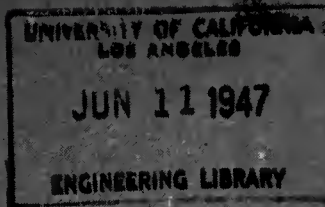


# Television

THE BUSINESS MAGAZINE OF THE INDUSTRY



REPORT ON THE STATUS OF THE INDUSTRY FOR FEBRUARY 1947

## PRODUCTION

Confusion in the industry on color issue is responsible in part for delay of receiver production. Smaller manufacturers in particular are holding back until clear-cut decision is made. Production figures, far below estimates, hit about 10,000 for 1946. First quarter of 1947 has RCA aiming for 25,000, Viewtone for 2,100 and others indefinite.

First satisfactory projection receiver, which should provide tremendous stimulus to receiver sales, is the new Philco model which was accorded an enthusiastic reception when demonstrated for the first time publicly during FCC hearing at Princeton. Employing a new principle, exceptionally clear and sharp pictures are projected on a 15"x20" size screen. No official information has been released, but rumor has it that sets may be in production by mid-summer and retail between \$600 and \$700.

General Electric console model, with 10" tube and AM band, is set for distribution this month, with price unofficially pegged at \$500. Scheduled for later in year are two other console models—one with AM, FM and phonograph, plus a projection set with AM, FM, phonograph and shortwave.

Stewart-Warner plans March production on console with 6"x8" screen and AM to sell around \$550, with a year's service guarantee . . . Motorola's first model will be TV console reported ready by spring, to be followed by table model and TV-AM console . . . Admiral's table models with 6" and 8" tubes are slated

for early summer distribution . . . Stromberg Carlson's console models—one direct view with 6"x8" screen and a combination TV-AM-FM set—will be out this fall . . . Emerson's console will also be on the fall list.

Farnsworth, held up by cabinet shortage, will probably not be out until second quarter with their 10" table model . . . Crosley set, with approximate delivery date set for end of third quarter, has 10" tube, AM, FM and automatic record changer. Swivel tube mounting pivots over 60 degree angle, permitting viewing from either side as well as straight on. When not in use, tube swivels into cabinet. No price has been set as yet . . . U. S. Television will continue to concentrate on their 21 $\frac{1}{4}$ "x16" projection sets, retailing for \$2350 in bar model and \$2400 for home model. A 10" tube, direct view radio-phonograph console at \$895 will be produced in limited quantities, to be followed by table models from \$225 up at a later date.

RCA sets with 7" tube are reported meeting sales resistance due to small picture size. Next T day for RCA is set for February 10th in St. Louis, when retailers will be shown the receivers and KSD-TV will go on the air with the Golden Gloves fights as part of the dealer demonstrations. Following shortly after will be Washington and Detroit, with distribution in the Los Angeles area scheduled for second quarter. After initial splash in New York when output could not meet

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*on issue  
coming back  
production!*

*Philco  
projection set—  
most encouraging  
ever news!*

demand, company is going slower now and building up a production backlog.

DuMont sets are also slated for early coast distribution and deal is being arranged with Southern Radio and Television Company in Miami (applicants for TV station there) for distributorship of sets in that area.

Viewtone has three models, a console

with AM and phonograph, for \$325, a table model at \$225 and another console with AM, retailing at \$279.95. Production emphasis will be on the table model. Aim is to increase their present output of 700 monthly to the 1,000 mark.

On transmitters, RCA and DuMont are delivering now, G-E will start soon and Sherron is re-entering the field.

## STATIONS' STATUS

Openings of KSD-TV, St. Louis and WWDT, Detroit, makes 11 operating stations, with 47 cps granted and 16 applications pending. KSD-TV opens on the six waves, with special television program week planned for February 10th to 16th in conjunction with Edison Centennial week. Live studio programming will constitute bulk of fare, followed by remotes and film. Programming is being handled by Ardian Rodner, head of Television Advertising Productions. Although St. Louis outlet wasn't officially scheduled to open until March 15th, they will probably stay on the air right through. Station has signed up the rights to some of the St. Louis Cardinals home games, and are also negotiating with the Browns.

