



KTTV BUYS NASSOUR STUDIOS

Sale Price \$2 Million

WITH PRICE said to be \$2 million, KTTV Inc., Los Angeles, has purchased the Nassour Studios at 5746 Sunset Blvd., Hollywood, and the property is now in escrow [CLOSED CIRCUIT, May 8]. Joint statement last Tuesday by Norman Chandler, president of *Los Angeles Times* and KTTV Inc., and Edward and William Nassour, announced the purchase.

Transfer of studio property title is expected to be completed within two weeks, it was said. KTTV has been operating from four different locations and will move to the new headquarters by June 1.

In addition to purchasing the studios, it is understood that KTTV has arranged to buy land and apartment houses adjoining on Van Ness Ave. which the Nassour brothers had under lease with option.

In 'Radio Row'

Office structure and sound stages, newest and among the most modern in the motion picture industry, occupy approximately 3½ acres and are located in Hollywood's

"Radio Row." Construction of Nassour Studios was completed last year.

KTTV television production will occupy a portion of the sound stages with the remainder as well as office space available to independent motion picture producers.

Will Expand

"These fine new facilities will enable KTTV to produce television programs under ideal conditions," said Harrison Dunham, general manager. He added that facilities also will permit KTTV to start

daily telecasting at 1 p.m. instead of the current 4 p.m. time, effective June 5. With time expansion KTTV becomes the third Los Angeles station to telecast during daylight hours and will be operating on a 66-hour and 30-minute weekly schedule. Other Los Angeles stations are KFI-TV and KLAC-TV.

The *Buster Keaton Show* will be the first filmed by KTTV under the new corporation set up by the *Los Angeles Times* for the handling of syndicated programs. Shooting is expected to start in late June. Mr. Dunham has signed some 25 TV

stations, all newspaper-owned, to participate in the leasing of these filmed programs.

Managers' Meet Set

He plans to have general managers of these TV stations in Hollywood for a roundtable discussion with KTTV executives in mid-June. Besides financing, discussion will include type of programming and amount each station will need or can use. An executive producer to handle the as yet unnamed syndication setup will be appointed in the meantime.

CTI SHOWING

Calls RCA, CBS Monopolistic

COLOR TELEVISION Inc. demonstrated its color TV system for FCC on its San Francisco home grounds last week, simultaneously attacking the objectives of its rivals—RCA and CBS—as monopolistic and their color systems as impractical and undesirable.

CTI President Arthur S. Matthews, referring to CTI's two "mammoth" competitors, described his company as "the small dark horse" in the color contest and said it asks only a "fair chance" and seeks no "domination over this industry."

After the demonstration, presented Wednesday with Chairman Wayne Coy and Comr. Rosel H. Hyde representing the Commission, Mr. Matthews reiterated that the CTI system is completely compatible with present black-and-white, produces a good color picture, and "requires no souping-up of transmitters."

Uses KPIX

The San Francisco showing, scheduled after CTI equipment developed defects in the RCA-CBS-CTI comparative demonstrations in Washington earlier this year, was staged at the St. Francis Hotel. Telecasts originated in the CTI laboratories, were microwaved approximately two miles to the KPIX San Francisco transmitter, and were broadcast on KPIX's Channel 5 (76-82 mc). Authorities said no alteration of the KPIX equipment was necessary.

Color and monochrome sets supplied by RCA were used along with CTI color sets. The RCA color receiver employed dichroic mirrors. The tests were conducted under the

supervision of FCC engineers: E. M. Allen, technical research chief, and Wilmar K. Roberts of the FCC laboratories. Assistant General Counsel Harry M. Plotkin, chief counsel for the Commission in the color proceedings, also witnessed the showing.

CTI spokesmen hailed the tests as a successful presentation of the "interlaced" color shift technique which the company had planned to show before the equipment breakdown in Washington.

Interlaced Shift

The interlaced shift was described as a double shift in which each picture line appears in all three colors—green, red, blue—in the course of six field scannings. Each color appears in successive frames, as nearly as is geometrically possible, "interlaced" or halfway between its appearance in the preceding frames.

CTI officials claimed it to be the best pattern yet produced and called it a "marked step forward, insuring both better color pictures and completely compatible black-and-white pictures."

A four-colored pinwheel spinning at 40, 80, 120 and 150 revolutions per minute in front of the pictures revealed no breakup or fringing of colors.

CTI told the FCC members and more than 100 press and industry representatives at the demonstrations that the tests "completely refuted charges that lack of definition has masked defects in the CTI system."

Comparative average resolutions on the three types of receiver used

in the tests were reported as: 230 lines vertical and 200 horizontal, and 210 vertical and 250 horizontal, for two CTI sets in use; 300 vertical and 267 horizontal for the RCA black-and-white receiver, and 267 vertical and 237 horizontal for the RCA color receiver.

Industry witnesses appeared particularly enthusiastic about the quality of reception on the black-and-white set.

A spot check of several observers brought unanimous agreement that the black-and-white picture from the CTI color transmission was of better viewing quality than is usually achieved with black-and-white transmission.

In his attack on RCA and CBS at a brief hearing following the (Continued on Telecasting P. 17)

TV COMMERCIALS

McNamara Cites Errors

MANY television commercials fall by the wayside because they were either (1) badly conceived, (2) made on too small a budget, (3) had too short a production schedule or (4) didn't have adequate scheduling.

So declared Don C. McNamara, television director of Telefilm Inc., Hollywood, when he addressed the San Francisco Ad Club members in the Palace Hotel, that city, May 16. Analyzing various types of film commercials to show what makes them "tick," he said that of some 8,000 made, "you can rule out 4,000" as not having a chance due to one of those four reasons.

He used the Lucky Strike dancing cigarettes as a successful illustration and pointed out that this was a new idea worked out effectively and given heavy scheduling. Mr. McNamara said it was the province of the film producer to work closely with the advertising agency in order to produce the finest product for the budget allowed, and by doing so improve effectiveness of known techniques; find new ones and use TV for what it is—"the most potent selling force the world has ever known."



NEW CBS color camera chain, which is one-sixth the size and one-third the weight of present black-and-white cameras, is held by James Reeves (l), CBS engineer, as Dr. Peter Goldmark, the network's director of engineering and research development, inspects the unit.