



by Samuel Kaufman

**T**HE skeptics still can't believe it. But it's true. The guesswork is over. Commercial television is here. But the triple-threat problem of the moment is "when, how and where will sponsored video programs show a profit?"

No one in the industry the Video Reporter has encountered would dare answer that question. Only time will work out the answer, they say. So, while we're biding our time, the television station operators are praying that advertisers will buy their video time.

While the FCC order permitting commercial video operation as of July 1 was applicable to the entire nation, it was in New York that the new art got its most prominent launching.

As anticipated, the RCA-NBC station WNBT (the erstwhile W2XBS) leaped to the fore with the first complete schedule, the first set of sponsors and the first commercial rate card. The CBS and DuMont stations were slower to start, with complaints about materials being held up given as the reason. However, the CBS station, assigned the No. 2 video channel, found itself in the embarrassing situation of not even having a skeleton-sized audience equipped to receive its programs. But with receiver revision in sight (to be done gratis in the case of RCA sets) the Columbia emissions from the top of the Chrysler Building should soon have a batch of lookers-in.

Despite the long experience NBC has had in video program building, the initial week's schedule of commercial operation showed all the faults of the experimental periods. The week's schedule was top-heavy with sports events, thus again implying that the video-equipped bars and taverns are getting consideration over the home look-and-listener.

True, the sports events are excellent television fare. But there must be variety to satisfy the home listener. And by variety we don't exactly mean the vaudeville trade use of the word; rather, we mean that television should embrace, topically, as wide an

assortment of entertainment and educational subjects as sound radio does today. There's no reason why it can't. Yes there is, too! But there's only one—and that's economy! It's apparently cheaper to pick up outdoor sports and special news features inasmuch as such programs are reputedly cheaper than studio productions.



Gilbert Seldes

We've mentioned this before, and it's annoying to find the domination of sports still in existence at the start of commercial television.

Adding the dollar sign to television programs hasn't in the least altered the film program difficulties of the experimental period. Initial film presentation on NBC's commercial schedule was entitled "Death from a Distance" and, titularly, if in no other respects, the selection hardly seemed apropos of the "official" birth of the art of seeing over distance.

CBS promised to start its television schedule the same day as NBC, but complete details were withheld from the press and, despite the fact that program experiments under Gilbert Seldes and Adrian Murphy have

been going on for some time, it is anticipated that it will take CBS a bit of time to present its full schedule along well-polished and well-finished lines.

Columbia still is adhering to its loyalty to color, despite the fact that its initial service is in black-and-white. The network announced that experiments are continuing on its color video system and that the data collected from these tests will be submitted to the FCC by January 1, 1942 "for consideration relative to the standardization and commercialization of color television."

The DuMont station, according to Will Baitin, television program director, expected a bit of delay past the official July 1 starting date, but was prepared "to go."

No difficulties were reported due to the shift from 441 lines to the commercial 525-line picture standard. Directions were circulated to set-owners whereby they, themselves, could make the simple adjustment by rotating the synchronizing control and, in some instances, the picture-width knob. Also, the shift to frequency modulation for television sound was not considered a great handicap to set-owners inasmuch as tests showed that early receivers could intelligibly receive the present sound portions of eye-and-



Adrian Murphy

ear air shows. This, of course, is not ideal—most look-and-listeners are demanding "perfect" sound and it is believed all sets will be readjusted to F-M by an early date.

**T**ELEVISION auditions galore have been going on in the New York area and the Video Reporter has heard that there is a storm brewing over just what talent the union will have jurisdiction over video performers. Television being an eye-and-ear medium, acting, radio and film unions all feel that they should have outright control. This battle came up long ago when television was in an embryo state. But it seems that actors still look on it as an embryonic art and, while they are anxious to get their foot in the door, they don't anticipate lucrative returns for some time to come. And the one important role the unions believe they can fill is to see that artists are not exploited without being paid.

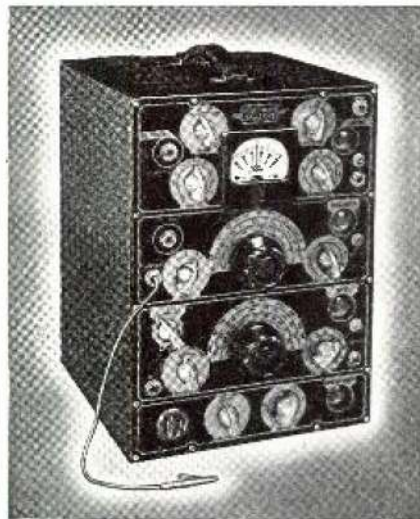
**A**LLAN B. DUMONT, head of the television laboratories bearing his name, is vice-president of the recently formed *Majestic Radio & Television Corporation*. Thus, there is an indication that *Majestic* will be active in television set production on a large scale and that *DuMont* is entrenching himself more and more firmly in every branch of the video art, including engineering, telecasting and set manufacturing. *Paramount's* connection with *DuMont* is still a bit enigmatic. Certainly, the tie-up should stand to the television firm's advantage as a supply source for filmed program fare. But, speaking of all movie-video links, it is unlikely that television will get priority over the theatre exhibitor in the choice of films until television can pay its own way (and pay for the films, too).

