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60c ■ MAY 1968

Radio-Electronics

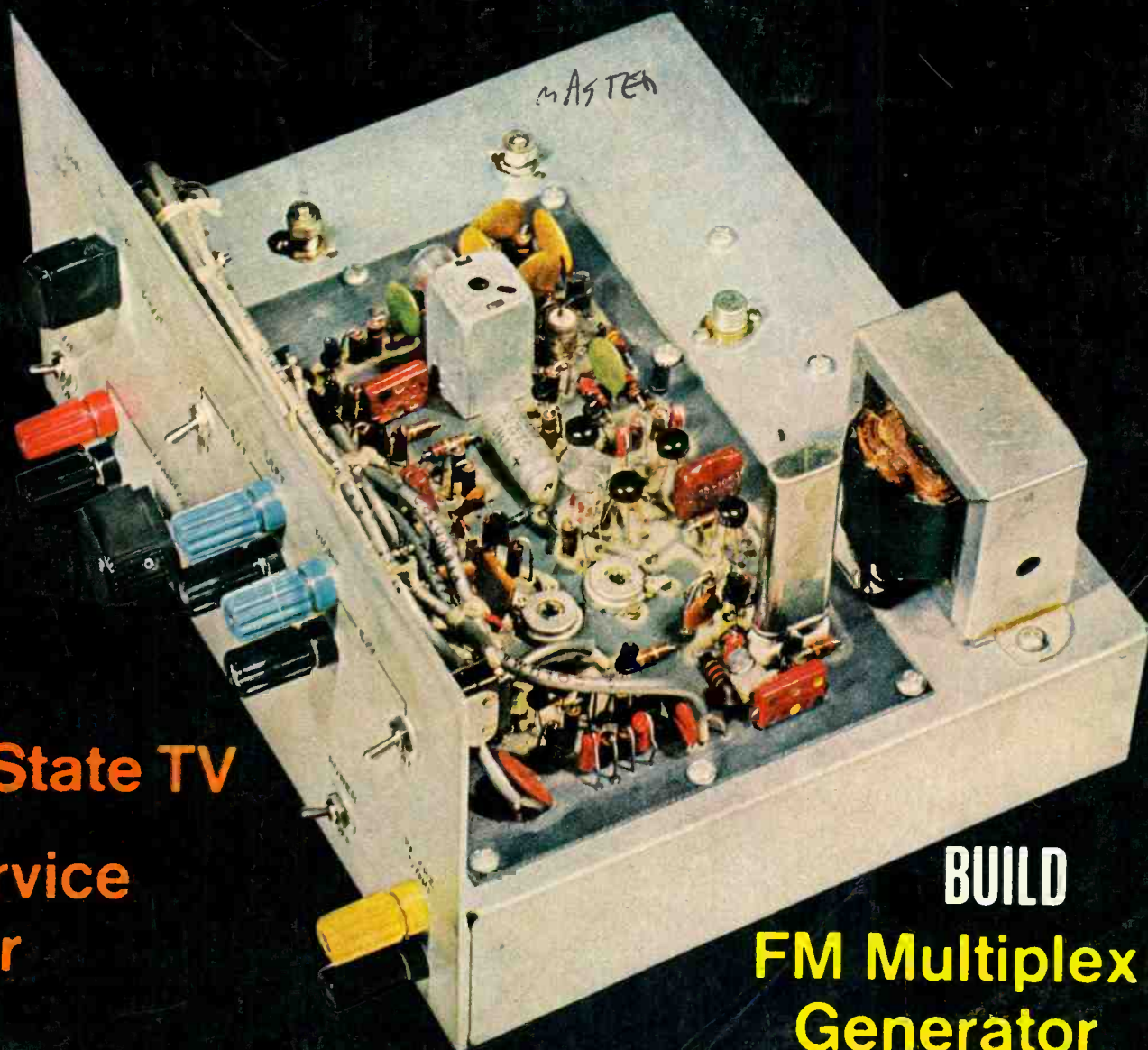
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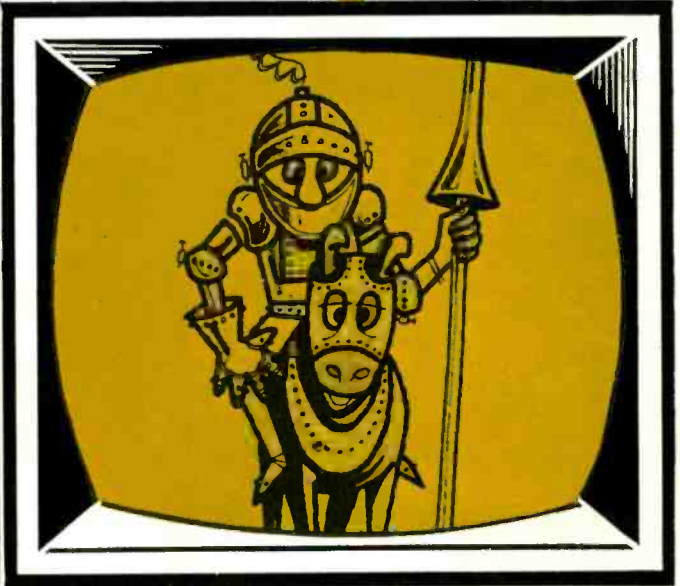
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(see page 32)

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LOOKING AHEAD

By **DAVID LACHENBRUCH**

This is the beginning of "Looking Ahead." In it each month newscaster, author, editor and prognosticator Dave Lachenbruch will present what appears to be at the moment, the most significant happenings in our industry with an eyeball on how these events may shape our future.—Ed.

Electronic TV tuning

The next major advance in TV receiver design will be the elimination of the sole major mechanical part—the clanking, failure-prone multicontact tuner. All tuner manufacturers are working on designs for electronic tuning devices, and the first one announced for production in this country (some are already in use in Europe) could appear in 1970 models to be introduced in mid-1969.

Standard Kollsman Industries' vhf tuner employs varactors—variable-capacitance diodes—to tune all resonant circuits, eliminating as many as 157 contacts. A uhf version is scheduled later. In the varactor tuner, all signal-carrying switches and contacts are eliminated. In addition to reliability, other potential advantages are extreme compactness and design flexibility—the actual tuner no longer must be mechanically connected to the channel selector. By using only a variable voltage source for tuning, the varactor makes practical some unique channel-selection methods, including signal-seeking, sliding bars and pushbutton panels.

Another advanced tuner, which could be in production TV sets somewhat sooner than the SKI varactor unit, is a completely integrated vhf—uhf tuner by Oak Electro/Netics, in which all components perform the same functions in both vhf and uhf bands. Another Oak development is a tiny sealed metal cube which contains virtually all the tuner's electronics in a hybrid thick-film circuit. It's expendable, can be pulled out and replaced like a receiving tube (predicted cost, \$3 to \$5) to eliminate many tuner overhaul jobs.

The long way home

Those who dream of a mass-market home video recorder are taking the longitudinal route again—fixed head, high speed, with tracks running the length of the tape. The slant-track (helical-scan), revolving-head approach of Ampex, Sony and others has been well received for industrial, commercial and educational closed-circuit use, but has never made it to the home.

You can now expect a new generation of lower-cost machines which work more or less like speeded-up audio recorders, following the trail blazed in 1963 by Telcan, but using a more sophisticated approach. Major interest now is centered on new tape-transport mechanisms designed to make more practical the high speeds at which longitudinal recorders must operate. One transport, developed by Newell Associates, uses a large capstan to guide tape from the feed reel, across the head, to the take-up

reel, eliminating all drive functions of the tape itself.

An adaptation of this approach is used by Arvin Industries in a home color VTR scheduled for marketing late this year or early 1969. The Arvin recorder uses 1/2-inch tape in a 10-inch cartridge and records 10 longitudinal audio—video tracks, reversing itself every 6 minutes for an hour of playing time per reel. The picture is lost for less than a second during tape reversal. Arvin hopes to sell its unit, which combines the VTR with a 23-inch color set in a console cabinet, for \$1000 to \$1500.

New all-channel rules?

Despite these promises of better tuners, set manufacturers have been accused of dragging their feet on improvements in uhf tuning. Uhf broadcasters have asked the FCC to issue new regulations under the All-Channel Law of 1962 to specify that uhf tuning must be as simple and as sensitive as vhf tuning in any given set. The FCC seems likely to hold hearings on the subject. Among the uhf broadcasters' complaints: Vhf tuners have detent action, while uhf tuning usually is continuous. The uhf band is being discriminated against say the broadcasters, but the manufacturers grumble that if the FCC demands "tuning equality" they may have to reduce vhf tuner quality or raise prices to cover expensive uhf detent devices.

Reassurance on X-rays

Alarm is giving way to reason on the color TV X-ray front. Virtually unmentioned during the earlier days of the controversy were two significant facts: (1) There is no record of any detectable injury to anyone exposed continually to radiation at the levels emitted by "defective" color sets. (2) It has been demonstrated in the last decade that exposure to such low-level radiation is not cumulative. Dr. Victor P. Bond, associate director of Brookhaven National Laboratory, sums it this way: "While it is prudent to control and severely limit exposure to radiation (as well as to all other potentially injurious agents), it is quite clear that the probability of significant or even detectable medical effects from X-rays emitted from faulty television receivers is vanishingly small."

Something's got to give

The various radio services' needs for chunks of the crowded spectrum are putting increasing heat on the sprawling TV band. Mobile radio desperately requires breathing space, and its users have their eyes on the lower uhf TV band, particularly channels 14 to 35. Most proposals envision the use of this space on a shared basis with TV broadcasters. The latest voice to be heard is that of Secretary of Transportation Alan Boyd. Noting that many uhf TV channels are still vacant, he has proposed that unused frequencies be leased to the land-mobile services until the assigned TV station is ready to go on the air. Many more mobile systems could be accommodated—one TV channel can support 240 radio channels. **R-E**

Radio-Electronics

May 1968 • Over 60 Years of Electronics Publishing

NEW FEATURE

Looking Ahead 2 ... David Lachenbruch
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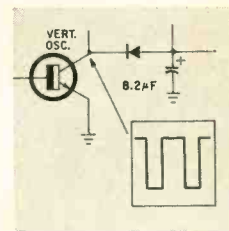
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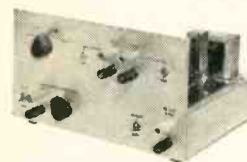
Get in on the new boom in sound. It's not what it used to be—new portable earsplitting equipment includes close-talking microphones, high-powered amplifiers and shatterproof speakers.

See page 46



Components closely knit to printed circuit boards resist separation without destruction. The finer the isolation of trouble, the less the destruction.

See page 36



Solid state stereo FM multiplex generator features audio preamplifiers with built-in pre-emphasis, 40 to 50 dB channel separation, hum and noise down 52 dB from reference output and simple construction. A printed circuit board is available.

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NEWS BRIEFS

BRIGHTEST COLOR PICTURE

A new color TV picture tube developed by Sylvania is claimed 23%

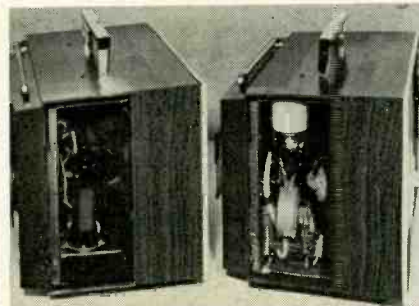


to 69% brighter than other picture tubes. Several advances have contributed to the new tube, including improved phosphors, a new electron gun, a new temperature-compensated mask, and an advanced method of dusting phosphors onto the faceplate.

Photo shows a Sylvania engineer measuring brightness of the new tube.

NO-WINDING TRANSFORMER

Using the piezoelectric ceramic (PCM) characteristic, Matsushita Electric has developed a new TV high-



voltage transformer with no windings. An ac voltage of 200 volts applied to the driving section of new PCM transformer causes it to vibrate mechanically. Unit then produces a high voltage of 10,000 to 12,000 volts. It is 1/5 in size and 1/4 in weight

of a conventional flyback transformer.

Photo shows transistor TV set using new PCM transformer (left); next to it is the same size set using a conventional flyback.

CARBON TET BAN SOUGHT

The Federal Food and Drug Administration has proposed that carbon tetrachloride be banned from interstate commerce. The agency recommended that the chemical—and mixtures containing it—be banned as hazardous to health. Also prohibited would be the use of carbon tet in fire extinguishers.

FDA cited the danger of inhaling carbon tet fumes, which can cause death or serious injury to internal organs.

MICROWAVE COOKING

A 16-pound turkey normally takes about 4 hours to cook in a conventional oven, but by using the new RCA FE2100 tube cooking time can be cut down to a little more than an



hour. Only the food gets hot; the utensils remain cool. Tube operates at 915 MHz, requires only 20 seconds warmup and does without the heavy magnet structure employed in the formerly used magnetrons.

MONSTER FIRE BOTTLE

Who says vacuum tubes are obsolete? Not ITT Electron Tube Division, which has developed the world's most powerful single triode. The tube (see photo) has a plate dissipation of 390



kW, filament current of 1,025 amps (at 29 volts) and weighs more than 300 lb.

The gigantic thermionic-emission device can deliver 90-megawatt peak pulses as a hard-tube radar modulator driving a klystron. The tube can also be used in a nuclear research particle accelerator.

ARMED FORCES DAY MILITARY/AMATEUR TESTS

The annual Armed Forces Day military-to-amateur cross-band tests will be conducted on May 18, 1968. Certificates of merit will be awarded to persons submitting a perfect copy of the message from the Secretary of Defense that will be broadcast during the tests from 0900 May 18 to 0245 May 19 (GMT).

In addition, the Naval Communications Station in Washington, D.C., will be open for area amateurs who wish to participate in the test transmissions.

Initially, military stations will listen for calls from amateur stations within amateur bands. Since this is a test of military-to-amateur communications, no traffic handling or message handling will be permitted. Contacts will be limited to brief exchanges of location and signal reports.

Transmission of radioteletype and CW receiving contests will begin at indicated times with a 10-minute CQ call to permit participants to adjust equipment. The CQ will be fol-

lowed immediately by the message from the Secretary of Defense.

Navy station NSS in Washington, D.C., will transmit 25 wpm CW on 3357, 4015, 7301 and 14,480 kHz during the test period. A 14.0-14.2-MHz CW broadcast of the Secretary's message will start at 2300 (EDST) May 18.

Radioteletype transmissions will be made at 60 wpm on 4012.5 and 7380 kHz. NSS will listen for responses on 3.60-3.65, 7.0-7.05, 7.1-7.15 and 14.05-14.10 MHz. Radioteletype broadcast of the Secretary's message will begin at 2335 (EDST) May 18.

Additional send frequencies include 4040 kHz (SSB) and 14,386.5 kHz (USB). Additional receive frequencies include 3.8-4.0 and 14.2-14.35 MHz.

Provided it is consistent with operational and training commitments, radioteletype via audio-frequency-shift keying will be transmitted on 143.820 MHz from a Navy aircraft flying between Washington, D.C. and Boston during a major portion of the test.

Copies of the Secretary's message and QSL cards should be sent c/o Commanding Officer, US Naval Communications Station, Washington, D.C. 20390

DIAL-A-CLASS

Students at Tyler (Texas) Junior College will be using new individual study centers (see photo) this fall



when RCA's "Select-A-Lesson" dial-access system goes into operation. User looks up course number in directory, dials number, receives visual and aural program material from central tape processor.

ELECTRONIC TRIPS

A technique borrowed from aircraft pilot training, driving simulation is being used to determine what can



be done in an emergency on the road. General Motors engineers have coordinated visual and aural information (film and tape) which is fed into an electronic control console. Passenger compartment moves in response to driver's manipulation of the steering wheel, accelerator and brake pedal.

ELECTRONIC NIGHT WINDOW

A foot-square screen behind the windshield of a plane may soon give aircraft pilots their first clear, realistic view of night-darkened terrain.

The system uses an image-intensifying TV camera tube to pick up the scene ahead of the aircraft. As the photo shows, the video image is then



projected on the screen behind the windshield. To the pilot, the video images have the same depth, size and realism as daylight scenes and appear as real objects in their true positions. Since the system emits no radiation, it cannot be detected and jammed.

System, developed by Kollsman Instrument Corp. for the Army, is being tested at Fort Belvoir, Va. **R-E**

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Correspondence

TECHNICIAN DEVELOPMENT PROGRAM

In News Briefs (January, 1968) there is an article entitled, "Technician Development Program." I am an instructor in a new vocational technical school in Chillicothe, Mo., and I would like to contact the E.I.A. about their films and seminars. What is their address? Also, can you give me the name and address of a professional organization now noted for activity in the Electronics field?

ROBERT J. CHENOWETH
Trenton, Mo.

Robert, E.I.A. offices are at 2001 Eye St., N.W., Washington, D.C. There are several national organizations of electronics technicians. NATESA, 5908 S. Troy St., Chicago, Ill., 60629 is one of them. Why not contact Otto Horak, President of TESA of St. Louis, Mo., at 4933 Delmar.

AC-DC CALIBRATOR

The "AC/DC Calibrator for Scope and Voltmeter", (February, 1968) was recently completed. Problems followed. The unit performs perfectly on dc, but not on ac. I am trying to calibrate a Heath IM-13 VTVM which measures rms and a Simpson 260 which is also in rms units. The meters work properly, but the readings are way off. If I apply 100 volts ac peak-to-peak to my voltmeter and adjust the calibration potentiometer so that the meter reads 50-volts rms, and then use the meter to check the 117-volt ac line, I get a 155-volt reading. The power company assures me this is not so.

DR. JACK STROM
Munster, Ind.

Your procedure is correct, but the rms voltage of the 100 volt peak-to-peak source is 35.4 not 50. (Sutheim must have been measuring his pulse rate at the time.) A sharp spiked waveform has very little rms voltage and in this case it would be better to predetermine what it actually is, by measurement with another properly (continued on page 12)

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RADIO-ELECTRONICS

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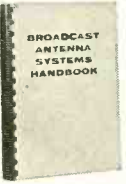
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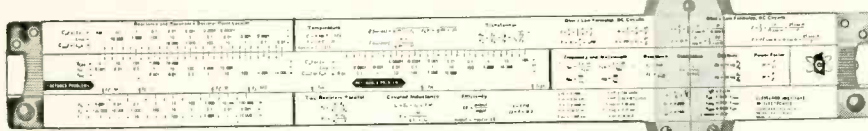
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Circle 14 on reader's service card

CORRESPONDENCE

(continued from page 6)

calibrated rms reading voltmeter or by following the scope comparison procedure as described in the article. ✓

HEATHKIT VOM EQUIPMENT REPORT

Thanks for the kind words on the IM-25 "Equipment Report: Heathkit IM-25 Solid-State Vom," (March 1968). They are appreciated. I'm sending Mr. Tom Haskett a new probe. They are a bit tricky. Spring adjustment helps. By the way, you don't have to remove the cabinet back to replace batteries. Just take the bottom shell off, loosen 2 screws on the back panel and the battery holders drop out. The "unknown" engineer was E. A. (Bud) Taylor.

EARL F. BROIHIER
Mgr. Adv. & Sls. Promotion
Heath Company
Benton Harbor, Mich.

. . . The old VOM habit (erroneously carried over into VTVM use) of checking ohms zero with probes shorted, and then resetting full scale ohms, is a hard one to break! Thus, checking zero volts or by shorting the probes on a high ohms range should result in quite accurate readings. The footnote on Page 37 of the instrument's manual outlines a method for somewhat greater accuracy by splitting the non-linearity errors. Also, there should be no need for frequent adjustment because the ohms supply is regulated.

BJORN HEYNING
Chief Engineer, Instruments
Heath Company
Benton Harbor, Mich.

Tom reports that the new probe works fine, and the battery can be installed by loosening 2 screws on the back panel. Maybe it is better to get the ohms control off the front panel, but Tom says he is a diehard stick-shift man.

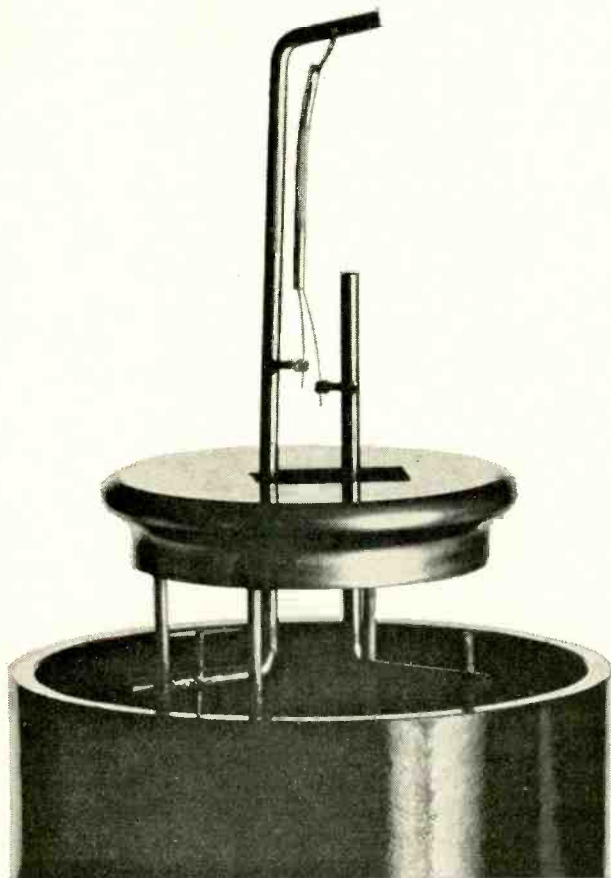
TIME SIGNALS

I sometimes calibrate shortwave receivers and have found the WWV signals on 2.5, 5, 10, 15, 20 and 25 MHz useful. But, recently I noticed their signal strength has dropped considerably and I have a hard time zeroing in a receiver on them. Can you offer an alternate?

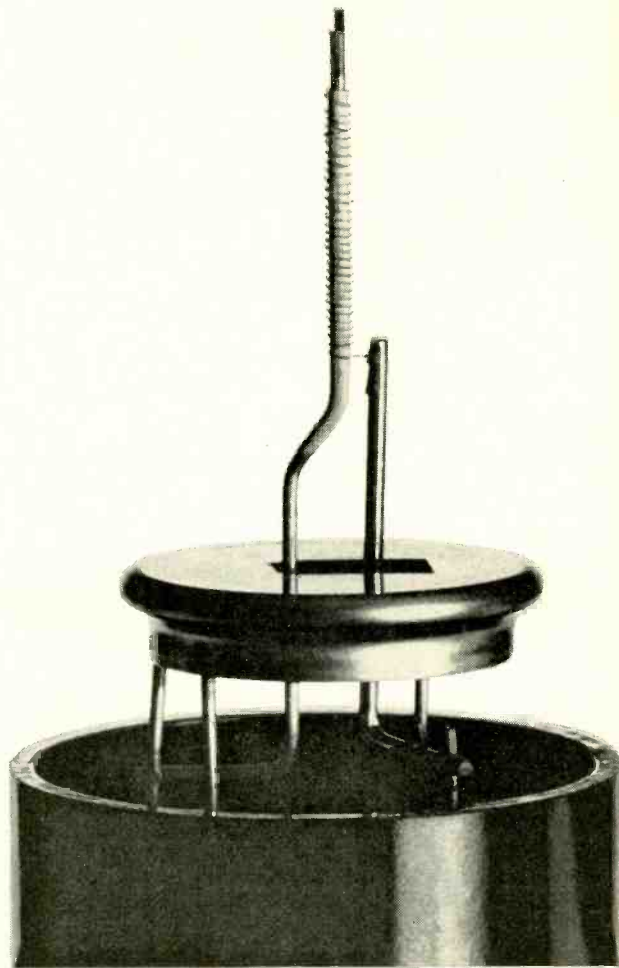
PAUL NORMAN
New York, N.Y.

In late 1966, WWV moved from Greenbelt, Md., to Fort Collins, Colo., which would explain weak signals on (continued on page 14)

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Take a look at our new "Posted filament" design. There's no delicately suspended heater-cathode system. There's no need to heat up a metal sleeve and then an oxide coating.

It takes less than a second for the 3CU3 to start rectifying full swing.

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The 3CU3's filament is always perfectly centered. It emits electrons uniformly in every direction. From a much larger surface than in the old design. There's no suspension post in the way to create an "electron shadow" that cuts down the plate current.

The uniform electric field around the rigid support reduces high voltage stresses. Arcing and its resulting troubles are eliminated.

The 3CU3 is interchangeable with 3A3 and 3A3A

high voltage rectifiers. And it's made exclusively by Sylvania.

The 3CU3 is just one of a new "posted filament" family which includes the new 3BL2 and 3BM2. They're designed for use in new color TV sets. These tubes are especially good for transistorized TV where their fast warm-up fits in with the "instant on" feature of solid state circuitry.

The new construction has higher reliability and longer life and should give you fewer and less troublesome callbacks.



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The Theatre Organ (left) costs just \$1550 if you use your own amplifier and speaker system, and you can pay as you build to spread out the cost. There are three other Schober Organ models, too, starting at \$645. Each one includes every bit and piece you need, including a magnificent walnut console—unless you want to build your own woodwork and save even more. And each model has the kind of pipelike tonal variety you don't often find in electronic organs. The free Schober color catalog has lots of pictures and data; and for 25¢ we'll send you 72 pages of schematics and tech specs so you can see just what you're buying.

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CORRESPONDENCE

continued

the East Coast. In the Eastern U.S. you will often find stronger signals from CHU, Ottawa, Canada. This station transmits from the Dominion Observatory. Frequencies and powers are: 3.33 MHz, 3 KW; 7.335 MHz, 5 KW and 14.67 MHz, 3 KW. A pulse (200 cycles of a 1000-Hz tone) is transmitted each second, with the following exceptions:

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A voice announcement of the time occurs each minute in the 10-second gap between the 50th and 60th second. It refers to the beginning of the minute pulse which follows. The announcement is on the 24-hour system. It is given in both English and French, and takes the form "CHU, Canada, Eastern Standard Time, 10 hours, 21 minutes."

SPEED OF LIGHT HASN'T CHANGED

My compliments on your article "What Are Microvolts Per Meter" (In the Shop . . . With Jack, March, 1968). This article is very informative without becoming bogged down in complex field theory. However, I would like to bring to your attention that the speed of light and the theoretical speed of propagation in free space is 300,000,000 meters per second, not 300,000 meters per second as stated. I realize that this is your antenna and you can use it any way you like; however, light belongs to all of us and we are stuck with 300,000,000 meters per second.

