

# Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

## REPORT ON THE STATUS OF THE INDUSTRY FOR APRIL 1947

VOL. IV

NO. 4

*11 operating stations  
49 grants  
14 pending*

### PRODUCTION

Impact of FCC's denial of CBS' color petition will have little immediate effect. However it will decidedly show up in heavy production in early 1948, or possibly in late 1947.

General-Electric has started to deliver, with Emerson and Stewart Warner soon to follow . . . Philco's highly touted projection set will be out in quantity before June . . . Farnsworth will start token deliveries in June, will be in full production by fall. Stromberg-Carlson, Admiral, Sentinel, Belmont and others are also aiming at fall deliveries . . . RCA, DuMont and Viewtone are stepping up deliveries, with U. S. Television planning to add home models to their line of bar sets.

### STATIONS

Fort Industries, Detroit, and Southern Radio & Television Equipment Corp., Miami, received commercial grants. Score now reads 11 operating stations, 49 grants and 14 applications pending. Of those pending five are awaiting the momentarily expected New York decision six awaiting disposition of Paramount-DuMont control issue. May 18th will be the last day for Paramount to decide whether it will divest itself of its DuMont holdings and go ahead with station plans for Boston, Detroit and Dallas, or step in, buy control of DuMont and consolidate its overall operations.

### EQUIPMENT

Good news for station operators is the exceptional results DuMont has obtained for their New York station from RCA's new super-turnstile antenna. This is the first time a three-section turnstile has been used for commercial television, and has given them a power gain of approximately six times the effective radiated power of their old antenna system. Costs, including installation of transmission lines, came to some \$20,000.

Equally significant are the tests now being concluded on the Zoomar lens. These lenses should permit the photographing of a scene at any focal range desired without moving the camera or changing the lens. Jerry Fairbanks, Inc., controls

the Zoomar lens, which has been developed by Dr. Frank G. Back.

### ADVERTISING

A total of 23 advertisers were on television last month. At WNBT:

Borden, Botany, Bristol-Myers, Bulova, Elgin, Firestone, Gillette, Gulf, RCA Victor, Standard Oil of New Jersey (Esso), U. S. Rubber. At WCBS-TV: Bristol-Myers, Bulova, Elgin, Ford, Gruen, Gulf, Reid's. At WBKB: Commonwealth Edison, Elgin, The Fair, General Mills, Henry C. Lytton. At WPTZ: Atlantic Refining Co., Philadelphia Electric Co., Sears Roebuck. At KSD-TV: Botany, Hyde Park Brewery. At KTLA: Tupman Motors. (WABD not operating.)

General Foods three-station contract is starting to roll. In the 8 to 9 spot on Thursday over WNBT, first half hour is a television adaptation of the radio show "Juvenile Jury," sponsored by Gaines Dog Food. Agency is Benton & Bowles. This is followed by two fifteen minute shows—James Beard "I Love To Eat", NBC package formerly sponsored by Borden; and Harriet Van Horne, who will introduce guest stars as part of her segment. Birds Eye frozen foods will be plugged on these two shows for the first seven weeks. Agency is Young & Rubicam. Weather reports over WABD will advertise Sanka—to be handled by Y & R.

Cereals will be featured on the split sponsorship of the Dodgers games over WCBS-TV. Both film and live commercials will be tried, plus a pick-up of a wallboard sign in left field by a 24" lens. Young & Rubicam will handle the commercials the first half of the season—until about July 4th.

Kraft, with an option on the 9 to 10 Thursday night slot over WNBT, will start with Wednesday programming (8 to 9) so as not to buck their current radio show. Plays are now being read for the hour-long show which will debut on May 7th. Agency is J. Walter Thompson.

### ROUND-UP

CBS, faced with probable \$10 million tele investment if they go ahead full scale, are now in huddle debating extent of operations.