WWDT, now operating their transmitter, is planning an elaborate program for their debut, scheduled shortly . . . WEWS, Scripps Howard, Cleveland, plan to be on the air in July '47 . . . WTVR,

Havens and Martin, Richmond, is now under construction and considerable equipment is on hand. Schedule calls for a fall opening . . . WWBR, Bamberger, Washington, will soon start construction of their tower base . . . KTLA, formerly W6XYZ, is first commercial station on the coast.

WABD is now off the air while a more powerful antenna is being erected . . . ABC has cancelled their programming in New York over WABD, to concentrate on construction plans and to test their recently delivered field equipment over closed circuits.

Newest entrants in the field are the Fort Industry Co., holders of a cp in Toledo, who have applied for a Detroit outlet, and newly formed Southern Radio & Television Equipment, with an application for a Miami station . . . Reinstated application of the Milwaukee Journal has been granted.

*47 grants*  
*11 operating*  
↓

## ADVERTISING-PROGRAMMING

*Thirty-one advertisers . . . newcomers in KSD-TV lineup . . . current activities*

Thirty one sponsors were on television last month—Alexander Smith Carpet Co., Atlantic Refining Co., Borden, Botany, Bristol-Myers, Bulova, Caples Company, Chevrolet, Commonwealth Edison, Elgin, The Fair, Firestone, Ford, General Electric, General Mills, Gillette, Gruen,

Gulf, Longines-Wittnauer, Henry C. Lytton, Nee Furniture Co., Philadelphia Electric Co., RCA Victor, Reid's, Sears-Roebuck, Standard Brands, Standard Oil, Tupman Motors, U. S. Rubber Co., and Wanamakers. Wall Street firm of Merrill, Lynch, Pierce, Fenner & Beane sponsored the film "Money at Work."

In KSD-TV's line-up for sponsoring the first week of telecasting before formal station opening are Shell Oil, Southwestern Bell Telephone, Monsanto Chemical, Ralston-Purina, St. Louis Independent

Packing, Hyde Park Beer and the Trim-Foot Shoe Company—in addition to the Union Electric Company and the Gardner advertising agency who are the major backers.

Philadelphia Electric Company's "Television Matinee" is being presented three times weekly in the 2 to 3 p.m. spot over WPTZ. Segment is divided into three 20-minute spots—first, "Menu of the Day," is a cooking demonstration handled by a home economist of the utility company, followed by a motion picture telecast. Finale, "Guest Time," will feature local authorities on beauty, fashion, interior decorating, child care, etc. Selection of daytime spot is aimed at interesting the housewives of the area and will give dealers a chance to demonstrate sets with actual programming fare.

Geyer, Newell & Ganger are planning a television series for Kelvinator which will begin in April probably over WNBT. Home economist will be featured in how-to-do-it format in order to display complete home service kitchen at work. Agency is also planning tele debuts for Nash and Knox.

Duane Jones had four shows lined up to be produced through ABC over WABD until ABC-DuMont contract was terminated. Agency will go ahead over WABD when it reopens with two shows for Mueller Macaroni, one for Wilbert's No Rub Floor Wax, with the fourth tentatively slated for Tootsie Rolls.

Newcomer is Griesedieck Brothers, makers of lager beer who will sponsor the St. Louis college basketball games over KSD-TV. Agency is Ruthrauff & Ryan, Chicago. Botany and Bulova are also scheduled for spots over the new outlet . . . Recent Sears "Visiquiz" program (audience-viewer participation format in which home viewer phones in answer) scored 1800 busy signals on the WPTZ wire, plus approximately 40 calls which got through. Tabulation was kept by Bell Telephone. In addition same program pulled 71 pieces of mail—about equally divided between requests for the catalogue and comments on the show. Philco

estimates 2000 sets in the Philadelphia area.