D. A. DAVENPORT
Instructor
Cleveland Institute of Electronics
Cleveland, Ohio

Thanks for the lesson D. A. . . . Jack is a pro in this business, and like most pros he'd rather work with fewer zeros. Elsewhere in the text he does say, "300 MHz is 1 meter long." Even so, we're giving Jack three goose eggs.

MODIFICATION FOR COMPACTRONS

I have an old PACO T-60 tube tester which has 10 selector switches for connecting the tube elements. I decided to modify the tester so that it could accept the new 12-pin compactron tubes. The problem was that I had two more socket pins than selector switches, and almost no room on

the chassis to add more switches. I solved it this way: Thumbing through the tube manual I discovered that all compactrons have the filaments wired to pins 1 and 12. Therefore I wired socket pin 1 permanently to the 0 volt (normal) bus, and socket pin 12 to the filament voltage selector bus. I connected socket pin 11 to the selector switch normally used for pin 1. Now the filament begins heating as soon as I plug the tube in. But a 10-switch tube tester checks 12-pin tubes.

EUGENE SHUBE
Elmont, N.Y.

VIBRATO, TREMOLO AND TREMULANT

The vibrato-tremolo trap was sprung in the, "Build An Electronic Tremolo" (February, 1968). Mr. Keenan has made the not uncommon mistake of oversimplification. He is correct in stating that vibrato and tremolo are not the same. He is also correct in calling vibrato a form of frequency modulation, but he neglects some important related factors. Tremolo is not rapid change of loudness, but is quick reiteration of the same or different tones. Its most perfect application is probably the bowed tremolo of stringed instruments. In wind instruments (including the pipe organ) a problem arises when this effect is attempted. Due to the elasticity of air the individual tones are not truly separated, but overlap. A wind player may effectively stop the air supply several times a second through muscular control. The more rigid mechanical components usually do not completely stop the organ's air supply. This is not for musical reasons, but to avoid secondary noise in the action. In either case, air continued to move and the result of this attempt to produce tremolo is *vibrato*. This overlapping (pulsation if you will) produces a lowering of pitch and intensity, and a change in the number and strength of overtones present (tone color). A critical listener can hear this easily. Vibrato is a "periodic pulsation of pitch, loudness or timbre." In effect, vibrato can be produced in more than one way through interaction of different elements of tone. Wind instruments can not produce a tremolo on a single tone. Any instrument can produce a tremolo using two tones. Pipe organ builders frequently use a third term, *tremulant*, to describe a vibrato which is produced by a less than complete tremolo. Mr. Keenan has described a means of building an electronic *vibrato*.

JAMES S. UPTON
Alma, Mich.
RE

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Jensen

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In the Shop . . . With Jack

BY JACK DARR

ANTENNAS

TV ANTENNAS ARE LARGE STRUCTURES composed of aluminum tubing, fastened on housetops to provide convenient roosts for birds. Far too many technicians think that this is true; antennas are strictly for the birds. This accounts for a lot of very short-range CB and communications troubles. They're not for the birds.

That sounds a little silly, but it is intended to bring up the real subject of this discussion—the importance of the proper antenna on CB and communications systems. CB receivers are quite sensitive, and communications receivers have amazing sensitivity, but the transmitters demand the *right* antenna before the transmitter can be heard much farther than the length of a football field.

Too many technicians are using antennas that are about as efficient as a straightened-out coat-hanger or an old bedspring. *All* transmitting antennas are very critical; in CB, even more so. You might not miss the loss in the 50–75-watt output of a police radio, but with the flea-power CB transmitters, you certainly will!

The purpose of the transmitting antenna is to radiate the rf power from the final stage into the surrounding air (or ether; take your choice). Even a very small error in measurement, mistuning, or mismatching can reduce the power output to nearly zero. Fringe benefits: A properly tuned antenna gives the receiver maximum sensitivity, too. Any technician can install a CB antenna and tune it up; there is no FCC regulation which prohibits this.

A transmitting antenna is a *tuned circuit*. (A straight piece of wire?) Yes, indeed. That's because it's just long enough—and no longer—to be resonant at a certain frequency. Each antenna has, at its working frequency, a certain *characteristic impedance*. Most of this impedance consists of what's called *antenna resistance*. It's the resultant of the current and voltage at the antenna terminals. The same amount of current flows that you'd have if there were an actual 50-ohm (or whatever) resistor at that point.

A transmitting antenna is the only "single-ended" circuit in electronics! Current flows up the antenna and vanishes! Sort of an electronic Indian Rope Trick. It does this because

most (we hope!) of the energy which flows up the antenna is *radiated*. It leaves the antenna in the form of fields of electrical energy. These travel in all directions, away from the antenna at the speed of light.

From working with tuned transformers, you know that a *load* circuit must be resonant if it is to take the most power from the source. So, to get maximum signal output (radiated energy) from our transmitting antenna, it, too must be tuned. To tune a straight piece of wire, we cut it to the exact wavelength (or some fraction) of the frequency we are using. We can do this (practically) only if the length is inside reasonable limits. A quarter-wave antenna at broadcast frequencies is very efficient, but a bit unhandy for a receiver. At 1,000 kHz, it would be 250 feet long! Up in the Citizens band, we're down to only 109 inches; a long whip but still possible. At 150 MHz, we're down to about 20 inches, which is even better.

Why is an antenna "resonant?" Because we cut the wire to a wavelength (or half, or quarter, etc.) at the operating frequency. If we feed a current into it at radio frequencies, the first pulse of current travels down the wire, finds an infinite impedance (open circuit) at the far end and turns around and bounces back. When it gets back to the transmitter end, it finds another pulse of current waiting for it. Hitting the high resistance of the transmitter, it bounces back toward the other end again.

If our antenna is resonant, the pulse, when it arrives, will find current pulse #2 going in the same direction *at the same time*, and with the same polarity. So, they'll help each other, making a current pulse with much higher amplitude. If the antenna is not resonant, the two current pulses will partially *cancel* each other, so that we have a great deal less energy instead of twice as much. By adding, this process keeps up until we have so much energy bouncing back and forth on the antenna that some of it leaks off into space, forming the radiated field.

If you want a corny analogy, it's like a bunch of kids running back and forth from one end of a playground to the other. Every time they come to the school end, another class lets out and more kids join up. Pretty soon, there isn't room for all the galloping kids

and some of them have to jump the fence! Let's call those the radiation kids—they've energetic—the induction kids are lazy, and stay where they are. The same thing happens in an antenna. The current builds up until there isn't room for all of it. The radiation component jumps off the antenna.

A more technical explanation is that an antenna has impedance. Current flowing in an impedance causes energy to appear in the surrounding space in the form of fields; when the current stops flowing these fields collapse, back into the wire, causing a flow of current in the opposite direction. When the current reaches a certain limit, these fields get so strong that some of them leave the vicinity of the wire, carrying energy away. That's where it goes!

Actually, there are two fields in the immediate vicinity of an antenna. The induction field is greater in magnitude, and different in phase, from the radiation field. But the induction field diminishes rapidly with distance, while the radiation field diminishes slowly. The induction field is useful in low-power headphone communication, but since it diminishes rapidly, it isn't good for much distance. The radiation field is the only one useful for distant communication.

Each field—induction and radiation—has two components—electric and magnetic. These components exist at right angles to each other.

The polarization of the radiation field depends on the direction of the antenna with respect to the earth. A vertical antenna radiates a vertically-polarized electric component of its radiation field. The receiving antenna extracts the most energy from the radiated field if it's oriented the same way as the transmitting antenna. If the two antennas are at right angles, we get the minimum of energy pickup.

So, how do we get maximum energy radiation from an antenna? Tune it. This means cutting it to the exact length. In free space, the formula for this is wavelength (feet) =

$$\frac{984}{f(\text{MHz})}$$

In actual antennas, we run into resistance, inductance, and the presence of nearby objects, all of which affect the formula. A more practical formula is wavelength (feet) =

$$\frac{936}{f(\text{MHz})}$$

Using this, a quarter-wave CB antenna works out to 109 inches. Because the whole band covers less than 1 MHz (26.965 to 27.255 MHz), we can use

(continued on page 22)

Test this signal transistor at 1mA collector current... and this power transistor at 1Amp collector current... or any collector current you select, from 20 μ A to 1 Amp with the

WT-501A in-circuit/out-of-circuit transistor tester

Battery operated, completely portable, RCA's new WT-501A tests transistors both in-circuit and out-of-circuit, tests both low- and high-power transistors, and has both NPN and PNP sockets to allow convenient transistor matching for complementary symmetry applications. The instrument tests out-of-circuit transistors for dc beta from 1 to 1000, collector-to-base leakage as low as 2 microamperes, and collector-to-emitter leakage from 20 microamperes to 1 ampere.

Collector current is adjustable from 20 microamperes to 1 ampere in four ranges, permitting most transistors to be tested at rated current level. A complete DC Forward Current Transfer Ratio Curve can be plotted. Three color-coded test leads are provided for in-circuit testing, and for out-of-circuit testing of those transistors that will not fit into the panel socket.

See your Authorized RCA Test Equipment Distributor, or write RCA Electronic Components, Commercial Engineering Department D39-WB, 415 South Fifth Street, Harrison, New Jersey.

Extra features... RCA reliability... for only \$66.75*.

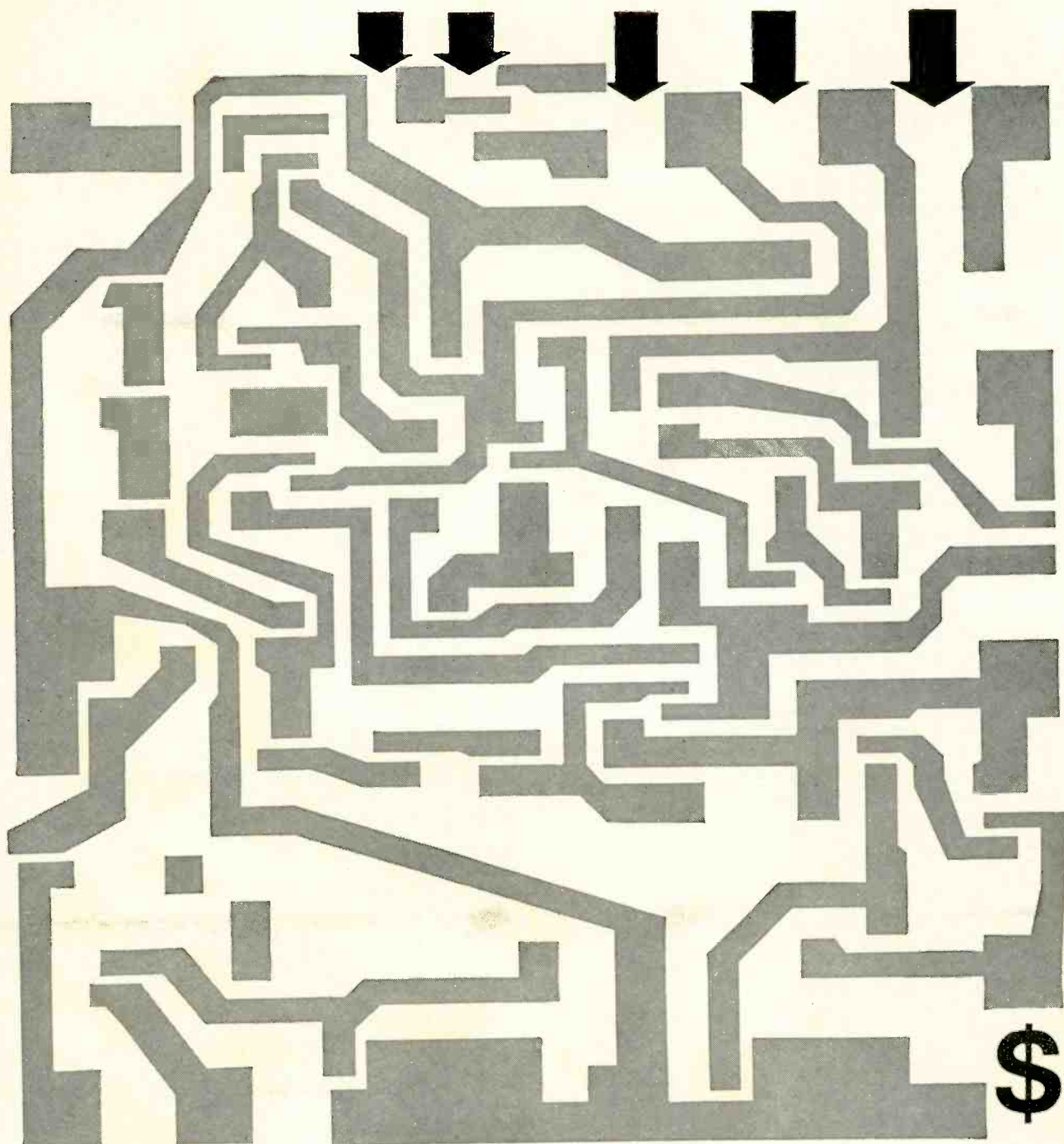
*Optional distributor resale price. Prices may be slightly higher in Alaska, Hawaii, and the West.

RCA



Circle 20 on reader's service card

There's more than one road to success.



An integrated circuit enlarged several thousand times

RCA Institutes can help find the one best for you!

Are you trying to find your way through a maze of career possibilities? Find out how RCA Institutes can start you on your way toward a well paying job in electronics. Send the attached card today!

Learn electronics at home faster, easier, almost automatically— with RCA AUTOTEXT

Are you just a beginner with an interest in the exciting field of electronics? Or, are you already earning a living in electronics and want to brush-up or expand your knowledge in a more rewarding field of electronics? In either case, AUTOTEXT, RCA Institutes' own method of Home Training will help you learn electronics more quickly and with less effort, even if you've had trouble with conventional learning methods in the past.

THOUSANDS OF WELL PAID JOBS ARE OPEN NOW TO MEN SKILLED IN ELECTRONICS!

Thousands of well paid jobs in electronics go unfilled every year because not enough men have taken the opportunity to train themselves for these openings. RCA Institutes has done something positive to help men with an aptitude and interest in electronics to qualify for these jobs.

HOME STUDY CAN TRAIN YOU FOR REWARDING CAREER OPPORTUNITIES

To help fill the "manpower gap" in the electronics field, RCA Institutes has developed a broad scope of Home Training courses, all designed to lead to a well paying career in electronics in the least possible time. You also have the opportunity to enroll in an RCA "Career Program" exclusively created to train you quickly for the job you want! Each "Career Program" starts with the amazing AUTOTEXT Programmed Instruction Method. And, all along the way, your program is supervised by RCA Institutes experts who become personally involved in your training and help you over any "rough spots" that may develop.

VARIETY OF KITS ARE YOURS TO KEEP

To give practical application to your studies, a variety of valuable RCA Institutes engineered kits are included in your program. Each kit is complete in itself, and yours to keep at no extra cost. You get the new Programmed Electronics Breadboard for limitless experiments, including building a work-

ing signal generator, multimeter, and a fully transistorized superheterodyne AM receiver.

ONLY FROM RCA INSTITUTES— TRANSISTORIZED TV KIT— VALUABLE OSCILLOSCOPE

All students receive a valuable oscilloscope. Those enrolled in the Television program receive the all-new transistorized TV Kit. Both at no extra cost and only from RCA Institutes.

CHOOSE THE "CAREER PROGRAM" THAT APPEALS MOST TO YOU

Start today on the electronics career of your choice. Pick the one that suits you best and mark it off on the attached card.

- Television Servicing
- Telecommunications
- FCC License Preparation
- Automation Electronics
- Automatic Controls
- Digital Techniques
- Industrial Electronics
- Nuclear Instrumentation
- Solid State Electronics
- Electronics Drafting

ADVANCED TRAINING

For those already working in electronics, RCA Institutes offers advanced courses. You can start on a higher level without wasting time on work you already know.

UNIQUE TUITION PLAN

With RCA Institutes Training, you progress at your own pace. You only pay for lessons as you order them. You don't sign a long-term contract. There's

no large down-payment to lose if you decide not to continue. You're never badgered for monthly payments. Even if you decide to interrupt your training at any time, you don't pay a single cent more.

CLASSROOM TRAINING ALSO AVAILABLE

If you prefer, you can attend classes at RCA Institutes Resident School, one of the largest of its kind in New York City. Coeducational classroom and laboratory training, day and evening sessions, start four times a year. Simply check "Classroom Training" on the attached card for full information.

JOB PLACEMENT SERVICE, TOO!

Companies like IBM, Bell Telephone Labs, GE, RCA, Xerox, Honeywell, Grumman, Westinghouse, and major Radio and TV Networks have regularly employed graduates through RCA Institutes' own placement service.

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BOOK YOURS WITHOUT OBLIGATION.
NO SALESMAN WILL CALL.**

All RCA Institutes courses and programs are approved for veterans under the New G.I. Bill.

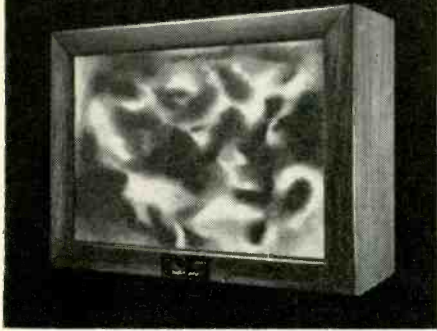
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RCA

Audio-Color

Lets you see your music



ASSEMBLED **\$54.95** KIT FORM **\$44.95**
\$5 DOWN — \$5 MONTH

Walnut finished cabinet included
 Shipped REA Collect

Easy to build, easy to install. All transistor. AUDIO-COLOR adds a visual dimension to musical enjoyment. A brilliantly moving panorama of color casts dancing images on a soft frosted screen, reflecting rising and falling volume with each beat of the music. Here's a truly unique and exciting new musical experience. Make check or money order to CONAR.

SEND FOR FREE CONAR CATALOG

CONAR Division of National Radio Institute
 Dept. EC8C, 3939 Wisc. Ave., Washington, D.C. 20016
 Circle 22 on reader's service card

Enjoy the "music-only" programs now available on the FM broadcast band from coast to coast.

- NO COMMERCIALS •
- NO INTERRUPTIONS •



It's easy! Just plug Music Associated's Sub Carrier Detector into multiplex jack of your FM tuner or easily wire into discriminator. Tune through your FM dial and hear programs of continuous commercial-free music you are now missing. The Detector, self-powered and with electronic mute for quieting between selections, permits reception of popular background music programs no longer sent by wire but transmitted as hidden programs on the FM broadcast band from coast to coast. Use with any FM tuner. Size: 5½" x 9". Shipping weight approx. 7 lbs.

KIT **\$49.50**

(with pre-tuned coils, no alignment necessary)

WIRED **\$75.00** (Covers extra \$4.95 ea.)

Current list of FM Broadcast stations with SCA authorization \$1.00

MUSIC ASSOCIATED

65 Glenwood Road, Upper Montclair, N. J.
 Phone: (201)-744-3387 07043

Circle 23 on reader's service card

In the Shop . . . With Jack

(continued from page 17)

the same antenna for all channels. There's less than an inch of difference between Channels 1 and 23! It isn't that critical, anyway.

This is a lot of antenna for a moving vehicle. To make the antenna shorter, we can add inductance in series with it. By winding the antenna wire into a coil, we can take up a lot less space. This is called a *loading coil* and can be either at the top, bottom or center of the antenna, and do the same thing. It's handier, and more durable if we put it in a nice stout housing and make this a part of the base. The antenna is now a *base-loaded whip*.

Modern base-loaded whips are highly efficient and durable. The antenna rod itself can be a thin, flexible steel whip, so that it bends when hitting the inevitable low limb or garage roof. Theoretically, this class of antenna is not quite as efficient as a full-length whip, but in actual service, it delivers a lot of signal. The difference would be detectable only with very precise measuring instruments indeed.

There's one very simple and practical way to tune up an antenna; a field-strength meter! If you measure the actual rf radiated from an antenna, when you find a peak, you have got about all you're going to get out of that one! Incidentally, if it *won't* peak, this means that it isn't resonant, and you'd better find out *why*, or your antenna isn't going to work worth a darn.

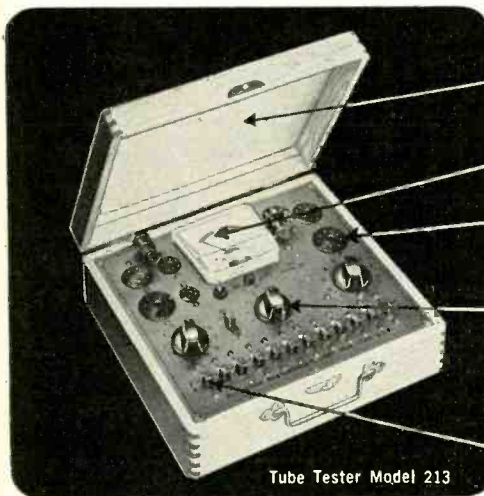
A field-strength meter for antenna tuneup can be very simple: Put a short pickup rod, about 18 inches long, on a vom, with a diode in series with it. Then set the vom to a low dc current range, and you'll be able to read the radiated field strength from any transmitting antenna. To adjust the reading, move the meter closer to or farther from the antenna, or turn the vom to a higher or lower scale. [Also see "Build a FET Field-Strength Meter," in our March 1968 issue.—Editor]

On a CB antenna, you'll get a good reading on an 0-1 mA or 0-50 μ A scale, at about 8-10 feet from the whip itself. On cars, if the antenna is on the back and the transmitter in the front seat, set the pickup whip on the roof, or on the ground, and run a pair of long leads to the meter in the front seat. No loss, since this is now dc! Tune the transmitter for *maximum* meter reading, and the antenna is tuned up. If you can't find a peak, this means that the antenna is not resonant. Check the antenna tuning adjustments, whip length, base connections, and so on, and you'll find it.

R-E

NO COMPETITORS

Nobody else but **EMC** designs in so much value



Tube Tester Model 213

Compact, lightweight portability. Use it on the bench or in the field.

Full-view meter gives direct, clear-cut quality indications.

Three heavy-duty controls for quick set-up of all tests. Check a fistful of tubes in the time it often takes to test one.

12 slide switches for individual selection of tube pins provides versatility in testing, prevents obsolescence.

Full complement of sturdy sockets accepts compactron (12-pin), nuvistor, novar, 10-pin, 9-pin, octal, loctal, and miniature tubes.

Precise programming. Only one socket per tube-base configuration prevents accidental plug-in.

THE MODEL 213 saves you time, energy, money ■ Checks for shorts, leakage, intermittents, and quality ■ Tests all tube types including magic eye, regulator, and hi-fi tubes ■ Checks each section of multi-purpose tubes separately ■ Gives long, trouble-free life through heavy-duty components, including permanently etched panel ■ Keeps you up to date with FREE, periodic listings on new tubes as they come out ■ Your best dollar value in a tube tester. Available in high-impact bakelite case with strap: \$31.40 wired; \$20.40 in kit form. Wood carrying case (illustrated) slightly higher.

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RE-5

Now There Are 3 Heathkit® Color TV's

The NEW Deluxe

Heathkit "227" Color TV

Exclusive Heathkit Self-Servicing Features. Like the famous Heathkit "295" and "180" color TV's, the new Heathkit "227" features a built-in dot generator plus full color photos and simple instructions so you can set-up, converge and maintain the best color pictures at all times. Add to this the detailed trouble-shooting charts in the manual, and you put an end to costly TV service calls for periodic picture convergence and minor repairs. No other brand of color TV has this money-saving self-servicing feature.

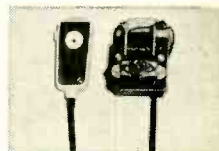
Advanced Features. Top quality American brand color tube . . . 227 sq. in. rectangular viewing area . . . 24,000 v. regulated picture power . . . improved phosphors for brilliant, livelier colors . . . new improved low voltage power supply with boosted B+ for best operation . . . automatic degaussing . . . exclusive Heath Magna-Shield to protect against stray magnetic fields and maintain color purity . . . ACC and AGC to reduce color fade and insure steady, flutter-free pictures under all conditions . . . preassembled & aligned IF with 3 stages instead of the usual 2 . . . preassembled & aligned 2-speed transistor UHF tuner . . . deluxe VHF turret tuner with "memory" fine tuning . . . 300 & 75 ohm VHF antenna inputs . . . two hi-fi sound outputs . . . 4" x 6" 8 ohm speaker . . . choice of installation — wall, custom or optional Heath factory assembled cabinets. Build in 25 hours.

- Kit GR-227**, (everything except cabinet)
 . . . \$42 dn., as low as \$25 mo. **\$419.95**
GRA-227-1, Walnut cabinet. . . no money dn., \$6 mo. **\$59.95**
GRA-227-2, Mediterranean Oak cabinet (shown above),
 . . . no money dn., \$10 mo. **\$94.50**



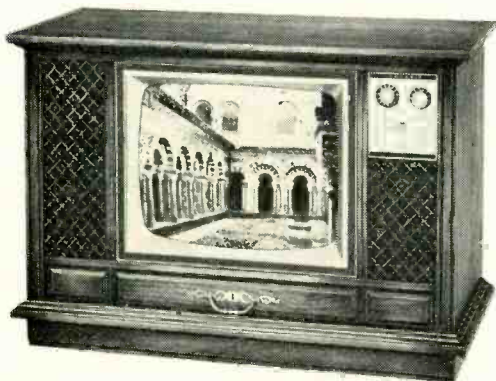
Kit GR-227
\$419.95
 (less cabinet)
 \$25 mo.

Kit GRA-27
\$19.95



New Remote Control For Heathkit Color TV

Now change channels and turn your Heathkit color TV off and on from the comfort of your armchair with this new remote control kit. Use with Heathkit GR-227, GR-295 and GR-180 color TV's. Includes 20' cable.



Kit GR-295
\$479.95
 (less cabinet)
 \$42 mo.

Deluxe Heathkit "295" Color TV

Has same high performance features and built-in servicing facilities as new GR-227, except for 295 sq. in. viewing area (industry's largest picture) . . . 24,000 volt picture power . . . universal main control panel for versatile in-wall installation . . . and 6" x 9" speaker.

