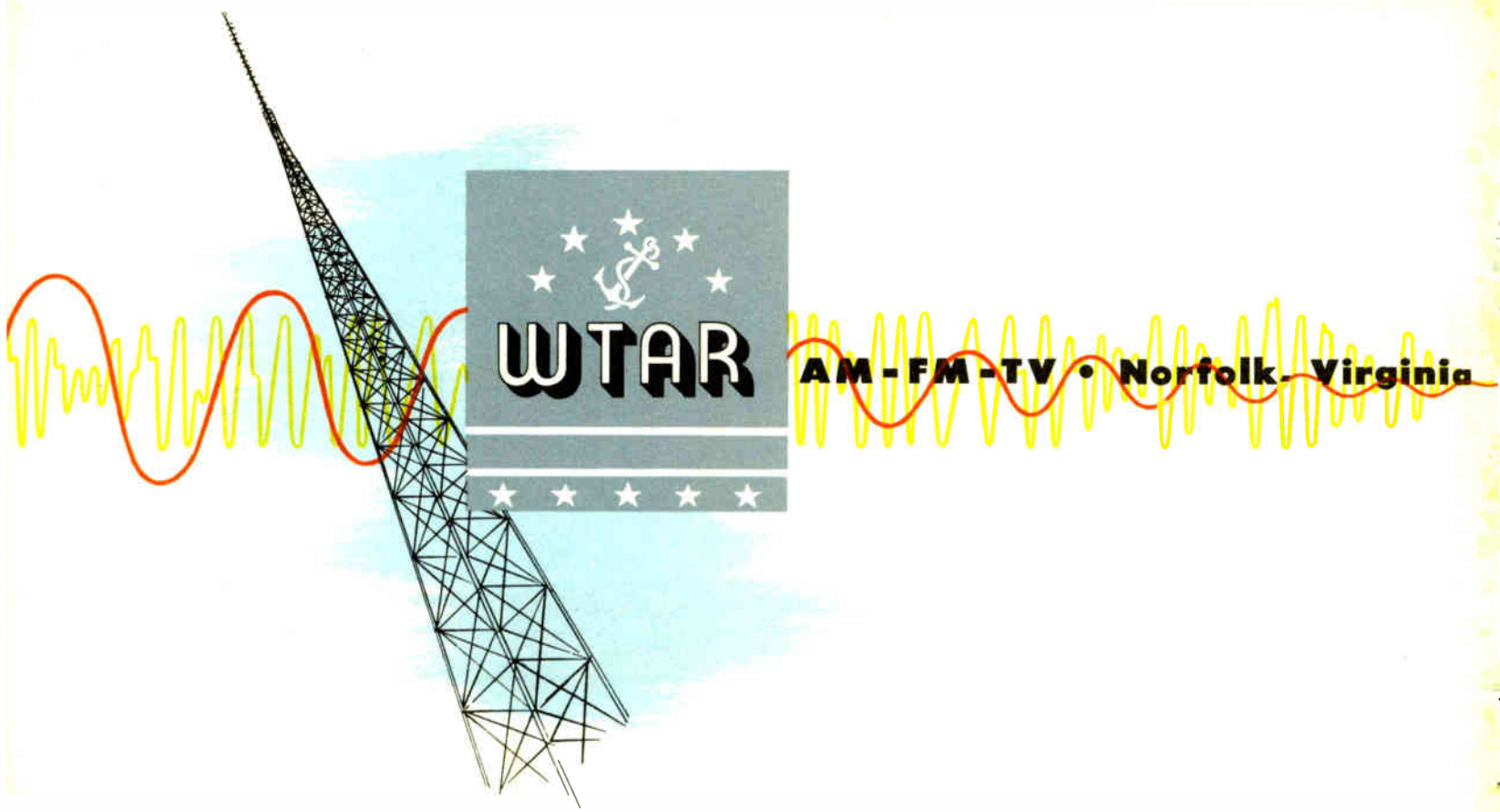
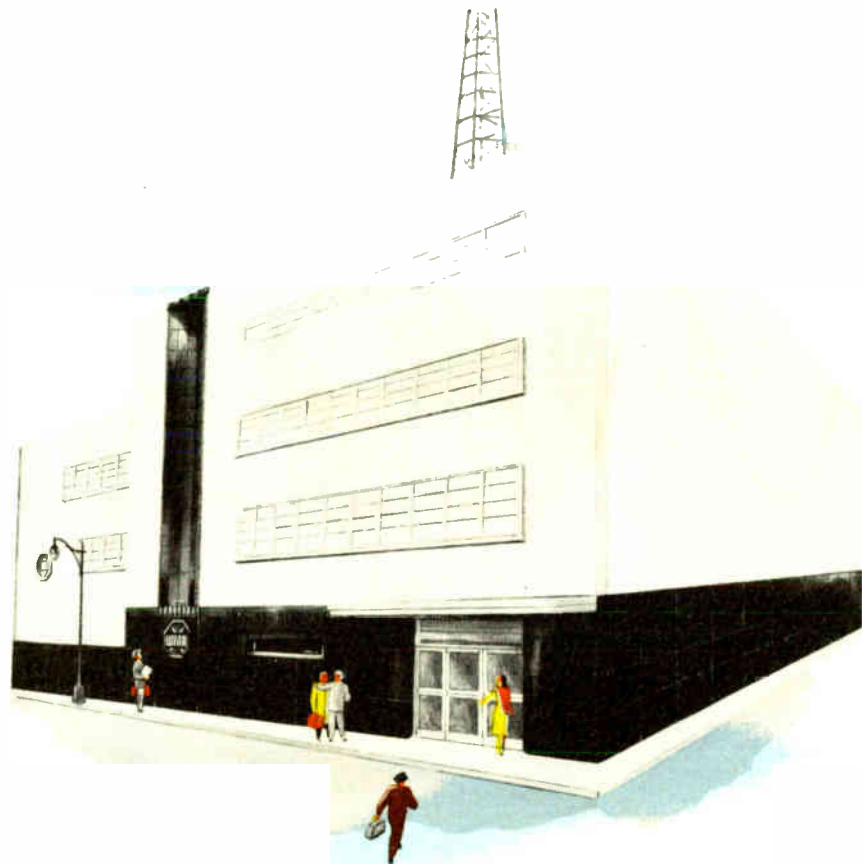




**that the people may hear . . . and see**



WTAR's distinguished record of growth and achievement has been directed at one goal—that you may hear and see. Since the days of radio's infancy WTAR has followed in the vanguard of science, pioneering in both radio and television in Tidewater. This new million dollar building is the very visible evidence of the role WTAR has played and will continue to play in the growth of Norfolk and its market. WTAR has employed here the most modern equipment, the best in technical knowledge and talent, in order that its broadcasts and telecasts may continue to be of the highest quality and service to the community. To that service we rededicate ourselves. Now let us show you around.