U. S. Rubber—in addition to two weekly shows, "Serving Through Science" over WABD and "Campus Hoopla" over WNBT—has extended its activities to special events. In addition to such "firsts" as coverage of the Stork Club festivities and carol service at Grace Church, most recent event to be televised was the installation of the Presiding Bishop of the Protestant Episcopal Church in Washington Cathedral. Hour and a half service was handled by DuMont's WTTG and relayed over coax line to WABD. Two mobile units, each consisting of two image orthicon cameras (total of four), were employed. As proof that good pick-ups can't be "off the cuff" two days were devoted to studying the Cathedral floor plan, seating arrangements, order of processions and order of service, plus another day for equipment testing.

On their regular shows, "Serving Through Science" is a half hour educational format, using the Encyclopaedia Britannica Films. "Campus Hoopla" is a combination sports and variety show. Basic idea is to give the lowdown on basketball but the package is wrapped up in a typical campus soda shop setting, complete with cheer leaders and college kids.

Standard Brands has replaced their "Face to Face" show with "Dancing on Air," which features two Astaire Dancing School instructors and eight couples selected from the audience for a lesson. Program is in the 8 to 8:15 Sunday night slot on WNBT . . . Borden's "I Love to Eat" segment on WNBT scheduled to go off the end of the month, when Kenyon & Eckhardt replaces Young & Rubicam as agency. Switch is cooperative, not competitive, it is stressed . . . McCann Erickson has sewed up the Swift account for television but no program plans have been set as yet.

Definite program plans being readied for big money advertisers by such agencies as N. W. Ayer, McCann Erickson, Young & Rubicam.



## *Philco, TBA and SMPE against A.T. & T. at link hearings*

FCC may be hard put to justify giving A.T. & T. and Western Union a monopoly in networking television shows as the result of a heated oral argument in Washington, Feb. 4—At issue was an FCC proposal to give common carriers exclusive right to run intercity radio relays for tele. The protest to such a move was loud and strong. It came principally from Television Broadcasters Association, Philco Radio Corporation and the Society of Motion Picture Engineers—which is, of course, interested in theatre television.

The A.T. & T. took a page out of FCC's own book and preached economy in use of frequencies to bulwark its claim to run network video. But Philco counsel Reed Rollo had a ready answer. He pointed to a quotation of \$167,000 which A.T. & T. originally made Philco to feed its tele programs from New York to Philadelphia. It was that stratospheric figure, Rollo said, which decided Philco to enter the business in its own right.

Both Philco and TBA counsel Thad Brown, Jr., argued that some frequencies should be made available to television licensees for intercity relays and TBA went further and specified how the division should be made.

So long as there are no more than seven black-and-white television stations in a town, they said, there is plenty of spectrum room for relays. The advent of color television will present a different problem. But both TBA and Philco spokesmen took the view that by the time color video is going full swing, equipment will have been developed to run relays above the 13,000 megacycle limit with plenty of room for all.

(Under the FCC proposal, Philco would be unable to use its New York-Philadelphia relay link commercially.)

The Society of Motion Picture Engineers once more hammered away at FCC to win recognition for theatre television as a "basic radio facility." Paul Larsen, SMPE's able spokesman, asked the Commission to classify large-screen video for

movies as a private or "common carrier" type of broadcasting. Like regular television licensees, SMPE took the view that when movie-television became a nationwide affair, the film men didn't want to have to coordinate the operation through the A.T. & T. As he put it: "Theatre television will undoubtedly require circuits which will be special in nature and much time will be lost in gaining coordination between a common carrier (like the A.T. & T.) who has other services to supply (FM, fax, telegraph and telephone), and a client such as the Motion Picture Industry that cannot make a profit unless it can gain wide utilization."

Another part of Larsen's argument was less persuasive. He admitted that up to the present time no equipment has been developed to operate theatre video. For that reason he would like the Commission to keep all frequencies between the 1000 and 13000 meg bands (where tele relays, st-links and remote pickups will operate) on experimental footing. His reasoning here was "we are not ready, therefore FCC shouldn't parcel out frequency space in this part of the spectrum until everyone is ready to go commercial." An argument FCC has been hearing for the past ten years.