- Kit GR-295**, (everything except cabinet), 131 lbs. . . .
 \$48 dn., \$42 mo. **\$479.95**
GRA-295-4, Mediterranean cabinet (shown above), 90 lbs. . . .
 no money dn., \$11 mo. **\$112.50**
 Other cabinets from \$62.95.



Kit GR-180
\$349.95
 (less cabinet & cart)
 \$30 mo.

Deluxe Heathkit "180" Color TV

Same high performance features and exclusive self-servicing facilities as new GR-227 (above) except for 180 sq. in. viewing area.

- Kit GR-180**, (everything except cabinet), 102 lbs. . . .
 \$35 dn., \$30 mo. **\$349.95**
GRA-180-5, table model cabinet & mobile cart
 (shown above), 57 lbs. . . . no money dn., \$5 mo. **\$39.95**
 Other cabinets from \$24.95

Deluxe 12" Transistor Portable B&W TV - First Kit With Integrated Circuit

Unusually sensitive performance. Plays anywhere . . . runs on household 117 v. AC, any 12 v. battery, or optional rechargeable battery pack (\$39.95); receives all channels; new integrated sound circuit replaces 39 components; preassembled, prealigned tuners; high gain IF strip; Gated AGC for steady, jitter-free pictures; front-panel mounted speaker; assembles in only 10 hours. Rugged high impact plastic cabinet measures a compact 11½" H x 15¾" W x 9¾" D. 27 lbs.

Kit GR-104
\$119.95
 \$11 mo.



Kit GR-104, 27 lbs. . . . no money dn.,
 \$11 mo. **\$119.95**

No Money Down On \$25 to \$300 Orders — Write For Credit Form

14 New Kits From Heath...

New! Heathkit Wireless Home Protection System for Your Family's Safety



Applications Unlimited . . . Customize Your Own System. Here's reliable, low cost, 24-hour protection for your family and property. System warns of smoke, fire, intruders, freezing, thawing, cooling, rising or receding water, pressures . . . any change you want to be warned about. Uses unique new signaling method developed by Berkeley Scientific Labs.; exclusively licensed to Heath. Your house is already wired for this system, just plug the units into any AC outlet. "Load transmission" design (not a carrier type as in wireless intercoms) generates unusual signal that is practically unduplicable in other devices or random noise sources. Solid-state circuitry has built-in fail-safe capability to sound alarm if power fails, if power supply components in any unit fail, or if 50,000 hour bulb in smoke detector fails. Receiver/Alarm has 2800 Hz transistor alarm and receptacle for extra 117 VAC bell or buzzer to extend range, plus rechargeable battery (always kept charged) to sound alarm if power fails. Smoke-Heat Detector-Transmitter capability may be extended to other areas by adding extra heat sensors to its built-in sensor. Utility Transmitter accepts any type of switch or sensor for any purpose; examples: magnetic reed switches for doors and windows to warn of entry; step-on switches for door or driveway; micro switches with trip wire around yard; heat sensors; water pressure switches warn of pump failure; thermal switches warn of freezing in gardens, or thawing in freezers; two wires act as switch to warn of changing water levels in sump-pump wells, pools, etc. Units are small and unobtrusive in beige and brown non-reflecting velvet finish. Any number of units may be used in the system. All units feature circuit board construction; each unit takes only 3 hours to build. Operating cost similar to electric clocks. Invest in safety for your family now with this unique Heath system.

- Kit GD-77, receiver/alarm, 4 lbs. \$39.95
 - Kit GD-87, smoke/heat det.-trans., 5 lbs. \$49.95
 - Kit GD-97, Utility trans., 4 lbs. \$34.95
- (numerous accessory switches available from Heath)

New! Heathkit 2-Channel, 200 Watt SSB Transceivers for CAP, MARS & 160 Meters

Kit HW-18-1
CAP model
with crystals
\$119.95



Kit HW-18-2
MARS model
less crystals
\$109.95

Assembled
HWW-18-1
CAP model
with crystals
\$179.95

Kit HW-18-3
160 Meter model
less crystals
\$109.95

Good News For CAP, MARS And 160 Meter Ops. This unique series of Heathkit SSB Transceivers was designed with your needs in mind. No more adaptations, no more conversions, no more make-shift rigs. These new transceivers are tailored for your needs with the sensitivity, selectivity, power output and operating convenience that make for effective communications at a fraction of previous costs.

Compare. 200 watts PEP SSB input. 25 watts input with carrier for compatibility with AM stations. Crystal filter sideband generation. 2 channels, switch-selected, crystal controlled. Fixed tuned for easy PTT operation. Transmit and receive freqs. locked together for true transceive operation. Clarifier control adjusts transceiver frequency ± 250 Hz. Relayless transmit-receive switching. Local-Distance switch prevents receiver overload from strong local stations. Built-in speaker. PTT mic. & mobilemount included. Carrier & sideband suppression 45 dB. Sensitivity 1 μ V. Selectivity 2.7 kHz. 50 ohm coax output. Accessory power supplies (Kit HP-13, mobile, \$64.95; Kit HP-23, fixed station, \$49.95).

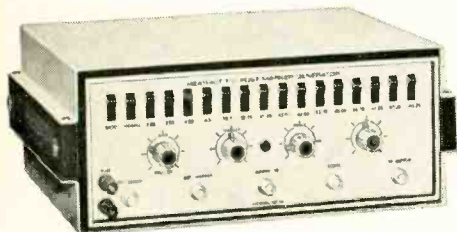
New! Heathkit Solid-State Utility Monophonic Amplifier



Kit
AA-18
\$19.95

This amazing little amplifier accepts ceramic phono cartridges, AM tuners, FM tuners, tape recorders, etc., and delivers a solid 4 watts of music power from 20 Hz to over 100 kHz at a low 1.5% THD. Drives high efficiency speakers of 4 to 16 ohms. Ideal for small music system or testing amp. for service shops. Circuit board construction is easiest; just 5 short hookup wires and 6" cable. Single knob tone control. Headphone jack. Pilot lamp. Transformer operated, 120/240 VAC, 50-60 Hz.

New! Heathkit Crystal-Controlled Post Marker Generator



Kit IG-14
\$99.95
\$10 mo.

Fast, accurate color TV and FM alignment at the touch of a switch! 15 crystal-controlled marker frequencies. Select picture and sound IF's, color bandpass and trap freqs., 6 dB points, FM IF center freq. and 100 kHz points. Use up to six markers simultaneously. Birdie-type markers. Trace and marker amplitude controls permit using regular 'scope. 400 Hz modulator. Variable bias supply. Input and output connectors for use with any sweep generator. Also has external marker input. BNC connectors. Solid-state circuit uses 22 transistors, 4 diodes. Two circuit boards. Handsome new Heathkit instrument styling of beige and black in stackable design. Until now, an instrument of this capability cost hundreds of dollars more. Order your IG-14 now, it's the best investment in alignment facilities you can make.

Kit IG-14, 8 lbs., no money dn., \$10 mo. **\$99.95**

New! Low Cost Heathkit 5 MHz 3" Scope

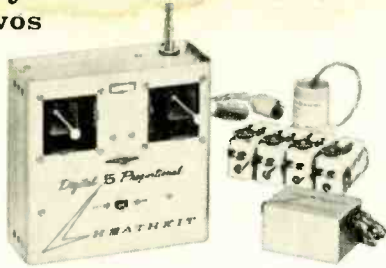


Kit IO-17
\$79.95

Here is the wideband response, extra sensitivity and utility you need, all at low cost. The Heathkit IO-17 features vertical response of 5 Hz to 5 MHz; 30 mv Peak-to-Peak sensitivity; vertical gain control with pull-out X50 attenuator; front panel 1 volt Peak-to-Peak reference voltage; horizontal sweep from internal generator, 60 Hz line, or external source; wide range automatic sync; plastic graticle with 4 major vertical divisions & 6 major horizontal; front mounted controls; completely nickel-alloy shielded 3" CRT; solid-state high & low voltage power supplies for 115/230 VAC, 50-60 Hz; Zener diode regulators minimize trace bounce from line voltage variations; new professional Heath instrument styling with removable cabinet shells; beige & black color; just 9 1/2" H. x 5 1/2" W. x 14 1/2" L.; circuit board construction, shipping wt. 17 lbs.

See 300 More in FREE Catalog

New! Heathkit/Kraft 5-Channel Digital Proportional System with Variable Capacitor Servos



System Kit GD-47
\$219.95
 \$21 mo.

This Heathkit version of the internationally famous Kraft system saves you over \$200. The system includes solid-state transmitter with built-in charger and rechargeable battery, solid-state receiver, receiver rechargeable battery, four variable capacitor servos, and all cables. Servos feature sealed variable capacitor feedback to eliminate failure due to dirty contacts, vibration, etc.; three outputs: two linear shafts travel 1/8" in simultaneous opposite directions plus rotary wheel. Specify freq.: 26.995, 27.045, 27.145, 27.195 MHz.

- System Kit GD-47, all of above, 5 lbs. \$219.95
- Kit GDA-47-1, transmitter, battery, cable, 3 lbs. \$86.50
- Kit GDA-47-2, receiver, 3 lbs. \$49.95
- GDA-47-3, receiver rechargeable battery, 1 lb. \$9.95
- Kit GDA-47-4, one servo only, 1 lb. \$21.50

World's Most Advanced Stereo Receiver



Kit AR-15
\$329.95
 (less cabinet)
 \$28 mo.

Acclaimed by owners & experts for features like integrated circuits & crystal filters in IF amplifier; FET FM tuner; 150 watts music power; AM/FM and FM stereo; positive circuit protection; all-silicon transistors; "black magic" panel lighting; and more. Wrap-around walnut cabinet \$19.95.

- Kit AR-15 (less cab.), 34 lbs. . . \$33 dn., \$28 mo. \$329.95
- Assembled ARW-15, (less cab.), 34 lbs. . . \$50 dn., \$43 mo. \$499.50

New! Solid-State Portable Volt-Ohm-Meter

So Handy, So Low Cost we call it "every man's" meter. Just right for homeowners, hobbyists, boatowners, Cber's, hams . . . it's even sophisticated enough for radio & TV servicing! Features 12 ranges . . . 4 AC & 4 DC volt ranges, 4 ohm ranges; 11 megohm input on DC, 1 megohm input on AC; 4 1/2" 200 uA meter; battery power; rugged polypropylene case and more. Easy 3 or 4 hour kit assembly.

Kit IM-17
\$19.95



What would you expect to pay for a Vox "Jaguar" Combo organ with a 180-watt 3-channel amp?
\$1000? \$1250? \$1500? More?



Kit TOS-1
 Organ, Amplifier & Speaker Kits (240 lbs.)
\$598.00

Kit TOS-2
 Organ Kit, Assembled Amplifier & Speaker (240 lbs.)
\$698.00



You can get both for only \$598 during this Special Heathkit Offer!

Now you can get this famous professional combo organ with a versatile high-power piggy-back amp. And matching speaker system for just a little more than you'd expect to pay for the "Jaguar" alone! The Heathkit/Vox "Jaguar" is solid-state; two outputs for mixed or separated bass and treble; reversible bass keys for full 49 key range or separate bass notes; bass volume control; vibrato tab; bass chord tab; four voice tabs (flute, bright, brass, mellow); keyboard range C₂ to C₆ in four octaves; factory assembled keyboard, organ case with cover, and stand with case. Also available separately; you'll still save \$150 (order Kit TO-68, \$349.95).

The Heathkit TA-17 Deluxe Super-Power Amplifier & Speaker has 180 watts peak power into one speaker (240 watts peak into a pair); 3-channels with 2 inputs each; "fuzz", brightness switch; bass boost; tremolo, reverb; complete controls for each channel; foot switch; 2 heavy duty 12" speakers plus horn driver. Also available separately kit or factory assembled (Kit Amplifier TA-17, \$175; Assembled \$275; Kit Speaker TA-17-I \$120; Assembled \$150; Kit TAS-17-2, amp. & two speakers \$395; Assembled TAW-17-2, amp. & two speakers \$545).

New! Heathkit Guitar Headphone Amplifier

Kit TA-58
\$9.95



Practice your electronic guitar playing in private! Plug this miniature amp. into output jack of guitar and use mono or stereo headphones (4 to 2 megohms). Solid-state circuit has tailored response, automatic on-off switching, powered by battery (not supplied). 2 lbs.

New! Heathkit Solid-State "Fuzz Booster" For Guitar Amplifiers

Kit TA-28
\$17.95



"Fuzz" is what it's called, harmonic distortion is what it is, and you can add it to your guitar amp with this kit. Transistor circuit is contained in die cast footswitch housing and powered by internal battery (not supplied). Two controls adjust tone and intensity of "fuzz". Build it in one evening. 4 lbs.



NEW FREE 1968 CATALOG!

Now with more kits, more color. Fully describes these along with over 300 kits for stereo/hi-fi, color TV, electronic organs, electric guitar & amplifier, amateur radio, marine, educational, CB, home & hobby. Mail coupon or write Heath Company, Benton Harbor, Michigan 49022.

HEATH COMPANY, Dept. 20-5
 Benton Harbor, Michigan 49022
 In Canada, Daystrom Ltd.

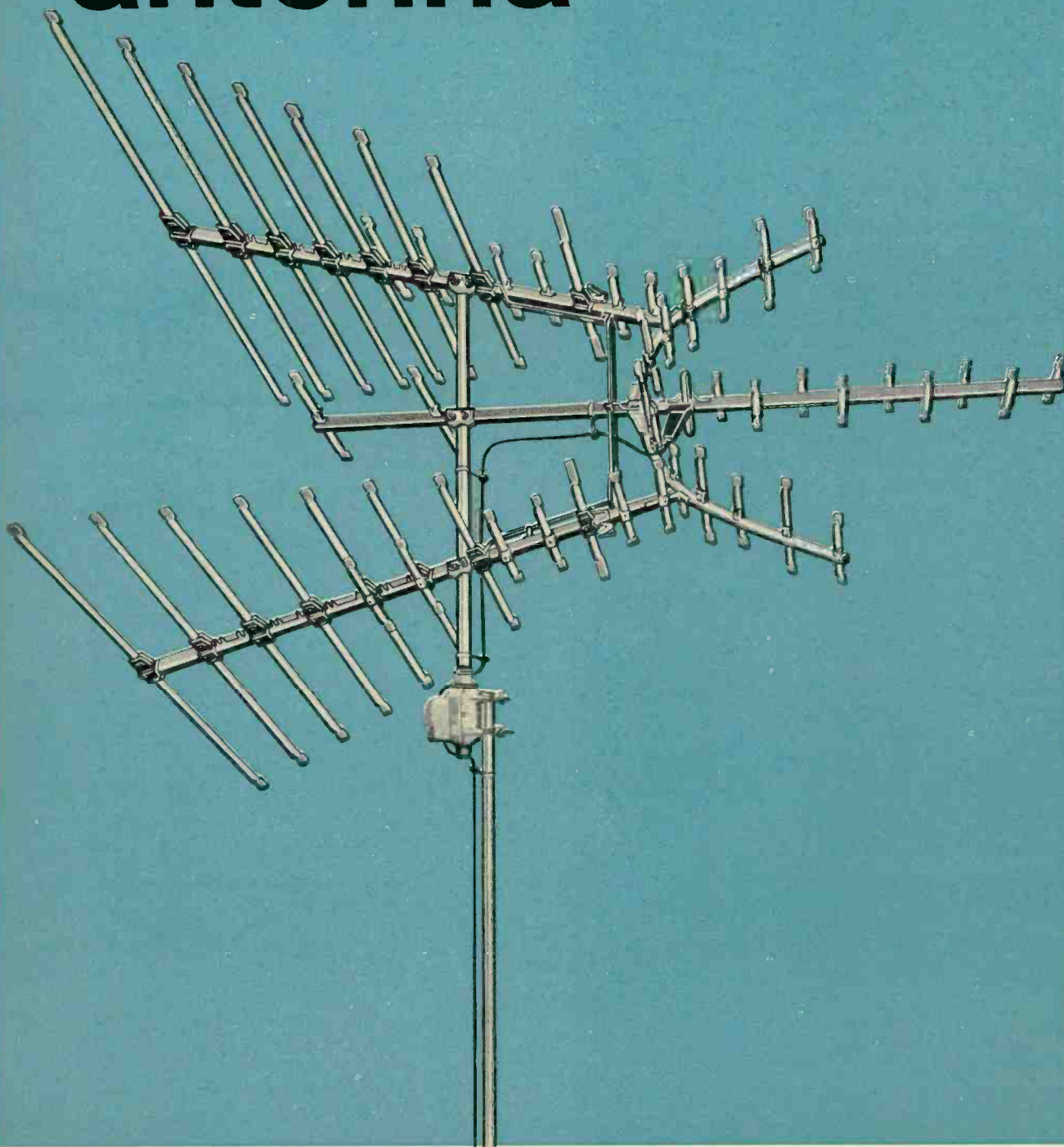
- Enclosed is \$ _____, including shipping.
- Please send model (s) _____
- Please send FREE Heathkit Catalog.
- Please send Credit Application.

Name _____
 Address _____
 City _____ State _____ Zip _____

Prices & specifications subject to change without notice.

CL-326

introducing the hundred dollar antenna



plus a not so short story about why Winegard's new SC-1000 is worth every penny...why it's the most powerful 82-channel antenna ever created for civilian use...and how it can change your antenna business.

Every once in a while a new antenna comes along that's more than just "new" and "different looking" and "bigger" and "better" and "more powerful". Once in a while, maybe once in a lifetime, an antenna is created that makes all the "usual claims" and then supports every one of the claims with *performance*. That's our hundred dollar antenna. The SC-1000. The top of our Super Colortron line. The top of any antenna line ever created.

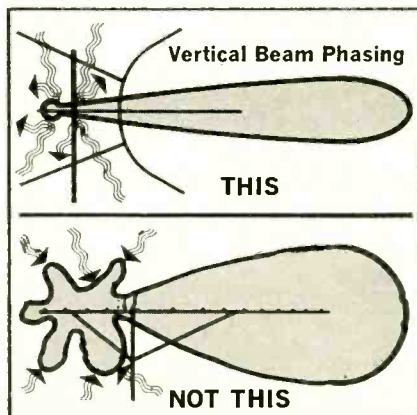
This VHF-UHF-FM super fringe antenna has undergone exhaustive testing and tuning refinements—and proved that it delivers performance worthy of its name, and it's price. Take, for example, an installation in Houston—41-feet above ground, equipped with rotor and 75 ohm downlead (no preamplifier.) The owner* writes that with the SC-1000 he is now receiving superior reception on stations ranging from 60 miles away (Bryan, Texas) to 200 miles away (Alexandria, La. and Lafayette, La.) Now that's what we call results. And it's why the SC-1000 is already being called "the long distance antenna." Because it pulls in the farthest away, toughest channels—and always better than ever before.

Yes, feature for feature and dollar for dollar (even a hundred dollars) there has never been an antenna like the SC-1000. Let's take a look at the features.

*Name supplied upon request.

Exclusive New Compact "Wedge" Design . . . Plus New Vertical Beam Phasing On Each VHF Channel. Vertical Beam Phasing on all VHF channels means there is no signal pickup from above or below the antenna. It means interference from such sources as airplanes, cars and diathermy machines are shut out. And it means that ghost signals are highly rejected. And that's not all. The VHF capture area is doubled and power gain over a conventional single bay is doubled. The vertical beam is flattened and elongated and spurious vertical lobes are eliminated. All that, and the SC-1000, with its unique "Wedge" design, is

still vastly shorter and more mechanically stable than any other configurations would have to be to come close to the gain of the SC-1000.

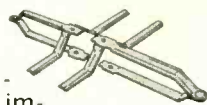


New "Constant Focus" UHF Screen. Concentrates all signal on Tetrapole collector element, provides as much signal capture area as an 8-foot parabolic, and at a fraction of a parabolic's size and weight.

New "Interlaced UHF Resonant Reflectors". Form a high density magnetic screen with all current fields in phase and working together for a new high in parabolic reflector efficiency.

Exclusive Patented* VHF Director System. Absorbs VHF signal and focuses it onto the collector elements. Helps give the SC-1000 pinpoint directivity to knock-out ghosts, smear and snow. *U.S. Patent No. 2700105, Canada No. 511984.

New "Tetrapole" UHF Collector Element. Has larger signal absorption area than standard UHF dipole. Maintains constant 300 ohm impedance and allows *no loss* coupling between the VHF and UHF operations.



Exclusive "Impedance Correlators". Provide perfect 300 ohm VHF impedance match and produce more signal gathering power per inch of antenna—and also contribute to

making the SC-1000 extremely compact.

Exclusive Ellipsoidal Boom. Strongest boom ever used on a tv antenna. All elements of antenna are special aluminum alloy 40% stronger than used on most antennas.

Long Distance FM & FM Stereo Reception Bonus. Comparable to the results you get with a 10 element FM yagi.

Genuine Gold Anodized Finish. The only permanent gold finish on any antenna. Sunfast. Protects against corrosion and fading. Lasts years longer.

Exclusive Built-In Cartridge Housing. Integral part of the antenna keeps download connection weathertight. Accepts Winegard's solid state cartridge preamplifiers, color spectrum filter, etc. A truly great Winegard innovation.



Exclusive Winegard Gold Bond Performance Guarantee, Plus A New 2-Year Replacement Warranty.

The SC-1000 Will Change Your Entire Antenna Business. We created the SC-1000 simply because there was a glaring need for a modern 82-channel super powerful, super fringe antenna. And performance figures show that it has far surpassed even our most optimistic goals. So whenever you want to get the last ounce of clean, brilliant reception from a new color set—whenever you have a tough reception problem, install the new Winegard SC-1000. You'll have the most satisfied customers in town. And you'll have the best antenna profits in town!

Find Out For Yourself. We want you to see for yourself that "the hundred dollar antenna" is everything we say it is, and more. So try one first chance you get. Ask your Winegard distributor for details now. And write for Fact-Finder #261.

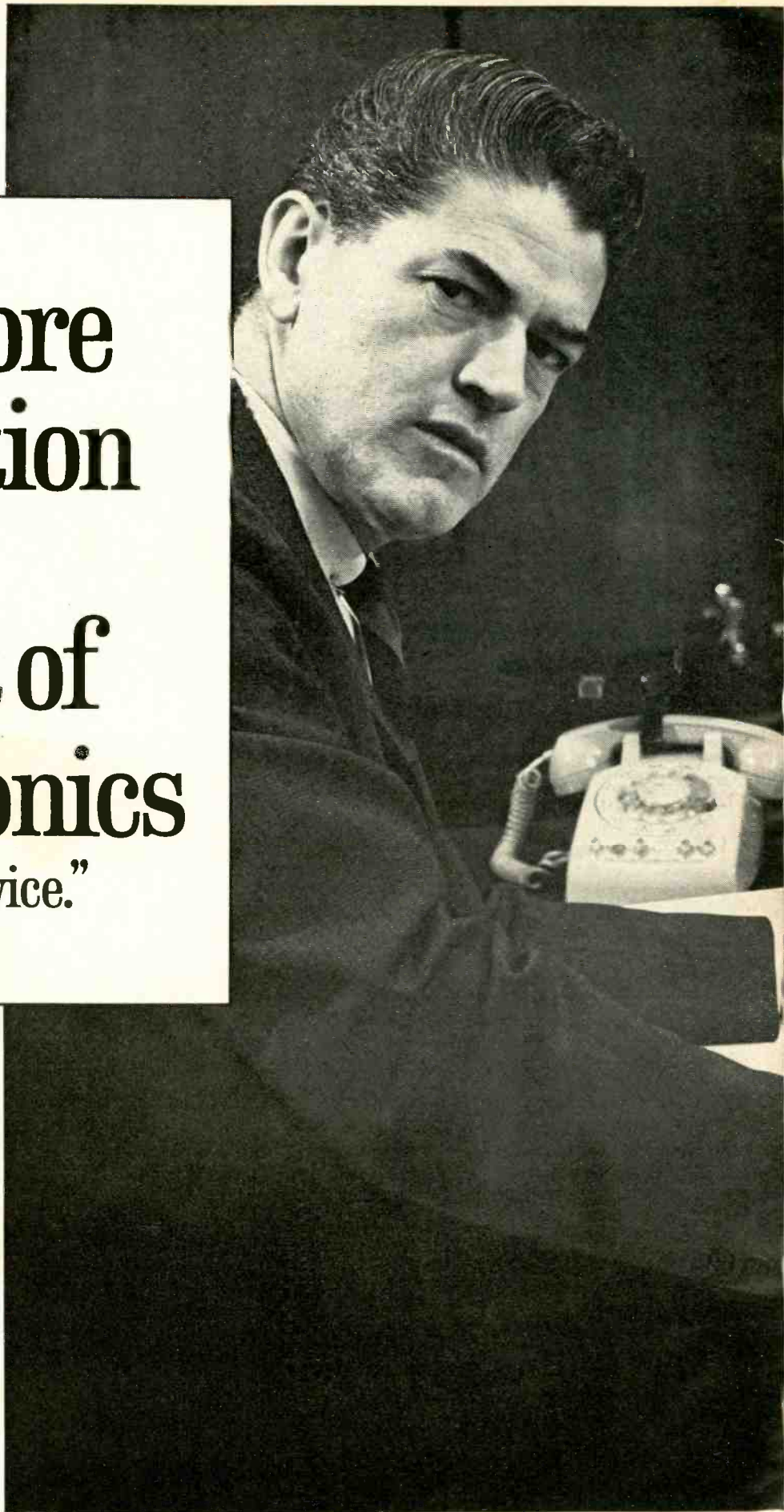


Winegard

ANTENNA SYSTEMS

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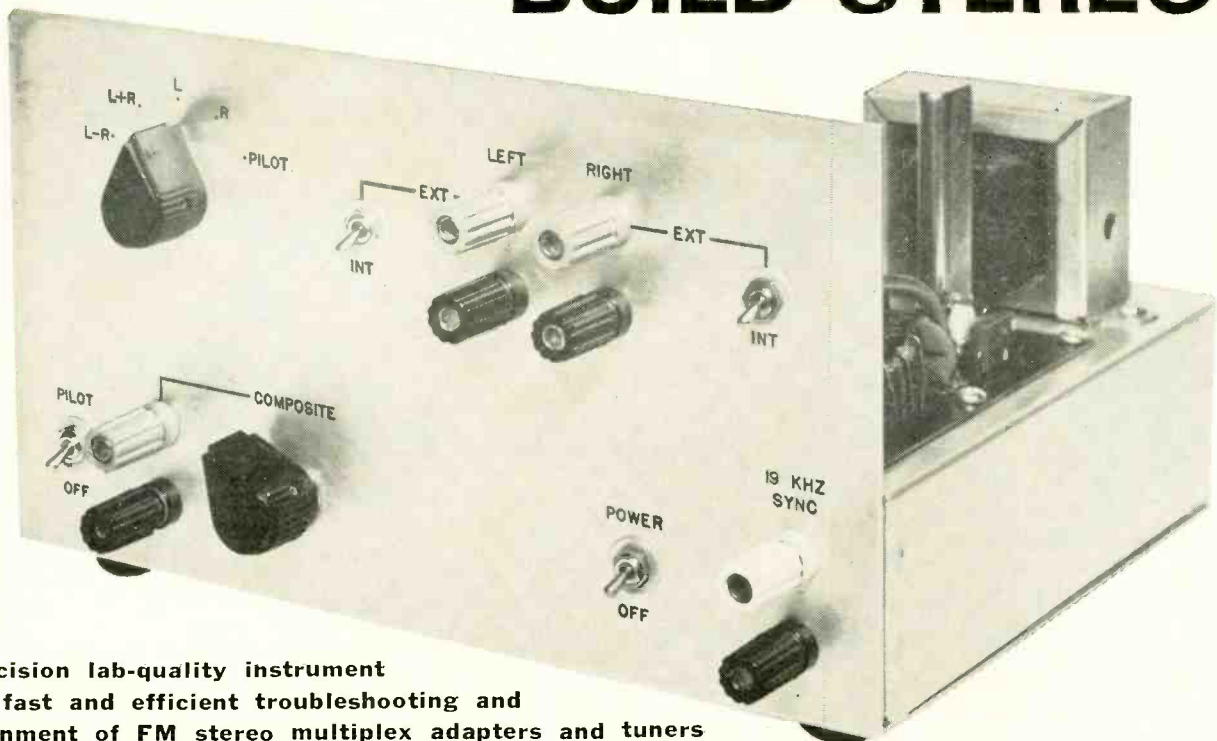
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BUILD STEREO



**Precision lab-quality instrument
for fast and efficient troubleshooting and
alignment of FM stereo multiplex adapters and tuners**

FM MULTIPLEX GENERATOR

By **KENNETH F. BUEGEL**

THIS STEREO MULTIPLEX GENERATOR was designed and built to overcome the shortcomings and disadvantages of an earlier model that I had used for 4 years. It features audio preamplifiers with built-in pre-emphasis, greater channel separation, simpler alignment—only one tuned circuit and five other adjustments requiring less than 10 minutes to make. Overall performance is improved by the novel circuit used to develop the required signals.