*23 advertisers last month.*

*RCA's super-turnstile increases effective radiated power six times.*

# MIDWEST TELEVISION SURVEY

---

It's the advertisers and the agencies who are going to put television on a sound financial basis.

To get their viewpoints, as well as a comprehensive picture of television activities, TELEVISION visited Detroit, Chicago and St. Louis, interviewed over fifty executives among stations, agencies, advertisers and retailers.

Of the agencies and advertisers who gave their off-the-record opinions, television was new to some; others had worked with it; still others had been watching its progress.

And an analysis of their statements point to the overwhelming conclusion that agencies and advertisers are not willing to accept television on its present basis. Even most of those in it, who believe wholeheartedly in the future of television, are not satisfied with present conditions.

The facts reported here show an imperative need for change in station thinking and policy; can serve as a guide for future stations to follow. Whether you agree with what they say or not, upon many of these agencies and their clients depend the growth of commercial television.

Agencies interviewed feel it is up to the station to build good shows; to show them what can be done by doing it themselves and not by talking about the potential. Most of them have not liked what programming they have seen; feel it is amateurish. In the initial stages many of them think that the answer is station-produced packages; some admit they may not know too much about television but they do know a good show when they see one. And so do their clients. While radio and television directors have kept abreast in most cases the account executive and the advertiser still have to be sold.

One agency reported that they had worked six months on a television presentation for two accounts. An appointment was set up. Each account decided to see a television show beforehand. What was the result? Both clients cancelled their appointments. Short sighted or not, they judged television on the basis of the programs—and they didn't like what they saw.

Majority feel that remotes are overplayed. They say they have only a few accounts for which sponsorship of sports, etc., would be suitable. Advertising-wise, they're not sold on the idea that such events are top drawer viewing fare; they feel that a preponderance of men make up the audience. And women are the purchasing agents for foods, fashions, household products.

These arguments do not necessarily mean a rejection of television, as was pointed up by the frequently repeated comment, "When other stations open up, the competition will help." This proves not so much a deeply rooted negative atti-

tude toward television as a dissatisfaction with its present status. Feeling seems to be that it is not television but managerial policies of skeleton staffs, extremely limited programming budgets, and poorly balanced program structure that are the road blocks. Agencies can't see the sense of going into television under this setup and risking their reputation and their client's money.

As one executive put it, "If the station puts on poorly produced sustaining shows, what incentive is there for an agency to think that they could do any better with a sponsored program?"

In Chicago, agencies feel that the original arguments advanced—the familiar chant of "a chance to experiment", "to train your staff", "to get in early", "promotional value", etc.—have been worn thin from too much repetition at every meeting that's held. It's time to change the tune they say.

"Who wants to be sold a chance to make mistakes?" . . . "Enough mistakes happen in a carefully planned show, without taking it for granted beforehand that they will occur." . . . "When they're ready to go ahead on a business-like basis and get this idea of experimenting out of their heads, then we'll step in" were just three of the comments on this old stand-by.

Circulation-wise, television has little to offer as yet. Bar and grill installations—and the large viewing audience gathered around the sets—carries no weight with agencies. With the exception of a few products which might be suitable, they are emphatic in stating that this type of audience is not the one they want to reach.

Again the general feeling was that rates are pegged too high for the circulation offered. One agency stated "They want \$800 when they get 25,000 to 35,000 viewers. For that money I can buy radio time and get 5,000,000 listeners."

Some want proof of television's effectiveness. "I've heard that it's four times as effective, ten times as effective for years now—well let's see some proof."

In Detroit and St. Louis, television is new to most of the agencies and advertisers—an important factor with which many new stations will have to deal. There is high interest yes . . . but little dotted line interest yet. General feeling is that it's mainly up to the station to build packages and produce good studio shows—that it's their responsibility to show what can be done.