Final round of FCC's history-making television hearings opens in Washington, Feb. 10, with several days testimony in prospect. Direct testimony is expected from Allen B. DuMont and DuMont Director of Research, T. T. Goldsmith, Jr. Cross-examination of CBS' Peter Goldmark and a series of RCA witnesses promises plenty of fire. FCCers have given every indication of going after as much economic information as they can on color and the resulting effect on black-and-white. To date, as they see it, far too little dollars-and-cents figures have been put into the record. Also certain at this writing is a speedy FCC decision on Columbia's request to commercialize its particular brand of sequential color. Commissioner E. K. Jett has stressed time and again that FCC realizes the need for decisive action if television is not to be delayed indefinitely.

# TELEVISION MAGAZINE INDUSTRY REPORT

City	Sales Rank	Population	Number of Channels	Applications Granted	Applications Pending
Albuquerque, N. M.		77,492		Albuquerque Broadcasting Co.— KOB-TV	
Iowa				Iowa State College	
Baltimore, Md.	13	1,046,692	3	A. S. Abell & Co. Radio Television of Baltimore, Inc. WBAL—Hearst Radio	
Boston, Mass. (Suffolk, Mass.)	5	2,350,514	5	Westinghouse Radio Stations, Inc. Raytheon Manufacturing Co.	New England Theatres, Inc.
New York, N. Y.	14	857,719	4	WBEN, Inc.	
Chicago, Ill.	2	4,499,126	7	American Broadcasting Co., Inc. National Broadcasting Co. WGN, Inc. (Chicago Tribune) WBKB—Operating	
Cincinnati, Ohio	16	789,309	4	The Crosley Corp.	Allen B. DuMont Laboratories, Inc.
Cleveland, Ohio	9	1,214,943	5	National Broadcasting Co. Scripps Howard Co.	Allen B. DuMont Laboratories, Inc.
Columbus, Ohio	29	365,796	4	The Crosley Corp.	
Dallas, Texas	27	376,548	3	KRLD Radio Corp.	Interstate Circuit, Inc.
Canton, Ohio	44	271,513	2		The Crosley Corp.
Detroit, Mich.	6	2,295,867	5	WWDT—Evening News King-Trendle Broadcasting Corp. (ABC)	United Detroit Theatres Corp. Fort Industry Co.
Fort Worth, Texas	51	207,677	3	Carter Publications, Inc.	
Indianapolis, Ind.	24	455,357	5	William H. Block Co.	
Pittsburgh, Pa.	100	151,781	1	WJAC	
Los Angeles, Cal.	3	2,904,596	7	KTLA—Operating	W6XAO—Operating
				American Broadcasting Co., Inc. Earle C. Anthony, Inc. National Broadcasting Co. Dorothy Thackrey The Times-Mirror Co.	
Louisville, Ky.	33	434,408	2	Courier Journal & Louisville Times	
Indianapolis, Ind.	38	250,537	4		Southern Radio & Television Equip. Co.
Madison, Wis.	15	790,336	4	The Journal Company	
St. Paul, Minn. (Paul)	11	911,077	5	KSTP Minnesota Broadcasting Co.	
New Orleans, La.	31	540,030	5	Maison Blanche Co.	
New York, N. Y. (E. New Jersey)	1	11,690,520	7	WABD—Operating WCBS-TV—Operating WNBT—Operating	American Broadcasting Co., Inc. Bamberger Broadcasting Co. Bremer Broadcasting Co. Debs Memorial Radio Fund, Inc. News Syndicate Co., Inc.
Philadelphia, Pa.	4	2,898,644	4	Philadelphia Inquirer William Penn Broadcasting Co. WPTZ—Operating	Philadelphia Daily News, Inc.
Pittsburgh, Pa.	8	1,994,060	4	Allen B. DuMont Laboratories, Inc.	
Portland, Oregon	22	406,406	5	Oregonian Publishing Co.	
Providence, R. I.	18	711,500	1	Outlet Co.	
Richmond, Va.	48	245,674	4	Havens & Martin	
San Francisco, Cal.				Broadcasting Corp. of America	
St. Louis, Mo.	10	1,367,977	5	KSD-TV (Pulitzer)—Operating	
Worcester, Mass. (Worcester-Troy)	23	431,575	5	WRGB—Operating	
Salt Lake City, Utah	58	204,488	5	Intermountain Broadcasting Co.	
San Francisco, Cal. (Kland)	7	1,428,525	6	American Broadcasting Co., Inc. Associated Broadcasters, Inc. Chronicle Publishing Co.	Don Lee Broadcasting System
Seattle, Wash.	19	452,639	4	Radio Sales Corp.	
San Francisco, Cal.	108	79,337	1	E. F. Peffer	
Columbus, Ohio	34	341,663	1	Fort Industry Co.	
Washington, D. C.	12	907,816	4	Bamberger Broadcasting Service, Inc. The Evening Star Broadcasting Co. National Broadcasting Co. WTTG—Operating	