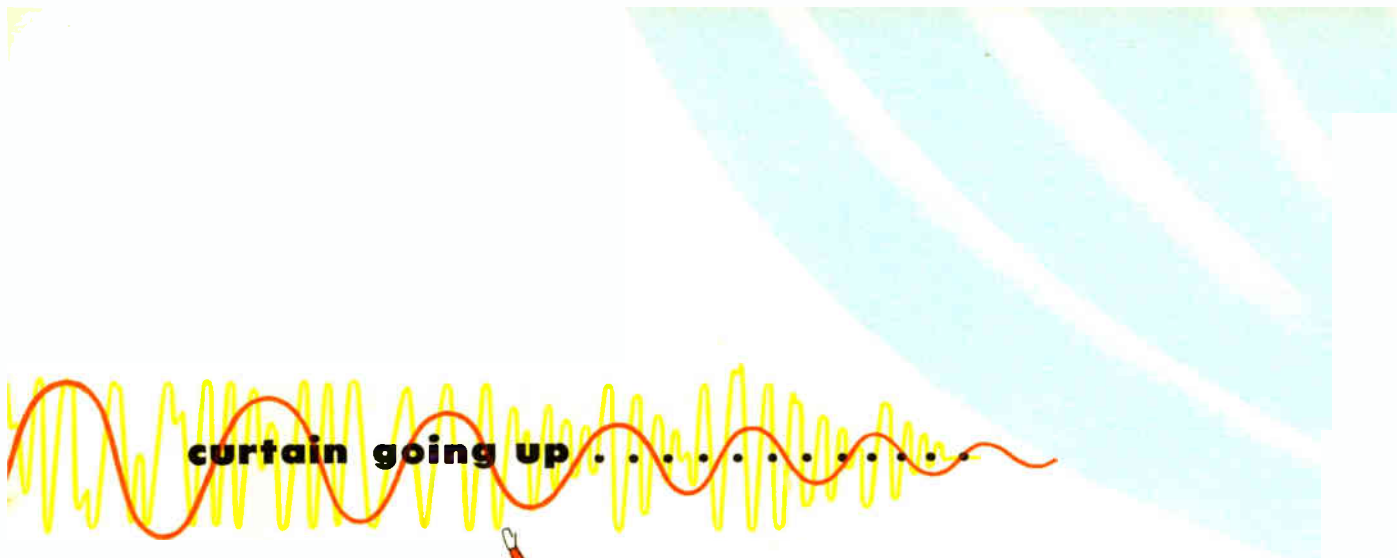




**WTAR welcomes you to its new home with pardonable pride**

The courteous receptionist on duty is always happy to help or direct you. WTAR cordially welcomes visitors. Just behind the receptionist is the telephone operator. She is the pleasant person . . . behind the cheerful "WTAR" you hear when you dial 56711, and she is always willing to assist you. The telephone system in the WTAR building is one of the few interconnected ones in Norfolk. Each office may reach any other by simply dialing the correct extension. WTAR has installed here every device to promote efficiency and prompt service.



