheduled for Feb. 8. That's demonstration in which Color TV Inc. is also to participate.

April is still fair guess for end of color hearing, since there's good deal more direct testimony to come and an inevitably rugged cross-examination.

Monday-Tuesday comparative demonstrations will cram everything you can get into a studio. CBS, DuMont and RCA cameras, in WNBW's Wardman Park studios, will focus on everything from soup to Elder Solomon Lightfoot Michaux's colored choir. On tap are sports, variety, plays, commercials -- live, film and slides. Color and monochrome will be sent to New York and back on coaxial (2.8 mc), to Baltimore and back on microwave (4 mc).

Show begins Monday at 9 a.m. in 3 small rooms in Temporary Bldg. E, 4th St. & Adams Drive SW, with only 75 persons accommodated. Condon committee will be on hand, as it was at first CBS and RCA showings.

* * * *

Though TV business is wonderful, long-range outlook isn't, if freeze continues, if color holds center of attention, if allocations aren't settled.

So RMA board this week made up its mind along these lines:

"We're the people who have to make TV work -- be it vhf, uhf, color or what have you. We know what we can and cannot do. In 1941, our industry got TV started by bringing a completed and tested system to FCC. We can do same with color, etc."

Definite plan for new National Television Systems Committee, set up same as pre-war NTSC, was decided upon, will be presented shortly to FCC. It will call on TV experts on industry-wide basis, including non-RMA people.

Idea for NTSC was broached to FCC during present color hearing. FCC didn't say yes or no, so RMA now takes initiative. Significance is that RMA thus publicly accepts idea color TV is "in the works" and must be nurtured by the industry that must make it practical and commercial.

Whether FCC accepts plan or not, RMA says it will go ahead anyway. Here's how president Ray Cosgrove put it:

"While it is clear that color TV is not ready for commercial application at

present, it is equally clear that progress is being made and that the time for a meeting of minds within the industry is at hand so as to expedite the ultimate solution of various problems which confront FCC, including allocations, color, etc."

You can well imagine that Comr. Jones and CBS would be suspicious that an NTSC would quietly take color, particularly non-compatible color, and bury it indefinitely in subcommittees. But no one at RMA's TV committee or board meetings suggested more delay, or even spoke out against color per se. Rather, attitude was that color must come "naturally," be integrated into existing monochrome system, rather than be "handed down from above."

Good guess is that an NTSC wouldn't accept any non-compatible system, except as last resort. But it might do plenty of work with compatible systems -- might even show how to make CBS's compatible.

Fact that color talk hasn't hurt set sales -- yet -- impelled the manufacturers to reject ideas for "educational" campaign to inform public on status of color. Feeling was public is utterly uninterested, so why protest too much?

Basic thinking of the TV enterprisers, digested from many and varied expressions, is simply this: Industry isn't against color. It's against disruption and the raising of false hopes. It doesn't think disruption is necessary to get color.

98 AT YEAR'S END, THEN 13 TO GO: Looks now like year will end with 98 regularly operating TV stations. At this moment, there are 91. Of the non-frozen 20 CPs outstanding, exactly 7 are now testing -- 6 having announced these formal opening dates: WNBC-TV, Binghamton, and WKTU, Utica, N.Y., both Dec. 1; KRLD-TV, Dallas, Dec. 3; KPHO-TV, Phoenix, Dec. 4; WOAI-TV, San Antonio, Dec. 11; WXEL, Cleveland, Dec. 17 (will carry Metropolitan Opera opening Nov. 21 off ABC-TV lines as "test program"). Still to go on regular schedule is WTTV, Bloomington, Ind.

It's possible Atlanta's WCON-TV, Syracuse's WSYR-TV and Kalamazoo's WKZO-TV will go on tests before year's end, but regular operation isn't contemplated until early 1950. Latest dope on Norfolk's WTAR-TV is sometime in April, to coincide with opening of AT&T microwave link. Rock Island's WHBF-TV, which this week signed for DuMont equipment, is now set for April 1.

Of remaining 8, still awaiting FCC decision on extension of their CPs are WRTB, Waltham, Mass.; WJAX-TV, Jacksonville; WRTV, New Orleans. Reported building or in planning stages are WHAS-TV, Louisville; WJIM-TV, Lansing; WOI-TV, Ames, Ia.; WSM-TV, Nashville; KEYL, San Antonio. [For their CP status, see TV Directory No. 9.]

NAB BOARD DEFERS TV DIRECTIVES: NAB board didn't get around to TV this week. So it's not yet determined where new TV dept., which G. Emerson Markham took over Sept. 1 (Vol. 5:32), fits into over-all setup -- whether it should be run as distinct entity with own research, sales and other divisions or be integrated into general organization. Even plan for NAB to take over monthly "TV set census" compilation job from NBC Research, which is anxious to let it go, has had no consideration yet.

Board did set up TV standing committee, headed by Eugene S. Thomas, WOIC, Washington; continued current TV dues (\$10 per month for AM-affiliated stations, \$1500 year for TV-only stations); elected Thomas and Robert D. Swezey, WDSU-TV, New Orleans, as directors representing NAB's 36 TV members (operators plus CP holders). New board member to succeed Harry Bannister, WWJ, Detroit, is Harry Bitner Jr., WFBM & WFBM-TV, Indianapolis. This makes 6 TV operators on 25-man board -- others being James Shouse, Crosley; Clair McCollough, Mason-Dixon; Henry Slavick, WMCT, Memphis. Also on board are 2 CP holders: Campbell Arnoux, WTAR-TV, Norfolk, and Clyde Rembert, KRLD-TV, Dallas.

Board's main concern was with budget, BMB, BAB. It decided: (1) To continue on present \$700,000 budget until next meeting in February in Phoenix. (2) To dissolve BMB, setting up new corporation to carry on measurement work. (3) To rescind previous action envisaging BAB as independent entity, continuing it as NAB dept. It also invited FMA to merge into NAB (Vol. 5:44); wound up 4-day session by slapping at Cuban assignments that are playing havoc with U.S. channels, urging State Dept. to get Cuba to rescind grants and plumping for new NARBA.

Note: NAB-Motion Picture Assn dinner Tuesday night was mainly concerned

with mutual interest in "freedom of expression." Networks failed to send representatives. Joint committee on "freedom" issue has Gilmore N. Nunn as radio chairman, Paramount's Y. Frank Freeman heading moviemen.

ONE BIG UNION FOR TV PERFORMERS: Newly authorized TV Authority, aiming at one big union for TV performers, sharpens focus on current labor dilemma -- overlapping jurisdiction of unions in TV. So-called TVA was voted this week by Associated Actors & Artistes of America, spearheaded by AFRA's George Heller. Still objecting, though, are Screen Actors Guild and Screen Extras Guild who claim complete jurisdiction over film workers, whether they perform in film or TV studios, presumably also on kinerecordings. Labor experts say pulling and hauling is mainly caused by personalities -- Heller on one side, SAG president Ronald Reagan on other -- plus unfamiliarity of West Coast unions with those in East.

On other labor fronts: (1) Two meetings on Petrillo's proposed contract for live music in TV films (Vol. 5:41,44) have been held by Hal Roach Jr.'s committee of telecasters, film producers, agencies, reps; still undecided is when they meet with AFM boss. (2) IATSE angry at Petrillo for including film cutters and film librarians in proposed film contract, claiming those jobs fall in its jurisdiction. (3) NABET looking for place in an affiliated union, thus far has had talks with AFL's IBEW and IATSE and with CIO's CWA (mainly telephone-telegraph communications workers).

LOOKING AHEAD—PROPHECIES & OPINIONS: It's always open season for forecasts about radio and TV -- but recent conventions, trade interviews and press releases have served up an unusual crop. Month ago, we reported on forebodings about radio-TV competition expressed by Crosley's James Shouse (Vol. 5:42). This week, herewith, we cull and digest other publicly expressed opinions:

"Radio does not have to die [but] radio will become a secondary medium rather than a primary one...When I talk of the future of radio I [mean] that day when almost everyone who wants a TV set can have one, and when programs are available to all but perhaps the most remote areas of our country. Certainly until that time, radio will continue to be a primary advertising medium and also almost an advertising necessity." -- J. Hugh E. Davis, executive v.p., Foote, Cone & Belding, before Chicago Management Club Oct. 12.

Nothing could be further from truth than prophecy that TV means the death of radio. Indeed, radio is just completing its best year. One medium helps others. "Newspapers have not killed billboards; magazines, even the news magazines, did not kill newspapers; radio...did not kill or even injure other existing media. TV, destined to be the greatest advertising force ever created, if used in conjunction with newspapers, magazines and radio, will follow the same pattern." -- Robert E. Kintner, ABC executive v.p., before Advertising Women of New York Oct. 18.

"TV is on the march. It's a cream medium now but it's going to be a whole milk medium soon. In cities which have had TV quite a while, it can already reach as many people among the upper income groups as do national magazines." -- Sylvester L. (Pat) Weaver, NBC-TV v.p., at AAAA conference.

A TV program offers advertisers 5 times as much as any other medium: the opportunity to entertain, display, demonstrate, merchandise and sell prospects. -- Mortimer W. Loewi, director, DuMont Network, before Boston Radio Executives Club.

TV has the advantage [over radio] of knowing that "it is and will continue to be the most powerful advertising medium in the world." -- Theodore C. Streibert, president of WOR & WOR-TV, chairman of MBS, at WOR-TV opening Oct. 11.

Television, if properly developed, can make any advertising medium that has gone before it "look silly" -- but AM will always be around to serve those who haven't time to look. -- Louis G. Cowan, radio producer, at AAAA conference.

"There is no TV outdoors" so it won't affect outdoor advertising, but TV will help advance advertising techniques and the idea of media combinations will become more important. -- Kerwin H. Fuller, president, Outdoor Advertising Inc.

"TV will sooner or later replace radio absolutely." -- John Crosby, New York Herald Tribune TV-radio critic, before AAAA.

MARTIN CODEL'S

AUTHORITATIVE NEWS SERVICE
OF THE
VISUAL BROADCASTING
ARTS AND INDUSTRY

Television Digest

WITH AM FM REPORTS

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November 26, 1949

GOOD MARKETS BETTER, POOR IMPROVE: If you study the Nov. 1 count of TV sets-in-use by metropolitan areas on p. 3, and compare them with Jan. 1 figures (Vol. 5:5), you get a good index to flow of receivers. Some remarkable facts are brought to light, not least of which is fact that markets not long ago regarded as "dogs" are now hotter than the proverbial pistol.

It's true that the 25 interconnected cities, each with one or more stations capable of offering network programs, account for 5 times as many receivers as the 33 non-interconnected cities, most with only one station. But rate of increase in many of latter is truly phenomenal, as revealed in 10-month comparison.

Take Minneapolis-St. Paul, for example: On Jan. 1, with one station, Twin Cities accounted for 9200 sets; now with 2 stations, figure as of Nov. 1 was 41,300. Or Atlanta, up from 5000 to 18,500; San Francisco, 3500 to 18,000; Syracuse, 1000 to 15,100; Seattle, 2100 to 12,600. These are only a random few, chosen only because the set makers once eyed them with less than enthusiasm.

No rule of thumb is possible, for the TV-served areas are nearly all clamoring for as many sets as they can get. Non-interconnected Los Angeles, now with 7 stations, then with 6, jumps from 79,600 to 251,000 in 10 months; Albuquerque, with one station, only from 300 to 1400.

Interconnected cities remain the favored markets due to their network connections, their size and (in 11 cities) program competition from multiple stations. Take the top ones: New York, up from 410,000 (45% of all) to 875,000 (27% of all); Philadelphia, 102,000 to 285,000; Chicago, 52,000 to 254,000; Boston, 35,300 to 177,000; Detroit, 32,000 to 129,000; Cleveland, 22,300 to 101,000; Baltimore, 35,600 to 100,000.

Make your own comparisons of the other cities -- most of them up in equal or better proportions, though of course in varying totals. If you haven't our Jan. 1 TV sets-in-use table, as published in Vol. 5:5, we'll be glad to send you copy.

DAYTIME NETWORK FOR LOCAL SPONSORS: As in radio, it will take daytime sponsorships to make telecasting pay. But though they've been gradually "inching" into afternoon hours, not many TV stations have as yet ventured very extensive daytime operation. Reasoning has been that there are still too few receivers, that studio-transmitter operating costs are too high, that not many people have time to watch daytime shows except perhaps week ends.

Now comes DuMont Network with plan to feed affiliates 2 hours of live shows from New York at 2:30-4:30 p.m. Mon. thru Fri., starting Dec. 5. Just year ago (Vol. 4:39,45), DuMont placed its New York key WABD on all-day schedule, starting at 7 a.m. (but later dropping most morning shows).

Format is to be shopping tour of mythical dept. store, interspersed with entertainment, about 10 spots per hour left open for commercials each station can sell locally at low enough rate to attract small advertisers. Idea is also to fashion programs so they're 60% audio (i.e., enjoyable that much of time without viewing). Network chief Mortimer W. Loewi is convinced that:

"Those who think that homemakers are weighed down by an unrelenting schedule of household chores have a very wrong picture of American home life today. That old

bromide that 'woman's work is never done' just isn't true any more. Launderettes, pressure cookers, frozen foods, vacuum cleaners...have provided today's housewives with a great deal of leisure time, and Pulse and Hooper ratings leave no doubt that many are willing to spend portions of it before their TV sets...it saves her shopping time by permitting her to see and hear about -- right in her own living room -- new merchandise she couldn't begin to see in a whole day's movement around town."

Comdr. Loewi noted too that daytime TV helps dealers demonstrate sets, reported that WABD's year of daytime operation has paid its way. Nine coaxial-linked stations have already "subscribed", including DuMont's own 3; non-interconnected affiliates will get programs via kine-recordings.

Note: Such stations as Washington's WTTG, Milwaukee's WTMJ-TV, St. Louis' KSD-TV start fairly early in afternoons (2-3 p.m.) and go in heavily for participating sponsors. Cincinnati's WCPO-TV, which since it began last July (Vol. 5:30) has signed on daily at noon, now tells us it hopes soon to start its telecast day at 9 a.m. Los Angeles KLAC-TV is just beginning morning "disc jockey" programs, and KFI-TV has been operating daytime-only most of this year (Vol. 5:9,14,17). It's also pertinent that Ford-sponsored telecasts of UN, 11 a.m.-1 p.m. and 3-4 p.m. daily (Vol. 5:44), have been attracting lots of viewers on CBS-TV.

ADD 5 TO YOUR LOG OF TV STATIONS: Now operating on regular schedule, we're informed, is Sarkes Tarzian's WTTV, Bloomington, Ind., Channel No. 10, so it can be put down in your records as No. 92. In home town of Indiana U, 1940 pop. 20,870, it claims distinction of being in smallest town yet with TV.

Next week, 4 more new stations are due to go into regular operation: Thursday, Dec. 1, WKTV, Utica, N.Y., Channel 13, and WNBF-TV, Binghamton, N.Y., Channel 12; Saturday, Dec. 3, KRLD-TV, Dallas, Channel 4 (inaugurating with Southern Methodist-Notre Dame game); Sunday, Dec. 4, KPHO-TV, Phoenix, Channel 5. All are new TV markets save Dallas.