Channel separation is 40 dB at 50 Hz and 50 dB at 500 Hz and above. The total of all hum, noise and residual carrier components is down 52 dB from reference output. Construction cost for this solid-state generator is about \$55. A printed-circuit board is available to simplify and speed construction.

How it works

The schematic is shown in Fig. 1. Transistor Q1 is a 76-kHz oscillator, while Q2 serves as a buffer and pulse driver to IC1. Diode D1, at the input of IC1, clamps the negative level of Q2's output pulses. Integrated circuit

IC1 is an inverting gate which squares up the drive pulses and feeds them to IC2, a J-K flip-flop wired as a divide-by-2 counter. The oscillator frequency is 76 kHz, IC1 triggers on every *positive* pulse, and IC2 changes *state* on each pulse.

A complete square-wave transition from low to high, and back to low again, requires two 76-kHz input pulses; thus we have formed a perfect 38-kHz square wave. Both halves are exactly equal in their periods since IC1 always changes state at the same point on each input pulse.

One output of IC2 goes from ground to a positive level as the other output changes from positive to ground level. These changes are within 0.03 μsec of each other. Each output drives a high-speed transistor (Q3 and Q4) to provide 15-volt switching signals to the audio gates (D2–D5). The time required to drive the gate from full off to full on is less than 0.01 μsec ; so gate-diode matching is not critical. By way of contrast, a 20-volt p-p sine wave would require 0.4 μsec to switch the gate.

One output of IC2 (terminal 7) also drives a variable one-shot (delay) multivibrator, IC3. This in turn feeds

the delayed 38-kHz pulses to another divide-by-2 counter, IC4. An output of IC4 furnishes 19-kHz base-drive pulses to Q5. A 19-kHz ringing coil, T1, in the collector of Q5 transforms these pulses into a sine-wave signal.

Phase adjustment

Tuning T1 will introduce a phase delay of the 19-kHz pilot signal. The adjustment of pulse width by R11 allows correct matching of the phase of this pilot signal with the 38-kHz switching signals. (FCC stereo transmission standards require both signals to cross zero in the positive direction together. This defines left-channel transmission on the positive half of the 38-kHz signal.)

Transistor Q6 is connected as a phase-shift audio oscillator. R23 adjusts the output when internal modulation is used. Left and right preamplifiers (Q7–Q8 and Q9–Q10) are identical, with Q11 included in the right channel to provide an inverted signal. Transistors Q7 and Q9 operate at very low gain. Small bypass capacitors (0.0047 μF) across the relatively large emitter resistors (47000 ohms) provide the desired pre-emphasis.

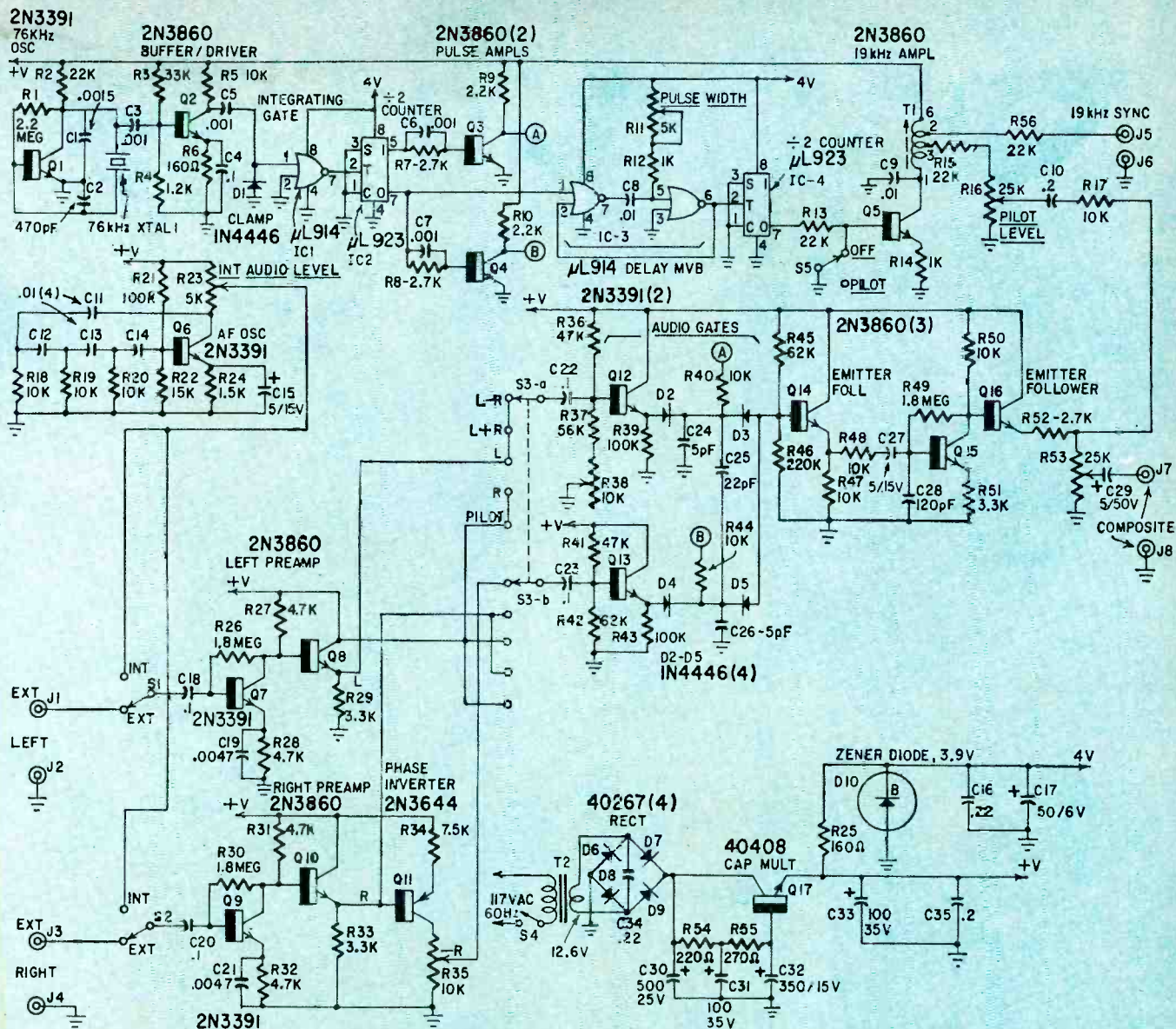
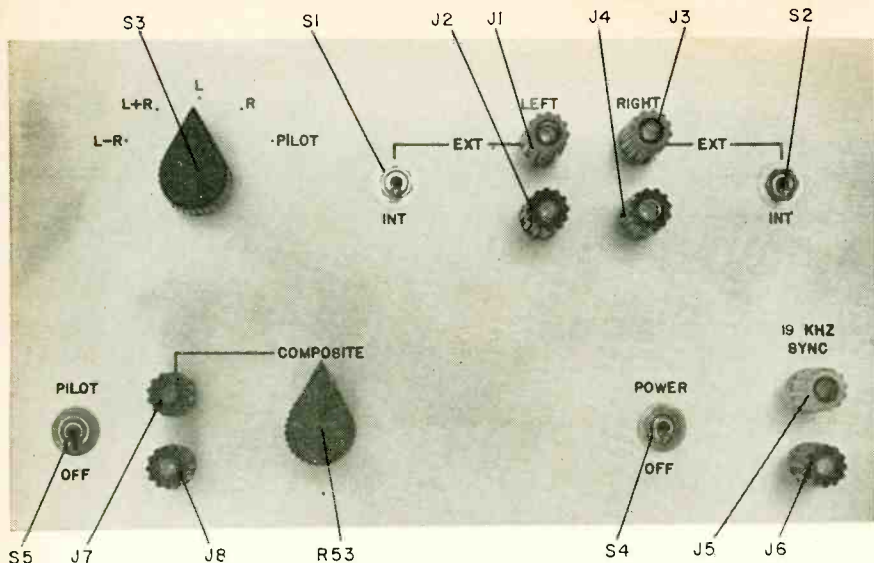


Fig. 1—Stereo MPX generator uses a novel count-down circuit for the 38- and 19-kHz signals to insure good separation.

PARTS LIST

- | | | | |
|---|--|--|--|
| C1—0.0015- μ F mica or polystyrene capacitor | tic capacitor | potentiometer, horizontal PC mount (Mallory MTC53L4 or equal) | S1, S2, s.p.d.t. toggle switch |
| C2—470-pF mica capacitor | C32—350 μ F, 15-V electrolytic capacitor | R12, R14—1000-ohm resistor | S3—2-pole, 5-position rotary switch |
| C3, C5, C6, C7—0.001- μ F miniature extended foil/film capacitor (Sprague type 192P Pacer or equal) | D1, D2, D3, D4, D5—1N4446 silicon diode (G-E) | R16, R53—25,000-ohm linear potentiometer | S4, S5—s.p.s.t. toggle switch |
| C4, C18, C20, C22, C23—0.1- μ F, 20-V disc ceramic capacitor | D6, D7, D8, D9—40267 silicon diode (RCA) | R21, R39, R43—100,000 ohm resistor | T1—19-kHz oscillator transformer J. W. Miller type 1354-PC or equal) |
| C8, C9—0.01- μ F polystyrene capacitor (Mallory type SX or equal) | D10—3.9-V, 10%, 1-W Zener diode, 1N4730 or equal | R22—15,000-ohm resistor | T2—Filament transformer, 12.6-V, 600 mA or more |
| C10, C35—0.2- μ F, 10-V disc ceramic capacitor | Q1, Q6, Q7, Q9, Q12, Q13, Q15—2N3391 transistor (G-E) | R23—5000-ohm linear potentiometer | J1, J2, J3, J4, J5, J6, J7, J8—6-way binding post |
| C11, C12, C13, C14—0.01- μ F disc ceramic capacitor | Q2, Q3, Q4, Q5, Q8, Q10, Q14, Q16—2N3860 transistor (G-E) | R24—1500-ohm resistor | XTAL-1—76-kHz, 0.01% crystal (International Crystal Mfg. Co. type GP-13, \$19.95 plus postage. Order from manufacturer at 10 North Lee St., Oklahoma City, Okla. 73102. Allow three weeks for delivery.) |
| C15, C27, C29—5- μ F, 15-V electrolytic capacitor | Q11—2N3644 transistor (Fairchild) | R25—160-ohm, 5% resistor | Note—Etched and drilled glass epoxy PC board No. MG-1 available for \$7.25 postpaid from Transix Co., P.O. Box 98205, Des Moines, Wash. 98016. If you have difficulty locating Fairchild Semiconductors, you can order them from Transix. Set includes IC1, IC2, IC3, IC4 and Q11 for \$5.70 postpaid. |
| C16, C34—0.22- μ F Mylar capacitor | Q17—40408 transistor (RCA) | R26, R30, R49—1.8-megohm resistor | |
| C17—50- μ F, 6-V electrolytic capacitor | IC1, IC3— μ L914 (dual 2-input gate integrated circuit (Fairchild) | R27, R28, R31, R52—4700 ohm, 5% resistor | |
| C19, C21—0.0047- μ F extended-foil/film capacitor (Sprague type 192P Pacer or equal) | IC2, IC4— μ L923 J-K flip-flop integrated circuit (Fairchild) | R29, R33, R51—3300-ohm resistor | |
| C24, C26—5pF disc ceramic capacitor | R1—2.2-megohm resistor | R34—7500-ohm, 5% resistor | |
| C25—22-pF disc ceramic capacitor | R2, R13, R15, R56—22,000-ohm resistor | R35, R38—10,000-ohm, 1/4-watt linear potentiometer, horizontal PC mount (Mallory MTC14L4 or equal) | |
| C28—120-pF mica capacitor | R3—33,000-ohm resistor | R36, R41—47,000-ohm, 5% resistor | |
| C30—500- μ F, 25-V tubular electrolytic capacitor | R4—1200-ohm, 5% resistor | R37—56,000-ohm, 5% resistor | |
| C31, C33—100- μ F, 35-V electrolytic capacitor | R5, R17, R18, R19, R20, R40, R44, R47, R48, R50—10,000-ohm resistor | R42, R45—62,000, 5% resistor | |
| | R6—150-ohm resistor | R46—220,000-ohm resistor | |
| | R7, R8—2700-ohm, 5% resistor | R52—2700-ohm, 5% resistor | |
| | R9, R10—2200-ohm resistor | R54—220-ohm resistor | |
| | R11—5000-ohm, 1/4-watt linear | R55—270-ohm resistor | |
| | | All resistors 1/2-watt, 10% unless otherwise noted | |



Front panel of the FM stereo generator is made from a 5" x 9" sheet of aluminum. Controls are laid out for convenience and ease of operation. A 19-kHz sync signal is rarely used in stereo alignment so jacks J5 and J6 may be omitted.

Switch S3 selects the required combination of L, R and -R signals to form the desired composite output signal. The switching gates formed by Q12, Q13, Q14 and diodes D2 through D4 operate in this way:

When point B is switched to +V, D4 and D5 are reverse-biased and present an impedance of many megohms between the emitter of Q13 and the base of Q14. At the same time

point A is at ground potential, effectively connecting the emitter of Q12 to the base of Q14 through the low "on" resistance of D2 and D3. Either Q12 or Q13 is connected to Q14, except for the 0.01- μ sec switching interval mentioned earlier.

Any difference between the emitter voltages of Q12 and Q13 will appear at the output as an undesirable 38-kHz carrier component. Potentiom-

All active circuits are on the PC board; power-supply components are on chassis.

eter R38 is used to equalize the emitter voltages.

Transistor Q15 is a low-gain stage connected to output emitter follower Q16. C28 and R48 in the base circuit of Q15 provide the only filtering used in this generator. Potentiometer R16 sets the level of pilot signal added to the left and right components appearing at the junction of R52 and R53. A level greater than 5 volts p-p is available at the composite output jacks, J7-J8.

The 40408 transistor, Q17, is used as a capacitance multiplier in the power supply. Adequate filtering of the base current to Q17 keeps ripple content low. Power for the integrated circuits is regulated by Zener diode D10.

Construction

A 7" x 9" x 2" aluminum chassis was used to build the unit shown in the photographs. After determining the location of front-panel controls the cut-out should be made to mount the circuit board. The board listed in the parts list has a 1/4" edge with holes for 6-32 hardware. All power supply components are grouped along the back edge of the chassis. Although small switches and pots were used because they were on hand, ample space exists for larger controls. You may wish to omit the 19-kHz SYNC jacks since they are rarely used in any alignment procedures.

After completion apply power and check the two supply voltages. The emitter voltage of Q17 should be about 15 volts, depending on line input voltage. The voltage read across D10 may be anywhere within the range of 3.5 to 4.3 volts.

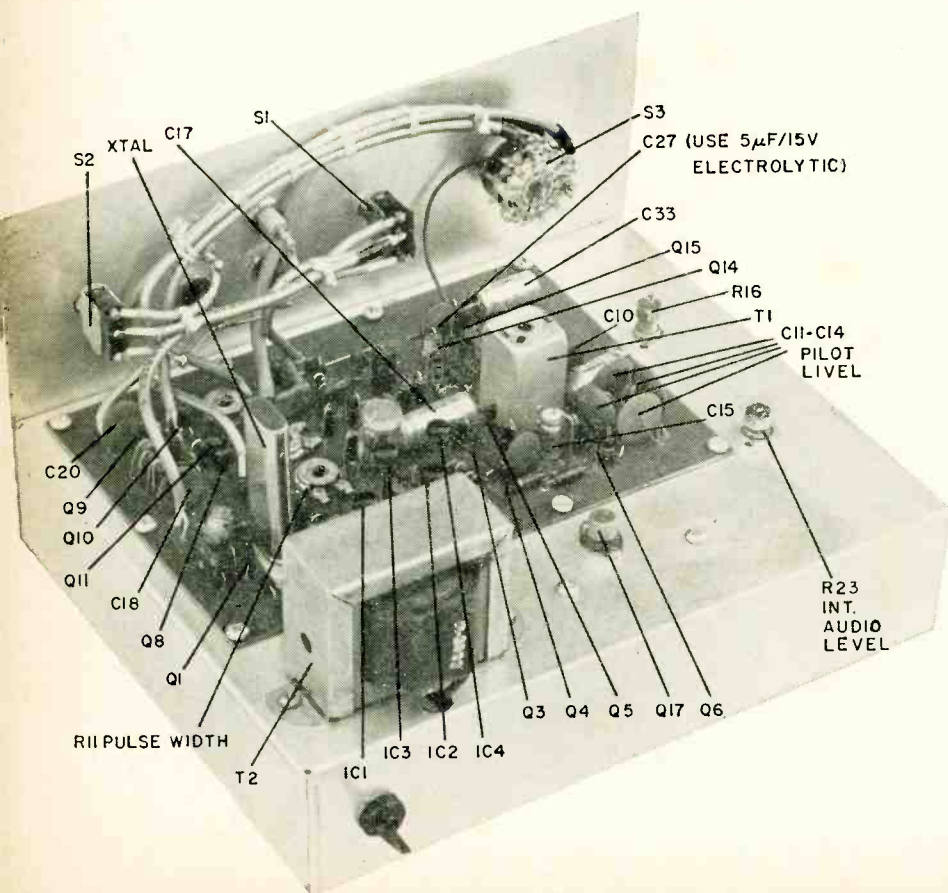
Alignment

The only essential equipment required is an audio generator and an oscilloscope with a bandwidth of at least 500 kHz.

1. With the scope, check for a 38-kHz square wave of 15 volts p-p at both points A and B. Connect the scope to J7 with R53 set for maximum output. Set S3 to PILOT. Set R16 (PILOT LEVEL) to maximum. Set S5 to PILOT. Adjust R11 (PULSE WIDTH) until a 19-kHz pilot signal appears at the output. Tune T1 for maximum pilot amplitude. R11 will be further adjusted in Step 6.

2. Set S5 to OFF. Set S3 to PILOT. Adjust R38 for minimum output (maximum 38-kHz carrier suppression). See Figs. 1-d and 1-e.

3. Set S3 to L + R. Set S1 and S2 to EXT. Apply a 1-volt rms 1-kHz signal



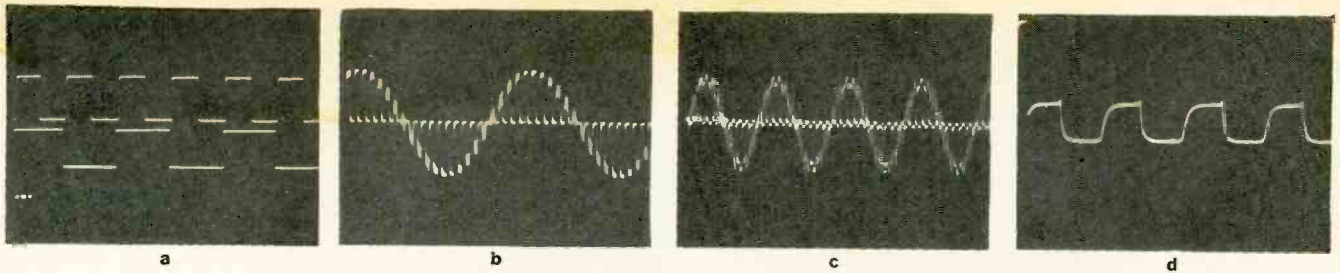


Fig. 2—a—Top trace is 19-kHz output of IC4; bottom is 38-kHz output of IC2. Text explains the reason for timing delay. b—A 2-kHz left (or right) only signal from internal generator without 19-kHz pilot. Perfectly straight baseline indicates good separation. c—Same as b with 19-kHz pilot added. Pilot amplitude is 10% of total. d—Pattern indicating incorrect adjustment of R38 in Step 2 of alignment procedure. e—Correct adjustment of R38. f—Misadjustment of R11 causes incorrect phase relationship between 19-kHz pilot and 38-kHz switching signals. g—Pattern when R11 is adjusted.

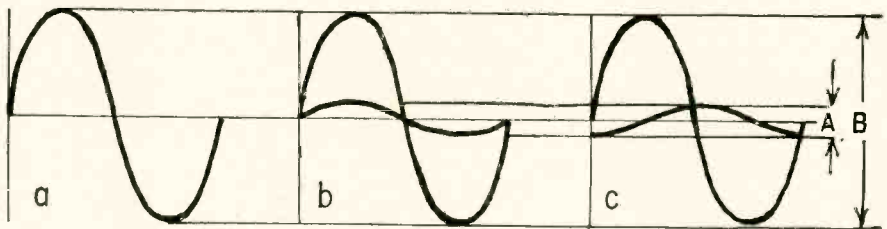
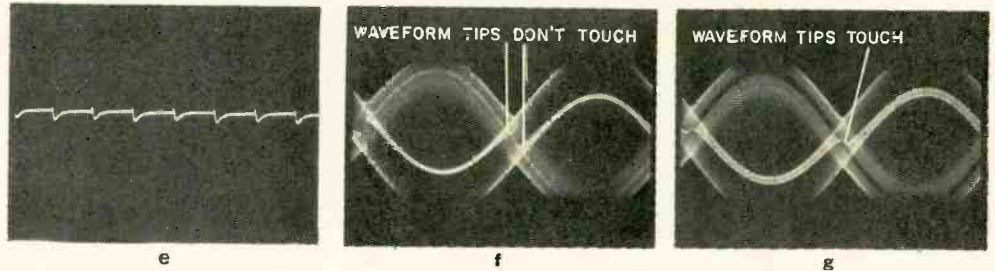


Fig. 3—When measuring separation, make sure that the scope itself does not cause phase shift. Pattern a (L or R only) indicates excellent separation; b and c show amplitude and phase distortion, respectively. Separation = $20 \log_{10} B/A$ dB.

to J3 only. Note the height of the scope trace. Now set S3 to L - R and adjust R35 for the same trace height.

4. Leave the scope vertical gain in exactly the same position. Set S1 and S2 to INT. Set S3 to L + R. Adjust R23 for the same trace height as in Step 3.

5. Leave the scope vertical gain control in the same position. Set S3 and S5 to PILOT. Adjust PILOT LEVEL until the 19-kHz pilot level is 10% of the trace height noted in Step 4.