## Something To Ponder

Operating stations can counter this report with any number of arguments . . . "Do they expect a full-fledged advertising medium?" . . . "Do they realize high operating costs?" etc. And one agency

(Continued on page 7)

# TENTATIVE RATE CARDS OF COMMERCIAL TELEVISION STATIONS

Rates for remote pickups, for production services, such as sets, costumes, talent, are available on request. All time is subject to 15% commission by recognized agencies. Rehearsal time is not commissionable. Program material is subject to the approval of the stations.

## WNBT-New York (NBC)

Contracts are for 13-weeks minimum. All charges are on a gross basis.

### 1-Transmitter Charge

(day or night between sign-on and sign off)

10 minutes	\$75
11 minutes to 1 hour	100

### 2-Program Facilities Charges

	1 HOUR	1/2 HOUR	1/4 HOUR	10 MIN.
Studio 3H	\$750.	\$500.	\$300.	\$250.
Film Studio	250.	200.	150.	125.
Field Pickups	Charges quoted on request.			

NOTE: Charges for more than one hour or less than 10-minutes will be quoted on application.

Rehearsal time will be allotted without extra charge as follows:

BROADCAST TIME	STUDIO 3H	FILM STUDIO
1 hour	5 hours	3 hours
1/2 hour	3 hours	2 hours
1/4 hour	2 hours	1 hour
10 minutes	1 1/2 hours	40 minutes

(a) When rehearsal time beyond that noted above is required by the advertiser, an additional charge will be made for the use of (1) Studio 3H at the rate of \$150.00 per hour or nearest half-hour fraction thereof or the (2) Film Studio at the rate of \$50.00 per hour or nearest half-hour fraction thereof.

(b) Programs not requiring the total allotted rehearsal time (such as audience participation shows) shall be charged for at the rate of \$150.00 per hour or any fraction thereof for the use of whatever rehearsal or pre-program preparations are required making use of broadcast facilities and/or production personnel plus time of actual broadcast.

(c) A flat charge of \$75.00 is made for the use of the film studio when used in connection with live studio productions.

*Half hour \$500.  
includes three hours rehearsal time.*

## WNBT-WPTZ Network Charges

NBC now makes available network facilities to extend commercial television program service to WPTZ, the Philco television station in Philadelphia.

The network charges for these additional facilities are as follows:

1 Hour	1/2 Hour	1/4 Hour	10 Minutes
\$250	\$170	\$130	\$105

## WABD-New York (DuMont)

### live or film

(PER WEEK)

ONE HOUR	1 DAY	2 DAYS	3 DAYS	4 DAYS	5 DAYS	6 DAYS
1-12 weeks	300.	600.	810.	1080.	1350.	1440.
13-25 weeks	285.	570.	769.50	1026.	1282.50	1368.
26-51 weeks	270.	540.	729.	972.	1215.	1296.
52- weeks	255.	510.	688.50	918.	1147.50	1224.
HALF HOUR						
1-12 weeks	180.	360.	486.	648.	810.	864.
13-25 weeks	171.	342.	461.70	615.60	769.50	820.80
26-51 weeks	162.	324.	437.40	583.20	729.	777.60
52- weeks	153.	306.	413.10	550.80	688.50	734.40

### film only

1/4 HOUR						
1-12 weeks	90.	180.	243.	324.	405.	432.
13-25 weeks	85.50	171.	230.85	307.80	384.75	410.40
26-51 weeks	81.	162.	218.70	291.60	364.50	388.80
52- weeks	76.50	153.	206.55	275.40	344.25	367.20

### participation service announcements using film studio

Less than two minutes.....\$30. each. No discounts except agency.