**I**T is an acknowledged fact that the first batch of television sponsors are getting more promotional value out of their publicity announcement than out of the programs themselves. Television is honestly and truly a commercial medium. But its coverage is so small that it's not even associated with a big question-mark. Rather, the total receivers in use in the New York area at the time of this writing would be punctuated by an exclamation point! It's admittedly small. But it will undoubtedly grow and grow as programs improve and get the word-of-mouth good-will publicity they don't yet deserve.

Novelty value is not enough to sell television receivers on. And until receivers are sold in volume, television sponsors will be in the novelty classification right along with their offerings. (Continued on page 49)

# CONVENIENCE

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Dept. N-9



oscillator or modulator circuit is defective. If the signal is heard throughout the receiver, and not heard when the leads are placed on the r.f. grid to ground or antenna circuit, the trouble will be isolated to this section.

The above operations can be made in a surprisingly short time. However, they should be preceded by checking the tubes. In checking TRF sets, the audio and r.f. checks only are used of course. PA systems may also be checked, stage by stage for distortion, fading, etc. by using the test leads in the audio jack.

Since each channel of a receiver or amplifier is checked individually, using a standard broadcast station as the source of the signal with a minimum amount of effort, the Channel Substitute will greatly benefit the service man. There is no need to measure voltages or currents until the defective circuit is isolated. Intermittents, hum, etc. can be isolated to a particular circuit as easily as an open connection.

When trouble is isolated in diode circuits, the diode input jack of the Channel Substitute may be used to advantage. The leads on the secondary winding of the output i.f. transformer in the defective receiver are opened and the test leads inserted in their places. This test determines whether the trouble lies in the i.f. coil or in the diode circuit.

The entire instrument can be built with spare parts lying around the shop and it will certainly prove its worth on the very first few receivers on which you use it. Try it on some of those "headaches" you have on the bench. After the Channel Substitute has done its work in isolating the trouble for you, it will serve to entertain you with your regular radio programs as you complete the repair work

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### 3-Band U.H.F. Receiver

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gave excellent performance with no changes. After the 112 megacycle band is working properly, coils for the other bands should be adjusted in the same manner. Coils for the 224 megacycle band will probably require considerable care in adjustment. No difficulty should be experienced with oscillation of the r.f. stage if the receiver has been carefully constructed with proper attention paid to short leads and by-passing.

For occasional listening to F. M. programs, this receiver is quite satisfactory, although it will not give the high fidelity that is a feature of most F. M. transmitters.

Performance of an ultra high frequency receiver depends greatly upon the antenna used and every effort should be made to erect the antenna as high as possible. One of the most satisfactory types for use with this receiver is the single-wire matched impedance type cut to resonate on the

band most used, although quite satisfactory results were experienced with a 4 foot fish pole auto antenna.

#### COIL TABLE

Band	L <sub>1</sub>	No. turns	Tap	No. turns	L <sub>2</sub>	Taps
43 Mc.		14	2	14		7-12
56 Mc.		10	1	10		5-8
112 Mc.		4	1	4		2-3
224 Mc.		1	1/2	1		1/4-1/2

All Coils wound with #14 tinned wire 3/8 inch inside diameter 1 inch long. Taps are measured from the bottom ends.

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### Video Reporter

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Just for its potential historical value, we're mentioning NBC's original television rate card which went into effect with the start of commercial service on July 1. It will be interesting to compare it with the television rate card of five years hence.

There are two charges: the first for time on the air, the second for the use of studio, film and mobile unit facilities.

Eye-and-car program time costs \$120 per evening hour on week-days and half that figure for Monday-through-Saturday daytime hours. Sunday daytime hours cost \$90 each and there are no rates for Sabbath evenings inasmuch as there are no plans at the moment to have programs during that period. The total costs are boosted materially by the tariff of \$150 extra per hour for the use of the main television studio in Radio City. Small and film studios, and field pickups cost \$75 extra per hour.

Time, news and weather announcements are for sale at \$8 per minute at night and \$4 per minute by day.

Notations are made of extra billings for talent, scripts, music, costumes, props, etc.

THERE is little question about the fact that television's commercial debut is accompanied by an almost unconcerned, nonchalant and "come-what-may" demeanor on the part of participants.

Unlike other new radio efforts of the past, there is an absence of showmanship and pep.

Television is coming in like a lamb instead of a lion. It seems sort of scared of its own shadow.

True, there is quite a bit to worry about. With material shortages, a war raging in Europe and the networks in a feud with the FCC, there is a lack of spirit.

There was more enthusiasm on the parts of present participants back in the early experimental days.

Now, it seems that each firm in the field will have to take a sporting chance on gains from the pioneer commercial period calling for big outlays with little—if any—income. But, on the other hand, these very efforts of keeping up with competitors may lead to tremendous receiver sales much sooner than anticipated. If this happens, the initial roster of commercial television station owners will have literal gold mines in the sky.

RADIO retailers were none too quick in trying in with commercial television programs. Reason: no manufacturer was pushing a video line.

And the dealers are cautious due to past experience. They had to bear the brunt of complaints about changed standards, poor models and discontinued program schedules. Further, they had sad experiences and little profit for the big window and floor space they allotted to television in the past. Now, the mere fact that there's a "commercial" label on television doesn't affect them too much. As far as they are concerned, television was commercial in its earliest experimental stages. Any art that calls for salable radio equipment is a commercial art to the dealer.

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