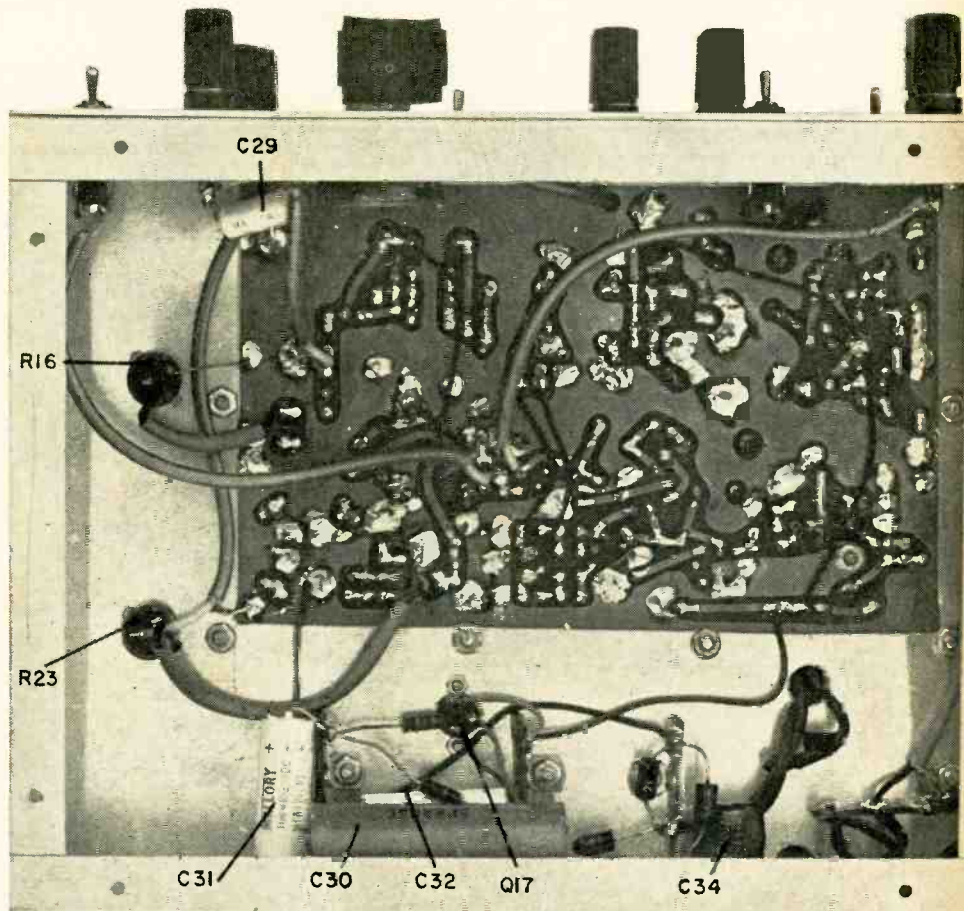
6. The last adjustment is setting the phase relationship between the 19-kHz pilot and the 38-kHz switching signals. Set S1 and S2 to EXT. Apply a 0.2-volt rms 100-Hz signal to both J1 and J3. Set S3 to L - R. Set S5 to PILOT. You will probably have a scope pattern which closely resembles Fig. 2-f. This photo shows incorrect phase relationship. Adjust R11 until the tips of the brighter center portions of the pattern are opposite each other as shown in Fig. 2-g.

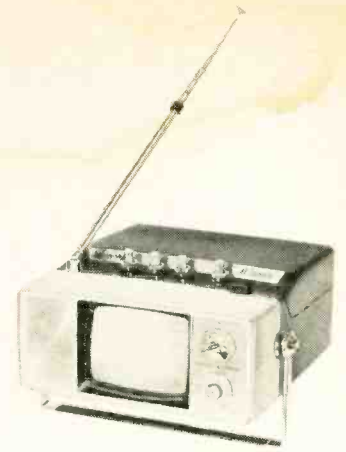
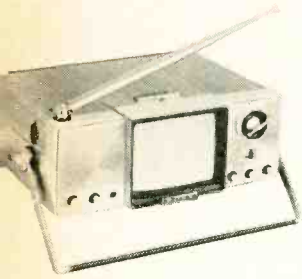
Separation measurement

Alignment is now complete. There are no interacting adjustments but you may wish to recheck.

Separation measurements are made as shown in Fig. 3. Connected to a good FM signal generator with wide-band modulation capabilities, this unit makes an excellent stereo demonstrator. **R-E**

PC board reduces wiring. Shielded cable is used for runs between board and controls.





HOW TO SIGNAL-TRACE

Old time troubleshooting technique revived

By **MATTHEW MANDL**

WITH INTEGRATED CIRCUITS, SOLDERED-IN TRANSISTORS, and modular construction in solid-state TV receivers, signal-tracing procedures for localizing a defective stage are even more valuable than for tube receivers. In the latter, when we suspect a stage or two of contributing to the trouble symptoms, it is an easy matter to substitute new tubes or test the old ones. If this doesn't cure the trouble, not much time is lost and we can look elsewhere.

Basic signal tracing

Three instruments are needed for effective signal tracing: An rf signal generator (with internal audio modulation), an oscilloscope and an electronic (vacuum-tube or transistor) voltmeter. There are four basic methods for signal-tracing rf and audio stages:

1. Apply a signal to the input of a stage and observe the output waveform of that stage. If an amplified output signal is obtained, the generator is applied to the input of another suspected stage and the output from it again checked. The procedure is repeated for any stage to be checked. The basic setup is shown in Fig. 1-a. This method is used for random checking of single stages.

2. Connect the signal generator to the input of the first stage of an amplifier chain and check the output of that stage with the scope. If no signal is obtained the defective stage has been isolated. If a normal signal is observed, move the scope to the output of the

second stage and recheck. In this method only the scope is moved to successive stages until no signal output is obtained. The procedures are shown in Fig. 1-b.

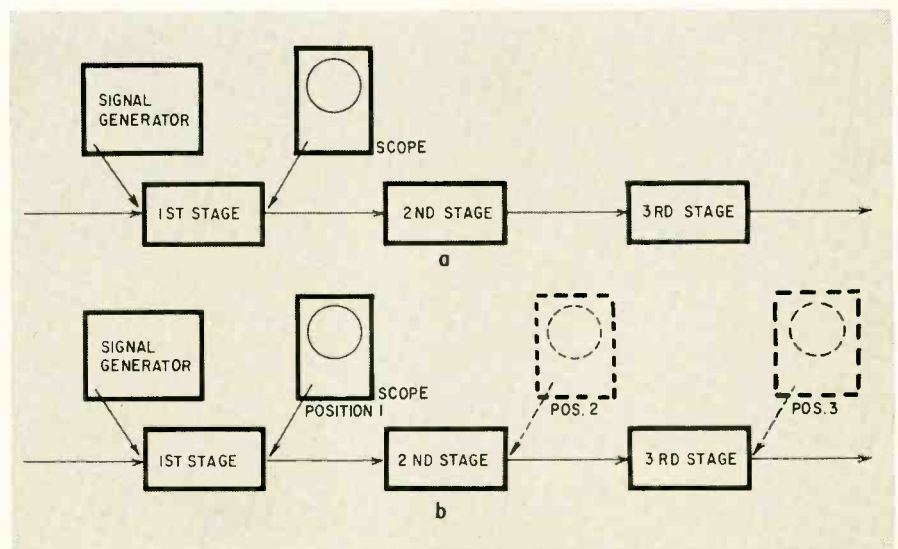
3. The third method is the opposite of the second. The scope is connected to the output of the last stage as in Fig. 2-a. Now the signal is applied to the input of this stage and, if an output signal is obtained, the generator is moved to the input of the second stage to see if the signal gets through this circuit also. Again, only one instrument lead needs to be shifted.

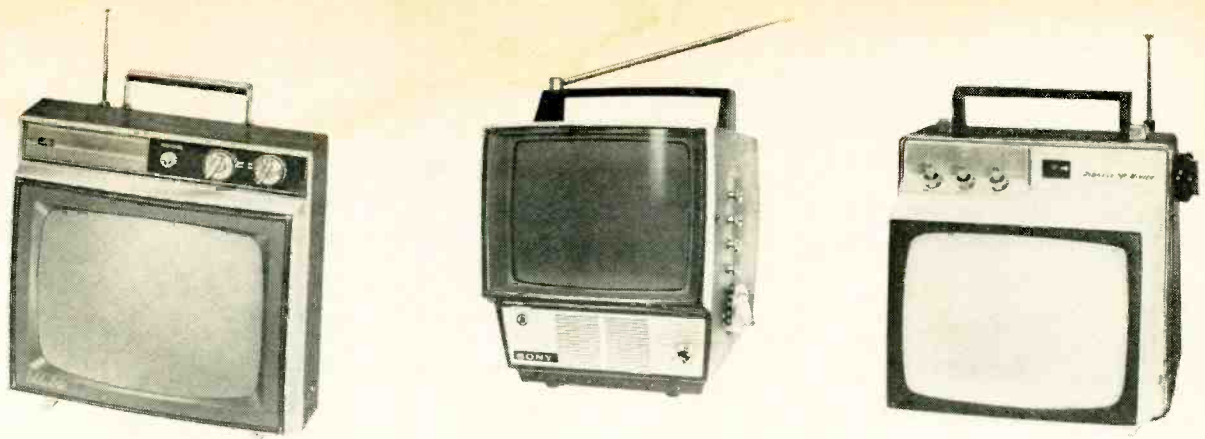
4. The fourth method is to take advantage of the broadcast signal and thus dispense with the signal generator. The scope is moved from stage to stage until no signal output is observed. This is shown in Fig. 2-b.

Practical factors

Don't apply too high a signal to transistor circuits. Start with a low-level signal output and increase it gradually. It is good practice to turn off the set before connecting the signal-generator or scope probes. If you do

Fig. 1—Two basic signal-tracing methods. In method a, the generator and scope are both moved together from stage to stage; in b, the output of the signal generator feeds the first stage and the oscilloscope is moved from stage to stage. Regardless of method used, don't jump from circuit to circuit in a random manner.





TRANSISTOR TV

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connect the scope probe while the set is on, make sure you do not short out the collector-to-base terminals of a transistor. Also be careful not to short out voltages to ground, even momentarily. This procedure prevents surge currents which could damage transistors. The scope probe must be a pinpoint type for safe and accurate use in crowded circuit component areas.

If you are signal-tracing video i.f. stages use a diode-type scope probe to detect the video signal at points ahead of the detector or use a low-capacitance probe and connect the scope to the out-

put of the video detector. The test signal can then be applied to the inputs of the various i.f. stages, moving toward the tuner, until the defective stage has been found.

Localize the trouble

Remembering the basic rules for localizing trouble saves signal-tracing various sections unnecessarily. If both sound and picture are absent, signal-trace the stages from tuner to sound takeoff point. If sound is present but no picture, check the stages between the

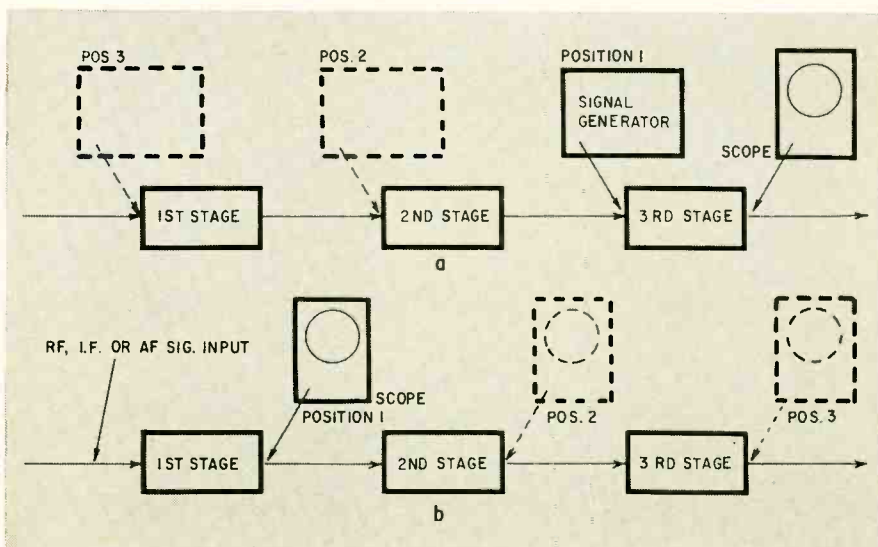
sound takeoff point and the picture tube. If a picture is present but no sound, check the stages between the sound takeoff point and the speaker. If sound is present but the picture *screen* is dark (no raster), check the high-voltage supply. If the picture is weak, remove the antenna lead-in and apply a modulated rf signal to the input terminals. If the signal appears at the detector and the CRT in good order check out the antenna system.

The generator and scope leads can be connected to the various sections of solid-state circuits with less loading effect than encountered in tube circuits, because transistor impedances are generally lower than those of equivalent tubes. In some circuits the lower signal amplitudes of transistor stages may require you to crank up the vertical gain on the scope a little, but sufficient signal amplitude will be available for signal tracing.

Typical setup

Make sure a common ground exists between the signal generator, the scope and the receiver. A typical setup for checking the last video i.f. stage and the detector is shown in Fig. 3. This circuitry is in the Sylvania A06-1 chassis, and the sound takeoff is from the collector of the video amplifier. Hence, any defective stages prior to sound takeoff will affect both picture and sound. The signal generator is applied to the coupling capacitor to the last video i.f. stage, as shown. The signal generator is set to the intermediate
(continued on page 66)

Fig. 2—Two more signal-tracing methods. In a, oscilloscope is across the output of the circuit while the signal generator is moved from stage to stage until the signal disappears to pinpoint the defective stage. In b, the scope follows the signal from the input through successive stages until the signal is lost.



Installing An Intercom/Music System In An Existing Home

It can be done without a visible trace of wire

By GARY WAYNE

A RECENT LOOK AT THE HOME INTERCOM business revealed what appears to be a lopsided and limited marketing philosophy. Most, if not all, sales efforts are being directed at the new-home market. Of course it is much easier to run wires before the walls are up and finished, but with a little ingenuity, the barrier of a finished wall or even a ceiling can be circumvented without a visible mark or wire.

One major manufacturer of intercoms said it just wasn't interested in the existing homes market. Whether the manufacturers think it can't be done, or that it requires special equipment or know-how, or that it costs more than the job is worth could not be determined. Another company thought wiring an existing house could be done, but with all sorts of complications and difficulties. Still another company said, "We'd like to see you do it."

If it weren't for the fact that telephone installers routinely solve home wiring problems, the negative attitude of some intercom pros would have

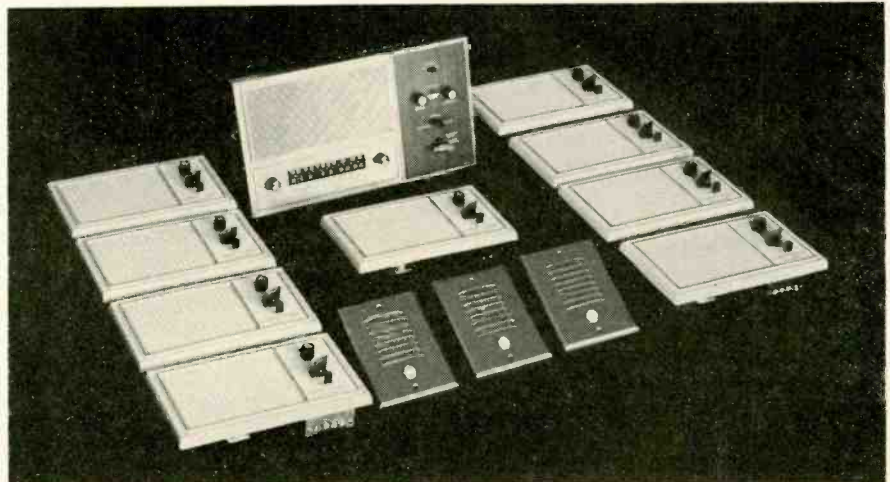


Fig. 2—Combination intercom and AM/FM radio system is easy to install. Two remotes were made portable to expand system to 16 positions without overloading.

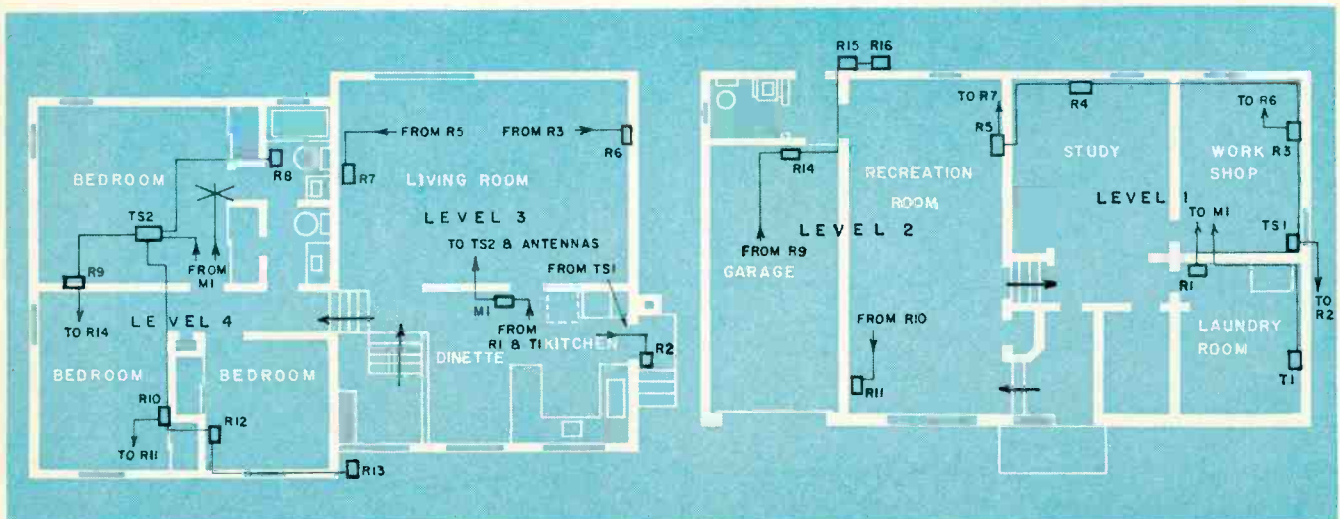
killed the idea of installing an intercom system in an existing home. This attitude is unfortunate, because at any given time there are more existing homes than there are homes under construction. Besides it doesn't make sense

to have to build a new house just to get an intercom system.

Intercom systems are plentiful and they come in all sizes. You can buy anything from a simple two-station wireless job to a complex of a dozen or

Fig. 1—Layout system to determine cable run and location of stations. To get to level 2 from level 1 in this home it is easier

to go up through level 3 into the attic, then across to terminal strip TS2 and down through level 4, than to follow a direct path.



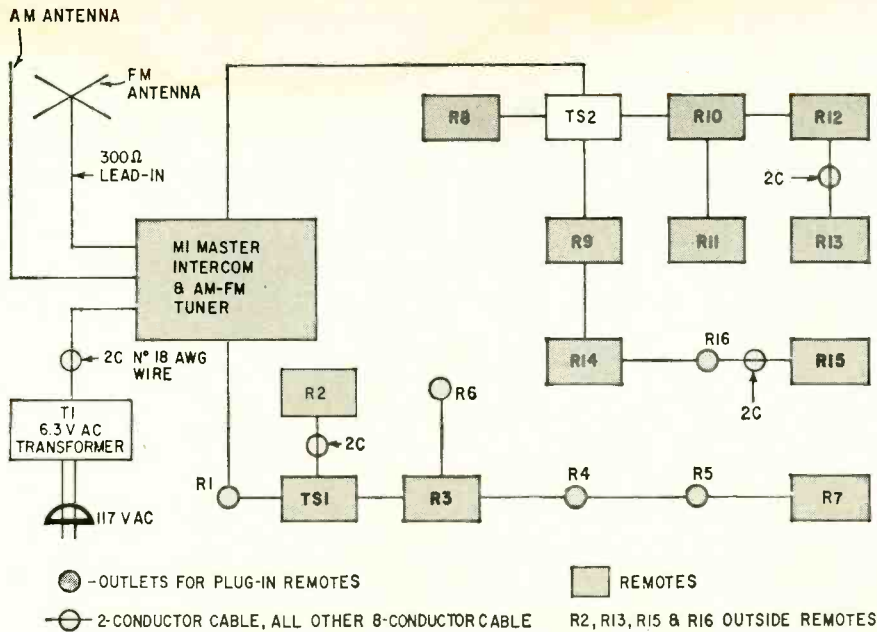


Fig. 3—Wiring is as simple as it can be . . . any unit can be wired to any unit. Outdoor remotes can be hooked up with 2-conductor cable to the nearest indoor remote or master. Stations R1, R4, R5 and R16 are octal outlets to accept the portable remotes.

more stations with a built-in music system and provision for indoor and outdoor units and with features which allow a person being called to answer a call without touching the intercom.

Some systems permit more than one two-way conversation to take place at a time, such as those employing a number of master stations. Other systems employ a single master station specifically designed for ease of operation and installation. There are systems employing a single remote amplifier, but with remote stations resembling master units equipped with switching ability for initiating selective and private calls.

Determine your needs. Do you want to listen and talk to visitors at your front door without the need for them

to push a button? Do you wish to use your intercom as a baby sitter, or to monitor sounds in some remote part of the house? Do you wish to maintain privacy at one or more stations? Do you like to have your intercom pipe your favorite radio program throughout the house? Then you will need a wired system.

Prepare a sketch of the house and mark the desired location of each station, as shown in Fig. 1. Because of the four levels in this particular split-level house it is easier to show all the rooms in two separate drawings. More or less drawings can be used.

For security and convenience it is desirable to have each of the three outside doors in this house equipped with

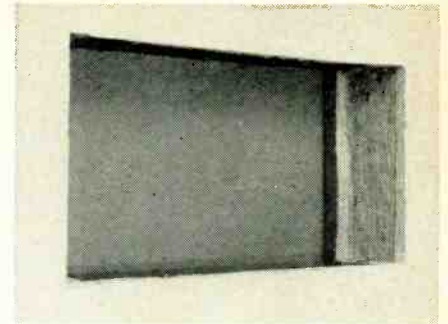


Fig. 5—Because of a double-stud reinforced doorway, the opening cut in the wall shown in Fig. 4 required chiseling a 3/4" notch into each of the bordering studs.

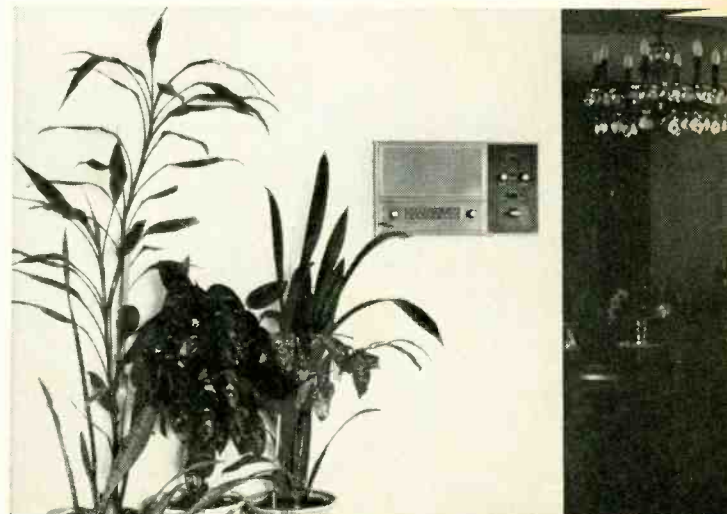
an outdoor remote unit. The second and third levels of the house called for six remote units: one in each of the three bedrooms, one in the bathroom and two in the large combination living and dining room area. Since the focal point of this particular home is the kitchen and dinette, that is the logical place to locate the master unit.

In the lower portion of the house it appeared logical to install one unit in the garage, two in the very large recreation room, one each in the study, workshop and laundry. All together the need was for a master station, three outdoor remotes and 12 indoor remotes, for a total of 16 positions. Perhaps this many stations reflect the height of laziness but, without too much effort, justification for several more positions could have been made for the inside of the house and for the outside areas, particularly in the vicinity of the patio.

Encouragement to go ahead with this project came from the Bogen Communications Division of Lear Siegler, Inc. They also happened to have a very suitable system for the home. The system features a master station which can ideally carry a dozen

Fig. 4—Mark off the area to be cut out as accurately as possible. Do not depend upon the panel escutcheons to hide sloppy work.

Fig. 6. Master station installed without horizontal supports. The back box (roughing frame) is screwed to studs on each side.



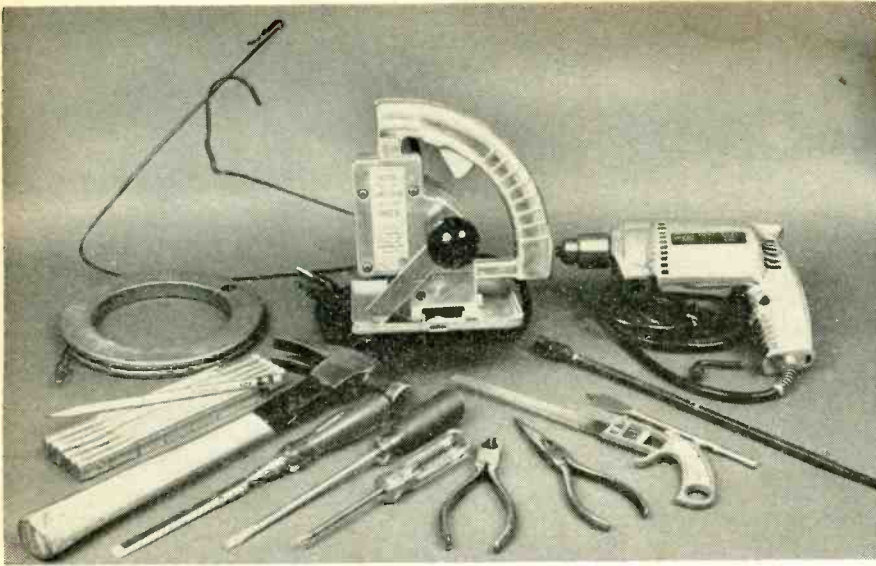


Fig. 7—Only a handful of tools are needed for the entire job. An electric drill and extension make it possible to get past the floors and ceilings over the wall spaces.

remote units without overloading, and a built-in AM and FM radio. (The master and remote units are shown in Fig. 2.) Other features satisfied all requirements except the total number of stations needed . . . the three additional stations could have been added, but another exciting idea popped up which was instantly incorporated into the overall plan.

To wit, instead of possibly overloading the system, two of the remote units would be made portable. They would be mounted in a small cabinet and equipped with a 10-foot cable and octal plug which could be plugged into any one of several strategically located outlets. In this way it would be possible to wire up the other bathrooms, install several outdoor outlets and even run some additional cable for future installation of more outlets. Stations R1, R4, R5, and R16 were assigned outlets for the plug-in portable units.

One big advantage this intercom system has is a parallel wiring configura-

tion which requires only eight conductors (four twisted pairs) for the entire circuit, regardless of the number of units. It is a very simple wiring arrangement (shown in Fig. 3). No special wiring sequence of stations is required. All units are in parallel . . . it isn't necessary to run a separate line back to the master station from each remote. Any unit, even the outdoor remotes, can be connected to any indoor remote. Only two conductors are required for the outdoor remotes.

Optional push-buttons on the outdoor remotes for bell or chime operation also require a two-wire cable or ordinary bell wire. The only other wires needed are for the AM and FM antennas.