*Half hour \$171.  
Not in effect at present.*

**rehearsal time (minimum—2:1 ratio)**

Studio A—4 cameras and studio audience	\$65. per hour (31-60 min.)	non commissionable
Studio B—3 cameras	\$50. per hour (31-60 min.)	non commissionable
Studio C—2 cameras	\$40. per hour (31-60 min.)	non commissionable
Studio D—3 cameras and studio audience	\$50. per hour (31-60 min.)	non commissionable

NOTE: Rehearsal time over ratio of 6:1 will be charged at 1½ times the applicable hourly rate. Rehearsal time for fractions of half hours which exceed the scheduled period, will be charged at one-half the applicable hourly rate either straight time or overtime. Audition of film utilizing television system . . . \$25 per half hour or portion thereof.

**scenery and properties**

Art work	\$5. per hour	non commissionable
Construction work	\$3. per hour	non commissionable
Rental of flats	\$1. per hour	non commissionable

In all time quotations, "quarter hour" means 14 minutes, "half hour" means 29 minutes and "one hour" means 59 minutes.

**WCBS-TV—New York (CBS)**

**1. Air Time:**

At the present time no charge is made for air time as such.

**2. Use of Facilities and Services: (for either rehearsal or actual broadcast)**

**STUDIO:**

Up to 15 minutes	\$ 60.00
15 minutes to 30 minutes	90.00
30 minutes to one hour	150.00
\$37.50 for each additional quarter hour or fraction thereof.	

**FILM:**

Rates for the use of facilities for sound film are the same as for studio use.\*

\*Normally, sound film requires test run-through prior to broadcast. Additional rehearsal time is required when live commentary or narration is employed. Therefore, the facilities charge for film is generally several times the charge made for actual broadcast time. Charges for specific film programs on request.

**TIME SIGNALS AND WEATHER REPORTS:**

Per 20-second broadcast on sound film supplied by the client, \$30.00.

(additional charges for other than sound film on request)

**FREQUENCY OF PROGRAMS:**

Contracts are normally drawn for a minimum of thirteen programs at intervals of not more than 2 weeks. Contracts for less than 13 programs will be accepted only as facilities permit.

*Half hour \$90.  
Rehearsal time same.*

**WBKB—Chicago (Balaban & Katz—Paramount)**

	0-1,000 sets	1,000 to 5,000 sets	5,000 to 15,000 sets	15,000 to 25,000 sets	25,000 to 35,000 sets	Over 35,000 sets
<b>Live Shows</b>						
1 Hour	\$100	\$200	\$375	\$500	\$800	\$1,000
½ Hour	60	120	210	375	525	600
¼ Hour	40	80	140	200	320	400
<b>Film</b>						
½ Hour	\$ 50	\$ 75	\$125	\$200	\$300	\$ 500
¼ Hour	30	50	75	130	175	250
<b>Spots</b>						
Film	\$ 20	\$ 25	\$ 30	\$ 35	\$ 35	\$ 40
Live	30	35	40	45	50	60

Above rates include use of studio and station facilities, necessary staff and technical direction. Camera rehearsal time in the ratio of 2-1 included in above costs. Camera rehearsal in excess of the 2-1 ratio and less than a 4-1 ratio at \$25.00 per hour or portion thereof. Spot rehearsal charge at

\* 1000 to 5,000 rate now in effect.

*Half hour \$120.  
includes one hour rehearsal.*

\$15.00 per half hour or portion thereof. Charges for rehearsal in excess of 4-1 ratio at \$75.00 per hour. All rehearsal charges at cost and not discountable.

MINIMUM CONTRACT at these rates—13 weeks.  
 MAXIMUM CONTRACT at these rates—26 weeks upon acceptance.  
 SINGLE NON-CONTRACT broadcasts at double quoted figure.