Spurred on by the color-versus-black-and-white controversy and/or the imminent delivery of sets in the Washington market, Washington TV operators are promoting tele for all they are worth. In a recent week, for example, DuMont's WTTG led off with a bang-up forum, wisely featuring Congressional leaders and managing editors of Washington's daily newspapers. The very next day, RCA-WNBW took the spotlight when J. David Cathcart, RCA Sales Director talked to the Washington Ad Club about RCA's upcoming models. And the next day, American-WMAL televised the meeting of the Washington Rotary Club in the Mayflower Hotel here with much fanfare and consequent newspaper publicity. It should have begun a long time ago, say we.

FCC Feb. 24 will explore the overlapping service contours of Crosley Broadcasting Corporation's proposed TV stations in Cincinnati, Dayton and Columbus, O. The Commission claims the company's pending bid for a Dayton TV station involves overlap with the two out-

standing grants in Cincy and Columbus.

FCC made it clear this week it was handing out no blank checks to television permittees. It turned down NBC's request for an 18-month extension to build its Cleveland station and gave the net a reprieve of only six months to break ground on the Cleveland operation . . . At the same time, the FCC gave Hearst Radio, Inc., WWBT, Baltimore another extension to July '47 in which to complete its TV outlet there . . . New York decisions are expected by March 1st.

Paramount this week asked FCC to wait until it issues its momentous decision on color tele before forcing the company to dismiss its pending tele applications for Boston, Dallas and Detroit and DuMont's bids for Cleveland and Cincinnati. Par counsel told the Commission "due to the pendency of the color petition, it is difficult if not impossible for Paramount to reach a decision with respect to the prosecution of its applications." FCC granted 60 day stay, starting after the color decision.

## REPORT ON COLOR

### *Twenty-three demonstrations given as second round in bitter intra-industry fight on setting uhf color standards now.*

Main interest displayed by FCC staff and Commissioners Denny and Jett in particular, during three days of color demonstrations and comparative tests with black and white equipment, centered on the following points:

**Contrast vs. Brilliance:** CBS' first aim was to prove that *contrast is more important than brightness* in a television picture and that once brightness of the order of average room illumination is obtained, it is entirely adequate for all normal viewing purposes provided contrast range is preserved.

Stand was attacked by opponents (RCA, DuMont and Philco) on the grounds that no limitations should be set

on screen brightness, that the 15 to 20 footlamberts standard proposed by CBS for commercial receivers was entirely too low, and that to increase it would be at a cost of intolerable flicker due to 48 frame rate instead of 60 (now used in present black and white). Average highlight brightness of the CBS color receivers (screen size 7½"x10"), under varying conditions of light in the courtroom ranged from 6 to 12 footlamberts. Against this, DuMont presented a new cathode ray metal backed tube, capable of 500 to 750 footlamberts. Average highlight brightness on the RCA color projection model, with a 15"x20" screen varied from 6 footlamberts to 7.9 footlamberts—although measurements were not taken under the same lighting conditions as the CBS computations. It was pointed out by DuMont's Dr. Goldsmith that as the RCA screen was four times the area of the CBS screen, the brightness increased accordingly.

**Screen Size:** Size of CBS picture is 6"x8", magnified to screen size of 7½"x 10". CBS opponents claimed that picture size was too small, with Dr. DuMont going on record as saying that size limitations had not been overcome since 1939 or 1940 when work was first started by CBS, that he saw no method by which the size could be increased, that the scanning disc could not be made bigger than it is and fit in a suitable cabinet and that the size limitation was inherent in the system.