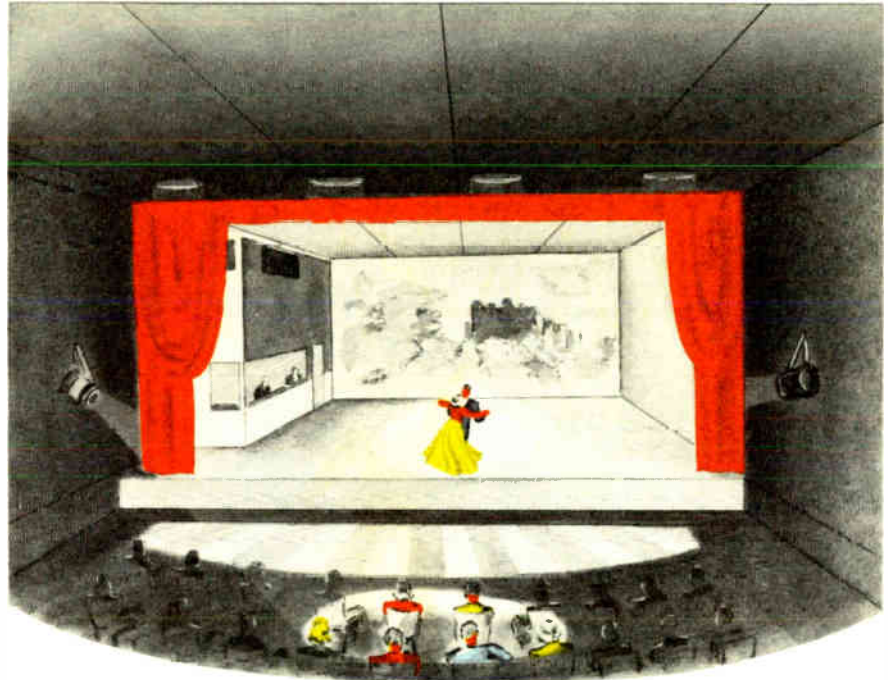


**curtain going up . . . . .**

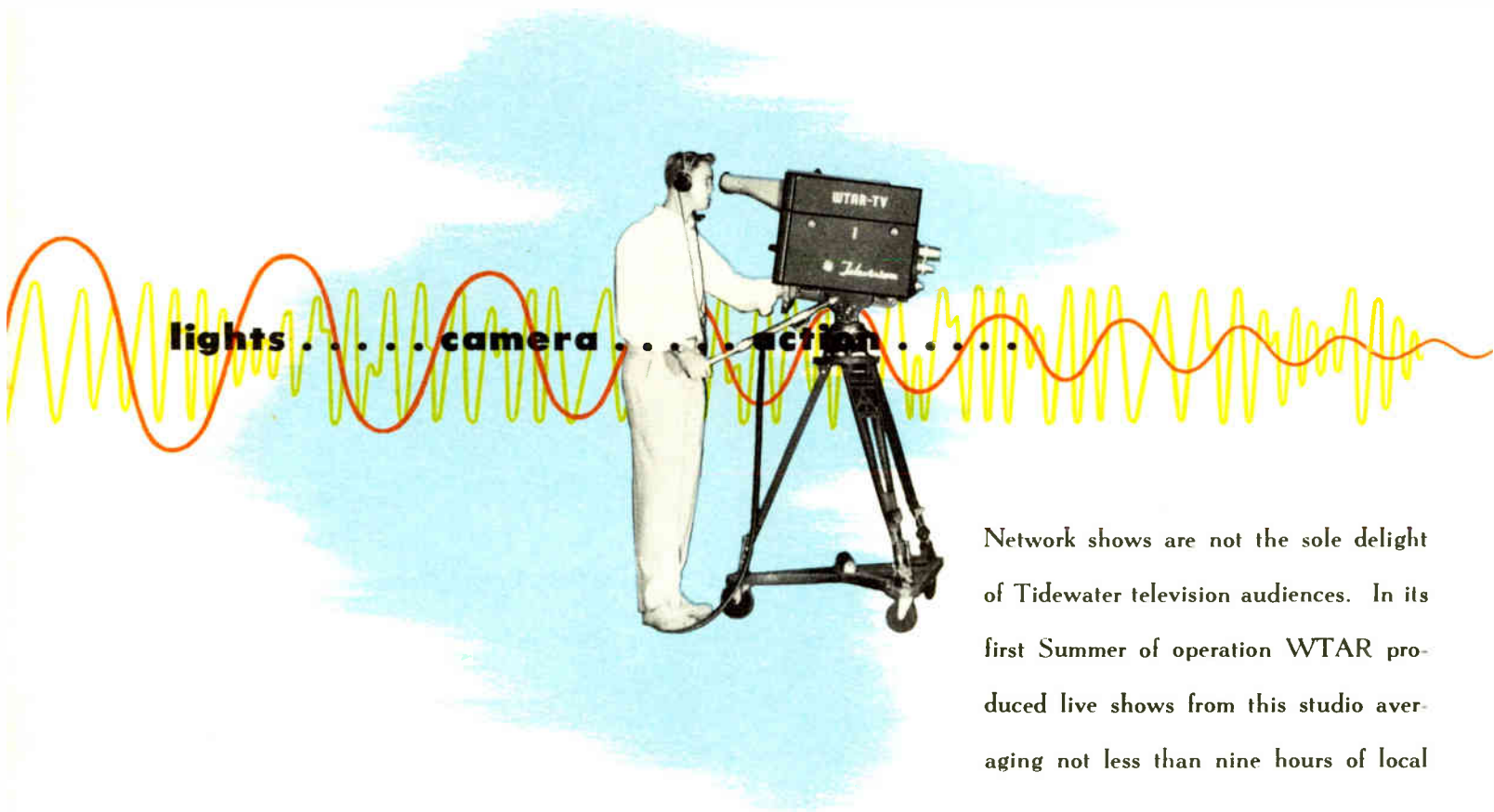


The auditorium studio—complete with stage, dressing rooms and lighting controls—lends itself to a wide variety of radio and television productions with the added advantage of being suitable for studio audiences. Seating facilities

in the auditorium have been provided for seventy persons. Acoustically it is designed just as the radio and television studios. Many modern and unusual features have been incorporated here. The stage itself is thirty-two feet wide and forty-eight feet long, large enough to accommodate a symphony orchestra. The curtains are motor driven. A set of buttons on the control panel start and stop them at the desired place with just the flick of a finger. The spotlights on either wall may be trained on the audience as well as the stage. The footlights at the front of the stage are so constructed that they may be made to disappear completely.







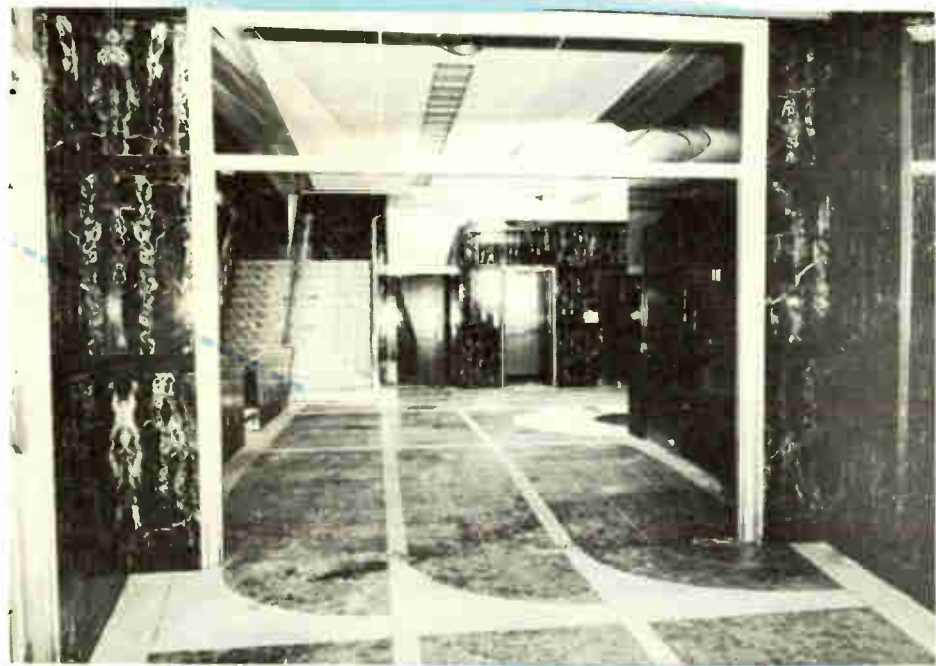
lights . . . . . camera . . . . . action . . . . .

Network shows are not the sole delight of Tidewater television audiences. In its first Summer of operation WTAR produced live shows from this studio averaging not less than nine hours of local



programming a week. The studio is so constructed that automobiles may be driven directly from the street for tele-vising. One man operates the banks of overhead lights by cables from a steel catwalk on the far wall of the studio. These lights may be rotated vertically or horizontally. The cameras are mounted on rubber wheeled dollies for quick maneuvering as the action demands. Just to the rear of the studio is the prop room where scenery and stage properties are stored. A viewing room on the mezzanine permits visitors to watch TV shows in the process of production.