That makes 96 in all, leaving only 15 CPs outstanding. Only other ones definitely set to start before end of year are WOAI-TV, San Antonio, Dec. 11, and WXEL, Cleveland, Dec. 17. Of the then remaining 13 CPs, several (we'd guess 3) are likely to go by the boards -- either dropped by FCC or by principals. That leaves prospect of 10 more new stations during 1950, or until freeze ends.

ST. LOUIS' KSD-TV OUT OF RED, TOO: Next year should be the turning point for most telecasters -- out of the red into the black. Profits won't be large, but at least the legend of huge losses won't persist. Many more are actually making money now than will admit it, for the very good reasons (a) that profits are still too small to brag about, and (b) why invite demands from unions that might sink the boat during its trial runs?

Nobody's keeping authentic statistics on telecasters' income and outgo -- most of them resist prying eyes -- but facts are gradually seeping out. Last week (Vol. 5:47), we reported statistic-less statements about the profitable operations of DuMont's WDTV in Pittsburgh, Milwaukee Journal's WTMJ-TV, Philadelphia Inquirer's WFIL-TV -- and the rosier 1950 prospects of Balaban & Katz's WBKB, Chicago, and Detroit News' WWJ-TV. These were in addition to others reported (Vol. 5:25,36).

This week, we can add another major-league operator to the permanent profit column: St. Louis Post-Dispatch's KSD-TV. Manager George Burbach tells us: "KSD-TV is out of the red. For many consecutive weeks we have shown a profit after experiencing small losses during the summer months. However, we may have a small loss for the entire year as a result of expenses exceeding income the first 6 months. As it appears now, we should have a fairly substantial profit in 1950. Let me assure you that we include all expenses -- depreciation, high rent, part-time employes, etc."

KSD-TV actually has sponsor waiting list now, being sold out from 5 to 10 p.m. daily, several nights until 11 p.m. It operates 7 days per week, signing on often as early as 2 p.m. Only station in city, it's served via coaxial by all 4 networks. It's TV business is only about 20% local. Mr. Burbach estimates KSD-TV

COLOR TOSSED IN LAPS OF INDUSTRY: A little clearer -- and a little colder. That's the Washington color-freeze-uhf front this week as color hearing goes into recess for fully 2½ months, or until February.

Comparative demonstrations Monday and Tuesday showed, with pictures, what thousands of words haven't: how systems currently stack up side-by-side. And list of field tests FCC wants, released Tuesday, shows that TV at its source will continue frozen solid for many, many months -- certainly until latter 1950 (Vol. 5:44).

In color, the big questions are still open: How much can RCA's compatible system improve? What has Color Television Inc. got? Since RCA had said it needed several more months, no one expected great developments. And there weren't any. In brief, demonstrations showed:

1. RCA can get good definition (about 325 lines horizontal), which means good registration. But its colors are still way off most of the time, drifting all over the rainbow. Its sets (dichroic mirror type) are far too bulky and their viewing angle is even more restricted than CBS's. Networks (4-mc, still non-existent) can carry system without significant changes.

2. CBS must be given its due, if you can forget about its incompatibility. Colors are good as ever -- superb, at times, notably the closeup shots of fashions, flowers, cookery. Sometimes, color strikingly outweighs definition deficiency (about 180-190 lines horizontal); sometimes it clearly suffers from comparison with sharp detail of good black-and-white. Though CBS made valiant effort to meet criticisms of limited picture size by magnifying up to 16-in., the lens is obviously as unsatisfactory here as it has proved to be in black-and-white.

3. DuMont's black-and-white was fine stuff, alongside the color jobs. Number of observers remarked it would be wonderful if we could have that clarity with CBS's colors. Dr. DuMont complained that he wasn't permitted to show his 19-in. sets, yet CBS was allowed lens enlargers.

* * * *

Setup was in 3 rooms and groups moved from room-to-room intermittently. CBS supplied 10, 12, 16-in. color sets, plus 10-in. 405-line black-and-white with converter. RCA had two 10-in. dichroic-type color sets, plus 12 and 16-in. black-and-white. DuMont had 12½ and 15-in.

Programming ran gamut of studio subjects. RCA technicians were constantly on dials, correcting colors. CBS sets, too, couldn't be left alone very long; in addition to occasional adjustments for color balance, "rephasing" of color wheel must be made as system is switched on and off coaxial or microwave. CBS says it's developing automatic phasing to eliminate latter manipulation.

CBS's colors, generally satisfactory, can stand improvement; faces of colored folk in choir seemed lighter and yellower than normal, and there were other shots wherein the colors seemed unnatural.

RCA's were at times laughably bad; in cooking demonstration, pie dough turned purple, blue and green; colored choir was mostly purple; blonde's hair was pink. Purple and deep reds seemed to pervade virtually all RCA's pictures.

CBS's pictures flickered noticeably much of time. CBS and opponents have a running argument about that, former claiming it's due to hum or other troubles in AT&T lines, latter asserting it's true flicker inherent in system.

Since CTI won't show its system until February, there's nothing much to say

about it. Its principals seemed to feel good about this week's showings, and president Arthur Matthews reported work in San Francisco labs is coming along nicely. It would be ironic if CTI dark horse confounded almost uniformly dubious experts by coming up with something hot.

DuMont pricked up Commission's ears when it showed slides of pictures made in laboratory with an 8-mc, 150-field, 441-line, field-sequential system. Horizontal resolution is about 400 lines and pictures are really striking. Dr. DuMont also reported he hoped to show a 525-line, 180-field system in a month. Said he: "We are trying to bring the quality up to what we consider satisfactory, and then it's a problem of trying to narrow the band width into 6 mc." Still strongly opposed to color-now, he made it clear he isn't advocating the system.

* * * *

FCC is asking for the works in field tests. Not merely hearing participants, but "all interested persons," are asked to join in. This wide-open invitation could bring in so many new outfits (with either real information or desire for publicity) that time needed for remaining direct testimony and cross examination may make April look like a pipe dream as far as end of color hearing and beginning of allocations hearing is concerned.

That delay would be hard on everyone: CBS, because it would have weight of 5,000,000 or more sets-already-in-use against it; rest of industry, because prospects of new stations would be driven even further out of sight.

Most industry people can't see how FCC can get all the data it requests in time allotted (progress reports by week of Dec. 26, rest of data presumably when hearings resume in February). Many research experts say they'd need 1-2 years. It's apparent FCC asked for a lot in expectation of getting at least minimum it needs for color decision.

FCC's aspirations were expressed by Chairman Coy at conclusion of demonstrations: "We hope we can have a very high percentage of those tests completed. We are not in a position to say to anybody when they must be, because we recognize the fact that problems do come up...which you cannot predict."

Uhf also enters picture. FCC wants to know not only how color behaves on uhf, but also needs to supplement its skimpy data on how TV itself behaves up there. Incidentally, one researcher who has made considerable propagation tests believes FCC's "guesstimated" uhf coverage in its proposal (Supp. 64) is close to facts.

* * * *

For full details of field tests, ask FCC for Notice 49-1547 (or we'll get it for you). These are the general requirements: test all color systems on vhf and uhf for basic capabilities; determine station interference ratios, co-channel and adjacent, offset and non-offset, color-to-color, color-to-monochrome; determine effects of receiver noise, other interference (oscillator, diathermy, ignition, etc.); estimate costs of receivers, adapters, converters; test public reaction with sets in homes (see Trade Report).

Several stations on each color system are believed needed to verify laboratory tests, according to many. If so, getting stations operating is considered major job in itself, at least for RCA and CTI. Frank Stanton sees no great difficulty for CBS, whose equipment is portable. He says one way of doing job is to buy time on other stations.

How RMA will go about assisting in field tests, is tied up with its plan for National Television Systems Committee (Vol. 5:47), to be presented to FCC in 7-10 days. GE's Dr. W. R. G. Baker is polishing up presentation. An FCC representative is definitely desired as full-fledged NTSC member.

In a felicitous mood at demonstration's end, Chairman Coy sent participants home with: "For myself and for the Commission, now that we have gotten to be bosom friends in the protracted period of this hearing, I wish you a very happy Thanksgiving and a very Merry Christmas and a Happy New Year and may you come back with a lot of field test information."

this year has brought to its parent newspaper in excess of \$150,000 worth of advertising, attributable to TV alone, plus perhaps \$100,000 to other local newspaper.

Thus, in its fourth full year, 1950, KSD-TV will achieve "reasonable profitability" after 2 deficit years (about \$150,000 each) and one break-even or slight-loss year. Meanwhile, its AM counterpart continues to hold its own, down only slightly in gross and net from last year, and (Mr. Burbach says) with few if any AM sponsor losses due to TV.

EVERY HOME A NEWSREEL THEATRE: We used this same caption just about 2 years ago (Vol. 3:44) to point out "that just as surely as radio introduced radical changes in news reporting, just as radio took over a goodly portion of the phonograph record business, TV is going to dominate the newsreels."

"Another Blow to Newsreels: Television Kills Them Off" headlines article in Nov. 20 New York Herald Tribune, reporting that the 20-year-old Embassy Newsreel Theatre in Times Square, nation's first newsreel-only showhouse, has gone over to feature films. That leaves only 2 out of Newsreel Theatre Inc.'s original string still showing newsreels, only 3 in all New York City; year ago, Washington's sole newsreel house changed to features, too.

President W. French Githens stated reason frankly: "Most of our customers are men and they like action and sports. Now they can see all that on TV in any bar." He might have added "in many homes, too"; the nightly 15-min. Camel Newsreel on NBC-TV is particularly popular, usually has shots you see week later at movies.

TV is "whipping boy" in several big cities for 5-10% decline in movie attendance noted in Nov. 22 Wall Street Journal, mentioning particularly Boston, Detroit, Cleveland, Los Angeles. One moviemanager is quoted: "People either stay at home to watch TV, or stay away from the movies to keep up monthly payments on their TV sets." Other factors such as too many theatres, weather, football, strikes, etc. are mentioned -- but article pays scant attention to theatre-TV and lounges with TV that might hypo admissions.

Count of TV Sets-in-Use by Cities

As of November 1, 1949

Sets-in-use rose to 3,025,000 as of Nov. 1, according to NBC Research's monthly "census" report estimating families and sets within 40-mi. service areas (.5Mv). November report embraces 2 new just-starting TV areas (Binghamton and Phoenix).

Interconnected Cities

Area	No. Stations	No. Families	No. Sets
Baltimore	3	732,000	100,000
Boston	2	1,175,000	177,000
Buffalo	1	323,000	44,100
Chicago	4	1,438,000	254,000
Cincinnati	3	384,000	42,000
Cleveland	2(†)	695,000	101,000
Columbus	3	225,000	19,700
Dayton	2	291,000	18,600
Detroit	3	839,000	129,000
Erie	1	112,000	14,000
Grand Rapids	1	182,000	7,000
Lancaster	1	85,000	16,000
Milwaukee	1	327,000	50,100
New Haven	1	557,000	50,300
New York	7	3,597,000	875,000
Philadelphia	3	1,184,000	295,000
Pittsburgh	1	742,000	40,000
Providence	1	1,011,000	17,100
Richmond	1	130,000	16,800
Rochester	1	208,000	11,300
Schenectady	1	258,000	38,000
St. Louis	1	474,000	57,600
Toledo	1	241,000	25,000
Washington	4	691,000	69,600
Wilmington	1	183,000	17,300
Total Interconnected	50	16,084,000	2,475,400

Non-Interconnected Cities

Albuquerque	1	22,000	1,400
Atlanta	2	233,000	18,500
Binghamton	1(a)	131,000	1,000

Birmingham	2	196,000	5,700
Bloomington	1(b)	104,000	300
Charlotte	1	171,000	7,800
Davenport	1	133,000	2,900
Fort Worth	1(c)	269,000	9,900
Dallas	2(d)	277,000	10,900
Greensboro	1	165,000	6,500
Houston	1	217,000	9,000
Huntington	1(e)	132,000	1,300
Indianapolis	1	281,000	11,500
Jacksonville	1	94,000	3,000
Johnstown	1	250,000	7,800
Kansas City	1	275,000	15,800
Los Angeles	7	1,372,000	251,000
Louisville	1	188,000	13,100
Memphis	1	177,000	9,900
Miami	1	117,000	12,000
Minneapolis-St. Paul	2	333,000	41,300
New Orleans	1	225,000	9,000
Oklahoma City	1	138,000	11,600
Omaha	2	132,000	7,700
Phoenix	1(f)	49,000	100
Salt Lake City	2	93,000	7,000
San Antonio	—(g)	130,000	200
San Diego	1	113,000	12,100
San Francisco	3(h)	825,000	18,000
Seattle	1	307,000	12,600
Syracuse	1	199,000	15,100
Tulsa	1(i)	125,000	1,400
Utica	1(j)	127,000	3,000
Others	—	—	11,200
Total Non-Interconnected	46	7,600,000	549,600
Total Interconnected and Non-Interconnected	96	23,684,000	3,025,000*

(†) Third Cleveland station, WXEL, due to begin Dec. 19.

(a) WNEB-TV begins scheduled operation Dec. 1. (b) WTV began scheduled operation Nov. 11. (c) Fort Worth-Dallas stations' coverage overlaps. (d) KRDL-TV begins scheduled operation Dec. 3. (e) WSAZ-TV began scheduled operation Nov. 15. (f) KPHO-TV begins scheduled operation Dec. 4. (g) WOAI-TV to begin scheduled operation Dec. 11. (h) KRON-TV began scheduled operation Nov. 15. (i) KOTV began scheduled operation Nov. 17. (j) WKTU begins scheduled operation Dec. 1.

* Note: NBC calls attention to fact that Nov. 1 data shows increase of 460,000 sets since Oct. 1 (Vol. 5:43), but that part of this increase actually occurred during September. So it's incorrect to assume difference between October and November figures represents sales during October alone.

Stories about anti-trust probes of network practices, published in *Radio Daily* Nov. 21 and *Washington Post* Nov. 24, had network executives in tizzy—none able to put finger on what, if anything, was in wind. Careful check with highest sources indicates: (1) Justice Dept. has not visited any networks. Since that's usual procedure, it's safe to assume it isn't investigating, though it's admitted "some complaints" are on file. (2) FCC's interest in own network rules, often honored in breach, is "quite alive"—but no decision has been made on what to do. FCC has hands full otherwise. Chairman Coy issued statement Friday saying no inquiry was in progress but FCC feels subject needs looking into, repeating in effect what he said last February (Vol. 5:9). Some network-owned stations are on temporary licenses (Vol. 5:45). It's recalled, too, that Rep. Sheppard (D-Cal.) has bill (HR-6373) to divorce networks from station ownership, limit stations to carrying their programs alternate hours only, etc.

New method of recording sound on film, developed by Minnesota Mining & Mfg. Co., may get first real work-out in TV rather than in theatres. Instead of light-on-film method, company is offering "erasable" magnetic process, using metallic-coated film. It's similar to tape-recording, now used extensively for sound recording in radio broadcasting. Company, noted for development of scotch tape, thinks new method will cut costs, speed film production (e.g. sound head will cost about \$100 vs. present system's \$4000), New method requires complete changeover of existing theatre equipment, so company doesn't believe it will be used in theatres for some time.

FCC Comr. Robert Jones is hero of article in Nov. 26 *Saturday Evening Post* titled "He Refused to be Smeared by Pearson"—relating columnist Drew Pearson's unavailing efforts in 1947 to defeat ex-Congressman Jones' nomination to FCC on charges (which fell flat) that he was member of notorious Black Legion.