**WWDT—Detroit (Evening News)**

	1 Time	13 Times 5% Disc.	26 Times 10% Disc.	52 Times 12 1/2% Disc.	100 Times 15% Disc.	200 Times 20% Disc.	260 Times 25% Disc.
1 hour	\$250.00	\$237.50	\$225.00	\$218.75	\$212.50	\$200.00	\$187.50
1/2 hour	150.00	142.50	135.00	131.25	127.50	120.00	112.50
20 min.	125.00	118.75	112.50	109.37	106.25	100.00	93.75
15 min.	100.00	95.00	90.00	87.50	85.00	80.00	75.00
10 min.	75.00	71.25	67.50	65.62	63.75	60.00	56.25
5 min.	50.00	47.50	45.00	43.75	42.50	40.00	37.50
*Announcements	25.00	23.75	22.50	21.87	21.25	20.00	18.75

Rehearsal charges will be based upon actual costs.

Closing time on all programs or announcements is 72 hours prior to the scheduled time of telecast. Failure on the part of the advertiser to comply relieves station of all obligation to adhere to the schedule.

**KTLA—Los Angeles (Television Productions—Paramount)**

**Live Studio Rates**

	FAC. CHG.	TIME CHG.	TOTAL 1 TIME 5% DISC. CHG.	TOTAL 13 TIMES 10% DISC. CHG.	TOTAL 26 TIMES 12 1/2% DISC. CHG.	TOTAL 52 TIMES 15% DISC. CHG.	TOTAL 100 TIMES 20% DISC. CHG.
1 hour	300.00	100.00	400.00	380.00	360.00	350.00	340.00
1/2 hour	180.00	100.00	280.00	266.00	252.00	245.00	238.00
1/4 hour	100.00	75.00	175.00	166.25	157.50	153.13	148.75
10 minutes	75.00	50.00	125.00	118.75	112.50	109.38	106.25
5 minutes	50.00	50.00	100.00	95.00	90.00	87.50	85.00
1 minute	25.00	25.00	50.00	47.50	45.00	43.75	42.50

**Film Studio Rates**

	FAC. CHG.	TIME CHG.	CHG.	CHG.	CHG.	CHG.	CHG.
1 hour	200.00	100.00	300.00	285.00	270.00	262.50	255.00
1/2 hour	125.00	100.00	225.00	191.25	202.50	196.88	191.25
1/4 hour	75.00	75.00	150.00	142.50	135.00	131.25	127.50
10 minutes	65.00	50.00	115.00	109.25	103.50	100.63	97.75
5 minutes	50.00	50.00	100.00	95.00	90.00	87.50	85.00
1 minute	25.00	25.00	50.00	47.50	45.00	43.75	42.50

**Time Signals**

	FAC. CHG.	TIME CHG.	TOTAL CHG.
Less than 1 minute	20.00	10.00	30.00

**Rehearsal Time Charges**

- (a) Live studio rehearsal time will be allotted at the rate of \$25.00 for 1/2 hour or for any fraction thereof.
- (b) Film studio rehearsal time will be allotted at the rate of \$15.00 for 1/2 hour or for any fraction thereof.

**Notes**

- (a) All charges are commissionable to agencies at 15%.
- (b) This rate card will take effect when a minimum number of 1000 television receivers have been distributed in the Los Angeles area.
- (c) Until 1000 television receivers are distributed in the Los Angeles area, KTLA will make available facilities and transmitter time at a token charge of \$100.00 per half hour.
- (d) Station facilities and transmitter time at such token charges will

*Half hour \$142.  
 Token charge \$100.  
 half hour till  
 1000 receivers  
 in area.*

only be available and desired time will only be reserved for clients agreeing to use station facilities and transmitter time at rates quoted in this rate card for the minimum thirteen week period immediately following the distribution of 1000 television receivers in the Los Angeles area.

(e) KTLA reserves the right to require a minimum rehearsal time where such a minimum is necessitated by the nature of the program concerned.