The building has been planned in such a manner as to make it almost vibrationless. The studios, AM, FM, and TV, are built on the principle of a room within a room, the inner room, or studio, being floated on springs to isolate it from all extraneous sound and the interior surfaces acoustically treated to insure complete fidelity of reproduction. All studios must be entered through sound locks protected at either end by sound proof doors. The building itself rests upon 407 forty foot wooden piles supporting concrete pile caps five feet wide and three

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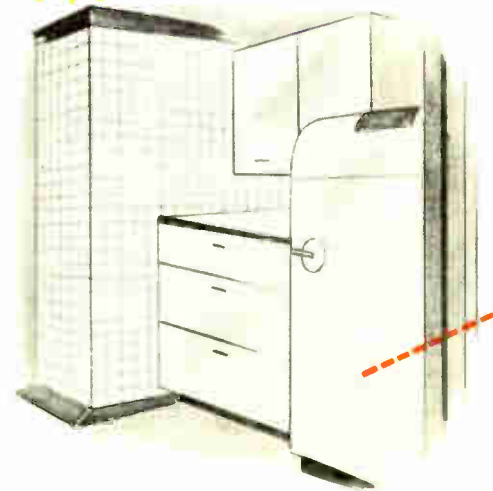
Just behind the control room is the film projection room equipped with two 16 mm. projectors, two 35 mm. slide projectors and two film camera chains.

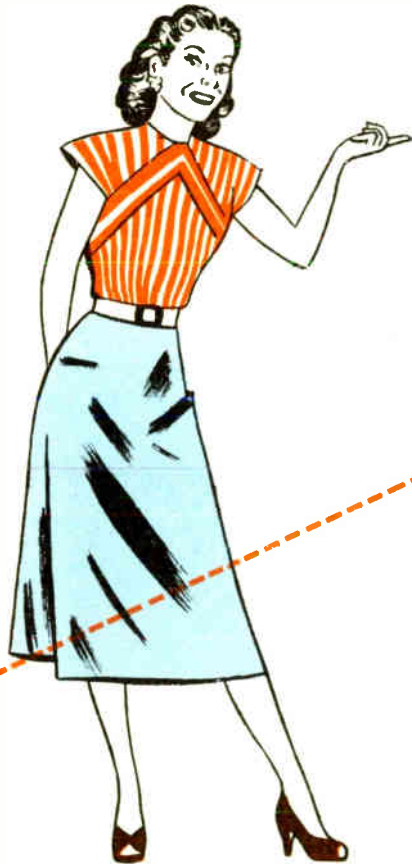
These complex-looking controls are from left to right a monitor set for each camera with an engineer to regulate the picture, a film camera control unit, the video switcher enabling the switching director to select the picture to be transmitted by means of operating the push button switch at his controls, a preview monitor making possible the monitoring of network programs, or remote telecasts originating from our mobile unit. The racks of equipment to the left contain the necessary electronic apparatus associated with television installation.



The client's lounge is designed to afford the maximum of gracious comfort to WTAR's patrons. A wide viewing window on the left wall enables visitors to see clearly the auditorium stage below.

**for a moments relaxation . . . . .**



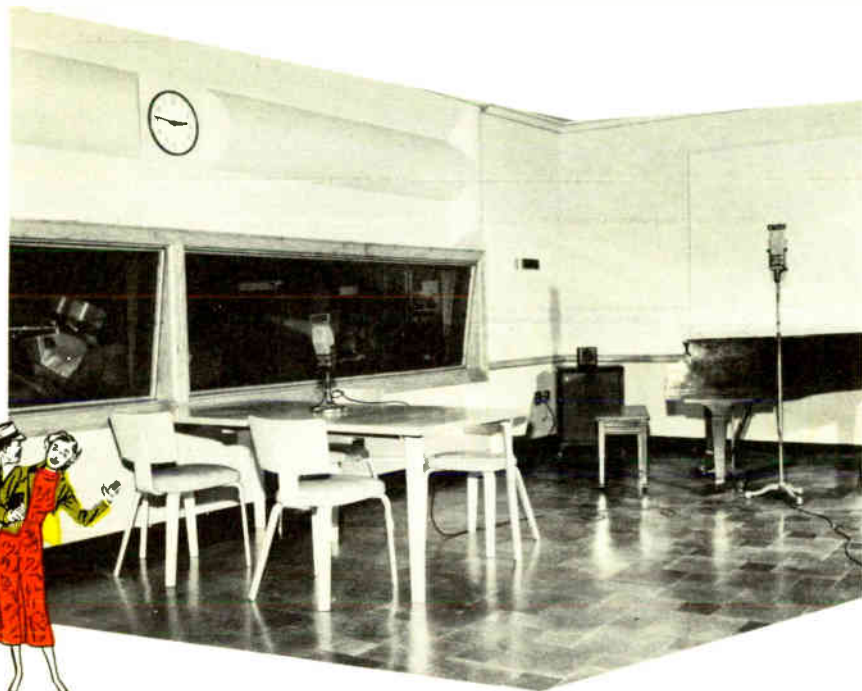


Just to the left as you enter the lounge is a small but completely furnished kitchenette from which light refreshments may be served. WTAR strives not only to fulfill its essential duties to its audience and advertisers, but also in the performance of those duties to fulfill the tradition of true Southern hospitality.



on the air **AM** and **FM** . . . . .





WTAR's new Center Building is furnished with two large radio studios. From these studios most of the local programs you hear are broadcast. Local programs account for 43% of WTAR'S time on the air. Separating the two

studios is the control room, containing the master control console, designed and built by WTAR engineers, the announcer's booth, record turntables, and broadcasting equipment for all kinds of programs including line terminations for remote broadcasts such as football games.

Good broadcasting pays off, for Broadcast Measurement Bureau shows that WTAR has substantially larger audiences in every city and county in the area than any other station, and Hooper Ratings report that WTAR has three times as many morning listeners, more than twice as many afternoon listeners, and almost one and a half times as many evening listeners as its nearest competitor. WTAR's record and transcription library contains some 86,000 selections. These include popular, hillbilly, blues, and a very fine classical collection. A librarian is on duty at all times to make recorded music available for AM, FM, and TV programs.