ABC reports \$482,000 loss for first 9 months of 1949, after carryback tax credit. Same period last year it reported profit of \$440,000 and in 1947 period profit was \$1,050,000. First 3 months (1949) loss was \$64,000 (Vol. 5:21), first 6 months \$46,141 (Vol. 5:33). TV is said to account for deficits.

Network TV scenic designers were still out at week's end, with no solution apparently in sight. Artmen want wages equal to those in theatres and motion pictures. Network officials insist there's basic difference between regular yearly salaries and scale for single shows, that higher salaries are unrealistic in TV today. Set designers are out at ABC, CBS, DuMont, NBC, WPIX.

More reverberations on TV freeze article in November *Fortune* (Vol. 5:44, 46), this one from telecaster-publisher Edward Lamb (WICU, Erie), who writes in Nov. 20 issue of his *Erie Dispatch*: "It's a lot of bunk . . . Government agents always make good whipping boys . . . The 'confusion' which is said to exist lies in the minds of the technicians and those who might wish to scuttle television."

GE has TV station-planning workbook, containing scaled floor plan sheets and gummed back cutouts so prospective telecasters can determine exact layout for station equipment. Copies can be secured from transmitter division, Electronics Park, Syracuse.

CBS color equipment stays in Washington for Dec. 6-9 American Medical Assn sessions. All 4 days, operations and clinics at Baltimore's Johns Hopkins Hospital will be microwaved (via hops at Jessup and Cheverly, Md.) to District's National Guard Armory.

Annual meeting of TBA will be held Feb. 8 in New York City, place not yet chosen.

Bound and Indexed

We're planning to index and bind, between embossed book covers, in limited quantity, all 1949 issues of the *Television Digest* Newsletters plus the year's quarterly TV Factbooks. This volume of 52 Newsletters, 4 Factbooks and Index will provide a handy and handsome permanent reference covering TV's biggest year. Orders will be taken only until Dec. 31. Price, \$25 per volume.

Pye Ltd., of Cambridge, England, in frank effort to win foothold in American TV transmitter equipment market and earn dollar exchange, showed its wares to FCC, consulting engineers, et al., in Washington's Carlyle Hotel this week—demonstrating excellent pictures on closed circuit. Heart of British equipment is image photicon tube, said to have "the fine detail response of iconoscope and the light sensitivity of image orthicon." Tube comes pre-packaged in unit containing also amplifier circuits, optically and electronically aligned at factory, replaceable in entirety if anything goes wrong. It's priced at \$1200 (same cost as RCA's image orthicon alone). Other equipment for sale, all made to U. S. standards: camera chain, \$11,000; film projector and camera, \$15,000; pulse supply, \$10,000; 12-in. monitor, \$750—all prices somewhat under American manufacturers'. Pye is noted in England as electronics and precision instrument manufacturer, did some \$6,000,000 volume in 1948 (including TV receiving sets and equipment for BBC). It has engaged Frank McIntosh as American consulting engineer. New York demonstration is scheduled Dec. 6-10 in Park-Sheraton Hotel.

TV sponsorships: Allis-Chalmers Mfg. Co. will sponsor 2:30-4 p.m. telecast of judging at International Livestock Exposition in Chicago Nov. 29 on NBC-TV . . . Sundial Shoe Div., International Shoe Co., starts Jan. 20 to sponsor Fri. 6:30-6:45 *Lucky Pup* on CBS-TV . . . Anheuser Busch Brewing Co. starts Jan. 7 to sponsor *Ken Murray's Blackouts* on CBS-TV, every other Sat. 8-9 p.m. . . Bonafide Mills renews *Versatile Varieties* on NBC-TV Fri. 9-9:30, subject to possible shift for hour programs for either *Lucky Strike* or *Sunoco* . . . Hamilton Watch Co., in addition to sponsoring 11:45 p.m.-12:05 a.m. show *New Year's Eve* on NBC-TV, is placing series of 5-min. pre-Xmas films titled *To Jim* and *To Peggy* on about 30 stations . . . Planning TV films and radio spots is Alemite Corp., subsidiary of Stewart-Warner . . . Noteworthy local sponsors: Admiral with dealers, *Hollywood in 3 Dimensions* on KTTV, Los Angeles, 15-min., may go national; Televendors Inc. (Flying Saucer kites), spots on WBAP-TV, Ft. Worth, thru Lee Smith, Hollywood; Alka Seltzer, weekly half-hour *Queen for a Day* on KTSN, Los Angeles, to be made available also on kine-recordings.

Fabian's Brooklyn-Fox this week invited 4,000 junior high students in to watch morning sessions of UN on its 15x20-ft screen, as telecast via CBS-TV, sponsored by Ford (Vol. 5:44), charging no admissions. Many theatres have TV lounges, said to be particularly popular on Tuesday nights when Milton Berle's hour is telecast. Just as candy and popcorn are holding up profits of many theatres, possibly TV shows projected on big screens or viewable in lounges can reverse downward boxoffice trend.

Halt in theatre-TV experimental authorizations, as announced last week by FCC (Vol. 5:47), got such unclear interpretations that TOA's Gael Sullivan has issued clarifying press release. He emphasized that FCC ruling does not affect current theatre-TV activities, has no bearing on movie industry requests for theatre-TV frequencies.

MARTIN CODEL'S

AUTHORITATIVE NEWS SERVICE
OF THE
VISUAL BROADCASTING
ARTS AND INDUSTRY

Television Digest

WITH AM FM REPORTS

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December 3, 1949

UPSTATE N. Y. HOOKED INTO NETWORKS: Linking of Schenectady, Utica and Syracuse into AT&T coaxial-microwave hookups as of Dec. 1 (when Utica's WKTU made its formal bow) makes 24 cities now interconnected via Bell system. Next to be connected will be Rochester, with link from Buffalo, sometime later this month; presently, Rochester's WHAM-TV picks up Buffalo's WBEN-TV with its own relay. New hookup has 2 coaxial channels north from New York to Albany, one south; then 2 microwave channels west to Schenectady-Utica-Syracuse. From Albany, video signal hops to Rotterdam, 21 mi.; Cherry Valley, 32; Deerfield, 33; Sullivan, 40; Syracuse, 12. Schenectady's WRGB feeds off Rotterdam, 7 mi.; Utica off Deerfield, 3 mi. GE's own microwave link, which has been feeding Schenectady's WRGB from New York since 1947, will be standby for awhile, then abandoned. Syracuse's WHEN celebrated first birthday Dec. 1 by picking up CBS-TV's Ted Steele show off new "line" from New York.

DES MOINES AREA 'SURPRISE' STATION: Another "sleeper" among upcoming TV markets is Des Moines and environs, soon to be served by Iowa State College's WOI-TV, Ames, only 27 mi. away. Built and ready to go, but stymied awhile for operating funds, it definitely goes on tests Jan. 15, then on daily 7-10 p.m. schedule Feb. 15. Its Channel 4 GE transmitter is in, will radiate 13-kw visual; 585-ft. Ideco tower is up, new ranch-style transmitter house about ready. Station should cover rich urban and farm area of 625,000 population -- not only Des Moines but Marshalltown, Grinnell, Newton, Fort Dodge, Boone, all less than 50 mi. away.

It's to be non-commercial outlet, like its 5-kw daytime AM sister WOI, operating under State Board of Education. It won't carry local commercials, but there's good chance it will carry network kine-recordings, including sponsorships. City-cousin commercial broadcasters have given their blessings, as have radio dealers -- for, after all, college had foresight to get CP before freeze and station will "build circulation" for TV's inevitable advent on larger scale post-freeze. More than that, college president Charles E. Friley and radio-TV manager Richard Hull see it providing a vehicle that may revolutionize off-campus education by "bringing the rest of the country to Iowa's homes and to its little red schoolhouses." WOI-TV will also be used for engineering student training and for audience analyses.

* * * *

San Antonio's first TV station, opening up 50th ranking sales market, is set for formal debut Sunday, Dec. 11 -- WOAI-TV. It will be No. 97 on the roster, to be followed Dec. 17 by Cleveland's WKXL, third outlet in that city. That will end this year's crop of new stations. Early 1950 should bring half dozen or so more stations, but dates are still indefinite. Latest reports we get tell that:

KEYL, San Antonio, which got CP extension until January on condition it get going by then (Vol. 5:37), has ordered DuMont transmitter, is supposed to start tests in early January...WKZO-TV, Kalamazoo, Mich., is nearing completion, still aiming for start sometime in January...WSYR-TV, Syracuse, hopes to test in February, go into full operation March 1...WCON-TV, Atlanta, now says early February, and WHAS-TV, Louisville, says latter February...WTAR-TV, Norfolk, and WHBF-TV, Rock Island, say tests in March, formal debuts on or about April 1.

COLOR TV IN MID-WINTER SHAKEDOWN: Next 2-3 months should be quiet, so far as color TV claims, counter-claims and demands are concerned. FCC has sailed into myriad other tasks, while industry has settled down to intensive development and testing.

It looks like February comparative demonstration won't come off until week of 20th (instead of Feb. 8, as scheduled). CBS's equipment will be used in Atlanta Feb. 8. RMA has directors' meeting Feb. 15-17.

FCC's next scheduled observation comes immediately after Xmas, when top staffmen Allen, Chapin, Plotkin, Plummer go to San Francisco to have a look at CTI's work. They leave Dec. 26.

RMA's engineering director, GE's Dr. W. R. G. Baker, is still working on plans for new National Television Standards Committee (Vol. 5:47-48), says he hopes to have them in shape by end of next week. Senator Johnson is said to have written Dr. Baker letter commending efforts to get color standards -- the mere gesture seen by some as sign he's relenting on insistence upon color-in-a-hurry.

Important is kind of reception NTSC idea will get from FCC. Commissioners aren't committing themselves in advance. Worth noting, though, is fact previous industry committees (such as first NTSC, RTPB, JTAC) were more or less prompted by FCC. Commissioners seem somewhat more cautious this time.

Dr. Baker says he can see no reason why new NTSC can't do as efficient job as first one. "One thing is certain," said he, "politics must be kept out, as before." Just how JTAC and Ad Hoc will fit into NTSC, he says he just doesn't know.

Color field-testing and plans meanwhile are under way -- FCC, CBS, RCA all reporting many requests from people eager to get test sets in their homes. Virtually all are doomed to disappointment, for there aren't many sets in prospect.

Receiver distribution committee, under FCC's Ed Allen, has yet to meet to decide where sets go. CBS will have just about 30; CTI has spoken of "half dozen," depending on availability of picture tubes; RCA doesn't say how many or when -- it hasn't yet given any to FCC labs.

Whether it betokens heavy color publicity campaign is sheer guess, but CBS this week distributed slick-printed pamphlet titled "The Basic Issues in Color Television." It's reprint of president Stanton's statement during color hearing (Vol. 5:41). CBS has also retained high-power public relations counsel Benj. Sonnenberg, presumably in connection with its color plans.

Excited story in Nov. 29 N.Y. World-Telegram had RCA successfully completing tri-color tube. It isn't so; RCA is working at it, but doesn't have tube yet.

RCA says it has made some of field tests FCC demands, and is continuing. It tested co-channel interference with its color, says ratios are no different from black-and-white.

JTAC is well along in adjacent-channel monochrome study requested by FCC, expects sooner or later to do same for color; also to undertake signal-noise tests.

Uhf has been quiet during color storm, but RCA-NBC report Bridgeport "guinea pig" station (Vol. 5:18-19) going according to plan, due on air by Jan. 1, rebroadcasting signals picked up directly from New York's WNBT.

TV RESEARCHERS GAUGE AND GUESS: Everyone -- just about -- says TV's the comer. But no one knows exactly what it will look like, full grown, or what it will leave behind in its trail. We can only pinch and poke at the animal, see what it's like now, guess at its future stature. As we did last summer ("What Is Television Doing to Us?" Vol. 5:25) and again in September ("Researchers Dissect the TV Set Owner;" Vol. 5:37), we summarize herewith results of latest nosings by the researchers:

(1) Impact on radio. A. C. Nielsen, the program rater, sees TV "coming rapidly" but radio holding lion's share of audience for some time. Speaking to grocery manufacturers in New York last week, he foresaw this lineup in 1954: Average evening radio show reaching 2,634,000 homes, 15% of them metropolitan, 34% medium, 51% small town and rural. Average evening TV show reaching 1,960,000 homes, 65% metropolitan, 31% medium, 4% small town and rural.

Nielsen didn't minimize TV's impact wherever there's a set; he simply point-

ed out that there aren't many sets, compared with radio, taking country as a whole. While TV homes had increased from 60,000 to 2,150,000 from January 1947 to August 1949, he said, radio homes had gone from 28,800,000 in 1940 to 39,281,000 in 1949. [He might have noted rate of TV's growth that brought total sets to 3,025,000 homes as of Nov. 1, 1949; see Vol. 5:48.]

C. E. Hooper finds TV more than doubling its share of total radio-TV audience from January to August of this year -- increasing from 5.4% to 11.4%. Nielsen believes Hooper's figures are too high, giving metropolitan areas too much weight.

New York's WOR, in latest of its surveys, again looked for radio programs standing up best against TV (Vol. 5:15,37), again found music, sports, news and big-name comedy suffering least.

(2) Impact on movies. Nation-wide survey by Exhibitor, movie trade paper, found theatre gross down 17% from year ago in TV areas, 15% in non-TV areas. Blame was put on TV by 17% of exhibitors, on competition from sports by 28%, on general business conditions by 40%, on drive-ins by 11%, on poor product by 4%.

George Gallup's Audience Research Inc. says 1-out-of-3 people still term movies favorite amusement, same as they've done since 1940. Only 1-out-of-17 favored TV, taking country as a whole. ARI plans to ask question again, limiting it to TV owners. Results should be interesting.

TV drama vs. drama in movies, theatre and radio was subject of recent Advertest Research study among New York set owners. Preference: 76% for TV vs. 18.5% for movies, 5.5% same; 92.5% for TV vs. 4.5% for radio, 3% same; 42.9% for TV vs. 54.5% for legitimate theatre, 2.6% same.

Meanwhile, more surveys by movie people are in prospect -- they're plenty disturbed by dropoffs in attendance (Every Home A Newsreel Theatre, Vol. 5:48). Previous surveys certainly weren't very reassuring (Vol. 5:25).

(3) Impact on newspapers. "Dailies' Sales Up in 33 of 42 TV Cities." That's headline over lead article in Nov. 26 Editor & Publisher. Sub-head is "Circulation Drop in Other Cities Attributable Mainly to Price Increases." Headlines pretty well tell story. Three cities suffering losses, not attributable to price increases, are Atlanta, Pittsburgh and Toledo. E&P doesn't blame TV for the losses, is dubious whether TV does account for them. Appended to story is table comparing 1948 and 1949 circulations of newspapers in TV cities.

(4) Amount of viewing. Nielsen in his speech reported average viewing is 3.22 hours per evening, daytime negligible; when TV comes into home, he found radio hours drop from 1.65 to .45 per evening. Pulse Inc. found New York TV sets-in-use figure rising from 24.1 in November 1948 to 27.8 in November 1949 whereas radio dropped from 11.5 to 9.9.