**Field Pick-Up Rates**

	FAC. CHG.	TIME CHG.	TOTAL	TOTAL	TOTAL	TOTAL	
			1 TIME CHG.	13 TIMES CHG.	26 TIMES CHG.	52 TIMES CHG.	100 TIMES CHG.
1 hour	Varies With the Amount of Facilities Used	100.00	Fac. Chg. plus 100.00	Total 1 Time Charge Less 5%	Total 1 Time Charge Less 10%	Total 1 Time Charge Less 12 1/2%	Total 1 Time Charge Less 15%
1/2 hour		100.00	" " " 100.00				
1/4 hour		75.00	" " " 75.00				
10 minutes		50.00	" " " 50.00				
5 minutes		50.00	" " " 50.00				
1 minute		25.00	" " " 25.00				

**KSD-TV—St. Louis (Post-Dispatch)**

**Basic Time Costs**

Basic time costs— 1 hour—\$150.00 (includes 2 hrs. rehearsal)  
 1/2 hour— 90.00 (includes 1 hr. rehearsal)  
 1/4 hour— 60.00 (includes 1/2 hr. rehearsal)

Spot announcements—Film—\$25.00  
 (Up to 2 minutes)—Live talent—\$35.00

Agency commission on Basic Time Costs only.

Extra Rehearsal Charges—Up to 5 hours for one hour  
 air time — \$35.00 per hour  
 Over 5 hours for one hour  
 air time — \$100.00 per hour

To the above must be added talent, production, and remote costs which must be estimated for each specific program.

Basic cost does not include services of an announcer which should be included in talent charges.

At the present time film facilities are for 16 mm only.

**Remote Costs**

Line Costs (Arena and Auditorium).....	\$ 20.00
Engineering and Technical.....	30.00
Talent.....	50.00
Direction.....	20.00
Production and Commercials.....	100.00
(Sponsor to supply all properties, films, slides & extra talent)	\$220.00

The above should not be construed as a published rate card because the above figures do not represent all of operating costs, but this does provide a reasonable starting basis.

**WPTZ—Philadelphia (Philco)**

Tentative rate card set-up has been based on a 13-week contract agreement.

Broadcast Time	Live	Film
1 hour .....	\$300	\$140
1/2 hour .....	180	80
1/4 hour .....	120	50

20-second time or weather announcement—\$30.00.

Rehearsal time is \$50 per hour to the nearest half hour. Art and construction work is charged on a man-hour basis.

*Half hour \$90. includes one hour rehearsal.*

*Half hour \$180.*

(Continued from page 3)

gave the answer to that: "Some of these guys seem to think it's our responsibility to share the costs with them."

In analyzing the reactions of these top agencies and advertisers, it would seem that stations are faced with two alternatives:

They can either dribble money away over a long

period of time, and lose much of the initial enthusiasm by offering a half-baked entertainment and advertising medium. OR

They can make the expenditure necessary to build a well rounded program structure, put the entire operation on a business-like basis from the beginning, and by making the receiver screen a showcase for television, build circulation and make television an advertising medium more quickly.

## FCC COLOR DECISION

---

FCC's denial of CBS' color petition has at last cleared the television air. Here, for your file, are excerpts from the 14-page report, docket no. 7896, covering the important points which governed the commission's decision.

"... there has not been adequate field testing of the system for the Commission to be able to perceive with confidence that the system will work adequately in practice... secondly, the Commission is of the opinion that there may be other systems of transmitting color which offer the possibility of cheaper receivers and narrower band widths, that have not yet been fully explored... there is a great difference between the performance of a system in a laboratory with trained personnel, and its operation in the home by the average citizen... the Commission is unable to conclude from the evidence, that the brightness of the Columbia picture is adequate for home use under normal circumstances, or that it can achieve such brightness without objectionable flicker.

"Columbia has proposed a frame rate of 24 per second. While this increase permits a brighter picture than was possible with a frame rate of 20, there is considerable doubt, as has already been pointed out, as to whether the brightness which results is adequate... an increase in frame rate would mean additional channel width... any further widening of the band is to be avoided if at all possible... an increase in frame rate poses some very difficult mechanical problems... the question of whether there is or is not color breakup is a matter to be determined by the individual viewer, and hence there is no substitute for testing the system in a representative number of homes.