**where decisions are made . . . .**

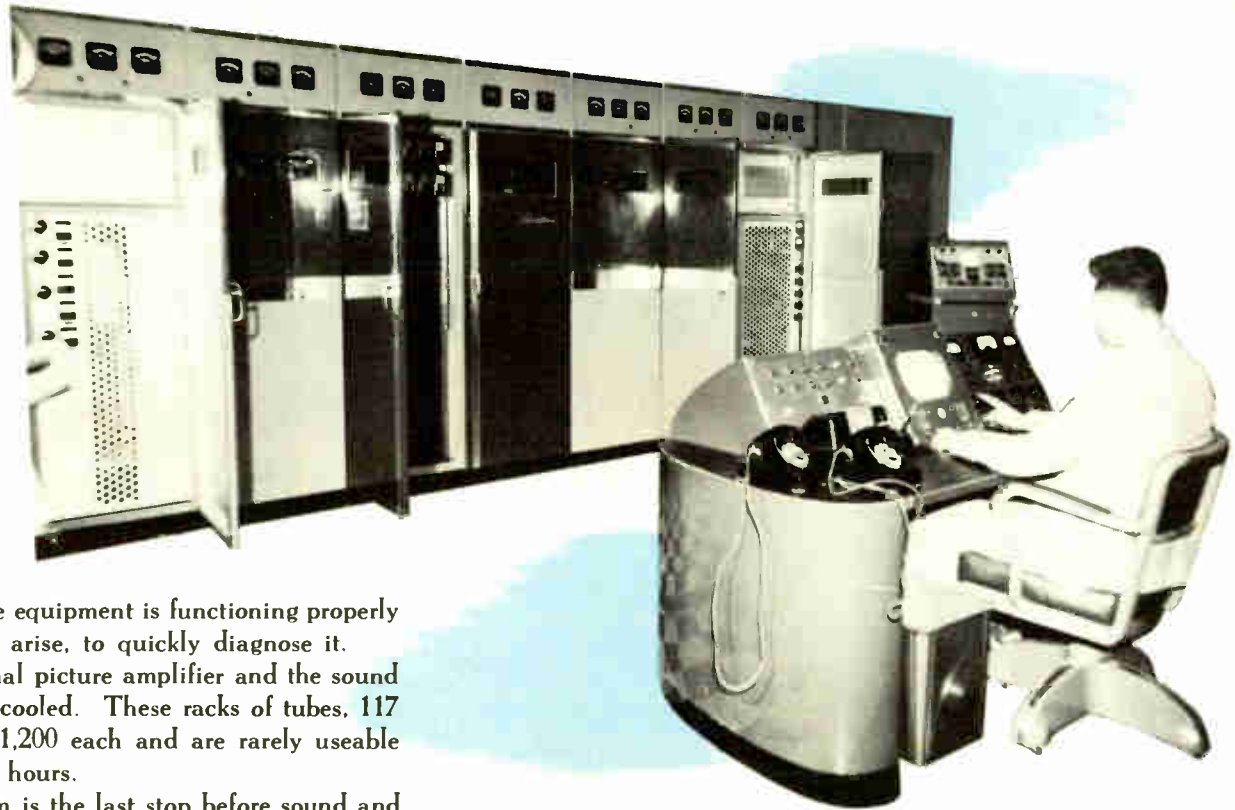
Discussions are held in the easy atmosphere of the conference room. The furniture in the conference room as well as all the other furnishings in the building harmonize with WTAR's progressive thinking—uncluttered and functional, but imbued with dignity and charm.





the "sending out" place . . . . .

All television programs—network, local, remote—must be relayed from the control room through the transmitter room. Located here is the equipment for amplifying sound and pictures as well as the transmitters themselves. An operating console permits the engineer, who must be on duty at all times when WTAR is telecasting, to spot any defects in the picture; and the TV control room is then notified immediately. An elaborate set of lights and meters make it possible



to determine that the equipment is functioning properly and, if trouble does arise, to quickly diagnose it. Each tube in the final picture amplifier and the sound transmitter is water cooled. These racks of tubes, 117 in all, cost up to \$1,200 each and are rarely useable for more than 1000 hours. The transmitter room is the last stop before sound and pictures are transmitted to the tower for telecasting all over Norfolk and the Tidewater area.



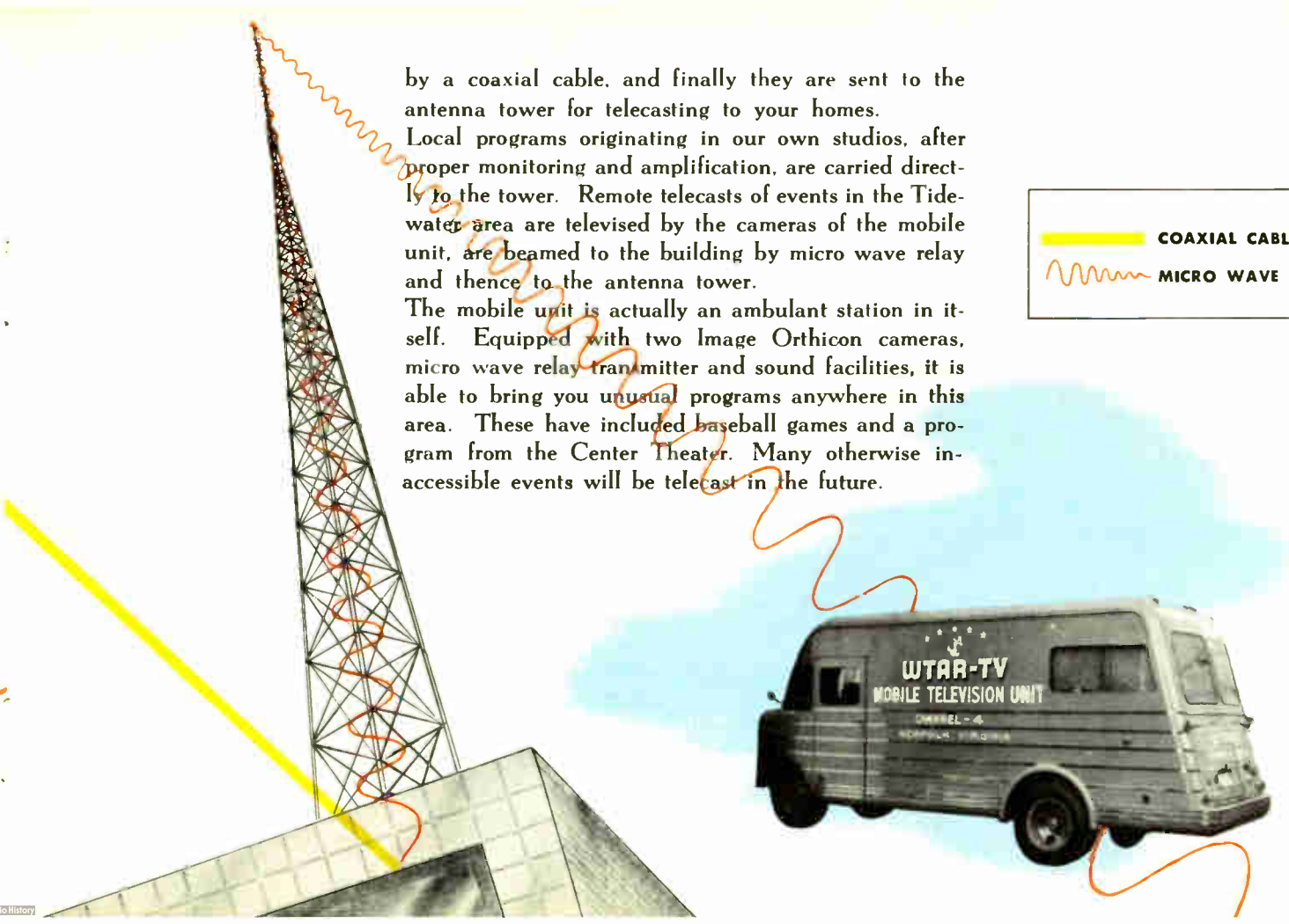
**how television is delivered to you . . . .**