In Washington, American Research Bureau estimated that in October, among areas's 1,400,000 residents, there were 801,360 daily "person-hours" of viewing, 3,001,386 of radio listening. In Milwaukee, WTMJ-TV analyzed 527 responses to questionnaire, decided 93.8% of all TV sets were turned on each evening for average 3.55 hours, 3.99 viewers; in afternoons, 68.6% were on for 1.91 hours, 3.05 viewers.

(5) Set ownership. Pulse Inc. outlines trend to lower income groups. Over average period of 10 months, set ownership in lowest (of 4 income groups) rose from 8.9% of Cincinnati's sets to 12%, while highest group dropped from 14.4% to 11.4%; in New York, lowest went from 8.5% to 16.6%, highest from 18.6% to 9.9%; in Philadelphia, lowest moved from 12.4% to 15.9%, highest from 18% to 9.3%. In Chicago, curiously, lowest dropped from 15.4% to 13.8%, while highest took big dip from 20.6% to 9.6%; middle groups did the heavy buying.

Cleveland's Board of Education queried students last May, found 8% of high and grade school children saying they had TV at home. Based on estimated 695,000 families, that meant 55,600 TV sets. Though figure is old, it's worthwhile to compare it with NBC's June 1 estimate of 59,100.

TV owners intending to replace sets numbered 14% of WTMJ-TV's respondents, 85.3% of these giving "larger picture" as reason.

Telecasting notes: Not yet "in the black" but on way is NBC's WNBW, Washington, which now actually does more local dollar volume than its AM sister WRC according to v.p. Frank M. Russell . . . They say, too, NBC's WNBT and CBS's WCBS-TV in New York, thanks to local business, might be added to profit-makers (Vol. 5:47-48) if they didn't have so many network charges allocated to them . . . Another 15 hours per week added to schedule of daytime-only KFI-TV, Los Angeles, which from Dec. 5 will run 9 a.m.-6 p.m. Mon. thru Fri., noon to 6 p.m. Sat. & Sun. . . . Los Angeles' KLAC-TV now operating 10 a.m. into evening for total 70 hours weekly . . . Profitable WICU, Erie, Pa. (Vol. 5:42), is now operating average of nearly 11 hours per day, says owner Edward Lamb in column in Nov. 20 issue of his *Erie Dispatch* . . . First "TV network" in Southwest was 3-station hookup Dec. 3 of KRLD-TV & KBTW, Dallas, and WBAP-TV, Ft. Worth, to carry Notre Dame-SMU game for Humble Oil . . . Boston Symphony will telecast (sustaining) from Carnegie Hall on NBC-TV Dec. 10, 6-7:30 p.m., competing for audience with NBC Symphony on NBC-AM, 6:30-7:30 . . . DuMont postpones starting date of new daytime operation (Vol. 5:48) to Dec. 12, due to scene designers' strike.

Network accounts: Ovaltine to sponsor *Howdy Doody* on NBC-TV for 15-min. Tue. & Thu., from Jan. 3; Unique Toys withdrawing as sponsor . . . Ballantine Ale & Beer sponsors *Believe It or Not* in new format on Eastern NBC-TV starting Jan. 4, Wed. 8-8:30 . . . ABC-TV reports 26-episode *Crusade in Europe*, now being offered for local sponsorships, thus far has been signed by WXYZ-TV, Detroit, for Detroit Edison Co.; by WHAM-TV, Rochester, for Stromberg-Carlson . . . *Easy Aces* on DuMont goes to 15 stations via film, starting Dec. 7, sponsored by Phillips Packing Co.; other stations will get it for local sponsorship . . . Camels will take over *Ed Wynn Show* on CBS-TV after Dec. 29 when Speidel Inc. drops it; will start first week in January, probably Sat. 9-9:30 . . . Bigelow-Sanford Carpet Co. not renewing *Dunninger-Paul Winchell* on CBS-TV after Dec. 28; Esso dropping CBS-TV *Tonight on Broadway* after Dec. 25.

Station accounts: Sponsors using or reported planning to use multiple TV outlets include Trans-World Airline, thru BBDO; G. Schirmer Inc. (musical toys), partic. in WJZ-TV *Holiday Hints*, thru Advertising Guild; Pepsi-Cola Co., 20-sec. spots, thru Biow Co.; Emerson Drug Co. (Bromo Seltzer), thru Sullivan, Stauffer, Colwell & Bayles; American Limoges China Co. and Kitchen Sales Corp. (Cooleroller), thru Levy Adv. Agency, Newark; Victory Packing Co. (Thoro-Bred dog food), on KNBH, Los Angeles.

Tough going for MBS and ABC, currently, is pointed up in Nov. 30 *Variety*, which recapitulates Nov. 1-7 Hooper time chart to show MBS had only 255 minutes of sponsored time that week, ABC only 630 minutes, as against 1485 minutes each on CBS and NBC, out of possible 2100 minutes between 6-11 p.m. On Friday nights MBS had only 5 minutes sold (Johns-Manville newscasts); Tue. and Wed. nights only 20 minutes each, Mon. 50 minutes, Thu. 45, Sat. 55, Sun. 60. ABC's minutes sold that week: Sun. 165, Mon. 85, Tue. 45, Wed. 85, Thu. 85, Fri. 175, Sat. 30.

New radio law firm is Weaver & Glassie, 510 Tower Bldg., Washington, composed of Henry B. Weaver Jr., formerly of Shea & Weaver, and Henry Glassie. Mr. Weaver represents Philco, among other radio clients. Firm also includes Thomas Cooley, who participated in FCC telephone rate case pre-war.

Note to subscribers: More and more of you are asking whether we will mail your weekly *Television Digest* to your home addresses—via air mail, special delivery. Many thus would get it Sunday, inasmuch as we mail Saturday. We're glad to oblige. You merely pay the extra postage.

Latest Cuban demands have U. S. broadcasters in uproar. Understood, Cubans want 25 assignments that would play havoc with U. S. clears and regional channels—such as nine 50-kw transmitters in Havana. What exercises broadcasters is report State Dept. feels inclination to go along with Cubans (on international political grounds). U. S. broadcasters also feel if Cubans get all or most of what they're asking, Mexico will come up with even more demands. Mexico is not party to present Montreal conference to establish new NARBA. Existing treaty expired March 28, 1949.

FCC decision permitting TV operators to interconnect own intercity relay facilities with those of AT&T (Vol. 5:37) is expected to be upheld, if tenor of questions from commissioners at oral argument Nov. 28 is criterion. However, chairman Coy made clear FCC still considered privately-owned intercity relays temporary. Telecasters hope to get Commission to change its mind at TV auxiliary services hearing (if held), or at least persuade FCC to change wording of proposed rules to insist common carriers furnish equal or superior facilities to those of present operator-owned relays (Vol. 5:44). After final decision on interconnection, rate case will continue on telecasters' charge rates are too high (Vol. 4:49; 5:3).

Uhf experimental TV station to feed Astoria (Ore.) TV set owners by rebroadcasting KING-TV, Seattle, is sought from FCC by Leroy E. Parson, ex-KAST manager, now running Radio Electronics Co. specializing in Columbia River fishing boat communications, and Richard F. Denbo, Seaside Chamber of Commerce official. They have been feeding about 50 neighbors with pickups from Seattle (125 mi. away) via coaxial cable links (Vol. 5:33). Now they seek permission to put up 50-watt transmitter on 560-580 mc, proposing to spend \$12,000 to build, \$5700 for year's operation. They want to develop techniques for "satellite" operation.

Hearing on requests for theatre-TV frequency allocation (Vol. 5:36) looms nearer—word being FCC is inclined to let movie industry be heard. Meanwhile, American Theatres Corp., operator of 47 New England theatres, and Neighborhood Theatre Inc., operator of 45 in Virginia, are latest petitioning for hearing. Former is headed by Sam Pinanski, president of TOA, whose Pilgrim Theatre in Boston has large-screen theatre-TV equipment (Vol. 5:40); latter is headed by Morton G. Thalheimer, of Richmond dept. store family.

Bound to happen, sooner or later: A westerner, reports *New York Times*, dropped into Bettendorf, Iowa, beer joint while Iowa-Oregon football game was being telecast. His enthusiasm for Oregon (leading 17-6 at the time) matured into bets with some unusually confident natives. Iowa won, of course, just as it had the week before, when the film was made.

Dec. 1 sets-in-use, reported since NBC Research "census" of Nov. 1 (Vol. 5:48): Washington 78,700, up 9100 in month; Kansas City 20,434, up 4634; Greensboro 7325, up 825.

Unable to get TV sets in tight market, Simoniz Co. had to abandon offering them at reduced prices when accompanied by coupons off cans.

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December 10, 1949

2,750,000 THIS YEAR—HOW MANY NEXT? Now is the time for all good TV tycoons to come forward with their predictions of 1950 production. Last year, at about this time, before the big "inventory recession" and when tubes and components seemed scarce, the consensus for 1949 centered around RCA chairman Sarnoff's forecast of 2,000,000 (Vol. 4:52). At this writing, it appears actual total will be nearer 2,750,000.

Estimates for 1950 thus far include figure of 3,200,000, ventured this week by Avco's Crosley v.p. John W. Craig; 3,100,000, by RCA's home products v.p. Joe Elliott (Vol. 5:47); 3,750,000, by Sylvania's Max Balcom, ex-RMA president and chairman of its TV committee (Vol. 5:47); 5,000,000, by Andrea's Frank Andrea. You'll be seeing lots more such figures from here on in, though some leaders are getting a bit more wary in light of previous wrong guessing.

As for this year's production, RMA must yet report on 5-week November and December. First November week ran about 83,000, second about 80,000, third 82,000. This rate isn't expected to decline before mid-December. Accordingly, assuming 80,000 average for 7 weeks, and then a holiday slow-down to half that for last 2 weeks of year, RMA total for the 2 months would be 640,000. Add 20% to this to account for non-RMA, and then add this 768,000 to first 10-month cumulative of 1,990,000 (Vol. 5:47) -- and you easily reach 2,750,000 total.

Note: If our 2,750,000 estimate for 1949 is anywhere near accurate, it means that TV enters 1950 with very nearly 4,000,000 sets produced -- for RMA's postwar cumulative for 1946-48 was 1,050,879 (see p. 85, TV Directory No. 9). That leaves out of account some very considerable non-RMA production.

PROPHECIES & PROFIT MAKERS—1950: Barring unforeseen business dips, most of the telecasters will be out of the red sometime in 1950 -- thanks to higher rates, increasing sponsorships, better know-how, and the tight little monopolies some of them enjoy because of the freeze. In fact, on basis of information at hand, we venture to predict that:

- (a) One-third of the operating TV stations (there will be 98 as year ends) will be in the black, including depreciation, during 1950.
- (b) One-third will be in the operating black, not including depreciation.
- (c) One-third will continue to lose money, but in diminishing amounts.

This doesn't account for amortization of previous losses, which in several cases have been extremely heavy but in most cases have been absorbed by profitable parent radio stations or newspapers. Nor does it mean TV is even approaching the profitability of AM. Most of today's profit makers -- and there is evidence of nearly a score (Vol. 5:18,25,36,42,47,48) -- are still skating on very thin ice. There's only one, so far as we know, that's earning a really substantial return.

Besides those we've previously reported on, who say they are now or soon will be earning a profit, there are even more who won't divulge their figures. Some ask, with very good reason, that they not even be mentioned. It's their business, and of course it's their right to keep out prying eyes.

This week we have reports from 2 more outlets. Westinghouse's Walter Evans reveals that WBZ-TV, Boston, had 3 profit months this year -- in September and October due to normal accretions of business, one other month due to windfalls. Margin

wasn't high, he said, but they're good augury for rest of year and for 1950, barring possible summer slump. They mean losses this year "won't be too heavy." Depreciation included? Yes, standard station bookkeeping methods. Sold on TV? Yes, indeed -- only wish we had it in Pittsburgh (home of Westinghouse's pioneer KDKA).

Other enterpriser reporting good news is WKTV, Utica, N.Y., owned by Kallett theatre chain. It opened Dec. 1 with 21 local accounts, 8 national, and manager Mike Fusco writes: "It looks as though our operation will get off to a break-even start; it might even be a black-ink operation from the start." Unlike many another new starter, WKTV luckily began with network service (Vol. 5:49).

One of first to announce profitable operation (Vol. 5:42), Edward Lamb, publisher of Erie Dispatch and owner of TV stations WICU, Erie, and WTVN, Columbus, makes categorical statement that he "can put every TV station in the country in the black." He writes in his newspaper: "I insist that there is nothing mysterious about adequately utilizing this remarkable new educational and entertainment medium. We have a very simple formula. Although we have the national network shows, there is but one answer to community recognition...more and more local programming."

Note: Billboard quotes Dr. Allen DuMont as stating his Pittsburgh WDTV is now making "\$8000 per week", which easily makes it TV's best earner (Vol. 5:47). And before the Chicago Television Council the other day, KSD-TV's David Pasternak divulged some interesting figures for St. Louis Post-Dispatch station (see also Vol. 5:36,48): Plant investment \$350,000; operating losses thru September, \$400,000; average revenues 9 October-November weeks, \$8000; average profit, about \$1500 weekly. Weekly costs of \$6500 included \$1100 depreciation, \$540 rent, salaries of 30 TV-only employes, etc. KSD-TV's average of about 50 hours per week is 70% sponsored: 75% network, 25% local.

INDEX AND TV-AM-FM LOGS COMING UP: In the works now, for distribution to our subscribers Jan. 1, 1950 or shortly thereafter are 3 important reference Supplements:

1. Index to 1949 Newsletter reports, so that you can refer back to articles or items or statistical tables we've published during the year.

2. TV Directory No. 10: Television Rates & Factbook, regular quarterly edition, revised and brought up-to-date, with several new features added. Volume of nearly 100 pages will include rate cards and data of the 4 TV networks, and of all 98 stations on the air at year's end. Also, other such reference material as our listings of TV manufacturers and receivers, program sources, channel allocations, receiver production figures, TV census by cities, etc.

3. AM-FM-Directory -- first time we've combined them into one handy volume -- logging all North American AM & FM stations in 7 parts, as follows: (a) AM & FM stations by States, with addresses, frequencies, network affiliations, if any, FM antenna heights, etc. (b) AM stations by frequencies. (c) FM stations by frequencies. (d) AM applications by States, with FCC reference file numbers. (e) AM applications by frequencies. (f) FM applications by States and by frequencies. (g) AM-FM call letter lists. This log, of course, can be kept up-to-date throughout 1950 with our weekly Addenda reporting current FCC decisions, applications, etc.

Early in 1950, we'll also prepare new editions of our annual directories of the FCC, of consulting engineers and of attorneys.

FCC QUESTIONS PAY-AS-YOU-LOOK TV: Phonevision's future, if any, now faces Washington legal-policy obstacles -- to say nothing of intra-industry opposition. Delay is inevitable, and it looks like Zenith's Comdr. McDonald may not get much-publicized pay-as-you-see project into the public experimental stage very soon. This week:

(1) FCC ordered hearing Jan. 16 before Comr. Hennock on request to run Chicago experiment (Vol. 5:32), listing many questions it wants answered (Public Notice 42131, Docket No. 9517). Comrs. Hennock, Jones, Webster demanded hearing, Coy and Sterling dissenting. Latter thought Zenith should have chance to run test, then answer questions when it sought commercial authorizations.