**Remote Pick-Up:** At DuMont's request, FCC raised the question of a sports pick-up during the "on the record" demonstrations. CBS' Dr. Goldmark stated that the color image orthicon equipment was now being dismantled and could not be reassembled in time to comply with the request. Further questioning by Chairman Denny disclosed that equipment was completed before December 9th hearings, that first test pictures were not particularly satisfactory to Dr. Goldmark but that further improvements had been made until a suitable picture was obtained. Actual tests consisted of pointing the camera out the window for one afternoon, plus almost constant testing in the laboratory under fluorescent (day-light) lighting conditions. As to Denny's query whether any impartial observer had witnessed the demonstration, answer was that it was a laboratory test with only the staff present. Light ratio is 6 to 1 over black and white although they are at work to reduce the proportion.

To Jett's query as to what would happen in the last half of a football game, Dr. Goldmark stated that when light conditions fell below normal requirements, they would probably switch over to black and white transmission. However he also said that, barring any undue bad luck, they could probably do such an outside pick-up in another eight weeks. He further claimed, in answer to Denny's question, that the color image orthicon equipment was of commercial design, that Remington Rand had been asked to quote prices on it and that minor improvements could be incorporated as they went along.

**Coaxial Cable:** Transmission over the coaxial cable from New York to Washington and return was marked by brief color break-up every time the loop was cut in and some loss in resolution and picture brightness. Commissioner Jett's query as to whether or not a similar test with the simultaneous system could be conducted led to an AT&T statement that it would be possible to divide a given band into three sub bands or use three separate coaxes for same purpose. However terminal equipment would have to be built and the test could not be conducted within a short time.

**Commercial Feasibility:** In early part of demonstration technicians made adjustments on the CBS and Bendix color models as the program was on the air. Commissioner Denny requested that the back of the cabinet be left alone in order to determine operation under home use. Cost factor was interjected, with Bendix stating that 50 hand made models (television only) were being made for CBS at a cost of \$1820 each.

Use of magnifying lens on CBS and Bendix jobs resulted in specular reflection on screen from window and room lights. This led to charge by opposition that ordinary room lighting could not be used and CBS counterclaim that the receiver could be placed away from glare. On second day, canopies were placed over both receivers—with one removed at Chairman Denny's request, in order to give fair comparison with unshielded DuMont set.

### **Color Break-Up and Fringing:**

Main CBS color demonstration switched from live to film, from slide to film and from slide to live. In live pick-up, besides captivating Patti Painter who flirted with the audience from the screen, boxers and dancers were shown to point up fast action. Fashions and fabrics were also used to give a variety of color effects. Duplicate of a scarf being televised at the CBS studios was shown in the courtroom to show actual color values of transmission.

RCA color tests were both live and film—with Dr. Engstrom stating that the live



pick-up had been accomplished for the first time the day before and was not perfected, and that the flying spot scanner which was being used was not suggested as the ultimate. On the live pick-up, CBS' Patti Painter scored a hit over RCA's two anonymous models.

Charges were made by both sides that color was uneven; that color fringing was apparent, etc. On the question of color values alone, there were some who thought that CBS pictures were better than RCA's—but again RCA had the counter-claim that they were not presenting a finished demonstration but the possibilities of a system still under development.

At times color break-up on the CBS and Bendix receivers was quite bad and normal blinking of the eyes or a slight movement of the head produced rainbows. While there was color fringing and lack of registration at times on the RCA sets, there was no apparent color break-up.