Just behind the building is the 400 foot antenna tower. Two blocks away atop the telephone building is the last of a series of micro wave relay towers stretching from here to Richmond. Network programs are transmitted to Richmond via coaxial cable and continued to Norfolk via micro wave relay. Programs are transmitted from the telephone building tower to the WTAR building for monitoring and amplification

by a coaxial cable, and finally they are sent to the antenna tower for telecasting to your homes.

Local programs originating in our own studios, after proper monitoring and amplification, are carried directly to the tower. Remote telecasts of events in the Tidewater area are televised by the cameras of the mobile unit, are beamed to the building by micro wave relay and thence to the antenna tower.

The mobile unit is actually an ambulant station in itself. Equipped with two Image Orthicon cameras, micro wave relay transmitter and sound facilities, it is able to bring you unusual programs anywhere in this area. These have included baseball games and a program from the Center Theater. Many otherwise inaccessible events will be telecast in the future.

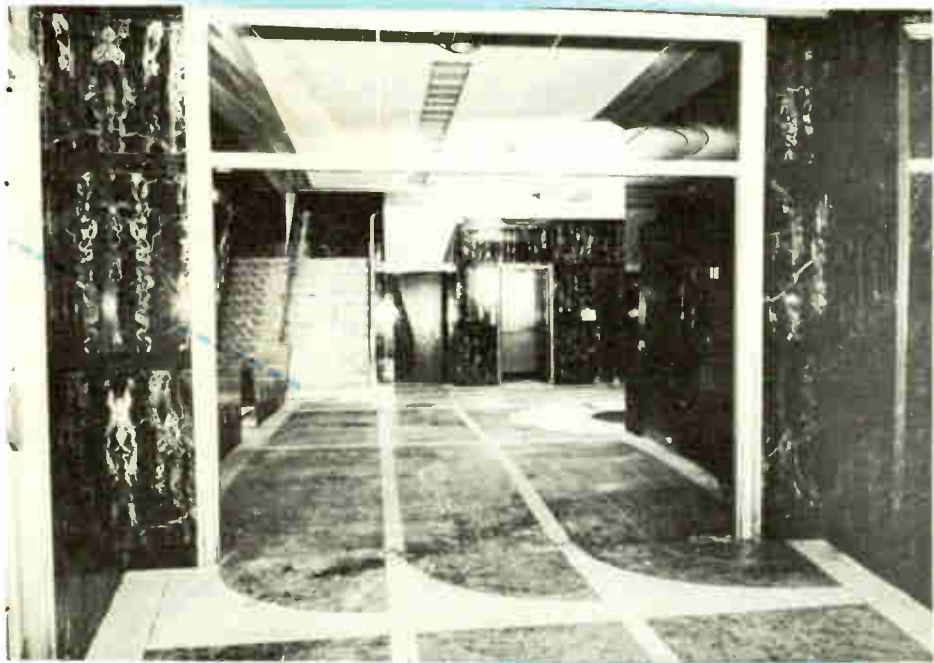


**good taste is reflected . . . . .**

as well as sound judgement and outstanding construction. You will have noticed the beauty and color incorporated in the design of the building, but there are many interesting features you may not know about in this most modern of Norfolk buildings.

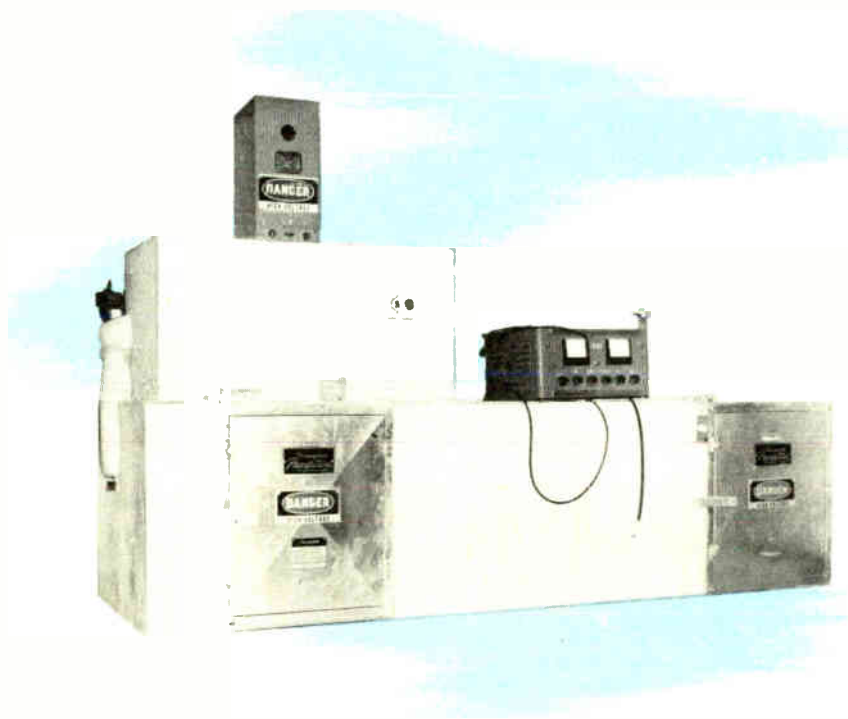






The building has been planned in such a manner as to make it almost vibrationless. The studios, AM, FM, and TV, are built on the principle of a room within a room, the inner room, or studio, being floated on springs to isolate it from all extraneous sound and the interior surfaces acoustically treated to insure complete fidelity of reproduction. All studios must be entered through sound locks protected at either end by sound proof doors. The building itself rests upon 407 forty foot wooden piles supporting concrete pile caps five feet wide and three