(2) Illinois Bell's information chief W. J. Peake, in Dec. 1 letter to Chicago Daily News, reiterated company's position that it will not participate in billing, collecting, switching, etc. for subscription-TV "either now...or in the future"

(Vol. 5:45). McDonald evidently hopes for FCC support in forcing Bell service.

(3) Comdr. McDonald reported dickering with J. Arthur Rank for first-run British films (Variety, Dec. 7), indicating lack of success in getting American films. MPA members are said to be solidly opposed, fearful of effect on boxoffice and reactions of their exhibitors.

FCC order notes that its rules make no provision for subscription-type broadcasts, questions whether Phonevision should be a broadcast or common carrier service, asks information about: leasing of phone lines, financial arrangements with new Phonevision-promotion firm called Teco (Vol. 5:28), technical details. Even suggested was use of experimental rather than commercial TV Channel No. 2 for tests, which Zenith proposes as 3-month experiment among 300 Chicago set owners.

WXEL READY, OTHERS NOW WANT IN: Cleveland's third TV station, nation's 98th, goes on regular commercial schedule next Saturday, Dec. 17 -- last new outlet on the books for this year. WXEL will operate daily on Channel 9, is owned by Empire Coil Co., highly successful radio components manufacturer not otherwise connected with broadcasting. Its president Herbert Mayer got CP about 2 years ago, plunging in where local radio interests apparently feared to tread. Since then he and family, sole owners, have spent \$500,000 on project, have refused several offers to sell.

WXEL staff numbers 28 thus far, under manager Franklin Snyder, Empire's former Philadelphia sales manager. Its base rate is \$500. Its main network affiliation will be DuMont, though it will get some programs from ABC and CBS -- as does similarly-independent WEWS, owned by Scripps-Howard. Third station in city is NBC's WNBK, only one with AM affiliation (WTAM).

Cleveland Plain Dealer Dec. 8 credits WXEL test patterns and new competition, along with Xmas buying, for "phenomenal boom" in TV in that area. It's ironical that that newspaper, longtime successful radio operator, let own early TV application lag, then dropped it, now has new but "frozen" application on file with FCC. Cleveland is 12th area to enjoy service from 3 or more stations: New York, Los Angeles have 7 each; Chicago, Washington 4 each; Baltimore, Cincinnati, Columbus, Dallas-Ft. Worth, Detroit, Philadelphia, San Francisco--and now Cleveland--3 each.

New Orleans Times-Picayune, which held CP for 1½ years but surrendered it in July (Vol. 5:31), is going to file again -- we learn on good authority. An executive is quoted as saying WDSU-TV there has "set the town on fire." That recalls Portland Oregonian's dropping of CP, then reapplication in April 1948 (Vol. 4:17). Near-future prospects of either getting into TV are, of course, stymied by freeze.

VIEWERS SORE, DEPLORE THE GORE: Just as radio's early days were plagued by viewers-with-alarm, TV is developing own crop of those who decry and deplore its program fare. Group calling itself "Southern California Association for Betterment of Radio and Television" got on press wires this week with story relating how it had sent protests to Los Angeles stations. Protests itemized gore and mayhem programs on air during one October week, demanded they be replaced by programs "suitable for family viewing and listening." Survey itemized 91 murders, 7 holdups, 3 kidnappings, numerous thefts, suicides, blackmail, arson, etc. Letterhead lists 882 Victoria Ave., Los Angeles, as address; Mrs. Clara S. Logan as president, and family-marriage counselor Dr. Paul Popenoe among v.p.'s.

FCC wasn't asked to do anything, was simply reminded children are TV's "most avid" viewers. At FCC, it was said this was first such TV program complaint; most other squawks are personal -- too much sport, too many westerns, why didn't such-and-such station carry this-or-that. Commission merely acknowledges.

Though busybodies with letterheads are usually first to cry out, fact is some TV station managers frankly say they're concerned about plethora of crime and horror dramas, especially those piped during children's viewing hours. Networks say they hope to persuade early-evening timebuyers to tone down blood-and-thunder stuff. One station has reshuffled schedules so whodunits and the like are mainly on after kid-hours -- via kine-recordings. Nobody's planning anything drastic, nor are the authorities likely to step in; but it's matter telecasters can't simply laugh away.

FCC's clamp-down on TV test pattern with music, subject of "interpretation" of Rule 3.661b (Vol. 5:26, 27, 30, 40), was redrafted this week in form of proposed rule-making (Public Notice 49-1621). New proposal is a little less stringent than original: (1) Emergency musical fills are permitted in event of equipment failure or unavoidable delays; (2) 15 minutes of announcements of program schedules and 15 minutes of news commentaries are allowed each day. Initial reaction of telecasters is that it's a little improvement, but not much. However, they're glad to see proposal in form of rule-making rather than "interpretation." Number of organizations plan to file comments, due Jan. 9, complaining action ignores day-to-day operating practicalities.

NARBA conference broke up Dec. 8 in Montreal, when U. S. rejected Cuban demands (Vol. 5:49). It resumes in U. S. April 1, 1950. Meanwhile, U. S. and Cuban radio officials will attempt agreement at meeting in Havana Feb. 1. Recommendation that stations that have come on air since NARBA expired last March be "frozen" was unacceptable to U. S. and dropped. U. S. rejection of Cuban demands became obvious when strong Senate opposition developed. Meanwhile, U. S. is signing bilateral agreements with other Western Hemisphere nations.

Interim payments to ASCAP for use of its music since Jan. 1, 1949 were agreed upon by per-program negotiating committee, which in turn got extension of present agreement for TV stations to use ASCAP music without license until Feb. 1, 1950 or final terms are agreed on. Interim payment will be on station's monthly gross: \$50 a month for stations taking in under \$50,000; \$100 for \$50,000-\$150,000; \$175 for \$150,000-\$300,000; \$250 for \$300,000 and over. ASCAP also agreed to indemnify stations against infringement suits.

State of Pennsylvania has appealed U. S. District Court's decision that its movie censorship board has no right to censor TV films (Vol. 5:44). Either side is expected to appeal to U. S. Supreme Court, however the decision rendered by Third Circuit Court of Appeals in Philadelphia. Motion picture industry is understood to be watching case carefully, since outcome may have bearing on right of States to censor movie films.

Looks like no escape from municipal taxes on "generation of radio waves." Supreme Court this week for second time turned down broadcasters' appeal from Arkansas Supreme Court decision. Little Rock (Ark.) officials have already sent tax bills of \$250 to local radio stations, plus \$50 tax on each advertising salesman. Industry fears rash of such taxes, with broadcasters' counsel seeking, but not hopefully, another case on different grounds.

Eastern Intercollegiate Athletic Assn urged its 86 members not to permit telecasts of 1950-51 games, terming TV "potential threat to financial structure of intercollegiate athletics." Resolution Dec. 9 was only recommendatory. ECAC will recommend complete nationwide ban when National Collegiate Athletic Assn meets next month. Chief cry (as in baseball) is TV hurts local attendance.

NBC-TV affiliation contract cuts number of free hours station must furnish network from 30 to 24, also eliminates charge for sustaining programs. Compensation to network remains at 33½%. This is said to meet most all affiliates' requests made at September meeting (Vol. 5:37, 38).

More sets-in-use as of Dec. 1, reported since NBC Research "census" for Nov. 1 (Vol. 5:48): St. Louis 67,700, up 10,100 in month; Fort Worth-Dallas 26,225, up 5425; Syracuse 19,132, up 4032; Memphis 12,210, up 2310; Charlotte 9300, up 1500; Cleveland 119,103, up 17,775; Erie 18,100, up 4100.

FM activities are currently at a focus, with FMA board voting unanimously to merge with NAB. Poll of FMA members is expected to confirm action by Jan. 1. Final action is due at NAB Feb. 8-10 board meeting. Arrangements include appointment of 3 FMA members to 5-man NAB FM committee and appointment of FMA executive director Ed Sellers to similar job at NAB. Surprising surrender of permit this week was that of Birmingham's WBRC-FM, famed 546-kw outlet. Owner Eloise S. Hanna gave it up simply because it was losing too much, with slim chances for improvement, while WBRC-TV needed more money for expansion. Defection of WBRC-FM, as well as other big-timers (Vol. 5:49), comes as FM stations react to FCC's proposal to increase hours of operation (Vol. 5:47). Of 11 comments FCC has received, 2 strongly favor FCC proposal in toto, 5 were definitely against it, 4 thought it okay except for "hardship" cases such as theirs (daytime AM, etc.). Frank Fletcher, WARL-FM, Arlington, Va., wanted FCC to investigate networks and manufacturers to find reasons for FM's "sluggishness."

AFRA's George Heller has been named national executive secretary of newly-formed TV Authority, overall union representing TV performers (Vol. 5:47). He immediately issued statement declaring TVA intends to "explore all possible methods of arriving at a peaceful solution of differences with Screen Actors Guild." SAG and screen extras have refused to join TVA, insisting on sole jurisdiction over film performers, whether for theatres or TV; they also have been reported already at work organizing TV film artists.

More petitions for theatre-TV frequencies (Vol. 5:49) were filed this week with FCC—by Kansas-Missouri Theatre Assn; Everett Enterprises Inc., operating 66 theatres in North and South Carolina; Greater Huntington Theatre Corp., Oak Ridge Theatres and Capitol & Ferguson Theatres, operating 11 houses in West Virginia and Tennessee; Tri-States Theatre Corp., operating 50 movie-houses in Iowa, Illinois and Nebraska, also TV applicant for Des Moines. TOA has reprinted Fabian TV consultant Nathan L. Halpern's St. Louis speech last month (Vol. 5:46). In foreword, executive director Gael Sullivan asserts hope theatre-TV may bring infrequent movie-goers in 30-65 age group to the movies more often, adds cryptically, "The government is well aware of the necessity of protecting the existing motion picture plant."

Method of using moving picture for rear screen projection to permit animated outdoor backgrounds for studio TV shows has been worked out by NBC. Still-secret method overcomes "flicker" inherent in using movies' 30-frames-per-second system with TV's 24-frames-per-second standard. "New method . . . will free broadcaster from the obvious limitations of indoor studio-type telecasting," said TV v.p. Pat Weaver.

Eager-beaver scrambling for new AM business is indicated (1) by ABC offer to TV receiver manufacturers of special 57-station AM network covering TV cities only, noting that "TV itself is an inefficient medium for the sale of video receivers since most viewers are already set owners"; (2) by 1½-in. "blind ad" in Dec. 8 *New York Times* offering "ideal opportunity to set up increased sales of your Christmas merchandise . . . For details, phone PE 6-9600, Ext. 778." It turns out to be MBS.

To combat nonsense about TV eyestrain, handy 8-page reprints of "Does Television Damage the Eyes.", from article in fall issue of *Sight-Saving Review* by noted Washington ophthalmologist Dr. Benjamin Rones (Vol. 5:2, 32), are available at 5¢ from National Society for the Prevention of Blindness, 1790 Broadway, New York.

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WITH AM FM REPORTS

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December 17, 1949

MORE PRICE DROPS & MORE SETS-IN-USE: TV set prices trending downward and sets-in-use increasing faster than fondest expectations -- that's the big news of TV as new 1950 lines are about to be introduced by top manufacturers.

That -- and the prospect of just-as-good sales during first quarter 1950 as during this last quarter 1949, which the Associated Press quite aptly epitomized in these sentences:

"Santa Claus has turned the television rush into a stampede. Christmas orders added to an already mushrooming demand have manufacturers and dealers frantic trying to explain why you can't get the set of your choice installed by 2:30 tomorrow afternoon."

As for growth of TV audience, NBC Research's monthly census as of Dec. 1 will show, when released next week, nearly 3,500,000 sets in use -- up almost 500,000 from Nov. 1 (Vol. 5:48). That means nearly 4,000,000 in use as New Year begins.

* * * *

It's astonishing, but true, that despite higher labor costs and rising price of steel, the industry's pacemakers will offer next year's receivers at prices even lower than those now prevailing -- which were generally believed stabilized by last summer's "inventory recession" and by current high demand. For example:

RCA isn't saying so publicly yet, but its new line due to go into production next week apparently contains 10-in. table model at about \$190 (vs. present \$200), 12½-in. table at \$230 (vs. present \$250), 16-in. table at \$300 (vs. present \$395). Latter is greatest surprise since first 16-in. table that went on market just 11 months ago (Vol. 5:2) was priced \$495.

That's all the dope on bellwether RCA's full new line we can gather yet -- that much available only because its salesmen are now out among distributors divulging some details. Just as significant, of course, will be still hush-hush new Admiral and Philco lines -- both newly priced (downward) and with new merchandising appeals. Motorola will also have new line (Vol. 5:50), and GE has some new sets and revisions of old prices due. These 5 are well to top of industry in unit volume.

* * * *

Philco's Jimmy Carmine joins other soothsayers (Vol. 5:50) in forecasting 1950 production by putting estimate at between 4,500,000 and 5,000,000 -- far ahead of nearly all his industry colleagues. And he may or may not be letting cat out of bag when he says this highly optimistic forecast is partly based on merchandising fact that "a 10% reduction in price means a 20% increase in sales." Philco alone, said he, is now producing TVs at rate of 15,000 per week.

From behind the Philadelphia iron curtain comes word Philco's new sets are already on the line -- indeed, that some have already been delivered. Also that 7 and 10-in. models are discontinued. But prices remain deep-dyed secret.

Admiral's new line goes into production Dec. 22, and prices won't be known until its Chicago convention Jan. 5-7, overlapping Philco's there Jan. 4-6. Both Admiral and Philco will introduce new appliance lines, too, expect to put big push behind refrigerators, ranges, etc. as well as TVs and radios.

The big boys aren't much worried lest new prices antagonize their distrib-

utors and dealers. There are no factory inventories, and wholesalers and retailers are mostly on hand-to-mouth basis. Some concern is being expressed, though, about squawks from buyers who have paid only \$5 or \$10 down toward their sets and who may demand adjustments when new lines and new prices are out.

* * * *

We asked 9 key set makers to give us their estimate of 1950's first quarter TV trade, promising not to quote them individually. Almost to a man, they said "equal to or better than" booming current quarter. Only one thought demand might taper down as early as mid-March; several saw it holding up well into April. None expect good summer, but all thought 1950 as whole will exceed 1949.

That's the composite thinking, and they're gearing production accordingly. To what, we asked, did they attribute this phenomenon? Doesn't post-Xmas radio season always show falling off?

Superior programs were given as basic reason. But there was also fact that brand-name sets have been in short supply for some months, and that there's a pent-up demand due to inability to get deliveries. Xmas trade is featured by priority and gift certificates.

If post-Xmas sees any "unloading," it will not be brand-name products, we were told. Trade talk about seasonal stop orders led one harassed sales manager to say, "I wish I had some stop orders. Just plain orders are piling up."

Another factor in salutary outlook is G.I. insurance refund to some 16,000,000 veterans starting in January, which many think will in large part be spent on TV sets. Raytheon took poll of 1000 vets in its Waltham and Newton plants, found 27% already had TVs, about 15% planning to buy TVs with their insurance money. If this ratio holds true for veterans in all TV areas, Raytheon predicts this alone will account for 1,100,000 set sales during first 3 months of 1950. But American Legion Magazine is not so optimistic; its survey showed only 0.9% of vets intending to buy TVs with insurance money. Argosy Magazine estimated only 1%.