Because the intercom is solid-state and requires only 6.3 volts at 60 Hz ac (a stepdown transformer is used to drop the line voltage) low-tension wiring is used and there need be no fear of running wire in violation of the electric code in most if not all areas.

Before making a single purchase, even after you have determined your needs, lay your system out on paper. The more time you spend on the layout, the less time you will spend on actual installation. Study the house and try to visualize how easy or difficult it will be to run the wires, which walls are more accessible, etc.

Is it easier to work from the basement up into the wall space, or is it easier to work from the attic down into the wall space? Will it be necessary to run wire through the wall to the outside, then around part of the house and then through the wall to go inside again? Or is it easier to conceal the wire behind molding or under baseboard heaters. Will you have to really do it the hard way and notch out pieces of walls or ceilings because the run is across the beams? Finally, will you have to take advantage of several of these techniques to complete the job? Where possible run wires parallel with studs and beams and take advantage of the hollow spaces that exist in walls and ceilings.

Be prepared to modify your plan and to select alternate locations for the intercom station within a room just in case you run into an insurmountable obstacle. You must be careful not to disturb existing plumbing and electrical wiring. You must also avoid cutting or drilling into studs and beams that support the weight of the house.

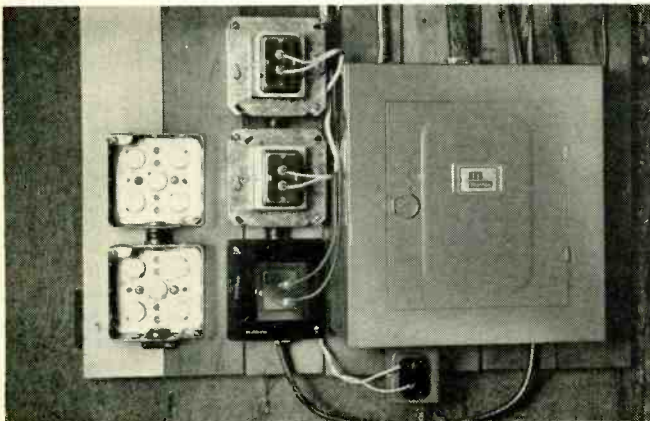
When estimating the amount of wire needed, measure both the horizontal and vertical distances, add at least an extra foot at each station or junction, and then increase your estimate by about 10%. It is better to have some wire left over than to run short.

Not all installations are as large or as complex as this one appears to be. Yet, except for a couple of problems which showed up at the front and back doors and in the garage, the job was fairly easy.

The site for the master unit was se-

Fig. 8—Intercom is powered by a single 6.3-volt transformer (black face). Other units serve door chimes and sprinklers.

Fig. 9—More than adequate gain and sensitivity permitted locating the front door unit under the overhang, away from rain.

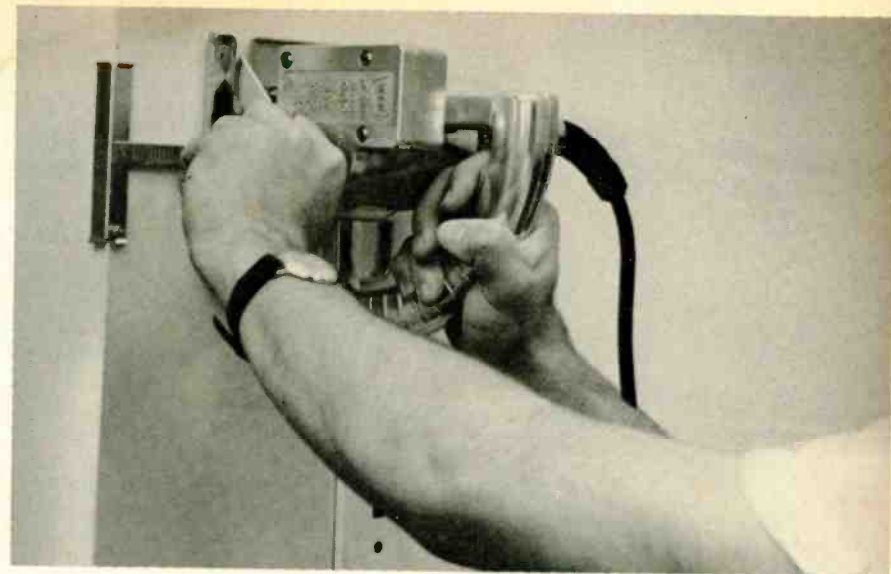


lected and carefully marked off as shown in Fig. 4. Normal spacing between studs is 16" from center to center, or about 14½" actual space. This is also the amount of space needed to accommodate the metal frame (back box) which holds the master station in place. Shades of trouble to come when the wall was opened, only 13" of space between studs was found. The studs were installed 16" on center, but the right side, because it framed an opening in the wall, was double-studded.

To recoup the lost 1½", a hammer and wood chisel were put to work to notch out ¾" on either side as shown in Fig. 5. While it is more work to notch out both studs, it is better than completely severing one of the studs. The back box fitted snugly into the opening and was later screwed to the studs on both sides. Fig. 6 shows the master station in place.

However, before securing the back box and installing the station it is necessary to get at least some of the wires in place. The plan was to drop a line from the master station to the basement level and also to run a line up into the attic and across to the bedroom area. The line in the attic would then go down through the walls into the bathroom and three bedrooms and continue going down into the garage and recreation rooms. Somehow (by osmosis) the front- and back-door outdoor units would be wired up.

A horizontal wooden member (fire stop) about 1' below the opening in the wall blocked the path to the floor. A ⅝" high-speed wood cutting bit in a ⅜" drill as shown in Fig. 7, cleared the way. The same pistol-shaped drill was used to drill a hole through the floor into the wall opening, from the basement up. This can be quite tricky and is excellent for those who want to live dangerously. A couple of inches out of the way in one direction would have chewed a hole in the wall-to-wall car-



Opening the wall is a cinch. Most walls will give way to a sharp knife or small saw, but you can't beat the speed and convenience of a power tool when properly used.

peting; an equal error in the opposite direction would have taken care of the not inexpensive vinyl floor covering in the kitchen/dinette area.

Careful measuring paid off, the holes in the fire stop and flooring were not too much out of line. A 10-penny nail was tied to the end of a length of kite cord and dropped through the hole in the fire stop. A wire coat hanger, dressed for the occasion (cut, straightened and hooked at one end), was used as a fish hook through the hole in the floor from the basement side. It took only two passes to snag the cord and pull it through. The cord was shuttled back and forth to transport the eight-conductor cable and the two-conductor 6.3-volt ac line.

Installation of the 6.3-volt transformer requires a 117-volt line and a gem box. Unless you are a licensed electrician do not go into the fuse (or circuit-breaker) box; instead, run an extension cord and plug to a nearby existing outlet. However, for a profes-

sional type installation the transformer can take its place alongside the fuse box, as shown in Fig. 8. The other transformers shown are for a sprinkler system and the door chimes.

Only one more task to do before the master station could be hooked up and secured in place: The eight-conductor cable FM antenna transmission line and a single conductor wire which served as an AM antenna had to be run up into the attic. A 12" drill extension and a long arm made the grade without difficulty. Fortunately, the electric drill fitted into the wall space, with room to spare. Once the cable was in place in the attic it was connected to a centrally located barrier terminal strip (TS2 in Fig. 3) and then branched out to the bathroom (R8) and two of the bedrooms (R9 and R10). From station R10 the cable ran to the other bedroom (R-12), to the front door (R13) and down to R11 in the recreation room.

Several problems developed at the
(continued on page 80)

Fig. 10—Back box for the door remote unit is screwed to the two wooden cross braces installed in the overhang opening.

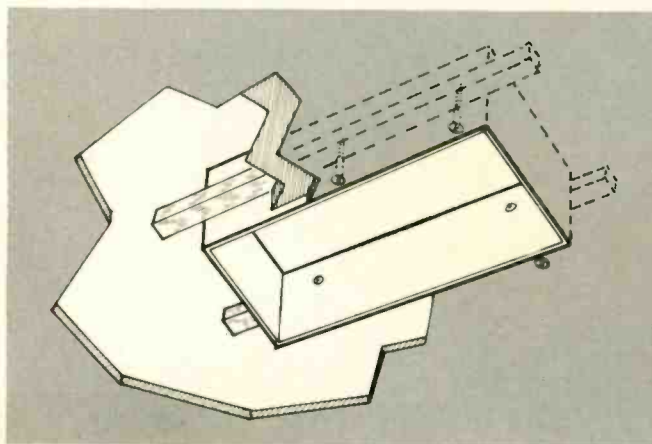
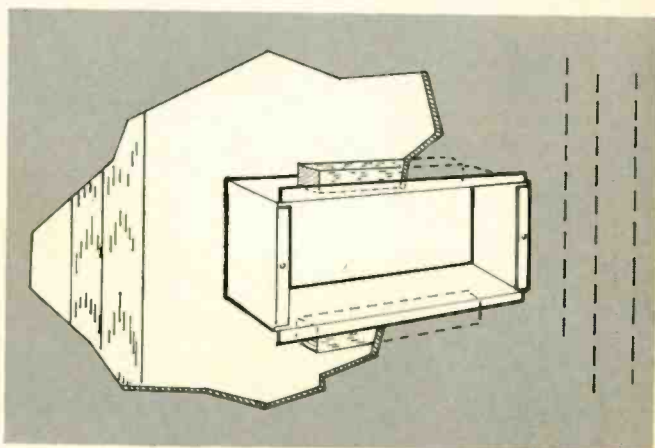


Fig. 11—Wall sandwich used to support indoor remote back boxes. Only 2 woodscrews hold each wooden brace on the box.





GET STARTED IN

By **LEN BUCKWALTER**

IF YOU'VE SUCCESSFULLY WIRED EXTENSION SPEAKERS to an amplifier you may be a short step away from the world of commercial sound. It's a burgeoning field that presents the installer with unending possibilities. One day you'll install a three-speaker system in a small retail shop. The next job could require a network of 30 speakers in a multilevel department store. And nearly any system includes electronic hardware rarely found in home-entertainment equipment. It includes special transformers and amplifier outputs, L-pads and horns.

Yet the basic aim of commercial sound rarely changes: To distribute audio with little loss, and with flexible control, over floor space. Reaching that objective often begins in the planning stage.

Surveying the job

The first step in any sound installation is a survey, to get the information needed to choose equipment. You'll want to quiz the customer about areas to be covered, where microphones would prove useful, and whether background music will play through the system. Many retailers want several mikes for paging or special announcements from various points in a store. Some clients wish to reduce sound in one room independently of level in the main area. Outdoor coverage in a parking lot may be desirable. This is the data you'll need to establish the number of inputs, control points and approximate speaker locations.

The survey should also provide a technical road map. Walk around the premises and draw a rough sketch, or floor plan. Show details such as mike

points and speaker-mounting possibilities (see Fig. 1). This kind of attention to detail saves a lot of back-and-forth travel on installation day.

Where to locate the amplifier? Store managers usually want absolute control over the amplifier and want it located in an office (or enclosure). The problem is that many stores have precious few inches to spare and you'll have to install a new shelf to be used

for the equipment.

Other considerations worth noting are how wiring may be routed over the premises. Will you need a special drill bit to make a hole in a floor or wall? Estimate the number of feet needed for wiring runs. After you've extracted as much detail as possible during the survey, you're prepared for the next phase, done at the shop or home.

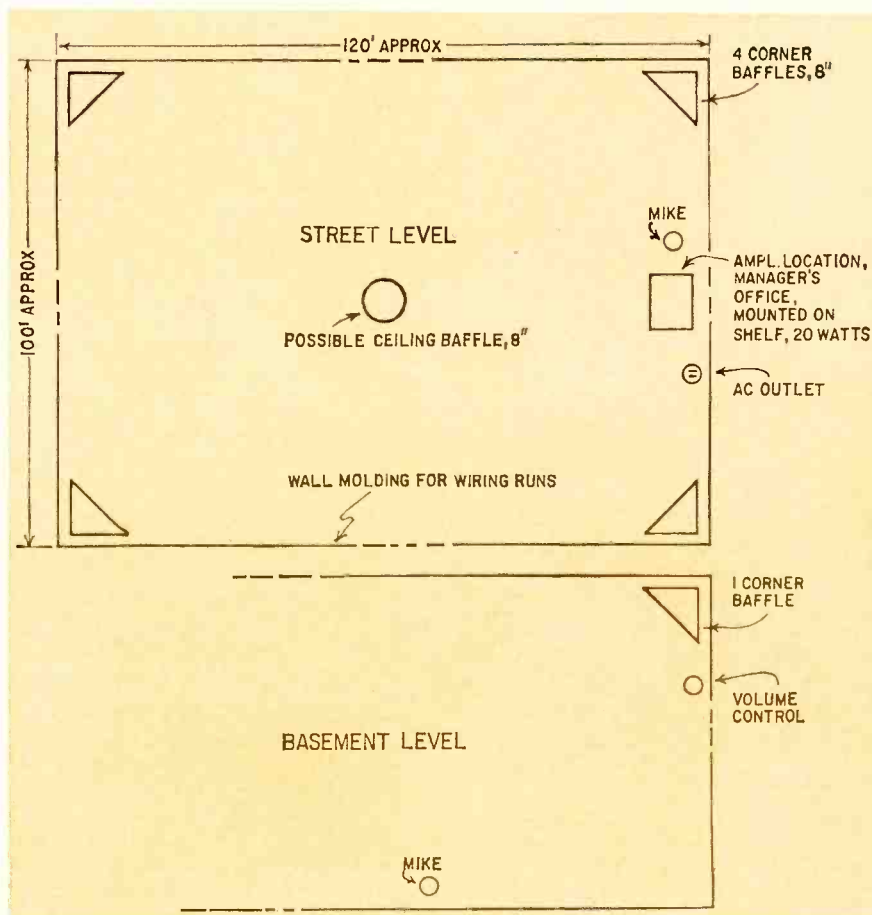
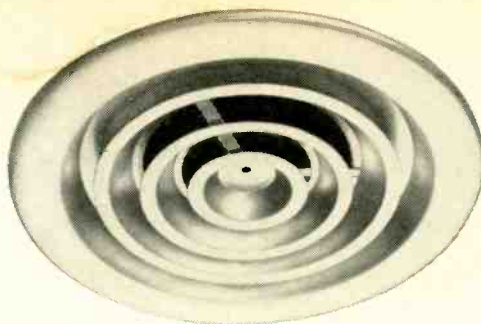


Fig. 1—Before doing anything else, survey the site and make a sketch of the proposed speaker and microphone layout. Discuss this carefully with client.

Sound ideas for a sound future . . . follow the profit path from survey to installation



COMMERCIAL SOUND

Armed with rough sketches, you can start to classify the system and work out a suitable wiring arrangement. An installation will usually be in one of two speaker-wiring categories. A small system can be wired at voice-coil impedance (similar to wiring extension speakers in the home); a large system will usually employ live transformers. The first is inexpensive but sometimes inefficient; the second costly but more efficient.

The typical retail store, beauty salon or small industrial shop needs only a small sound system. Dimensions are usually less than 2000 square feet in such an establishment, with wall lengths generally under 30 by 60 feet. Ample coverage should be provided by three or four speakers.

Since a variety of factors affects acoustic conditions—noise level, ceiling height and room coverings—we can't give precise formulas for speaker location and amplifier power. But experience suggests that nearly all of these cases can be covered by an amplifier rated at 15 to 20 watts.

Speaker selection

In speaker placement, the most important requirement is smooth dispersion of sound. It's possible to use few speakers and run them at high audio output for full coverage. But this annoys people close to a speaker, especially when the system is piping background music throughout the day. The preferable solution is more speakers operated at lower levels. One suc-

cessful approach has been to use an approximate spacing between speakers of 15 to 20 feet. When speakers are positioned near very high ceilings, spacing may be greater; dispersion improves at greater distance and each speaker may operate at a higher level.

Where an area tends to approach a square layout it's often a good idea to begin with speakers at the four corners. Walls that meet at right angles aid in smooth and wide distribution of sound. Any "holes" in coverage may then be filled in with mid-wall or room-center speakers. An exception occurs in the case of outdoor coverage, where extremely high mounting points (a pole or side of a building) permit a few units to cover a wide area.

A versatile indoor speaker is an 8-inch paper-cone type. It's small enough to mount conveniently in many locations, but large enough to reproduce background music effectively. What's more, it's inexpensive. The more costly 12-inch speaker might be a better choice where a speaker is located far from the ear of the listener and speaker blasting won't be a problem. Unless there's a reason for using a wide-range or hi-fi speaker, a standard replacement type proves a good performer for indoor PA work.

Many baffles are available for mounting your speakers. The V-shaped corner baffle, however, is especially valuable since it provides wide-angle dispersion. A recessed baffle, which mounts flush with the ceiling, offers the neatest installation. But chances are you'll get the opportunity to use it only when the location is under construction. After the premises are completed, you might no longer have access for wiring runs above the ceiling or between floors.

Another specialized group of PA speakers are for outdoor work.

They're enclosed in weatherproof housings and take on designations like driver, trumpet and horn. As a group, outdoor speakers are remarkably efficient and cover long distances on relatively low audio power. This capability is partly due to the narrowing of sound over a restricted arc, and partly due to high efficiency at the expense of wide frequency response. In choosing an outdoor type, check to see if its directionality affords coverage of the desired area. Otherwise, these speakers are handled in the same manner as their indoor counterparts.

Running speaker lines

Once you've decided on speaker types, the next consideration is getting power distributed equally. In most small systems, wiring may be done at voice-coil impedances. Speakers are connected directly to the amplifier, but in a variety of wiring combinations that preserve impedance match, and thus avoid excessive power loss.

Proper matching also causes the same power to appear at various speakers tied into the system. This approach, however, has limitations. It is based on short speaker lines wired with substantial conductors, typically No. 18 wire (ordinary zip cord). A rule of thumb is that lines up to about 50 feet will perform reasonably well at voice-coil impedances (3.2, 8 and 16 ohms). Much beyond that span, the line itself consumes too much power; you get progressively less audio in speakers strung along the line.

In a system using only three or four speakers, some power loss can be tolerated by simply running the amplifier at high volume. Since speakers close to the amplifier will tend to blast, they can be individually reduced by one of the volume-control tech-

Shown at the top of these two pages are typical pieces of commercial sound equipment you might use: Electro-Voice 619 dynamic microphone, Lafayette PA-645 amplifier, Soundolier 66 ceiling baffle and Electro-Voice 844-A horn-type speaker.

niques mentioned later.

This lossy solution assumes you have ample reserve power and can suffer line losses which become increasingly pronounced as the impedance of the line is lowered. It's a tactic that should be reserved for installing the small system.

Speaker connections

As shown in Fig. 2, the simple series connection can provide an impedance match at voice-coil impedances in a small installation. The three 3.2-ohm speakers are shown in series,

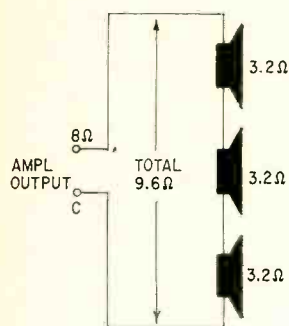


Fig. 2—In a series connection, the sum of the loudspeaker impedances should match the amplifier's output impedance.

which adds impedances to a total of 9.6 ohms. The line, connected to the amplifier's 8-ohm tap, yields a reasonably good match and equal speaker power (ignoring power lost in the line). Similarly, five speakers in series would match the amplifier's 16-ohm tap satisfactorily.

A disadvantage often pointed out for the series connection is that if one speaker voice coil blows, the complete system is inoperative. But that is a rare event. A purist might also point out that if any speaker in a series lineup goes through its acoustic resonance point, it could generate a small ripple of distortion to the remaining units. This is a criticism more aptly applied to a hi-fi installation, where ultimate quality is the goal.

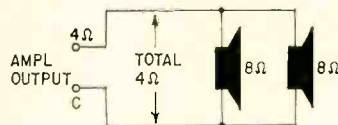


Fig. 3—A parallel circuit. Divide the impedance of one speaker by the number of speakers to get amplifier impedance.

Another technique for the small system is the parallel connection. As illustrated in Fig. 3, speakers are tapped across the line, where imped-

ances divide like parallel resistors. And as for parallel resistors, the total number of ohms is simply the impedance of one speaker divided by the number in parallel. (This calculation works only if all speakers have the same voice-coil impedance.) Thus in our two-speaker example—8 ohms each—the total of 4 ohms provides a perfect match to the amplifier.

The pitfall of the parallel connection is that impedances fall rapidly to below that of the amplifier's lowest tap as speakers are added. Further, we've shown 8-ohm speakers, but there's a good chance you'll be using 3.2-ohm types, which further aggravates the problem. The answer is often a combination approach.

By placing branches of speakers in series to build up impedance, then adding branches in parallel to bring down impedance, you gain additional flexibility. An example is shown in Fig. 4. Note that two 8-ohm units in series build a 16-ohm branch. This is repeated for another set of two speakers in parallel, the total is reduced to 8, thus matching amplifier output. A similar arrangement could be worked out for 3.2-ohm speakers.

In laying out any of these systems, attempt to get some physical symmetry in the wiring, so lines will run in nearly equal lengths to different sets of speakers. Doing so tends to equalize line loss. You will have less of a chore in coping with unequal sound level through the system.

Controlling volume

The master volume control for any system is the gain control on the main amplifier. Its setting determines the overall audio level throughout the installation. But to obtain either system balance or control points at individual speakers, additional controls may sometimes be necessary in the speaker lines.

It should be apparent that changing volume at any one speaker must leave a series or parallel matching arrangement unaffected. Individual speaker volume is best controlled with an L-pad, shown in Fig. 5-a. The L-pad is a dual wirewound rheostat that maintains constant line impedance regardless of volume level setting. Although the speaker sees a change in impedance with a change in volume, this effect is not detrimental.

Selecting an L-pad is merely a matter of choosing one to match speaker impedance and power fed to it. Pads are made in several resistances to match nearly any voice coil you're apt to encounter. A typical L-pad for

PA work is rated at 4 watts of continuous audio, 15 watts peak.

It's also possible to control more than one speaker simultaneously with a single L-pad. In Fig. 4, the two top speakers (8 ohms each) are series-connected for a total of 16 ohms. A 16-ohm pad could be inserted in the line feeding only those speakers. This might prove effective if you wish to control a group of speakers simultaneously in a room away from the main listening area.

An L-pad can only *reduce* audio power to a speaker. It cannot boost a weakened signal that has traveled

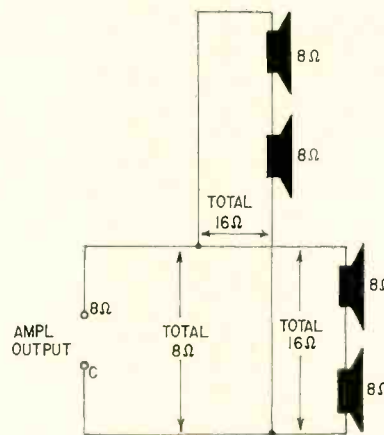


Fig. 4—Series-parallel connection of four speakers to a single amplifier tap uses two branches to match properly.

over a long line to a remote group of speakers. Overcoming the loss by raising amplifier volume may cause near speakers to blast. Thus, basic balance of the system might require pads in additional speakers.

Large systems

So great is the power distribution problem in long wiring runs that installers seldom use the voice-coil techniques just described. As wire lengths run into hundreds of feet, even heavy wire sizes will be the cause of considerable power loss.

A second problem is just as critical: When speakers grow in number it becomes increasingly difficult to combine them in series and parallel arrangements. Fortunately, a relatively simple solution exists.

Constant-voltage line

The 117-volt ac line in your home is part of a constant-voltage line. You can easily plug in any electrical appliance rated at 117 Vac with little regard to the power it consumes (so long as it doesn't blow the fuse). A 75-

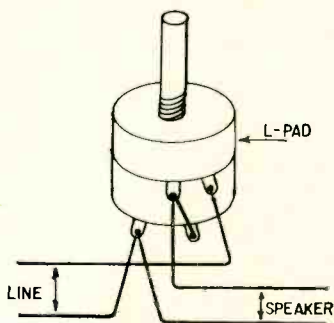
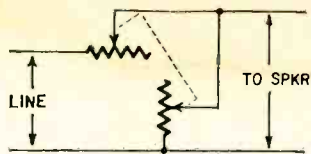


Fig. 5—To control the volume of an individual speaker, an L-pad keeps line impedance constant and doesn't affect the volume on other speakers.

watt lamp, a 300-watt TV receiver and a 50-watt soldering iron simply draw their rated current (and thus power) from a common line.

The same principle is employed by the larger PA amplifiers. In addition to the usual 4-, 8- and 16-ohm

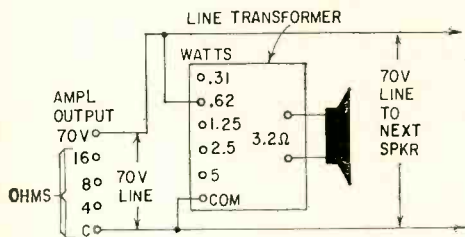


Fig. 6—The line-to-speaker transformer in a 70-volt system is tapped to feed more or less power to the speaker. Each speaker is fed from a separate line-matching transformer.

outputs, one tap is designated 70 volts. ("70 volts" means that when the amplifier is driven to full rated output—say 50 watts—a potential of 70 volts will exist across the line.) Now any variety of speaker sizes, shapes and power levels can be "plugged into" the line. Speakers may be added to the line at a future time—or removed—without affecting other speakers along the line.

This additional tap for 70 volts vastly increases flexibility in installation and eliminates any calculations. It slashes power losses in lines, too, since the higher voltage and impedance levels reduce line loss. Of course, you can't exceed the output capability

of the amplifier. With 10 speakers being driven by a 50-watt amplifier, total power consumed by the speakers cannot be more than 50 watts.

Further, the 70-volt line requires the addition of transformers to match the line down to speaker voice-coil impedance. But the process, as you'll see, also provides a handy method of controlling balance and volume at each speaker.

Using the 70-volt line is simplicity itself, as shown in Fig. 6. A line, or constant-voltage, transformer is usually mounted within the speaker baffle. Note that one side of the transformer has a series of taps marked in various wattage levels. You merely select the desired wattage for the speaker—in this case 0.62 watt—and connect the line between that tap and common. This procedure is repeated for each speaker in the system. If the transformer is feeding, say, a large outdoor horn, the installer might pick the 5-watt tap to produce ample power.