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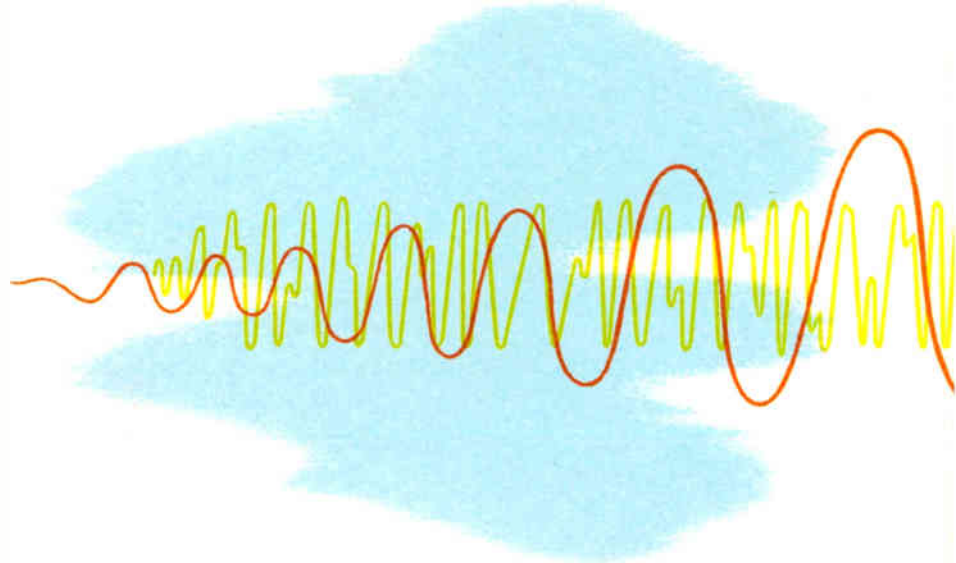
feet deep. The exterior and interior bearing partitions are sixteen inch solid masonry. The lobby walls are of black and gold Italian marble while the black granite on the building front was imported from Sweden. All floors are nine inches thick solid concrete. Four inches is considered a heavy floor but the extra thickness insures against impairing the structural quality of the floor should it be necessary to reach the conduits under the floor by drilling. There are twenty-five miles of these wires in the building.

Perhaps one of the most unusual qualities of the building is the purity of its atmosphere. A Precipitron has been installed which removes all dust from the

air and electrocutes foreign objects such as flies. Perhaps an even more spectacular feature is the Glycol unit. This mechanism instills triethylene glycol in vapor form in the air being circulated in the building by the air conditioning unit. This compound, which is absolutely undetectable, immunizes against colds and many other diseases while in the building and for eight hours after leaving.

WTAR houses the first installation of this kind in Virginia. Tested first by the federal government in its office buildings, it has only recently become available for commercial use. The air conditioning unit itself has a capacity of one hundred tons. To reduce the problem of maintenance

all the walls lining the corridors are built of structural units of tile. The roof has been so constructed of asphalt plank that it may be used as an open air television studio for outdoor and garden sets.





in just **27** short years . . . .

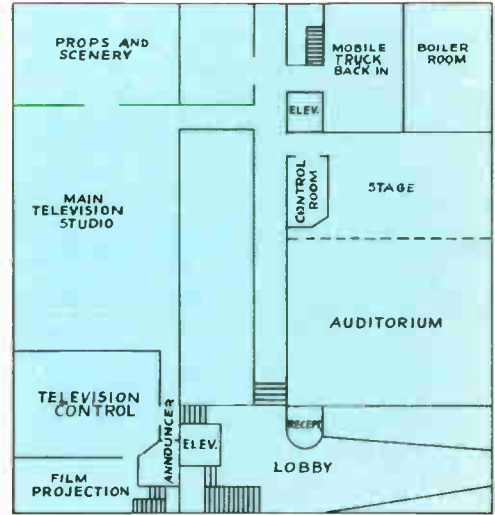
WJAR has grown from a tiny 15 watt station in 1923 with makeshift home-made broadcasting equipment to the powerful 5000 watt station you see today. These years have seen moves from its birthplace on Harrington Avenue to a few rooms in the Wainwright Building, later an entire floor of the National Bank of Commerce Building, and now finally a home of its own. These years have also seen notable achievements in broadcasting including

play by play accounts of the World's Series as early as 1924, the relaying of an airplane broadcast describing the launching of fourteen ships in one day at the Newport News Shipbuilding and Drydock Company, and the broadcasting of the dedication of the Wright Memorial at Kitty Hawk, N. C. During the war WTAR took on perhaps its most important job—that of dissemination of news vital to the naval and military installations in this area. Twenty-four hour schedules insured its audience of almost instantaneous coverage of war news. WTAR also served as the key control station in the air raid warning system set up by the Eastern Defense Command, while at the same time seeking to bolster morale on the home front. With the end of wartime restrictions WTAR immediately began planning added services. In 1947 WTAR instituted FM broadcasting at 3,000 watts, which in this short time has grown to 50,000 watts and carries the full WTAR schedule every day.