**Field Test:** Spark was touched off by DuMont's demand for comparative field tests with color and monochrome receivers at various locations in order to determine pick-up away from line of sight transmission. Philco and RCA backed up DuMont, with Philco offering the use of a G-E receiver built to CBS specifications, ordered a year ago, which they had received a few days previously. CBS contended that receiver was now obsolete and that tests conducted with it would not be satisfactory. (Change in sound system was understood to cause the obsolescence.) CBS contested the demand and pointed out that propagation studies submitted to the FCC showed tests at 188 different points and claimed that further tests were unnecessary. Others reiterated that actual field tests with receivers were necessary to determine various receiving conditions. Commissioner Denny's suggestion that CBS lend a color receiver in order that fair tests could be conducted led to a counter-offer by Dr. Goldmark of the use of a mobile truck, equipped with monochrome receiver in the uhf band, field measuring equipment, etc. Receiver loan was refused by CBS on the

ground that receivers were not built to be operated under such conditions, although they could be. Philco pointed out that their projection set (just demonstrated) had been tested in about 50 locations. Argument was resolved by Denny with the suggestion that the four get together and try to agree. Truck offer was accepted and tests got underway on the 5th, with schedule set for Bronxville, Yonkers, Nyack, Newburgh in New York and Milburn, Cedar Grove and Passaic in New Jersey.

**Burden of Proof** obviously fell on CBS who were out to prove their claim that color television, based on 48 frames, mechanical, sequential system, is ready now for commercial use. RCA showing of 60 frames, electronic color on the simultaneous system was presented merely as a laboratory demonstration to show the possibilities of an all-electronic system with no inherent limitations as regards flicker or screen size, and one which would prevent obsolescence through use of converter.

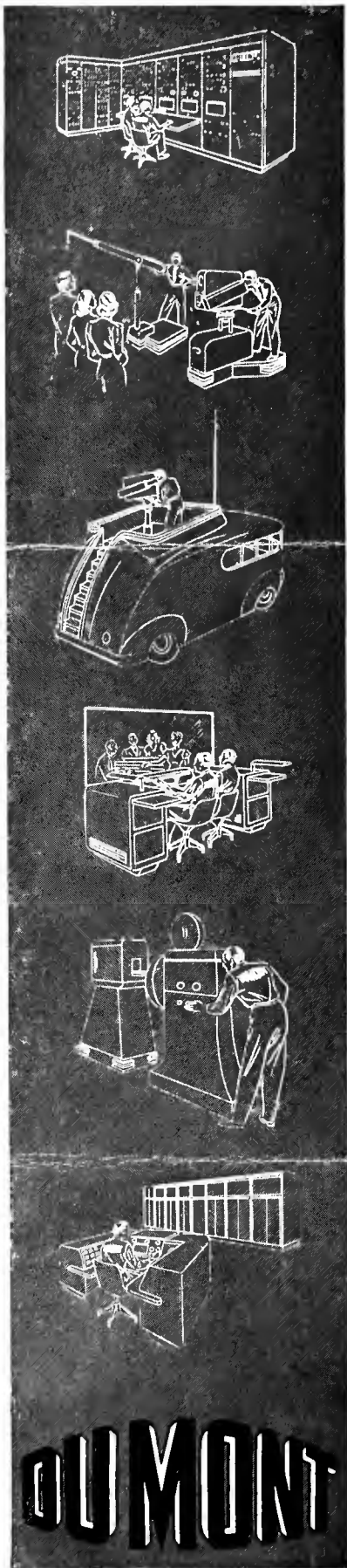
In the New York courthouse, bench was flanked with three DuMont black and white commercial receivers (screen sizes of 10<sup>1</sup>/<sub>4</sub>"x7" and 18"x13<sup>1</sup>/<sub>2</sub>") and the Bendix and CBS color receivers (using an 8" tube magnified to a screen size of 7<sup>1</sup>/<sub>2</sub>"x10").

At Princeton, four RCA projection receivers, two color and two monochrome, each with a 15"x20" screen, and the 10" commercial table model were used. Converter enabled all five RCA sets to pick up both uhf transmissions from W2XNZ about half a mile away and vhf transmissions from WNBT about 45 miles away.

Sessions were marked by bitter clashes and cross examination of each other's proposals by RCA, Philco and DuMont on one side and CBS on the other, which were adroitly handled by Chairman Denny.

**Round Three** starts in Washington on the 10th, when DuMont offers direct testimony and cross examination of all witnesses gets underway.





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From the world's largest, clearest direct-view television receivers to the world's largest and most complete television broadcasting studios, Du Mont is "First with the Finest in Television."

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