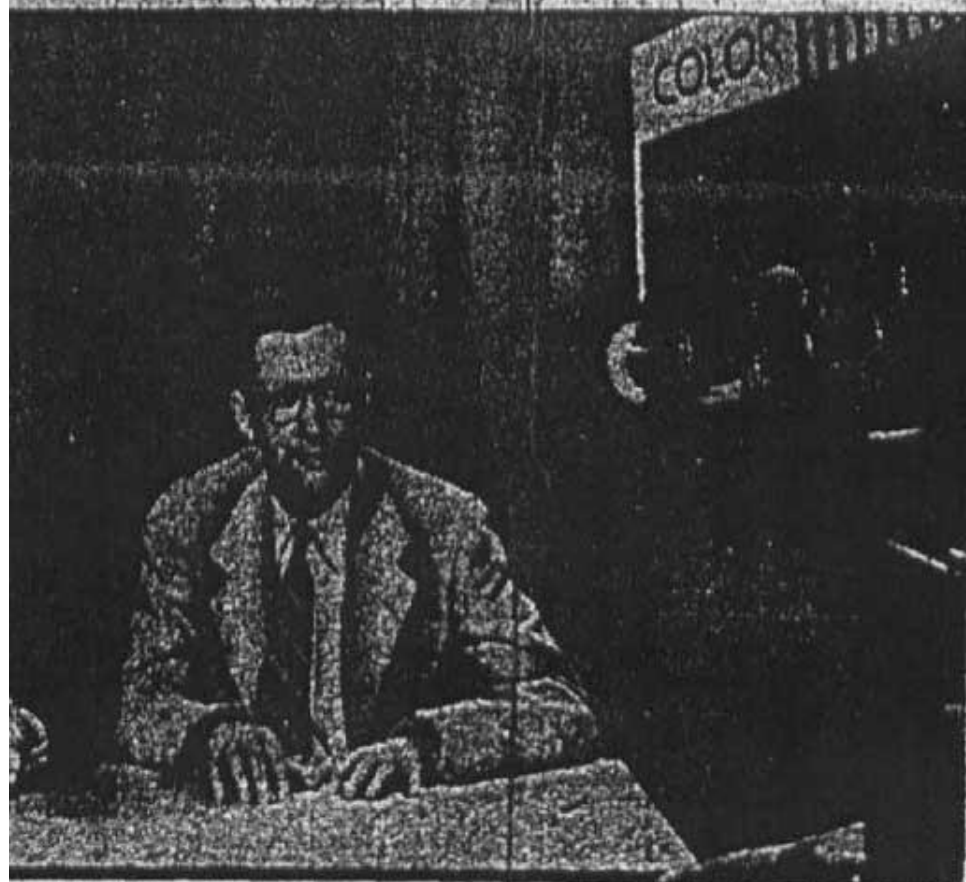


FIRST COMMERCIAL COLOR TELECAST TOMORROW



nton, left, president, C. B. S., and Wayne Coy, chairman, F. C. C.



Patty Palmer.



Arthur Godfrey.



Garry Moore and Faye Emerson.



Robert Alda.

COLOR TV IS HERE

Start of Regular Commercial Schedule To Be Celebrated With Special Show

By VAL ADAMS

TOMORROW will mark the commercial birth of color television and the start of regular program schedules.

To bring this development to pass the Columbia Broadcasting System has labored eleven years, spent \$5,000,000 and won out as the darling of the Federal Communications Commission over two competitive rivals who fought for commercial approval of their respective color systems.

For its full-hour inaugural show at 4:30 P. M. C. B. S. will present stars of stage, screen, radio and black-and-white television, including Arthur Godfrey, Faye Emerson, Sam Levenson, Ed Sullivan, Garry Moore, Robert Alda, Isabel Bigley and the Bill Baird marionettes. Special choreography for S. Hurok's New York City ballet troupe has been arranged by George Balanchine.

Wayne Coy, chairman of the F. C. C., also will appear on the broadcast, along with William F. Paley, C. B. S. board chairman, and Frank Stanton, president of the network.

The color extravaganza will be fed to a rainbow network of stations in Boston, Philadelphia, Baltimore and Washington. The only forgotten factor in this mighty event is the general public, which will not be able to witness television's color gala. Because existing black-and-white receivers will not pick up the C. B. S. color signal even in black-and-white without an adapter, the color broadcast must operate in a vacuum until color equipment reaches the market some months hence.