Another useful feature is that after the system is installed, it's easily possible to balance it. If a particular speaker produces excessive sound, the tap is merely dropped down one position and speaker power is reduced by one-half.

A speaker connected to a 5-watt tap will take 5 watts from the line only when the amplifier is driven to full rated output. If one speaker is connected to a 5-watt tap and another to a 10-watt tap, the first will draw half

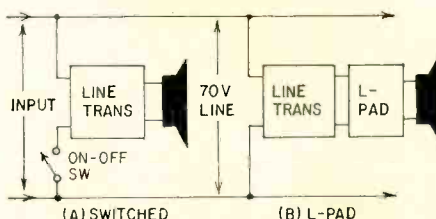


Fig. 7—Two ways to control volume of a single speaker in a 70-volt system: Switch (left) simply turns speaker on and off, while L-pad (right) allows continuous control of sound volume.

Five points to remember:

1. Survey the premises first, making a floor plan and estimating speaker and microphone need and placement.
2. The amplifier should usually be centrally located.
3. It's usually better to use more speakers at lower volume, than fewer speakers at higher volume.
4. Use constant-voltage speaker lines in large systems where cable runs are long
5. Different locations may need different speaker output levels; use line-transformer taps or L-pads.

as much power as the second.

There are various tactics for controlling volume in individual speakers on a constant-voltage line. It may be as simple as shown in Fig. 7-a, where a switch in one leg to the transformer removes that component from the circuit. This method provides only on-off operation for the speaker. To obtain continuous volume control, an L-pad rated at the speaker's voice-coil impedance is wired after the transformer, as shown in Fig. 7-b.

Another possibility is shown in Fig. 8. This method will not produce smooth, continuous changes in volume since it operates in stepped fashion.

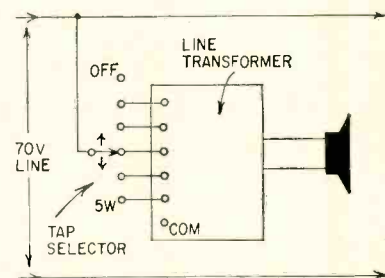


Fig. 8—Another way to control volume of a single speaker in a 70-volt system.

The selector switch is turned to the desired tap. Note that the first position is off, then volume grows increasingly stronger as the switch moves down the taps. Although power doubles at each step, there is only a slightly audible change to the listener. Tap-changing transformers of this type are unlike L-pads in that they do not waste power when the speaker is adjusted to low levels.

While loudspeakers and amplifiers aren't the only components in a sound system, getting them installed takes care of most of the work. It's relatively easy to add microphones, turntables, tape decks and AM and FM tuners, as needed. The main thing is to cover the desired area with sufficient intelligible sound. **R-E**



BIG BOOM IN SOUND

High-power amplifiers, close-talking microphones, beefed-up speakers and earth shattering sounds

By JACK DARR

THERE'S A NEW BOOM IN THE SOUND business, and I do mean BOOM! It's in the sound equipment used by musical groups playing all that new pop, rock and Western music. A typical group may have only four guitars, but they get as much power as a 100-piece marching band—more, in fact.

Electronics retailers report that a very large percentage of sales in the last year or two have been in this kind of equipment. Well-informed sources seriously estimate that this branch of the business can go as high as \$500,000,000! It's been growing rapidly for the last few years, and is still growing.

The customers for this equipment are young. They have their own ideas about what they want, and how they want to use it. A lot of these ideas are

completely foreign to some sound men (present company included) and, in fact, violate long-established laws of acoustics, second-installation practices, and so on. However, they do have one point in their favor—they work!

To get in on the boom, the first thing is throw away the book, get your foot out of the rut and get with it. The sound problems you'll find won't be easy, if you try to use "conventional" equipment: however, to meet the tremendous demand, manufacturers have come up with specialized equipment that *will* work under these conditions, and work very nicely, thank you!

The first thing these musicians want is power and lots of it. They figure that they came to be heard, and they want to make sure they are. It's hard for an old-timer like me to comprehend, but many groups use individ-

ual amplifiers big enough to cover a good-sized football stadium! "Guitar amplifiers" with 50, 60 and even 100 watts are common. Indoors! (There goes an old belief!)

There is always one vocalist, and in many groups, all the members sing. To be heard above the instruments, separate vocal amplifiers are used, with powers up to 100 watts again. Photo on opposite page shows a typical amplifier system, with 100 watts output. This one will accept two microphones. Mixers can be used to provide as many as eight mikes at the same time.

Instrument amplifiers run all the way from the little 5-watt "practice" amplifiers up to the 100-watt and even 200-watt sizes. The most common construction seems to be what is called a "piggyback": The amplifier sits on top of the speaker enclosure, with its con-

trol panel slanted, for easier access, like the unit of Fig. 1.

Speaker enclosures are small, considering the tremendous sound power they must handle. Two of the most popular types are the "laydown" and the sound column.

Cone speakers, by the way, are always used in today's music. The old trumpet-driver combination is a more efficient speaker, but lacks the strong, solid bass these musicians want—so they're out.

Microphones and speaker placement

Stand by to throw another old idea overboard—that mikes must always be *behind* the loudspeakers. Not any more! Young musicians believe, quite logically, that *they* should be seen as well as heard! So, the musicians and the mikes are out in front and the speakers are in back, as you can see in the action shot of the "Cryan' Shames" (left). Putting mikes in front of speakers brings up some difficulties, if conventional equipment is used. You can see another big difference here too. Notice how close the singer at left is to his mike! The old idea of "never nearer than 12 inches" is gone. These are specially designed mikes, as we'll see in just a minute. They have to be, to work in front of the speakers delivering such high sound power.

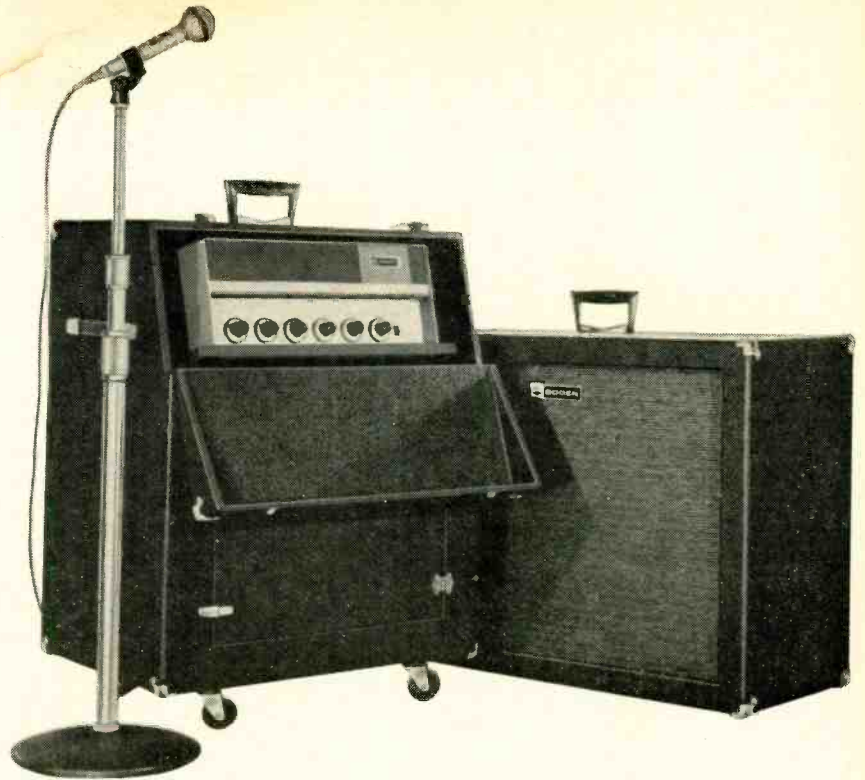
Now let's take a look at some of the details—the changes and redesigns that manufacturers had to make in their products to do this kind of work.

Amplifiers

All the parts in a system are equally important, but let's start on familiar ground. We've had high-powered amplifiers for a long time. The latest versions, tube or transistor, are much more compact than the older ones.

A typical musical group might use three guitars: lead, rhythm and bass. A string bass may be added. All will be "electric guitars" (I know this ought to be "electronic," but it isn't.) In some cases, each instrument will have its own amplifier. In others, a medium-power amplifier (50 watts!) may be used, with multiple inputs, tone controls, reverb and other special effects.

To get up into the really high powers, the big boomers like those shown on page 49 can be used. Fig. 2 is a partial schematic of a 200-watt booster consisting of two 100-watt amplifiers in parallel. Each has a 7247 amplifier phase inverter and four 8417's in push-pull parallel. If you want to approach the mildly ridiculous, five 100-watt



A typical vocal amplifier system, the Bogen Swinger 100, puts out 100 watts of power. This model will accept two microphones. Mixers permit use of 8 mikes.

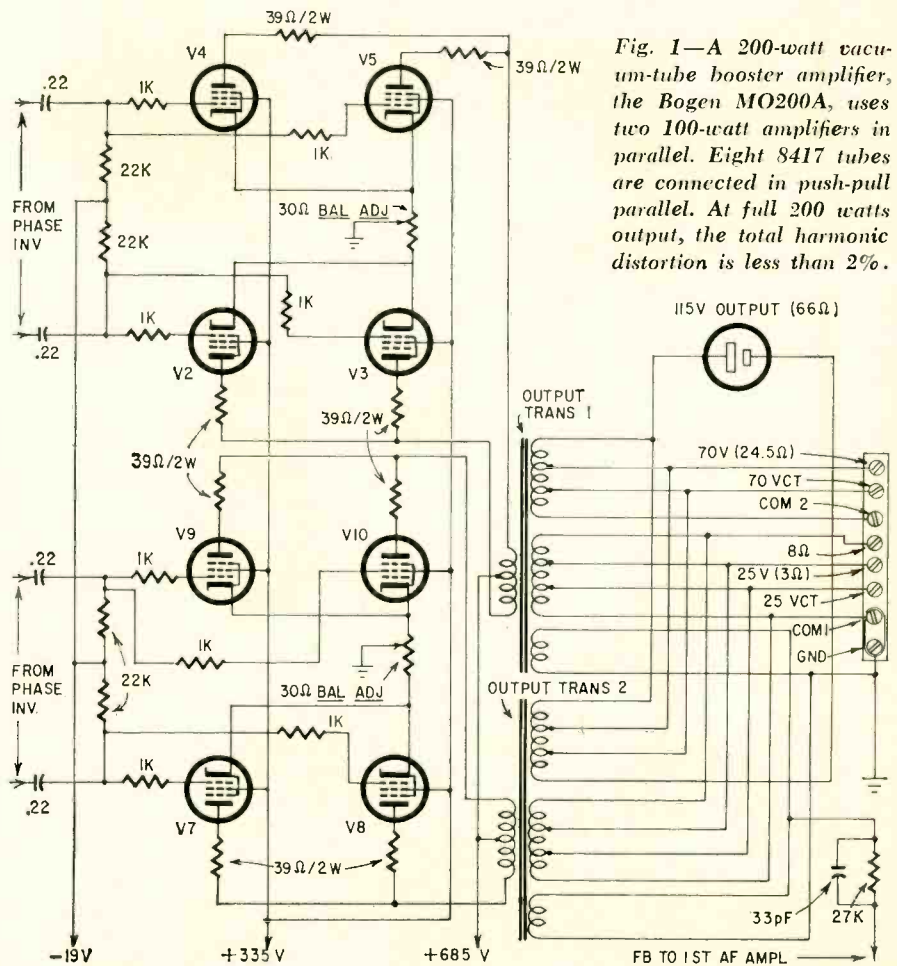


Fig. 1—A 200-watt vacuum-tube booster amplifier, the Bogen MO200A, uses two 100-watt amplifiers in parallel. Eight 8417 tubes are connected in push-pull parallel. At full 200 watts output, the total harmonic distortion is less than 2%.

boosters can be driven by a single pre-amp, for a total of 500 watts output!

External mixers can be used with instruments, mikes or a combination of each. The mixer shown on p. 50 has five inputs, each with its own gain control, and a master gain control. Mixers like these can be paralleled to give any number of inputs needed. Another version of this instrument is also shown; this has four inputs and built-in reverberation. You can adjust reverb on the front panel, by a remote switch mounted on one of the guitars, or a hands-free, foot-operated



Peter Noonan ("Herman" of Herman's Hermits) in action with close-talking microphone technique. Specially designed microphones can be held 1/2 inch from vocalist without producing distortion.

switch. Reverb or echo is often used to simulate the sound of a large hall or to create special effects.

Bass amplifiers

Extra-heavy low-frequency response is needed for bass guitars or string basses. This demands high power in the amplifiers themselves, since, even in a normal composite musical tone, practically all the power is in the

lower frequencies. (It takes more "work" to move speaker cones back and forth over large excursions at very low frequencies.)

The amplifiers are designed with heavy bass-boost circuits, and very large cone speakers are used. Electro-Voice makes one with a 30-inch diameter! With a high-powered amplifier, this can be a real "window-breaker"!

Reliability

These amplifiers had to be redesigned for "hard work." Even in a home hi-fi amplifier with a 100-watt rating, the average power output is only about 1-2 watts! The rest is saved for occasional music peaks. However, in go-go clubs, the amplifiers may be running at 75-80% of full output power for hours at a time. They are also subjected to extremely high transient voltages; stringed instruments normally have a very sharp "attack" or initial rise time, and this can put terrific voltage surges through the system. Components must be rated to carry them, or you'll have component failures at regular intervals!

Microphones

"Microphones must always be behind the speakers." That's what we used to say. Look at these photos of performers in action! The mikes are all along the front of the stage! But how do we get away from feedback?

Simple. Specially designed close-talking mikes are used, and the singers work very close to them—photo left shows Peter Noonan ("Herman" of Herman's Hermits) in action. He is actually working about 1/2 inch from the microphone.

Sound waves are very much like radio waves. Each wavefront is basically hemispherical; it loses power tremendously as it travels away from the source, because of the spreading action. The actual sound power at a distance of 1/2 inch from the singer's lips is much, much higher than at say 24 inches (see Fig. 2). This "proximity boost" is a normal characteristic of all microphones, and is deliberately emphasized in these special models. The boost in level may be 50-60 dB or even more.

These mikes are relatively insensitive to sounds coming from more than about 3 feet away, but quite sensitive to nearby sound at a high level. Comes out with exactly the effect we must have for this kind of work.

Practically all such mikes are dynamics. Even crystals proved too delicate for this kind of rough service. Special shockproof construction makes them rugged and long-lasting.

Mikes are often hand-held for convenience and to give the performer more freedom to move around. Most of them are provided with a "quick-disconnect" mounting from the stand. A plastic C-shaped clip holds the mike tightly, but it may be slipped forward and out very easily.

Proximity effect

Beside volume gain, we get another bonus from the close-talking technique. Older mikes, such as ribbons, suffered from "pop" (explosive "B" and "P" breath sounds) and wind noises; they also accented sibilants ("S" and "C" sounds). These new dynamics are designed to eliminate this effect by special baffling inside the case. (I call this "whodunit" technique—a baffling case.)

A phenomenon which was regarded as evil in older mikes, especially ribbons, was called "proximity effect."

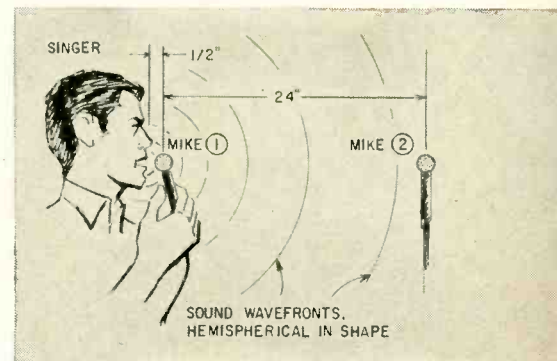


Fig. 2—Sound waves act somewhat like radio waves. Their intensity at a given point decrease exponentially as the wave travels away from the source. Therefore, the sound intensity at mike #1 is very much greater than that at the location of mike #2. Special mikes use this "boost."

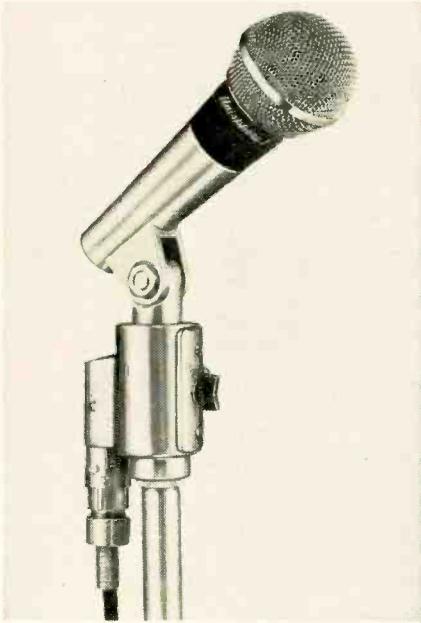
If the performer got too close to the mike, there was an increase in bass response. Could be as much as 15 dB around 100-200 Hz. This was an undesirable feature which was eliminated or avoided.

Now, though, bass boost is being deliberately designed back into microphones. Most modern pop singers today are young. They haven't had years of voice training to develop a tremendous pair of lungs, like the old opera singers. Their voices tend to be somewhat thin. But when they work very close to mikes, the built-in bass boost makes them sound full and rich, and this, of course, is just what they want.

As a final hint, microphone cables must be very strong and durable for

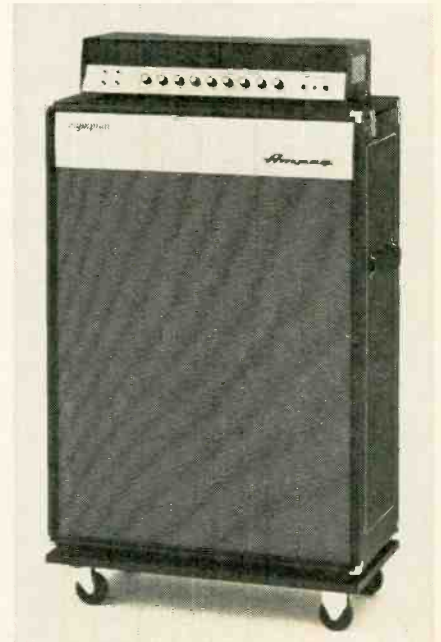
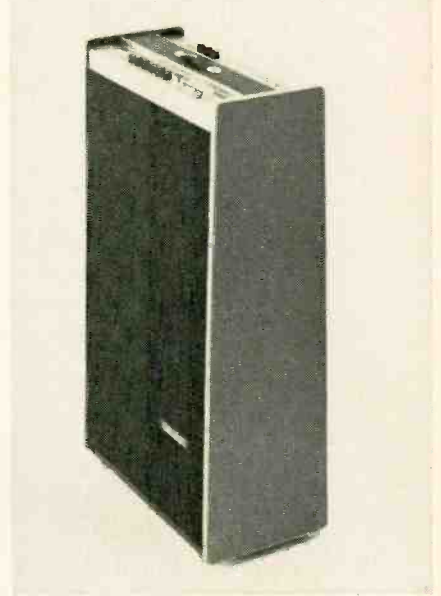
MICROPHONES

Today's vocal mikes use windscreens to avoid breath popping. Quick mounts aid active singers. Top to bottom are Shure PE566, Turner 700, Sonotone DM70.



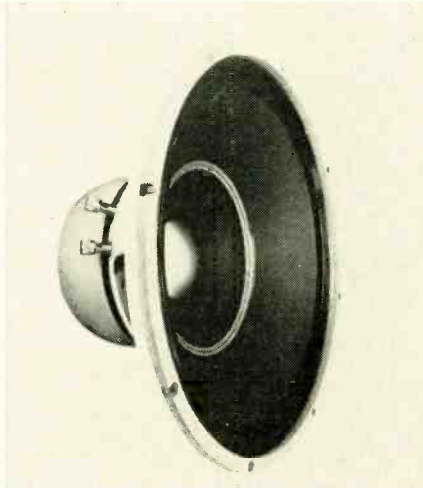
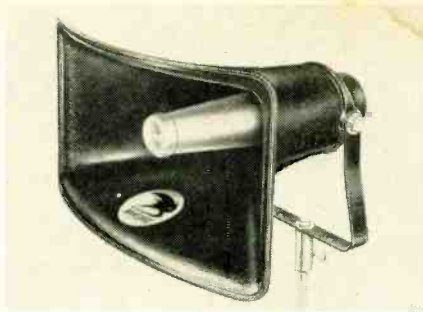
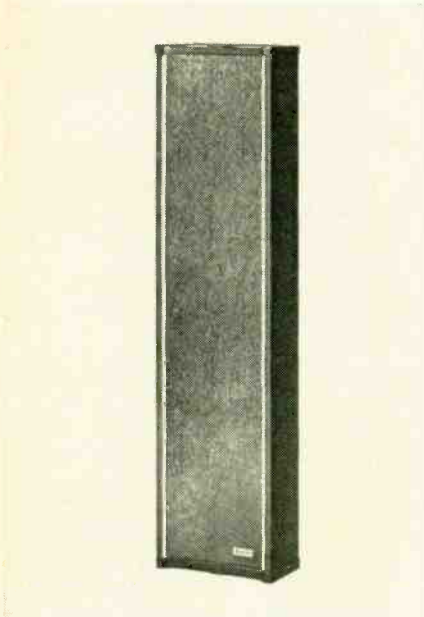
AMPLIFIERS

Amplifiers are powerful: Bogen M120 (120 watts, PA); Lafayette (80 watts, bass instrument); Lectrolab/Allied (75 watts, bass instrument); Guild Quantam (200 watts, bass instrument); Baldwin Exterminator E-1 (250 watts, instrument); Hilgen Swing-away Guitarist 5063 (75 watts, guitar); Ampeg Olympian (230 watts, bass instrument).



SPEAKERS

To handle the bursts of power delivered by today's powerful amplifiers, speakers are made more rugged. Shown are Atlas Sound CJ-125 Banshee (top right), for vocal amplifiers; Jensen HFC-84 column system; and the Altec Lansing 420A Biflex.



noise, and so on, and eventually settled for a "warbled" sine-wave tone at a very-high-power level. In the first tests with this method, every one of their best speakers failed at a warbled-tone level of about 50 watts! When they got through, however, they had speakers which could take a 100-watt warble tone all day and like it! Many of them are guaranteed for life.

However, getting to this point was far from easy. I asked one leading speaker design engineer, "What did you have the most trouble with?" He said wryly: "Everything!" This is true—literally everything on the speaker had to be rebuilt from the ground up. They still look the same on the outside, but on the inside—wow!

The first thing to go was the voice coil. You know what a voice coil used to look like: about 20 turns of fine wire on a thin paper form. Imagine dissipating 100 watts of power in something like that! So the first thing that happened was the voice coils melted.

Bigger wire solved that problem. Then another one came up. The terrific heat actually melted the enamel off the wire. High-temperature enamel cured that, whereupon more trouble arose. The heat softened the cement that held the coil to the bobbin, and the voice coil pulled off entirely. A "thermosetting" cement, which got harder instead of softer as the heat increased, cured that one.

The bobbins themselves were made of paper. This simply charred and disintegrated. Going to a Fiberglass bobbin, with a special high-temperature plastic binder, fixed that one.

Then, special cements had to be developed, to hold the voice-coil form to the cone itself. What my engineer friend, with a grin, called "library-paste joints" couldn't take it. Inevitably, epoxy cement was chosen, and the joint reinforced to take the strain.

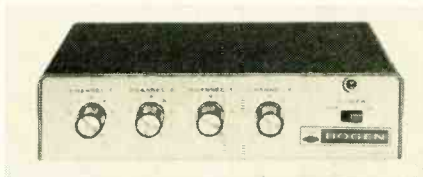
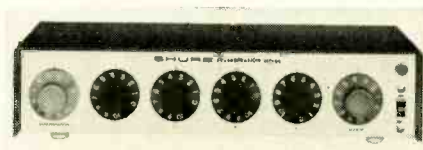
There was one more important thing, before they left this area—the leads which connect the voice coil to the terminal board on the frame. As all old technicians know, broken leads here accounted for a great many cases of "open voice-coil" complaints; it was seldom the voice coil itself. Here, with the long throw of the cone and the terrific vibration, ordinary wires simply disintegrated in a very short time.

Long hours of work, and many tests, produced special wires, similar to the fabric-cored leads used in smaller speakers but vastly different in strength and flexibility. A special method of fastening these to the terminal lugs on the cone had to be worked out. Now, the connecting leads are made with a very special "set" to them.

This is a necessity, so that they
(continued on page 69)

ACCESSORIES

Vocal groups can add mikes with a mixer. [Shure PE7ORM (right) and Bogen MX6A-T (lower right) mixers.] Guitarists like "fuzz" because it adds character to the sound they produce. (The foot-controlled Lectrolab/Allied Fuzz Box below.)



this kind of work. Mike plugs must be tightly soldered, and for goodness' sake do *not* forget to fasten the "strain-relief" fitting to the cord when replacing plugs! Mike cables are pulled, tugged and hauled all over the stage during a performance, and the connections must not come loose.

Speakers

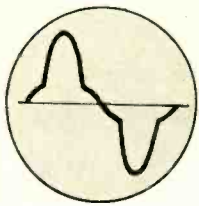
Now we come to the final part—speakers. These probably demanded a more complete "re-engineering" than any of the rest. As we said, there were high-power amplifiers and suitable mikes, but we did not have cone speakers that would handle this much power. The familiar outdoor-type trumpet-driver combination would, of course, but this is out. The boys want cone

speakers, mainly for their much better bass response.

Since even the best cone speakers were rated at about 30 watts maximum, a complete overhaul was necessary. In the early days, some odd things happened. One salesman sold a group a 100-watt amplifier, with four "heavy-duty" cone speakers. In a little while, they were back—all four speakers literally blown to ribbons!

Speaker engineers started ordering large pots of black coffee. They had to develop reliable test methods which would help them build speakers to handle this kind of power. Jensen, Electro-Voice and others worked out "torture tests" to see if projected designs, materials and methods could take it.