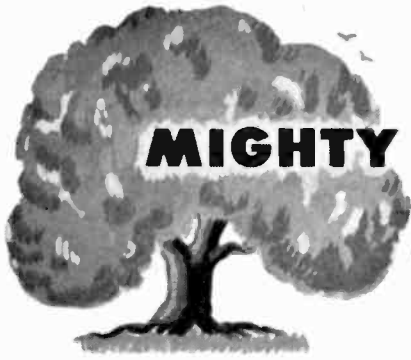
"Only in this way can there be any assurance that the general public will or will not be able to observe color breakup... the Commission can not assume with any degree of assurance that the color system is not limited to the color wheel, with the severe restrictions it imposes on picture size in a direct viewing receiver... Reference has already been made to the serious doubts concerning the adequacy of the brightness of the Columbia direct-view receiver. In the case of the projection receiver, this problem would be aggravated... No transmitter has yet been built which will operate in the upper part of the 480 to 920 mega-

cycle band... In addition to the question of field testing, the Commission is of the view that further experimentation is necessary in the color field.

"From a consideration of the Columbia petition and the evidence adduced at the hearing it is evident that the Columbia system is in effect the present monochrome television system with color added... It is quite possible that as a result of wartime discoveries, improvements can be made, for example, in picture detail, picture sharpness, a simpler and more effective synchronization system, a better sound system, etc. Furthermore, wartime developments may show that there is an entirely different method from either the sequential or simultaneous system which is superior to both.

"Two specific problems, in the Commission's opinion, should be carefully examined. In the first place, there should be further experimentation looking towards the development of low cost television receivers... Secondly, further experimentation should be conducted along the line of finding methods of transmitting color television over narrower channels... It should be emphasized that narrowing the band width should not be at the expense of picture brightness, picture detail, color fidelity, or other features of television performance... At the hearing there was much testimony concerning the desirability of a system which would permit present television receivers, simply by adding a converter, to receive in monochrome, the broadcasts of stations broadcasting color programs in the 480 to 920 megacycle band... The Commission is of the opinion that compatibility is an element to be considered, but that of greater importance, if a choice must be made, is the development of the best possible system, employing the narrowest possible band width and which makes possible receivers at a reasonable price.

"The Commission is of the opinion for the reasons which have been discussed that the petition of Columbia Broadcasting System should be denied... The Commission is of the opinion that Columbia Broadcasting System, Dr. Goldmark, and the people who have worked under him are to be commended for their continuing interest in the field and for the great strides that they have made in this field in so short a period... It is hoped that all persons with a true interest in the future of color television will continue experimentation."



**MIGHTY OAKS** don't just happen

THEY  
GROW

from good little acorns



Du Mont's new "Acorn Television Package" perfectly illustrates the adage "Mighty Oaks from Little Acorns Grow."

Du Mont's Unit Construction offers the key to progressive, economic television growth. It offers savings of up to 64% over earlier estimates for building commercial television broadcast stations. And permits expansion in keeping with programming needs—without obsolescence or replacement loss.

Yes, Du Mont, with 15 years of "television know how"—which includes building more television stations than any other company—now makes it possible for you to start your television station *without huge investment*. May we tell you more?

Wire or telephone today . . . ask about the Du Mont "Acorn Television Package."



**DU MONT**

*First with the finest in Television*

ALLEN B. DU MONT LABORATORIES, INC. • GENERAL TELEVISION SALES OFFICES AND STATION WABD, 515 MADISON AVE., NEW YORK 22, N. Y.  
DU MONT'S JOHN WANAMAKER TELEVISION STUDIOS, WANAMAKER PLACE, NEW YORK 3, N. Y. • HOME OFFICES AND PLANTS, PASSAIC, NEW JERSEY.

Copyright 1947, Allen B. Du Mont Laboratories, Inc.