WHAT PRICE TV TIME AND PROGRAMS? Two basic trends in TV station operation are worth noting, as we compile Jan. 1, 1950 edition of our TV Directory No. 10: Television Rates & Factbook:

First, time rates are increasing apace with receivers. Of the 83 stations on the air commercially as of our last quarterly edition (Oct. 1), fully half have changed their rate cards since then, most effective Jan. 1 or thereabouts. There are 98 stations now on the air on regular schedules.

Secondly, station facilities are increasing. Common now are 4 or more studio cameras, where few stations previously had more than 2; dual camera chains for mobile units, where one formerly sufficed; 16mm and 35mm film projectors, where at first 16mm was the rule; 2 slide projectors in lieu of one, etc.

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Among the 98 station rate cards and those of the 4 networks, you'll find no standardization -- few are alike in either format or advertiser conditions. Highest hourly rate is \$2000 charged by several New York network flagships (up from \$1500) when purchased on networks; \$1200 to \$1500, plus studio charges, when purchased locally. Highest one-minute announcement rate is WCBS-TV's \$320; others in New York charge \$250 or \$200, in Philadelphia and Los Angeles \$100, in Lancaster, Pa. (smallest interconnected city), \$30; \$12 in Albuquerque (smallest non-interconnected).

Noteworthy is increasing appearance of rates for less-than-1-minute service announcements -- shots for weather, time, etc. Formerly, they were charged at one-minute rate; now you have them quoted down to \$10 per shot. (All foregoing quotations, of course, are highest one-time rates, subject to frequency discounts.)

Only flat generalization that can be drawn, is that TV network and station rates are on way to exceeding radio's by far.

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Printers' Ink reports estimated net dollar expenditure for national TV (time only) as \$13,532,000 during first 10 months of this year, broken down as follows (in thousands): Jan. \$991, Feb. \$1119, Mar. \$1235, April \$1259, May \$1614, June \$1447,

July \$1152, Aug. \$951, Sept. \$1548, Oct. \$2180. Publishers Information Bureau puts figure at \$8,277,186 for the 4 networks Jan.-Oct. There are no figures for local.

Wall Street Journal Dec. 14 notes about 1900 companies now using TV medium to promote wares (Rorabaugh count, national plus local), compared with 727 at beginning of year, calls TV "a ravenous eater of the advertising dollar." Time charges are only part of story; Texaco, for example, pays \$10,500 for its weekly network, but Milton Berle and cast bring cost up to \$40,000 a week. General Mills is said to spend \$18,000 per week to produce weekly Lone Ranger film.

How TV fits into advertisers' budgets is being weighed by many companies preparing 1950 budgets. B. F. Goodrich expects to spend more on TV; Esso will maintain 1949 pace. Rising costs of TV, says Texaco ad manager Donald W. Stewart, means "many advertisers are faced with the choice of getting into TV and sharply cutting outlays of other media or of staying out and maintaining their usual radio-news-paper-magazine-outdoor budgets."

Even if TV hits \$30,000,000 time-plus-program level this year, as predicted, that's still merely a bagatelle out of the \$4.8 billion record 1948 expenditure on all advertising, which McCann-Erickson's Dr. Hans Zeisel says may be surpassed by about 2% this year.

TV PUSHING RADIO OUT OF BIG TOWNS? Will TV make aural radio essentially a small-town and rural medium? Researcher A. C. Nielsen thinks it might. Take figures we quoted a few weeks ago (Vol. 5:49) from his speech to grocery manufacturers:

He suggested that by January 1954, typical evening radio show would have 2,634,000 homes tuned in -- 15% of them metropolitan, 34% medium, 51% small-town and rural areas (compared with present 31%, 33% and 36%, respectively). By then, he forecast typical evening TV show would have 1,960,000 homes -- 65% metropolitan, 31% medium, 4% small-town and rural. That would mean 1,274,000 metropolitan viewers vs. only 395,000 metropolitan listeners for those shows.

We pressed Nielsen this week to develop implications of those figures. First off, he stated there's no unanimity, even in his own organization, that TV-AM audiences will develop just that way. But bearing in mind the freeze, primarily, he felt assumption reasonable. In addition, he said, no one knows what kind of daytime medium TV will become.

As far as advertisers are concerned, he believes such a development wouldn't trouble them. They'd use whichever media they need, adjusting them as necessary. For example, Sanka's sales are 90% metropolitan; baking powder's 70% small-town and rural. What he was trying to do, he said, was to alert them to expect changes.

As for aural broadcasters, he pointed out obvious implications: High-powered metropolitan stations shouldn't suffer too much, since they can reach good-sized non-metropolitan audience. Small-town stations, particularly those out of range of TV, may not be hit. Metropolitan daytimers might stand up fairly well. It's the little station in the big town that has to worry.

GLEANINGS FROM COLOR AND UHF LABS: Nothing hot on color-freeze-uhf front nowadays, what with hearings in hiatus until Feb. 20 (Vol. 5:50). Engineers are glad to be away from Washington hearing rooms, back at their 'scopes and soldering irons. But there are scattered developments:

RMA's Dr. W. R. G. Baker and Edward Wheeler last Monday sounded out each commissioner and Sen. Johnson on their thoughts about a new National Television Systems Committee to formulate color standards. They came back apparently encouraged, although without commitments.

Seems commissioners are reluctant to give an NTSC a stamp of approval implying acceptance of whatever it comes up with. Current consensus seems to be: "We're glad to see you're working on color and we'll welcome all information." Sen. Johnson's attitude: "Atta boy. Get in there and pitch. I know you'll come up with something good." Which isn't a commitment either.

Noteworthy is fact Comr. Jones' extremely caustic letter to Paramount's Paul Raibourn (Vol. 5:50) created only minor stir -- very little newspaper play, casual

trade paper treatment. Letter had called industry groups "pseudo-entities," asked Raibourn to show how he had encouraged color, particularly in view of Paramount's large stockholdings in DuMont. Raibourn hasn't replied yet, says he'll appear at allocations hearing; he's one of very few favoring mixing vhf-uhf in large cities.

* * * *

RCA engineers speak confidently, say they're satisfied major bugs will be out of their color system by time of February demonstrations. They're setting up field laboratory in Washington, "moving out of the hotels," expect to resume color transmissions here in couple weeks.

Question of receivers and field tests was haggled over in New York Monday by receiver distribution committee, which ended up with some FCC engineers wondering whether meaningful statistics can come from so few receivers in hands of public.

CBS plans call for giving one set to FCC Labs at Laurel, Md., one to Bureau of Standards for Condon committee, 16 to miscellaneous observers -- by Jan. 1. RCA says that by Jan. 15 it expects to have one for FCC, one for Condon; after Jan. 15, about 10 for general distribution. Nothing definitive out of CTI, except that it expects to have about 6 for Feb. 20 demonstration.

* * * *

Uhf began to stir a little. RCA submitted description of uhf tuner to be used in Bridgeport tests starting in January (Vol. 5:49). It tunes over 500-700 mc, uses printed circuit. Some will be mounted in RCA's 10-in. Anniversary table model.

Zenith offered FCC receiver equipped with uhf strip in its turret tuner, the device with which Zenith teed off on its happily forgotten "obsolescence" campaign of last March (Vol. 5:11-21). Zenith added it plans great many tests when RCA-NBC Bridgeport station goes on air.

DuMont is setting up 1-kw uhf transmitter at Passaic, hopes to get it going before long.

Pitching hard for his Polycasting uhf system (Vol. 5:46), consultant Raymond Wilmotte sent FCC supplemental material to support his claim that four 2-kw stations, using 2 channels, can cover cities even better than single 1100-kw station. He says there's common misconception that he proposes system use only FM video; AM will do the job, he says. FCC is watching his work closely, is also quite interested in his experiments showing reception of weak FM signal in presence of stronger one on same channel. Wilmotte says \$50,000-\$75,000 would suffice to prove system.

BETTER KINE-FILMS A RESEARCH 'MUST': It's not just the film -- it's lots of other things -- that account for the still relatively poor quality of kinescope recordings, which look like they must continue to be backbone of non-interconnected program service for some years to come. Not only the networks but film and projection laboratories are working hard on this research "must". There is even an informal interchange of information among the rival network technicians.

Check with picture-recording experts indicates improvements will show up gradually. Problem, as briefed by one, is fundamentally that of improving (1) quality of received pictures; (2) methods of recording on film from kinescope; (3) methods of transmitting kinescope recordings by stations. Thus it's clear not only film but component equipment must be improved. Horror story of year relates how one station actually used home movie projector to run kines of top-flight network shows.

Kinescope recordings are variously called kine, TV, video or film recordings; DuMont calls them tele-transcriptions. They're off-the-tube films of regular TV performances, counterpart of the radio transcription, intended for syndication to stations that can't get original show via coaxial-microwave or can't clear a particular time. Since AT&T extensions won't go farther than Omaha by October 1950, many cities with TV outlets are left without direct network hookups (for 1949-50 interconnections, see map on p. 88, TV Directory No. 9).

Kine-recordings actually hurt good shows sometimes, certainly don't conduce to receiver sales. Viewers who must depend on them get pretty poor idea of TV's real potential. New York Herald Tribune's acid critic John Crosby put it brusquely in commenting on Hollywood-recorded Ed Wynn Show: "Perfect Fool, Imperfect Kinescope."

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December 24, 1949

497,067 TV SETS MADE IN NOVEMBER: TV production nudged 500,000 in 5-week November, bearing out most optimistic calculations. RMA's monthly report shows 414,223, to which can be added 20% to account for big and little non-RMA firms -- making figure 497,067. This compares with previous record of 365,000 for October (Vol. 5:47).

Adding November figure to previous cumulative, we arrive at all-industry estimate of 2,487,000 (round numbers) for first 11 months of year. Even with probable lowering of production pace during 4-week December, it seems virtually certain 1949 output will reach 2,750,000 or more. Cumulative postwar TV production as of Dec. 1 can now also be reckoned at 3,644,000.

Output by weeks during November is significant (RMA figures): first week 82,813, second 80,046, third 82,020, fourth 73,531, fifth 95,813.

RMA total of all radios produced was 1,324,359 during November (including TVs), also a record for any month this year. October TV breakdown: table models, 226,846 (13,616 with AM and/or FM); TV-only consoles, 138,431; combination consoles, 48,946 (36,030 with phonos, remainder with AM and/or FM-only). October FMs: table models, 63,855; AM-FM consoles, 58,748. Among the TVs were 60,108 sets with FM.

HOW TV & RADIO RANK IN THE ECONOMY: TV industry's growth to better than "billion dollar" size is all the more remarkable when you consider it's only now completing its third full postwar year -- really didn't get under way until late 1946.

If you add 30-year-old radio, you can even prove fabulous fact that the American public this year will have spent more money on TV-plus-radio reception than it spent on motion picture admissions! Here's how we reckon the dollar volume:

(a) Just about 2,750,000 TV sets will have been produced and sold during 1949, and RMA says average retail price per set was \$320. That means \$880,000,000.

(b) TV servicing, installations, warranties and accessories will amount to \$133,250,000 this year, according to RCA consumer products v.p. Joe Elliott (Vol. 5:47). Thus, cost and expense of TV receivers alone add up to \$1,013,250,000.

(c) Radios sold this year will total 10,000,000 or more, at average unit retail price of \$43 -- lumping consoles, phono combinations, table models. That means retail trade of \$430,000,000, to which can be added another \$70,000,000 for service, replacements, etc. (on some 60,000,000 sets in use). That rounds out radio figure to \$500,000,000.

(d) Add all foregoing, and grand total is \$1,513,000,000 -- out-of-pocket expenditures by the American public on TV-radio equipment and maintenance. This compares with \$1,386,000,000 spent on movie admissions in 1948, expected to be slightly lower this year (Vol. 5:48).

Foregoing calculations are set forth mainly to highlight growing stature of the radio industry, particularly TV, and are confined entirely to retail and service items. There are additional tens of millions of dollars, impossible to calculate precisely, invested in broadcasting, telecasting and manufacturing plants which enjoyed their greatest expansion during 1949.

More than that, the broadcasting industry's \$400,000,000 time sales of 1948 (Broadcasting Magazine 1949 Yearbook) may be equalled this year. And telecasting

should account for more than \$15,000,000 in time sales alone, if we accept Printers' Ink estimates (Vol. 5:51). We won't even attempt to guess how much talent costs add.

Thus, TV and radio combined -- TV in particular, since it's in the initial investment stage and unit costs are so high -- enjoy high position among consumer industries of America. They're surpassed in few categories, as evidenced by these latest Dept. of Commerce estimates of consumer expenditures for 1948 (add 000,000): toilet articles, \$1,151; jewelry, \$1,314; automobile upkeep (not including gas or oil), \$1,320; motion picture admissions, \$1,386; drugs, \$1,391; transportation (streetcars, buses, taxis), \$1,400; telephone, \$1,638; radios-phonos-records, \$1,760; furniture, \$2,715; appliances (excluding radios-phonos-records), \$3,127; tobacco, \$4,147; meals out, \$12,757; gasoline & oil (for car & home), \$14,418; clothing (except footwear), \$16,795; food, \$43,000.

SARNOFF VISIONS 'ANOTHER GOOD YEAR': Not usually given to understatement, especially where the pet TV industry he so fondly nurtured is concerned, RCA's David Sarnoff quite simply notes in his year-end review: "The year 1949 has been a good one... and 1950 promises to be another good year."

He ventures no prediction as to 1950 output, but states belief that by end of 1954 there will be 20,000,000 TVs in American homes, 75,000,000 viewing audience.

Gen. Sarnoff studiously avoids controversy, notwithstanding FCC's "freeze" which nobody in the industry likes -- except a few anti-TV broadcasters and some nicely-protected telecasters. Notwithstanding, too, the still-unsettled color controversy, on which he privately expresses strong feelings. He does count RCA's electronic and compatible color system among 1949's outstanding TV achievements, which might be disputed by RCA's rivals, and he reveals:

(a) That RCA will manufacture its millionth TV set next February -- indicating RCA accounts for about one-fourth the industry's unit volume, thus doubtless is No. 1 producer of receivers. (It guards exact figures assiduously.)

(b) That a new field-type TV camera will soon be ready for field tests -- a smaller, and presumably cheaper, TV pickup unit "about the dimensions of a home-type motion picture camera [which] is expected to have widespread use in outdoor pickups as well as in medical and industrial TV applications." That will be welcome news to telecasters, now burdened with cost of about \$13,000 per camera chain, to say nothing of highly cumbersome equipment. First hint of device came from Dr. Zworykin before SMPE (Vol.5:43); details are due to be revealed at IRE convention next March.

Note: Gen. Sarnoff's prediction of 20,000,000 sets-in-use at end of 5 years might be compared with recent forecast by Paramount's Paul Raibourn: 40,000,000 by 1956. Raibourn, remember, is primarily a movie executive -- and it's already apparent movies stand to lose attendance to TV stay-at-homes (Vol. 5:48).

FM--PROBLEM CHILD OF FCC & INDUSTRY: FCC stirred up something of a hornet's nest when it proposed mandatory increase in hours of FM station operation (Vol. 5:47,49). Deadline for comments, Dec. 19, brought reactions from 60 parties almost unanimously opposed. Maj. Edwin Armstrong, FM's inventor, in bitterly-worded comment, has asked FCC to investigate whole FM problem, reiterated his charges that industry groups have kept FM down.