C. B. S. said last week it could not put color receivers on public view for tomorrow's show because there just aren't enough to go around. The network has only thirty to forty receivers, a spokesman said, and many of these will be needed for monitoring purposes by directors and technicians in

all that color TV can stand, will help. But this new wing of show business may boom business in the beauty salons which specialize in skin conditioning.

C. B. S. will guard against any tendency to make a program interesting by color alone, according to Jerry Danzig, color program supervisor.

"We plan to keep it ultra simple in the beginning," said Mr. Danzig last week. "Even in color a personality is still more interesting than a strawberry shortcake. And we're going to stay away from weird off-colors and stick to those the viewer immediately recognizes. While the system has a true fidelity in its reproduction, a weird off-color on the television screen might make the viewer think something was wrong with the color method."

Mystery

Mr. Danzig believes the advent of color will bring the discovery of new personalities. "The young and attractive 'no-name' people conceivably can have a chance they never had before," he said. "Because of the added value of color in making a show interesting, a 'no-name' performer would have longer to develop as an artist and at the same time satisfy the audience while he is developing."

General comments on the wonders of color programs have been issued through official channels by most everyone at C. B. S. except Mike, the jovial doorman, who has been too busy telling jokes to pedestrians to grind out a statement. There has been no indication, however, as to how C. B. S. intends to fill twenty hours of color programming weekly, a goal set for the fall season.

The truth of the matter is that no one knows yet. Considerable emphasis is going to be put on public affairs and educational programs, Mr. Danzig said. The program planners feel that many educational shows have a much better chance in color, where objects or

PRINCIPALS IN C.B.S.'S FIRST



Isabel Bigley.



Sam Levenson.



Bill Baird.



Frank Stanton, 1



staging and transmitting the program. A few sets will be on display at network headquarters for specially invited guests.

Alternative

C. B. S. executives are no better equipped to sit at home and watch color broadcasts than is the general public, for none of them has a set, not even Peter C. Goldmark, vice president in charge of engineering, who developed the color system. Their alternative, when C. B. S. broadcasts color, is to turn up the dial to the next stop—Channel 4 and N. B. C.

Ivan Anderson, a zoologist and self-styled popularizer of the wonders of nature, will be introduced on the regular C. B. S. color schedule Tuesday from 4:30 to 5 P. M., his premiere being devoted to "color in nature." A home-making program will be presented for the first time on Wednesday morning from 10:30 to 11 o'clock.

Both shows will be offered Mondays through Fridays, with the network shortly adding color broadcasts on Saturday and Sunday afternoons.

The countless details of how to present performers to best advantage in color television are things that are just beginning to be learned. Past years were devoted to licking the technical problems in the system. Workers in the C. B. S. color unit already have discovered an all-important fundamental: A color camera has a way of showing up anything that's phony.

Some hair dyes, for instance, are clearly detectable, thus threatening the future of platinum blondes who might not be for real. Heavy facial make-up, used to hide an imperfection, is likely to show through in front of the color camera. The women with the peaches and cream complexion and the men with the smooth, healthy appearance are the ones who will be the riot of color television.

A performer with that pallid, night-club complexion may have trouble with his Hooper rating, although a little make-up, which is

charts and maps relay a vivid meaning to the viewer.

Many color films have been inspected on a closed TV circuit, but no opinions gained on what makes a good film show. Outdoor scenery alone is not enough, said Mr. Danzig.

What values color television has to offer the wrestling industry, quiz and crime shows is a debatable question. For the most part, however, C. B. S. is not planning merely to duplicate in color its black-and-white programs. For economic reasons, by virtue of its incompatible system, the network is forced to plan different programs for color in order to encourage black-and-white set owners to convert their sets or buy color receivers.

Meantime all employees in the C. B. S. color unit have been given eye examinations to test their reactions to color. Because two persons do not necessarily see the same shadings in looking at the same colors it is important in "mixing" television colors that the

ANONYMOUS

Fifteen sponsors will participate in the first commercial color telecast at 4:30 P. M. tomorrow over C.B.S. This is believed to be a record number for a one-hour network show, but black-and-white set owners cannot see the names of the advertisers (nor the programs) without an adapter.

eyes of the directors, engineers and other workers are properly balanced.

It is the job of the "mixer," a technician who sits in the studio control room, to turn the red, blue and green knobs on his electronic unit until the shading of his television picture matches what he sees in the studio. As for the camera man, he doesn't have to worry. Looking into his camera, he only sees a black-and-white picture.

"AMOS 'N' ANDY" COME TO TV



George Stevens (Tim Moore), left, "The Kingfish," goes into difficult series, while Andrew Brown (Spencer Williams) tries to help in his (Ruby Dandridge) is the perplexed lady. The program will start Thurs-