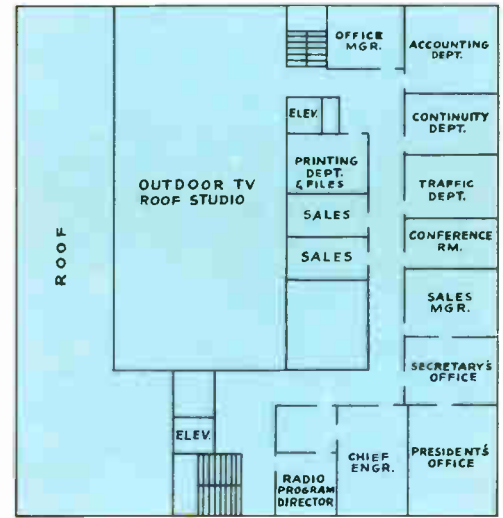
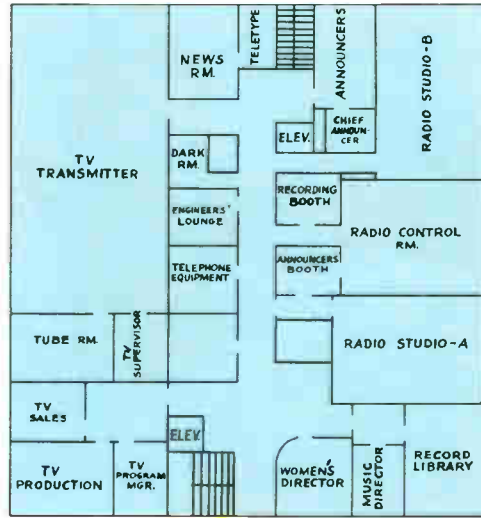
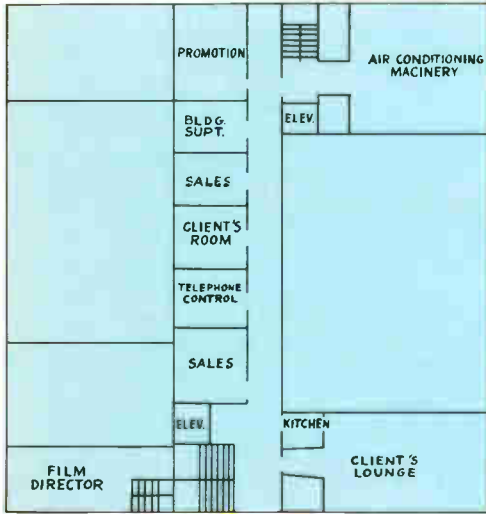
When in 1948 WTAR began plans for TV operations another forward step was taken and followed to its ultimate fulfillment on April 2, 1950 when full scale telecasting began. Yes, WTAR has come a long way in only twenty-seven years, but each day will bring another goal to strive for and WTAR will continue to move ahead in its service to Tidewater.



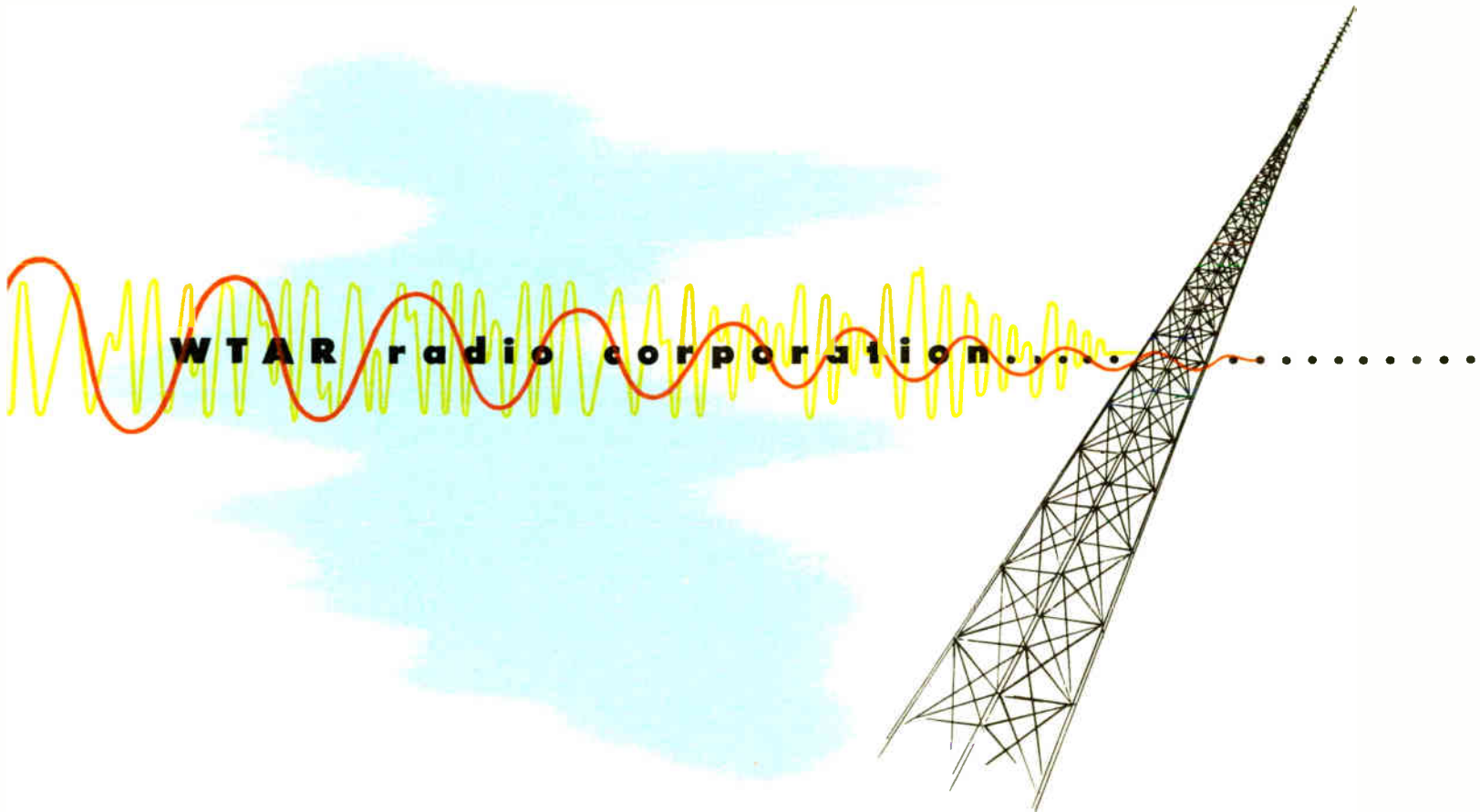
so you will know your way around . . . .



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FIRST FLOOR PLAN







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Alice Brewer White, *Women's Director*  
Blair Eubanks, *Chief Announcer and Sports Director*  
Emileigh Maxwell, *News Editor*  
Betty Reinecke, *Traffic Manager*  
Florence Ahman, *Continuity Director*  
Clyde Moser, *Director, Musical Library*