In request for "fact-finding" hearing, NAB summarized feelings of most when it said: "The total service which FM broadcasters render to the public will not be bettered, despite a rule requiring increased operation, if such operation causes any significant number of them to be forced out of business."

Coincident with objections to FCC proposal are continued dropouts of operating stations and grants -- some of considerable note. Roy Hofheinz, first president of FMA, turned in conditional grant for KOPY, Houston, which has operated with STA for years and which he once said was making money (Vol. 2:34). New York's WMCA-FM dropped out this week, president Nathan Strauss saying it had been losing \$4,000 monthly, claiming he'd tried to "give the station away" without any takers. Scripps-Howard's WEWS-FM, Cleveland, which has TV but no AM affiliate, is also giving up.

Other big-timers recently calling it quits: KSD-FM, St. Louis; WBRC-FM, Birmingham; KMBC-FM, Kansas City.

Where FM goes from here is anyone's guess. Some see continued dropouts, but eventual "solid group" of operators not too far below present 733 stations on air. (Some 200 permits have been turned in so far this year, of which 33 were on air, balance merely "paper" grants.) Others believe an "avalanche" is in the making, forcing FM out of sight.

Some special uses of FM are almost certain to persist and grow. Shot in arm for transit FM is seen in favorable decision granted this week to Washington's WWDC-FM by Public Utilities Commission. Number of broadcasters are enthused over revenues from Muzak-type operations for offices, factories, etc., in which commercials are removed with supersonic device in receiver. Storecasting, too, seems to have achieved solid success.

Nearly everyone agrees FM is a superior aural medium. And though FM hasn't generally developed sufficient audience to appeal to advertisers, some AM broadcasters are extremely reluctant to give up the promise inherent in their FM stations which deliver solid day-and-night signals to areas their AMs never reached.

ONLY 11 NEW STATIONS SURE IN 1950: In denying Raytheon's request for extension of CP it has held since May 16, 1946 for WRTB, Waltham, Mass., FCC in effect reduces list of pending CPs to an even dozen. Of these, 2 are still in trouble for much same reason -- delay. But while Maison Blanche's WRTV, New Orleans, faces an unfavorable examiner's report (Vol. 5:35) and goes to oral argument Jan. 6, City of Jacksonville's WJAX-TV is expected to get reprieve. As things look now, we're likely to get only 11 more stations before freeze ends -- before end of 1950, in fact.

[For full list of CPs still on the books, also list of the 13 CPs that were withdrawn or deleted during 1949, see TV Addenda 9-L herewith.]

Raytheon has 20 days from Dec. 19 to petition for reconsideration, but at week's end was undecided what to do. Looking to New Year, it appears that San Antonio's second outlet, KEYL, owned by Texas oil group (Vol. 4:13), may be first new station of 1950; it's due for equipment tests Jan. 7. Also due to test in January is Iowa State College's WOI-TV, Ames (Vol. 5:49). And from WJIM-TV, Lansing, Mich., word is that installation is progressing, start now set for Feb. 21.

Nashville was assured TV service by July when board of National Life & Accident Insurance Co. decided this week to proceed with its WSM-TV -- provided FCC extends CP which expires Feb. 1. Due to site trouble, color issue, allocations uncertainties, company considered dropping CP for Channel 4 held since July 1948. If FCC grants extension, as expected, it hopes to secure network service same time AT&T adds Louisville via coaxial from Indianapolis (October); otherwise, plan is to set up own microwave relays from Louisville, 160 mi., 4 or 5 hops.

Though networks have kept TV figures to themselves, Dec. 24 *Billboard* comes up with these estimates of their 1949 grosses: NBC-TV, \$6,350,000, of which \$4,850,000 is network billings, remainder from its 5 M&O stations; CBS-TV, \$2,400,000 from all sources (it owns one station, has 49% interest in another); ABC-TV, \$1,000,000 or \$1,100,000 (it owns 5 stations); DuMont, \$920,000 (it owns 3 stations). *Billboard* says NBC's TV loss this year will be \$3,500,000. On AM side, it projects 1949 grosses thus: NBC \$67,500,000, down \$3,970,000 from 1948; CBS \$64,200,000, up \$1,934,000; ABC \$42,350,000, down \$1,955,000; MBS \$18,800,000, down \$3,970,000. Note: Mutual's president Frank White, in conference call to affiliates Dec. 22, reported brightening outlet with sales of 2 3/4 hours of weekly network time representing \$3,000,000 in new billings.

FCC's report on 1948 revenues of AM, FM and TV was made public this week, add up to same figures Chairman Coy used in NAB speech last April (Vol. 5:16)—TV lost \$15,000,000, AM earned \$64,100,000, both before taxes.

Milton Berle and Texaco (NBC) took top honors in 5 out of 11 categories in *Motion Picture Daily's* 1949 Television Fame Poll, published Dec. 21. Comic and sponsor were voted first for best network program, best TV performer, best variety program, best comedy show and best commercial presentation. Other firsts: Dave Garroway (NBC), most promising male star; Felecia Montealegre (CBS), most promising female star; *Studio One* (CBS), best dramatic program; *Crusade in Europe* (ABC), best educational-public service program; *Kukla, Fran & Ollie* (NBC), best children's program; *Who Said That?* (NBC), best quiz show.

Paramount split-up puts KTLA, Los Angeles, DuMont stockholdings and experimental stations in hands of Paramount Pictures Corp., effective Jan. 1. Paul Raibourn is a v.p. and director of new picture company, remains president of Paramount Television Inc. New theatre company, United Paramount Theatres Inc., takes over WBKB, Chicago, and pending applications for Detroit, Boston, San Francisco.

Count of TV Sets-in-Use by Cities

As of December 1, 1949

Sets-in-use rose to 3,497,000 as of Dec. 1, according to NBC Research's monthly "census" report estimating families and sets within 40-mi. service areas (.5Mv). December report embraces non-TV served Norfolk. It represents 472,000 increase over Nov. 1 count (Vol. 5:48).

Interconnected Cities

Area	No. Stations	No. Families	No. Sets
Baltimore	3	732,000	113,000
Boston	2	1,175,000	213,000
Buffalo	1	323,000	53,200
Chicago	4	1,438,000	312,000
Cincinnati	3	384,000	50,000
Cleveland	3(a)	695,000	119,000
Columbus	3	225,000	25,300
Dayton	2	291,000	22,300
Detroit	3	839,000	138,000
Erie	1	112,000	14,500
Grand Rapids	1	182,000	9,000
Lancaster	1	85,000	19,000
Milwaukee	1	327,000	60,600
New Haven	1	557,000	58,400
New York	7	3,597,000	950,000
Philadelphia	3	1,184,000	315,000
Pittsburgh	1	742,000	55,600
Providence	1	1,011,000	23,700
Richmond	1	130,000	18,600
Rochester	1	208,000	15,900
Schenectady	1	258,000	44,200
St. Louis	1	474,000	67,700
Syracuse	1	199,000	19,100
Toledo	1	241,000	27,000
Utica	1(b)	127,000	4,500
Washington	4	691,000	78,700
Wilmington	1	183,000	19,400
Total Interconnected	53	*16,410,000	2,846,100

Non-Interconnected Cities

Albuquerque	1	22,000	1,500
Atlanta	2	233,000	20,000
Binghamton	1(c)	131,000	2,300
Birmingham	2	196,000	7,900
Bloomington	1	104,000	1,000
Charlotte	1	171,000	9,300
Davenport	1	133,000	5,000
Fort Worth	1(d)	269,000	12,100
Dallas	2(e)	277,000	14,100
Greensboro	1	165,000	7,300
Houston	1	217,000	10,000
Huntington	1	132,000	2,700
Indianapolis	1	281,000	14,000
Jacksonville	1	94,000	4,200
Johnstown	1	250,000	9,700
Kansas City	1	275,000	20,400
Los Angeles	7	1,372,000	303,000
Louisville	1	188,000	16,600
Memphis	1	177,000	12,200
Miami	1	117,000	12,900
Minneapolis-St. Paul	2	333,000	50,200
New Orleans	1	225,000	10,300
Norfolk	1(f)	196,000	1,000
Oklahoma City	1	138,000	14,300
Omaha	2	132,000	10,300
Phoenix	1(g)	49,000	3,000
Salt Lake City	2	93,000	7,800
San Antonio	1(h)	130,000	1,200
San Diego	1	113,000	15,200
San Francisco	3	825,000	24,100
Seattle	1	307,000	15,800
Tulsa	1	125,000	6,100
Others	—	—	5,400
Total Non-Interconnected	45	*7,470,000	650,900
Total Interconnected and Non-Interconnected	98	*23,880,000	3,497,000

* Note: Family figures are based on estimates of 1948 operation; because of this and because of overlaps, they cannot always be taken as true measure of potential audience.

(a) WXEL began scheduled operation Dec. 17. (b) WKTV began scheduled operation Dec. 1. (c) WNEF-TV began scheduled operation Dec. 1. (d) Fort Worth-Dallas coverage overlaps. (e) KRLD-TV began scheduled operation Dec. 3. (f) WTAR-TV due to start in April, 1950. (g) KPHO-TV began scheduled operation Dec. 4. (h) WOAI-TV began scheduled operation Dec. 11.

Bound and Indexed

We're planning to index and bind, between embossed book covers, in limited quantity, all 1949 issues of the *Television Digest* Newsletters plus the year's quarterly *TV Factbooks*. This volume of 53 Newsletters, 4 Factbooks and Index will provide a handy and handsome permanent reference covering TV's biggest year. Orders will be taken only until Dec. 31. Price, \$25 per volume.

CBS announces heavy schedule of color tests, Jan. 2-Feb. 1. Signals will come from New York's WCBS-TV and WOR-TV, Washington's WOIC, Philadelphia's WCAU-TV. Some 50 receivers, including converted black-and-white sets, will be distributed in New York and Washington, mostly latter. In Washington, plans call for 15 sets in places generally accessible to public, plus one in home of each FCC commissioner and possibly staff members. New York tests are principally to check interference ratios, using color film and slides plus black-and-white live and film. Philadelphia telecasts are intended primarily for tests by local manufacturers; signals will come from New York and Washington via coaxial, starting about mid-January. Color will be transmitted daily, Mon.-Sat., during stations' off hours. AT&T's coaxial and local loop service may be supplied gratis.

Who's going to head up FCC's Broadcast Bureau is current No. 1 topic at Commission. Subject became alive again (Vol. 5:3) when it was learned FCC had sent to Civil Service Commission \$12,000 job sheets for directors of broadcast, common carrier and safety and special services organizations. Leading contender for broadcast job seems to be Harry Plotkin, now asst. general counsel in charge of broadcasting. Also to Civil Service went job sheets for general counsel, chief engineer (vacant since Jan. 1948), chief accountant, and executive officer, all of whom would be responsible directly to commissioners.

"In my opinion, color TV will not be available on a national scale for at least 5 years. UHF will develop much faster . . . public can buy present-day sets without fear of obsolescence." Thus GE's electronics v.p. W. R. G. Baker, who is also RMA director of engineering, in year end statement. "It is unlikely," he adds, "that any UHF stations will be on the air commercially in the coming year. One year after the freeze is lifted we estimate 53 additional VHF stations will begin operations, plus an unknown quantity of UHF transmitters. Looking ahead to the end of 1951, I believe the nation will have a total of 300 TV stations."

TV programs and sponsorships: New Elliott Roosevelt-Martin Jones Jr. package firm reported placing *Mrs. Franklin D. Roosevelt* on NBC-TV around Feb. 1 for Sun. 4-4:30 "tea party" show with guests; no sponsor yet . . . Harriett Hubbard Ayer reported taking CBS-TV series with *Ilka Chase*, to start in Jan. or Feb., Thu. 9:30-10 . . . RCA Victor dropping *Wed. Kukla, Fran & Ollie*, continuing Mon. & Fri., Sealtest continuing Tue. & Thu. . . Add advertisers using or reported planning to use spot TV; Plymouth, thru N. W. Ayer; Dutch Boy Paints, thru Marschalk & Pratt; Cannon Mills, thru N. W. Ayer; Sealy Inc. (Film-O-Rest Mattress), 15-min. Sarra slidefilm; Blatz Beer, thru Kastor, Farrell, Chesley & Clifford.

Telecasting notes: Baltimore's WMAR-TV is location for 10-min. documentary on how a TV station operates, to be filmed by Army Civil Affairs Division . . . KFI-AM Los Angeles, signs new NBC affiliation, ending rumors about its sale to CBS and latter's possible tieup with its KFI-TV . . . WBEN-TV, Buffalo, having sold daily 4 p.m. teen-age disc jockey participating show, now launching 3 p.m. cooperative with high school students.

Trip to San Francisco to see Color Television Inc's system, by 4 top FCC staffers (Vol. 5:49), was postponed this week, may be called off. CTI notified FCC it wants a little more time to get equipment into shape. Whether trip is called off depends on how soon CTI is ready; idea is to avoid crowding CTI's preparations for Feb. 20 demonstrations in Washington.

MARTIN CODEL'S

AUTHORITATIVE NEWS SERVICE
OF THE
VISUAL BROADCASTING
ARTS AND INDUSTRY

Television Digest

WITH AM FM REPORTS

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December 31, 1949

TV FACTBOOK & 1950 AM-FM LOG ON WAY: We're purposely holding up, for about week, publication of our TV Directory No. 10: Television Rates & Factbook -- solely because we want to include therein all TV set manufacturers and their full new 1950 receiver lines, as well as several delayed station rate cards. Certain leading set makers won't disclose new lines and prices until next week; and several rate card revisions have been delayed because of year-end complications.

Thus, full-service subscribers will get their next quarterly TV Factbooks sometime during week of Jan. 9. This edition will list more than 100 companies engaged in TV manufacture, with current lines and prices; rate cards and personnel of the 4 networks and 98 operating stations; lists of 13 outstanding CPs and 351 applications; directory of 400-plus TV program firms; tables of current and proposed vhf-uhf allocations; latest figures on TV production, sets-in-use, etc.; and various other features of permanent reference value. Extra copies will cost Digest subscribers \$2.50, non-subscribers \$5.

Note: Our combined AM-FM Directory of Jan. 1, 1950 is now in hands of printer, will be mailed next week. It lists licensees, addresses, facilities of all North American AM & FM broadcasting stations by countries, states, cities; and separately, too, by frequencies and call letters. Also all U.S. applications pending to Dec. 31, 1950 separately by states and by frequencies, with FCC reference file numbers. The 125-page loose-leaf volume, with opposite pages in blank for writing in additions and changes, will be followed by new series of weekly Addenda based on current FCC decisions, applications, etc. Extra copies of 1950 AM-FM Directory are \$7.50 each to subscribers, \$10 to non-subscribers.

TV IN 1950—SIZEUP AND FORECASTS: Let's look ahead to 1950, rather than rehash 1949, and recapitulate what may be expected from TV these next 12 months. Knowing full well we can be called to account if wrong, nevertheless we herewith stick our necks out with this thumb-nail sizeup of basic trends and developments that may be expected -- plus a few predictions and conjectures:

(a) Not less than 4,000,000 receivers, probably more, to be produced and sold -- meaning at least 8,000,000 in use by end of year. Dollar volume of TV trade well over this year's \$1 billion, of TV-plus-radio well over this year's \$1.5 billion (Vol. 5:52).

