

'relatively minor modifications' as specified by the FCC."

The RCA system, DuMont continued, involves a limitation on the degree of color saturation possible, leaves the dot structure visible at normal viewing distances, and results in monochrome reception when the color signal passes over a 2.8 mc coaxial cable. The RCA demonstration, it was charged, showed misregistry, lack of color fidelity, picture degradation due to the "sampling" process, difficulty with color phasing, and generally inadequate brightness of pictures.

Though CTI has not demonstrated its system, DuMont told FCC the system possesses limitations with respect to color crawl, registration and resolution, and that converters using present techniques and apparatus "will be expensive, bulky, and produce a picture of reduced quality."

DuMont's brief also reported the company is working on a direct-view tube similar to the one described earlier by Dr. Charles Willard Geer, but that "this tube development is still in its primary stages where it is not possible to estimate its ultimate practicability."

Earlier in the week, winding up CTI's testimony, Col. Donald K. Lippencott, San Francisco attorney and engineer, estimated that CTI color could be ready commercially "in two or three years" after FCC approval, given "reasonable conditions."

At one point CBS interposed an offer to lend two electronic projection tubes to CTI.

Comr. Sterling wanted to know whether CTI could proceed faster in setting up its equipment if its official demonstration, now scheduled for Nov. 28 in San Francisco, were called off. Col. Lippencott said it could.

Meanwhile, the vice president of the Philadelphia Radio Service-men's Assn., Richard G. DeVaney, wired FCC Chairman Coy that the public welfare demands that video manufacturers educate installation and service men thoroughly in monochrome television before considering color. The servicing industry, he charged, has not been supplied with proper information, and poor installations and customer dissatisfaction have resulted.

NETWORK PLANS

Set by KOTV (TV), WNBFTV

KOTV (TV) Tulsa, which was scheduled to start commercial operations yesterday (Oct. 30), will be affiliated with all four networks. Affiliation agreements are already signed with CBS-TV, NBC-TV and DuMont, and an agreement is in the process of being signed with ABC-TV. The station also will carry the Paramount TV Network of Los Angeles.

The new station has appointed Adam Young Television Inc., New York, as national representative, it was announced by the Young firm.

Another multi-affiliated station is WNBFTV Binghamton, N. Y.,

TELECASTING

TV MUSIC

JAMES C. PETRILLO last week issued his proposals covering services of musicians for television films—and they fell on management with the impact of a blockbuster.

It had been a foregone conclusion that industry would not like the proposals, but the reaction that has been building surpassed expectations.

It seemed likely, according to some industry spokesmen, that one result of the proposals would be a coalition of management forces unprecedented in the entertainment field. Not only television stations and networks might form an organization to oppose the proposals but, joined with them, might be the big Hollywood studios, Eastern film producers, transcription companies doing TV packaging and advertising agencies.

A television network authority in labor matters said flatly that the industry would not operate under the Petrillo proposals.

A producer active in television films called the proposals "an ultimatum and not a negotiation." He could foresee only a long series of talks before any pact could be arrived at if the Petrillo proposals were made the starting point of an effort to reach an agreement on use of musicians in TV films.

Eastern Meeting Today

On the East Coast, an effort was being made to arrange a meeting for today (Oct. 31) of television network personnel experts and film producers. Presumably they would work out a plan of action and then ask Mr. Petrillo to meet with them to discuss modification of terms of the proposals.

On the West Coast, a meeting of the 98 film producers who are members of the Television Film Producers Assn. was being arranged by President Hal Roach Jr. Mr. Roach himself, who was in New York, was not expected to attend, although it was expected he would be in close touch with the situation by telephone.

Mr. Petrillo's proposals were sent out to the industry in a form which

which CBS-TV last week announced had signed as a primary affiliate. Station also was signed with NBC-TV and DuMont.

KOTV (TV) operating on Channel 6, is owned and operated by the Cameron Radio and Television Co., with Marie Helen Alvarez as general manager.

WNBFTV is owned and operated by Clark Assoc. Inc., with Cecil Mastin as general manager. It will commence Dec. 1 on Channel 12.

KECA-TV Hollywood has put into service four new portable combination dimmer switchboards, of 20,000 w capacity each. Each unit can handle six banks of lights individually or collectively.

Opposition Mounts to Petrillo Proposals

took up six and a half single-spaced, typewritten pages, set forth in 31 major paragraphs, many of which contained several subsections.

They were developed by the AFM president after meetings several weeks ago with telecasters, film producers, show packagers and agencies at which he announced he was desirous of changing the position of the AFM, which at present bans use of musicians in TV films. Subsequently, the AFM executive board met with him to work out the proposals.

The lead-off proposal calls for \$27 per man for each 15 minutes or less of TV film program, the rehearsal, recording or photographing of which does not exceed one hour. The leader is to get \$54.

That compares with the live TV network rate, on a single engagement basis of \$16.20 per man for 30 minutes or less.

Several other proposals develop the rate picture. Overtime rate for rehearsing for each 15 minutes or less is \$4.50 per man; minimum pay for any call, not exceeding three hours, \$22.50; doubling, 50% extra. Elaborate provisions are set forth for rates of musical arrangers, copyists and proofreaders.

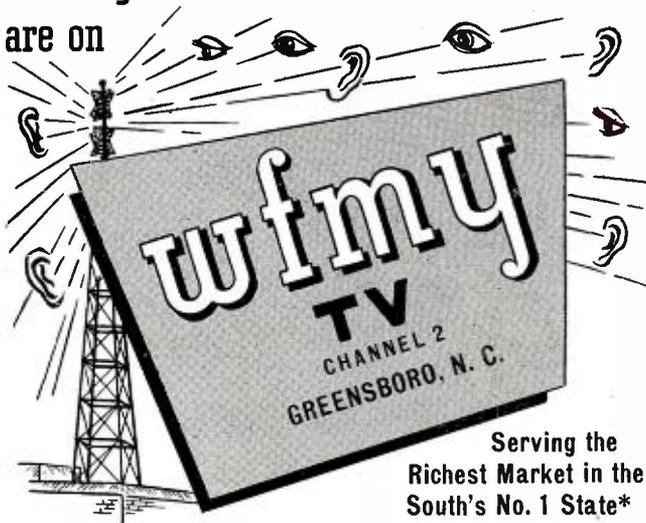
The proposals also require that

musicians shall be engaged as librarians and film music cutters. These provisions, it was said by one film industry spokesman, are not in line with present motion picture practices and could lead to a jurisdictional fight between AFM and other unions with employers in the middle. Librarians are to get \$2.50 per hour, assistants, \$2 per hour.

Another provision gives the AFM the right to cancel any contract on 60 days notice. That clause is regarded as unrealistic by industry spokesmen, because TV program series require production over long periods—say to produce a 13-week or 26-week effort.

The final provision set forth the AFM philosophy that a royalty fund, similar to that now in use in the recording and transcription field, be created. Presumably, if the procedure in records and ET's were to be followed, TV film manufacturers would pay the royalties, although it was said several weeks ago that Mr. Petrillo favored the payment of such royalty fees by television stations themselves. The royalty provision closed with the message that the federation was "prepared to consider the most practical methods of applying this formula to these similar circumstances."

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