(b) Not more than a dozen new vhf stations to be built during year, out of 13 CPs still on the books. Only new market areas these will open up: Ames, Iowa (Des Moines); Kalamazoo & Lansing, Mich.; Nashville, Tenn.; Norfolk, Va. (see TV Addenda 9-M herewith for full list of still-pending CP holders).

(c) End of freeze in autumn or early winter of 1950 -- after lengthy vhf-uhf allocation hearings during spring-summer that will be even more complex than color issue. Possibly a few non-competitive new station grants in 1950, but little or no new construction until 1951, either vhf or uhf.

(d) Lots more talk-talk about color, maybe spelling some headaches for the trade -- with FCC Comr. Jones continuing to spearhead color-in-a-hurry, CBS carrying case "to the people" via publicity and public demonstrations, but Senator Johnson remaining (for him) relatively mum until Condon committee reports.

(e) FCC shelving non-compatible color proposals through some sort of compromise that delays things long enough to give the all-electronic, compatibility exponents time to prove they have or haven't got stuff. Public at large, meanwhile, apathetic about color despite publicity -- and continuing to buy monochrome sets.

(f) Uhf experiments, starting with RCA-NBC Bridgeport operation (see p. 4) proving those channels can do reasonably good but an essentially local coverage job -- and 1-kw uhf transmitters with associated equipment offered at \$100,000 to \$125,000 vs. about \$250,000 for vhf installations.

(g) Networks extending service to more TV cities, via new coaxial-microwave links (see below) -- giving those cities better programs, whetting public interest, stimulating set sales. Improvement, too, in kine-recording -- but not sufficiently to compete with off-the-line to extent radio transcriptions compete with live shows.

(h) Continued inroads of TV upon radio and movie audiences. (It's wishful thinking to argue otherwise.) Total dollar volume of radio and movies down somewhat, though some favorably situated stations and houses may actually improve. Many more AM-FM stations quitting or selling out, and rising demand from sponsors for lowered radio time rates.

(i) Some small manufacturers to give up the ghost, or be merged, unable to stand competitive price race with big mass producers -- a real race just now getting under way (see our current and recent Trade Reports). Note: We predicted same thing last year (Vol. 5:1), when we counted some 90 companies manufacturing 250 models; yet New Year begins with more than 100 manufacturers in business, making some 500 different models (see TV Directory No. 10, due off presses next week).

(j) More TV network and station sponsors, higher time rates, new big-name shows, more daytime hours, more theatre-TV installations, more feature-length movies released to TV (some relatively recent ones, foreign and domestic).

(k) More stations operating in the black (Vol. 5:50) -- indeed, stations in red the exception rather than rule by end of 1950. Some are already proving TV can stand on own fiscal legs, and this will stimulate more broadcasters and other enterprisers to seek facilities, once freeze is lifted.

Suffice to leave off now, conceding that we're true believers in TV's destiny and admitting we may be proved cockeyed in some of our conclusions. We can only assure you that succeeding issues will report and evaluate 1950's developments and trends, week by week, as diligently and honestly and independently as in the past. To our friends and subscribers, as we enter our sixth year of publication... our best wishes for a Happy and Prosperous New Year.

NETWORK SERVICE TO 20 MORE CITIES: Year ends with 27 cities interconnected for network TV service (Vol. 5:52), not all via AT&T facilities -- and 1950 will add some 20 more. Meanwhile, existing facilities are being supplemented, e.g., an added microwave relay between New York-Washington was disclosed this week, affording 2 more circuits, New York-Philadelphia link of which is to be part of New York-Chicago microwave relay system (Vol. 5:33).

All 31 buildings and towers of \$12,000,000 New York-Chicago microwave system were up as of end of this week, but it isn't due to go into service until summer of 1950. AT&T denied published reports that it plans to switch all TV circuits to this 838-mi. microwave system when it is completed and use coaxial for phone calls only.

These are the cities due to be tied into TV networks during 1950, according to data from AT&T and others involved: Memphis -- March; Norfolk -- April; Greensboro, Charlotte, Jacksonville, Atlanta, Birmingham -- September; Indianapolis, Louisville, Davenport-Rock Island, Des Moines (including Ames), Omaha, Minneapolis-St. Paul, Kansas City -- October. Los Angeles and San Francisco are to be linked in spring. And planned privately, if AT&T won't connect them, are linking of Binghamton from Syracuse, Nashville from Louisville, Lansing & Kalamazoo from Detroit.

Extension of relays from Omaha to San Francisco via Denver and Salt Lake is still under survey, so transcontinental hookup is still in indefinite status. But on Dec. 23, last gap between Charlotte and Jacksonville on southern transcontinental coaxial was opened for telephony. Although this means that another through route

stands ready for TV, it would take year to install repeaters and AT&T says it has no such plans until it gets adequate orders from telecasters (Vol. 5:37). Existing transcontinental coaxial goes west from New York-to-St. Louis, then south to Vicksburg area, west to Los Angeles, and is heavily used for telephone service.

Additional TV circuits to go into operation during 1950 will give New York-Philadelphia 2 microwave channels, one north, one south, making 9 TV circuits altogether; Philadelphia-Washington, one coaxial south, one microwave north and one south, making 8; Washington-Richmond, 2 coaxial south, making 3; Philadelphia-Chicago, one microwave east and one west, making 6; Cleveland-Erie, one coaxial north, making 2 (due to be opened Dec. 31, 1949, 11:45 p.m.).

TV JOLTS THE MOVIE-GOERS' HABITS: Movie people would do well to take notice of Audience Research Inc. (Gallup) study of movie-going among TV owners. It makes extremely interesting addition to our series of "surveys of surveys" (Vol. 5:25,37,49).

Determining evening leisure time preferences, ARI recently polled movie-goers as a whole (TV and non-TV), the country over, found one-third favoring movies, 1-out-of-17 preferring TV (Vol. 5:49).

But latest survey just announced separated movie-goers into 2 groups -- with TVs and without. Of those with sets, TV ranked first with 37%, while movies were top preference of 28%; radio was prime evening pastime of only 4%.

Of movie-goers without TV, 34% gave movies first place, 14% preferred radio, and curiously, 3% ranked TV first. Last group must have generous set-owning neighbors or extremely handy taverns.

* * * *

TV advertising by retail stores was subject of survey by Arndt agency, Philadelphia. Agency covered stores in 70% of TV markets: 74% of stores were in \$10,000,000-and-over sales group, 12% in \$2-10,000,000, 14% undisclosed. Findings: 41% use TV; 8% have discontinued TV but will resume in 1950; 10% never used TV but will in 1950; 6% discontinued, don't plan to resume in 1950; 35% have never used it and don't plan to begin in near future.

Types of sponsorships stores desire: full programs, 59%; spots, 50%; participations, 17%; undecided, 14%. Some use several types, of course.

SAN ANTONIO'S KEYL IS NEXT—No. 99: First new TV station of 1950 will be San Antonio's KEYL, which goes on test Jan. 7 or 8 and goes into scheduled commercial operation Feb. 2. That will make it No. 99 on the active TV roster -- and San Antonio, ranking 50th in U.S. sales, already shows signs of being one of country's hottest TV towns for set sales. City's first station, WOAI-TV, went on air Dec. 11.

KEYL's base rate is \$200, and it starts with enough commercials to promise profitable operation during 1950. DuMont transmitter is in Transit Tower Bldg., tower rising 440-ft. above average terrain. It starts with full 17.9 kw visual, 9 kw audio powers on Channel 5, getting kine programs from DuMont, Paramount, ABC. Owners are Texas oilmen H. H. Coffield, W. L. Pickens, R. L. Wheeler, who have part interest also in Phoenix's KPHO-TV and are applicants for stations in New Orleans and Corpus Christi. Manager is W. B. Miller, veteran engineering consultant; commercial mgr., Sherrill E. Edwards, ex-NBC and Texas stations; program mgr., Mort Dank, ex-CBS; chief engineer, William Sloat.

Year ends with 13 CPs still on FCC books, 11 of them practically sure to be built during 1950 (Vol. 5:52 and TV Addenda 9-L). [For list of the 47 new stations that went on air during 1949, see TV Addenda 9-M herewith.]

Notes on upcoming new stations: Plans for WSM-TV, Nashville, now contemplate getting it on air sometime between July and September...Atlanta Constitution's WCON-TV may be second station of 1950, though Iowa State College's WOI-TV, Ames, may get going a few weeks earlier (Vol. 5:49)...GE transmitter is being installed for WSYR-TV, Syracuse, with 5-bay antenna whose 200-ft. tower will put it some 1270 ft. above ground level; tests should begin Feb. 15...Tower of Louisville Courier Journal's WHAS-TV rising steadily, should be up full 600 ft. by Feb. 15.

BRIDGEPORT UHF TESTS UNDER WAY: RCA-NBC threw switch Friday on uhf station KG2XAK, Bridgeport, Conn. (Vol. 5:7,19), beginning most extensive uhf tests yet, carrying full daily schedule of New York's WNBT. Receivers and converters (50 each, initially) will be installed in homes in and around the city, beginning next week, at rate of about 4 daily. Experiments are directly under NBC's Raymond Guy (he's also new IRE president) who says it's impossible to forecast when he'll be able to give any full-scale evaluations.

Transmitter is about 2 mi. from center of Bridgeport, on Success Hill, 53 mi. from WNBT, in rolling terrain. Latter's Channel 4 signals are picked directly out of air on receiving antenna 160 ft. up the 250-ft. tower. Transmitting antenna is about 450 ft. above average terrain. Transmitter builds up to one kw from 8 tubes in final stages, using "cascade diplexer," feeding 20-gain "stovepipe" antenna.

It's good place for tests, would have been even better had there been no TV signals around at all. But many Bridgeport enthusiasts have erected tall, elaborate antennas to get New York vhf stations. Area will be a principal uhf proving ground, with many manufacturers besides RCA making measurements, testing sets and tuners.

Telecasting notes: DuMont Network chief Mortimer Loewi says *Billboard* grosses for 1949 network TV operations we quoted last week (Vol. 5:52) were wrong; DuMont network and its 3 stations will gross "in excess of \$2,500,000 from all sources" . . . ABC president Robert Kintner says company spent \$8,000,000 on TV-radio plant during 1949—\$3,700,000 of it on ABC-TV Center in New York, \$1,250,000 on Hollywood TV Center . . . *Life Magazine* last week had crew at KTTV, Los Angeles, shooting photos of programs "outstanding and representative of Southern California TV." . . . P. K. Leberman, publisher of *Family Circle Magazine*, who sold Seattle's KRSC-TV (now KING-TV) earlier this year for \$375,000 (Vol. 5:20), this week closed deal to sell KRSC-AM for \$112,000 to Sheldon F. Sackett, owner of KROW, Oakland, and applicant for TV in San Francisco . . . *Radio Daily* quotes *New York Post's* Dorothy (Thackrey) Schiff as saying she has no intention now of selling KLAC & KLAC-TV, Los Angeles, has "refused 2 offers in excess of \$1,250,000 [and] it is my sincere intention to remain in the TV and radio business" . . . Macy interests applied to FCC this week to change name of Bamberger Broadcasting Service (WOR, WOR-TV, WOIC) to General Teleradio Inc.

Proposed FCC decision on 3-year-old Don Lee network practices case has radio industry scratching collective head. FCC found Don Lee "guilty" of coercing affiliates contrary to chain network regulations, but didn't want to pass "death" sentence—so it renewed all licenses. Decision boldly says if Commission could have penalized Don Lee otherwise, it would have done so. Don Lee's TV application for San Francisco was placed in pending files because of freeze. It's subject of court litigation by TV applicant Edwin Pauley because it was severed from San Francisco hearing and Channel No. 2 reserved on grounds it could have been granted before others applied.

Theatre Owners of America board meets Jan. 11-12 in Washington's Hotel Mayflower. On agenda will be strategy for confidently expected theatre-TV frequencies hearing (Vol. 5:49). Latest petitioners for such hearing are Lockwood & Gordon (Arthur Lockwood, treas., is chairman of TOA's board and former president), operating 19 theatres in New England; Esseness Theatres Corp., 29 in Chicago; Balaban & Katz, 116 in Illinois and Indiana; MPTO of D. C., 75 in Washington area.

Threatened strike of radio & TV directors as of Jan. Jan. 1 was averted Thursday when union (Radio & Television Directors Guild-AFL) and networks agreed to continue mediation until end of January.

NAB Research reports radio broadcasting (AM only, excluding TV and FM) gross income was \$435,279,000, up 4.5% over FCC's official 1948 total of \$416,720,279. Operating expenses increased to \$356,300,000, up 4% from 1948's \$342,900,000. NAB estimate is based on sampling of about 100 member stations and the networks, take into account gross income after trade discounts but before agency commission deductions. The estimates by classes of revenue: national networks, \$129,300,000 down 3.3% from FCC's official 1948 figure; regional networks, \$7,529,000, up 2.7%; national spot, \$118,425,000, up 13%; local retail, \$180,025,000, up 5.3%.

Personal notes: Robert E. Kintner elected president of ABC, succeeding Mark Woods, named vice chairman as of Jan. 1 . . . Shepard Chartoc, ex-Buchanan & Co. TV-radio chief in Chicago, new gen. mgr. of Jay & Graham Research Inc. . . . Syd Cassyd, trade editor, succeeds Harry Lubcke as president of Academy of TV Arts & Sciences, Los Angeles; James Vandiveer, KECA-TV, 1st v.p.; H. L. Hoffman, Hoffman Radio, 2nd v.p.; Betty Mears, KTLA, secy; Robert E. Packham Jr., NBC, treas. . . Tom Sarnoff, son of RCA chief, joins KECA-TV, Los Angeles (ABC) as asst. to program director . . . Albert Taylor, coordinator of radio-TV sales dept., resigns Jan. 1 from William Morris Agency . . . Clay Morgan quits NBC to go into own public relations and publicity business . . . John McPartlin promoted to sales mgr. of WNBQ, Chicago (NBC) . . . Norman Louvau new sales mgr. of KRON-TV, San Francisco . . . Edward L. Sellers, director of FMA, now absorbed into NAB, joins NAB Jan. 1 . . . F. Melville Greene, NBC mgr. of sales traffic for 20 years, retires Jan. 1 to move to Florida.

CBS reorganized topside for New Year "to achieve greater coordination between radio and TV." Changes: Wm. C. Gittinger, AM sales v.p., becomes aide to president Frank Stanton; Jack Van Volkenburg, TV v.p., becomes AM-TV sales v.p. (no new chief of TV operations to succeed him); Hubbell Robinson, program v.p., named general program supervisor for AM-TV; James M. Seward, operations v.p., now business affairs v.p. (handling AM-TV programs, package shows, etc.); Frank Falknor, asst. gen. mgr. of WBBM, Chicago, now program operations v.p. for AM-TV. Davidson Taylor, public affairs v.p., resigns; Sig Mickelson is director of public affairs.

TBA Clinic set for Feb. 8 in New York's Waldorf-Astoria Hotel will be devoted entirely to discussions of commercial and sustaining programs at local level. ABC v.p. Charles C. (Bud) Barry is chairman.