They tried high-level music, white



FEEDBACK QUIRKS

Feedback theory and practice are sometimes out of phase. Find out why from these case histories. By NORMAN H. CROWHURST

The theory of feedback seems so simple. You look at the problem and the theory tells you that you can't miss on this one. But somewhere something that you don't figure in theory sneaks in and gives you a puzzling time finding out what went wrong. Let's take some examples from situations I've encountered.

Two-way transfer. In the first one that comes to mind, feedback was not used to correct defects, like distortion or response deviation, but to contribute to the desired performance: the feedback crossover filter. According to the theory, it's a matter of fitting rolloffs to a stage of amplification, either high-pass or low-pass, and then applying overall feedback to sharpen the turnover.

Two RC combinations (Fig. 1), each producing a response as shown in curve A will, when combined, produce a response B, without feedback. This is the sharpest knee that two RC networks can produce without feedback. The object is to use the right amount of feedback—in this case it should be 6 dB—to sharpen the turnover to the shape of curve C. In theory, the sharpening reduces the relative loss at the 90°, 6-dB/octave point from 6 dB to 3 dB, and at the same time shifts it by a frequency ratio of 1.414 (according to whether it is high- or low-pass).

To play the design safe, I figured out the turnover points from a reactance chart, then checked the value of feedback resistor that would reduce gain in midband by

6 dB. Finally I checked the response with this resistor in circuit, but returned to ground instead of the feedback point (Fig. 2). As expected, the combined response was that of curve B (Fig. 1).

Now I connected the feedback, but instead of producing curve C (Fig. 1) the curve didn't go on down as it should (curve DC, Fig. 3). The sharpening part was fine, but somehow the feedback spoiled the total amount of separation available. How?

Until then, I hadn't realized that the signal doesn't know which way feedback theory expects it to flow through a resistor. According to the theory, signal flows only from right to left through the feedback resistor (Fig. 1-a), which it will do while the signal is bigger at the output than the input. But when gain falls off due to the RC action, so the signal at the input is bigger than that at the output, the flow will be from left to right, which theory doesn't consider.

The simple fact was that signal was "leaking" through the feedback resistor.

A variation of this occurred when I designed a similar filter around a transistor instead of a tube. Following the same procedure, I ran into trouble. First, although I used carefully chosen RC combinations to produce 3 dB loss at the same frequency, when I put them both in, one in the base and one in the collector circuit, the total loss at this

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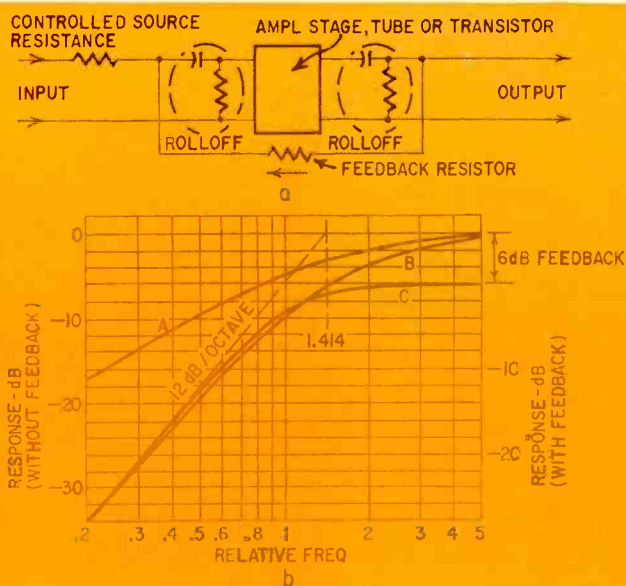


Fig. 1—Each RC network generates a rolloff as shown in curve A. Responses combined produce the rolloff curve shown at B. A 6 dB feedback sharpens response to produce the curve at C. On frequency scale, 1 represents the final crossover frequency.

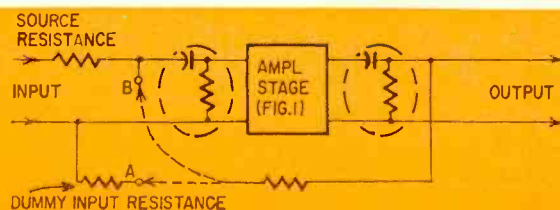


Fig. 2—Circuit setup shows method for checking feedback response. Feedback resistor is switched between points A and B.

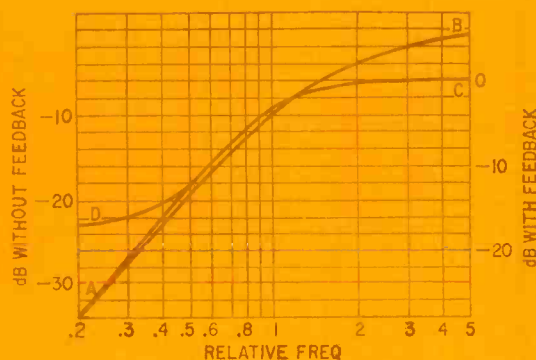
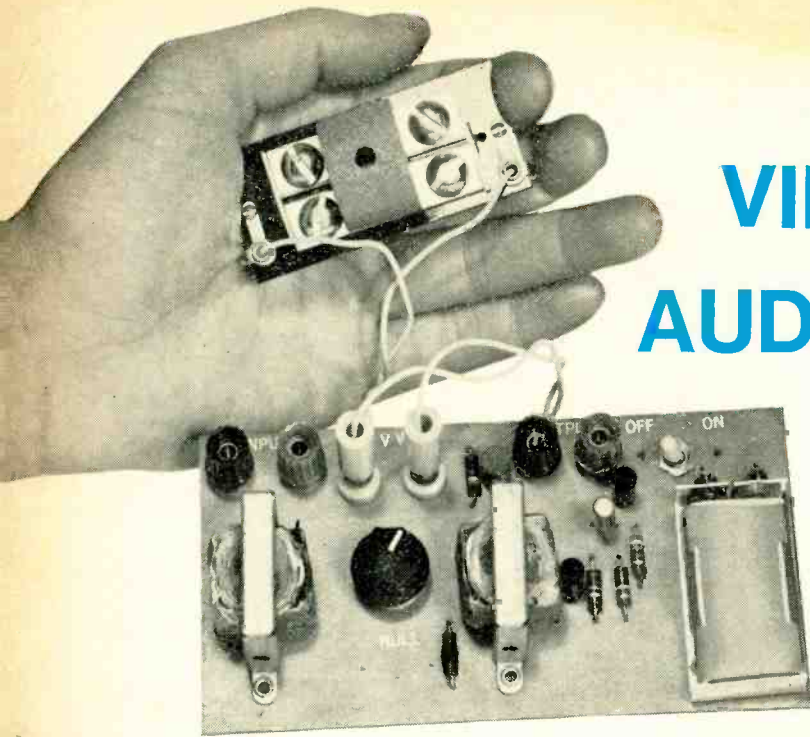


Fig. 3—Signal leakage through feedback resistor produces curve DC instead of AC. Curve AB results without feedback.

VIBRATING-WIRE AUDIO FILTER AND OSCILLATOR

Novel amplifier circuit has an exceptionally narrow bandpass of only 1 or 2 Hz.

By JOHN C. RANKIN



IF A STRAIGHT PIECE OF WIRE IS PLACED in a magnetic field and an audio-frequency voltage is applied to it, the wire will vibrate and act as a very narrow bandpass filter.

Wire filter

Figure 1 shows a 2-inch length of No. 38 wire in a field supplied by a 2 oz magnet. The wire resonates near 1000 Hz and behaves like a high-Q LC circuit.

Most 1000-Hz circuits consisting of inductance and capacitance have low values of Q —between 5 and 10—due to the high resistance of the large amount of wire required. Resistance and capacitance are often used in parallel-T circuits for better results. Although the curve of such circuits indicate good selectivity, close examination will nevertheless show that they rarely have a Q greater than 15. Sometimes regeneration is applied to both these circuits to improve selectivity, and at maximum selectivity the Q may reach 90 in a circuit bordering on instability. The selectivity of any of these circuits may be classed as poor and leaves a lot to be desired.

The vibrating wire in Fig. 1 has a Q of over 600 near 1000 Hz. It can be one of the most selective audio amplifiers available for such uses as telemetry, communications (CW) or wave analyzers.

The short vibrating wire is a low-impedance device. I used the bridge circuit of Fig. 2 as a bandpass amplifier.

The bridge is balanced by feeding in any frequency except the resonant

one of the wire, then adjusting R2 for a null. When a signal of about 1000 Hz is applied, the wire vibrates, its impedance changes and the bridge is no longer balanced; so the 1000-Hz signal is passed.

Transformers T1 and T2 can be any type of speaker transformer used in tube or transistor radios and connected so that T1 steps down and T2 steps up. The transistor amplifier makes up for losses in the balancing

ating conditions seem to be about 50 mV in and 200 mV out.

Strong input signals can move the wire to the electrical center of the pole pieces, which may not be the position in which the wire was originally placed. This change in position alters the strain on the wire, varying the original frequency. You can avoid this by sealing the wire at both ends so that it cannot be moved at the end supports.

Wire oscillator

The vibrating wire can also be used as an oscillator. The circuit of Fig. 3 oscillates at around 1000 Hz and is a bit unusual; there are no capacitors in the oscillator circuit, only in the power supply.

Variable resistor R7 is adjusted for lowest output distortion when used with two types of wire to be described later. Distortion is 8% at 400 mV out and 3% at 100 mV. These figures probably could be improved, however, by using true complementary transistors and changing resistor values. Both transistors are high-gain types and should not be changed unless similar gain units are available. I constructed several of these oscillators; all performed well.

Vibrating-wire construction

The assembly consists of a General Company 2-oz magnet placed on 2" x 1/2" iron mending plates made by National Manufacturing Company of Sterling, Ill. Both items are available in hardware stores. The mending plates are mounted with 1/4" bolts on a 3" x

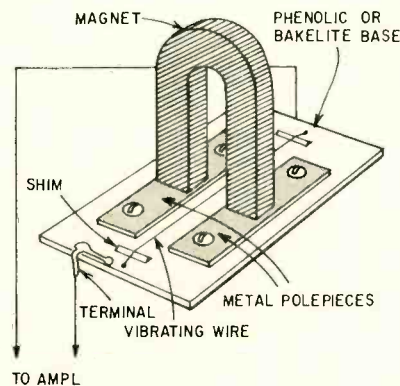
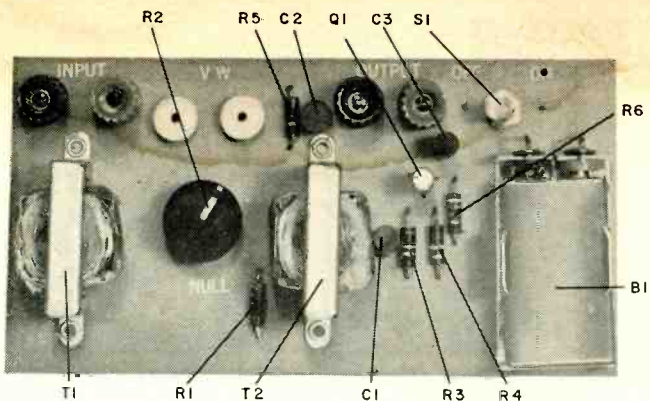


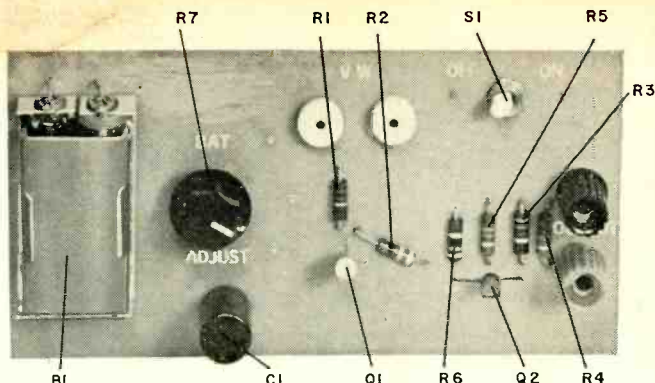
Fig. 1—Position of pole pieces and magnet is not critical, but the wire must be taut and not touch the pole pieces.

network; gain from input to output is about 4.

If the input is too high, the wire will vibrate excessively and will possibly touch the pole pieces. Under high input conditions, the vibrating wire will act as a frequency doubler and a 500-Hz signal will produce a 1000-Hz signal at the output terminals. If signal level is kept reasonably low, however, the device remains linear. Good oper-



Vibrating wire in a bridge gives this amplifier an exceptionally narrow bandpass, making it ideal for remote control work.



A prototype vibrating-wire sine wave oscillator. Its circuit is unique in that no L, C or R elements are used for tuning.

$\frac{1}{2}$ " piece of $\frac{1}{16}$ " plastic. I spaced the plates about $\frac{1}{16}$ " apart. The wire is stretched taut in the center of the gap and soldered to a 2-56 screw mounted at each end of the plastic. Run the wire through a hole at each end of the plastic before soldering it to the screws; then shim the plastic rod (.025" diameter) at each wire end. You can cut the thin plastic rod from a plastic whisk brush.

As the heart of the device, the wire must be prepared carefully. Originally, I used No. 38 enameled copper wire; the enamel was removed with fine sandpaper. Then I noticed the resonant frequency changed in time,

because the copper did not retain its original tautness. A 6" length was then stretched to 7" before installation—with improved results. At this stage I noticed something unusual: only half the length of wire had stretched—which meant the wire had two diameters—and the output of the amplifier had two adjacent peaks similar to two overcoupled coils.

My best results were obtained with a special nickel alloy wire. An assembly using this wire was subjected to heat and cold and proved very satisfactory. When it was frozen for 1 hour and immediately checked, the original frequency of 1000 Hz had changed to

960 Hz—only a 4% change. Since wire contracts with cold, the frequency should have increased; the lower frequency may have been due to moisture on the wire causing a change in its mass. Nevertheless, within 10 minutes the resonant frequency returned to 1000 Hz, although the unit was still very cold.

Nickel alloy wire is easy to handle and solders easily; it is available in 24" lengths. For those who may wish to try it, it is called Nickel Alloy 180 with 0.004" diameter. You can order it from the manufacturer, California Fine Wire Co., 390 Manhattan St., Grover City, Calif. 93433. Cost is \$1, including postage in the USA.

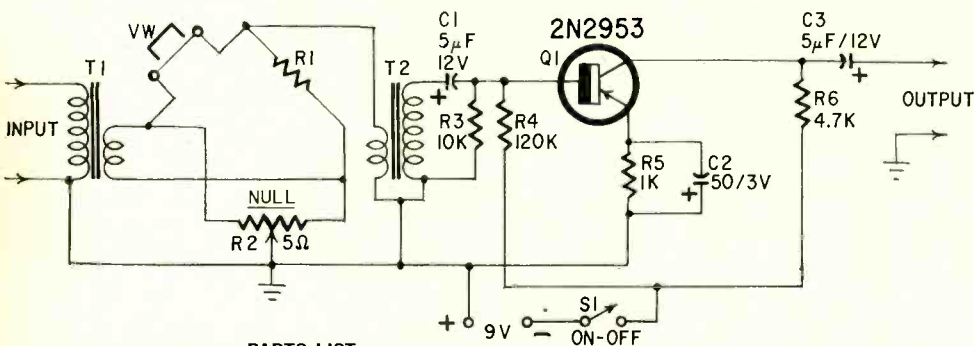
Adjustment and operation

The value of resistor R1 in Fig. 2 depends on the type of wire used as the vibrator; if you use copper, R1 should be a piece of wire identical to that used as the vibrator. Nickel alloy has a resistance about 15 times greater than copper, so with nickel wire, you should use a 30-inch length of No. 38 copper wire, or a carbon resistor of 1 or 2 ohms, for R1. You will find the correct value when R2 nulls at about mid-range.

Resonant frequency of the vibrating wire is varied, by changing the tension on the wire with a screw and threaded bushing. I made a unit that had a frequency variation of 750 Hz to 1500 Hz. You can use larger magnets, but oscillator output may be square waves, due to overdriving. In this case, it would be necessary to increase the value of R6 to possibly 150 ohms. An increase in magnet size means an increase in impedance of the vibrating wire, and in the amplifier this would mean an increase in output voltage.

To test a vibrating-wire amplifier you need a good audio generator. Q is over 600, and I made this Q measurement by the 3-dB method; this means the bandwidth was 1.6 Hz at 1000 Hz. Obviously, most audio generators cannot read this accurately. To make the

(continued on page 89)



PARTS LIST

Bandpass Amplifier

- C1, C3—5- μ F, 12-volt capacitor
- C2—50- μ F, 3-volt capacitor
- R1—See text
- R2—5-ohm linear potentiometer
- R3—10,000-ohm, $\frac{1}{2}$ -watt resistor
- R4—120,000-ohm, $\frac{1}{2}$ -watt resistor
- R5—1,000-ohm, $\frac{1}{2}$ -watt resistor
- R6—4,700-ohm, $\frac{1}{2}$ -watt resistor
- T1, T2—Speaker transformer (see text)
- S1—S.p.s.t. switch
- Q1—Audio pnp transistor, RCA 2N2953 or similar
- VW—Vibrating wire (see text)

Sine wave Oscillator

- C1—200- μ F, 6-volt capacitor
- R1—1,200-ohm, $\frac{1}{2}$ -watt resistor
- R2—10,000-ohm, $\frac{1}{2}$ -watt resistor
- R3—5,600-ohm, $\frac{1}{2}$ -watt resistor
- R4—1,000-ohm, $\frac{1}{2}$ -watt resistor
- R5—1,800-ohm, $\frac{1}{2}$ -watt resistor
- R6—47-ohm, $\frac{1}{2}$ -watt resistor
- R7—10,000-ohm linear potentiometer
- Q1—Audio pnp transistor, RCA 2N2953 or similar
- Q2—Audio npn transistor, GE 2N2925 or similar
- S1—S.p.s.t. switch
- VW—Vibrating wire (see text)

Fig. 2—Resonant frequency of vibrating wire (VW) sets passband of this amplifier.

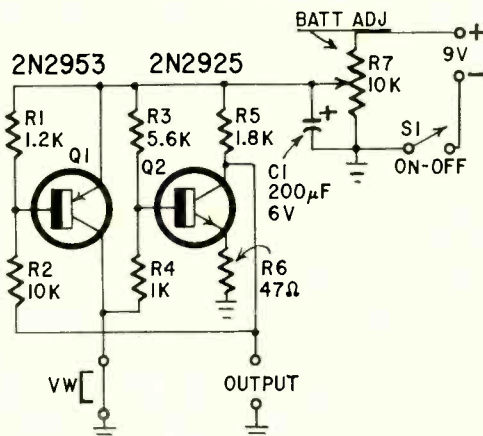
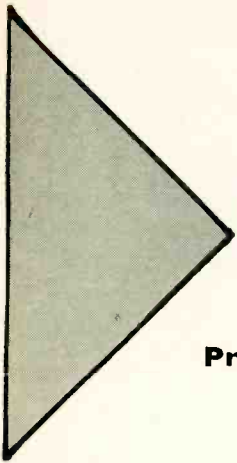


Fig. 3—Unique sine wave oscillator uses a simple vibrating wire as tuning device.



Operational Amplifier Basics

Progress—from computers to household devices By THOMAS H. LYNCH*

THE OPERATIONAL AMPLIFIER (op amp) has recently become one of the most versatile tools in electronics. It had its expensive beginnings in analog computers, but inexpensive semiconductors have brought the cost of op amps down considerably. Now they can be used wherever analog (time-varying) signals are processed—for example, in audio amplifiers, oscillators, voltmeters and power supplies. They can easily take the place of a large assortment of individual transistors, resistors and capacitors in many applications.

Probably the op amps' primary advantage is the simplicity with which circuit performance may be predicted. The passive components used to connect the operational amplifier almost entirely determine circuit performance.

Basic characteristics

The versatility of an op amp arises from its unusual set of specifications:

1. It amplifies dc as well as ac signals.
2. Its gain (A) at dc is ideally infinite.

*Bunker-Ramo Corp.

3. Its input impedance (Z_{in}) is ideally infinite.

The reasons for these specifications will become clear as we proceed.

An operational amplifier is basically a very-high-gain direct-coupled amplifier that uses external feedback for control of response characteristics. It was originally designed as a device to perform mathematical functions—integration, differentiation, addition and subtraction. Since its inception, however, the op amp has found wide usage in such things as signal amplification and wave shaping, servo and process controls, analog instrument and system design and impedance transformation.

Op amps are versatile and useful because external negative feedback controls response characteristics. If an op-amp circuit provides enough gain, the closed-loop amplifier characteristics become a function of only the feedback components. Hence the circuit designer's ingenuity in choosing and using feedback parts is the only limiting factor.

A common arrangement for op amps is a direct-coupled cascade of two balanced differential-amplifier stages,

with the second stage driven push-pull by the first.

In most cases the op amp has two inputs, one inverting and one non-inverting (Fig. 1). This characteristic means that if a positive signal is applied to the ($-$) input, the output will swing negative. Similarly, with a positive input connected only to the ($+$) input, the output will swing positive. We can further see that if the same signal voltage is applied at the same time to the ($+$) and ($-$) inputs, the output will not change—it will stay zero (Fig. 2). This is because (ideally):

$$e_{in}(-A) + e_{in}(A) = e_{out} = 0$$

This rule will (ideally) hold for any value of e_{in} , ($+$) or ($-$). (A measure of this specification is called common mode rejection—a ratio of the change in the output for a given common change in the input.)

Thus far, we can see that the approximate output of the op amp is given by:

$$e_{out} = A(e_1 - e_2)$$

where:

A is the gain, typically very large, e_1 signal voltage at the ($+$) input, e_2 signal voltage at the ($-$) input.

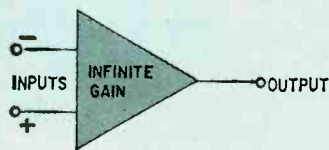


Fig. 1

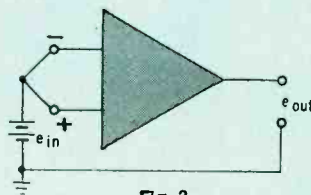


Fig. 2

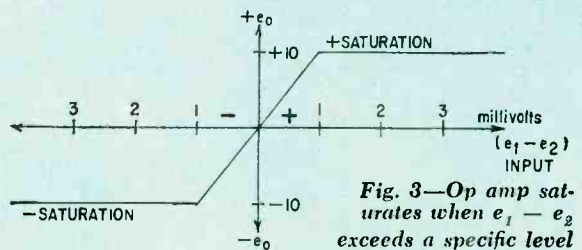


Fig. 3—Op amp saturates when $e_1 - e_2$ exceeds a specific level

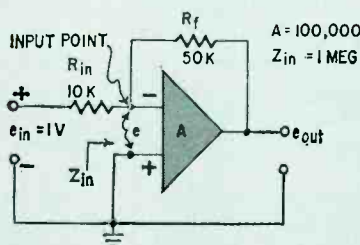


Fig. 4

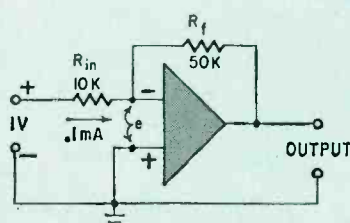


Fig. 5

Operational amplifiers are generally characterized by exceptionally high gain, extremely wide bandwidth and two inputs. These and the following basic circuits show how external components can be added to control gain, frequency response and impedance.

At this point you might notice that if gain (A) is large—say 10,000—the output voltage will be rather large for very small input voltage differences. For example, if $(e_1 - e_2)$ was as small as +0.005 volt the output would be +50 volts. Since all amplifiers are capable only of a certain maximum output (say ± 10 volts in this case), clearly for input differences in excess of 1 mV the output voltage will not increase beyond 10 volts (Fig. 3).

What practical use is there for an amplifier that saturates with only a 1-mV input signal? If we connect an op amp as shown in Fig. 4, what will the output voltage be?

First note that the amplifier gain is very large, and R_f is connected from the (−) input to the output. Negative feedback results, forcing e to be a very small value, regardless of the output voltage. For example, if $e_{out} = 5$ volts, e would only be $e_{out}/A = 5/100,000 = 0.00005$ volt.

Second, remember that the input impedance is large ($Z_{in} = 1$ megohm). This means that very little current will go into the (−) input:

$$i(-) = 0.05 \text{ mV}/1 \text{ megohm for a 5-volt output} \\ = 0.05 \text{ nA (nanoampere)}$$

The negative input terminal is thus a "virtual ground"—i.e., the voltage drop is approximately zero (as a ground point) but little current flows into it (as an insulator).

Since e_{in} is much greater than e , a current will flow through R_{in} equal to 1 volt/10,000 ohms, or 0.1 mA (see Fig. 5). Kirchhoff's laws state that currents flowing into a circuit point must equal the currents flowing out of that node point. Thus, if (ideally) no current flows from the node into the (−) input of the op amp, the 0.1 mA current must flow out of the node through the 50,000-ohm resistor R_f . If a current of 0.1 mA

flows through 50,000 ohms, it must have a voltage drop of $E = (0.1 \text{ mA}) \times (50,000 \text{ ohms}) = 5$ volts. Since $E = e_{out}$, e_{out} must clearly be equal to +5 volts. (Fig. 6).

This then is a simple amplifier with gain equal to:

$$A_v = R_f/R_i = -5$$

An important conclusion is that the gain is essentially dependent only on the external feedback resistors.

Put it to work

To begin with, Figs. 7 through 10 shows several basic amplifier connections. There are a few considerations to make when using the inverting amplifier of Fig. 7.

First, source impedance R_s of signal source e_{in} must be added to the amplifier's nominal input impedance to get the actual value of R_i ; this value is needed to determine amplifier gain accurately. Because of this, the inverting amplifier usually is used only with a low signal impedance, such as the output of an amplifier like this one.

Second, since the output of this amplifier must drive both the load and R_f in parallel, their combined impedance should be greater than the minimum value for the particular amplifier being used—usually 2,000 ohms or greater. R_i is added to make the resistances seen by both the (+) and (−) inputs identical. This improves the temperature-drift characteristics of the amplifier. If R_{in} is small (10,000 ohms or less) R can usually be eliminated.

A noninverting follower is shown in Fig. 8. Since all the output is fed directly back to the input, the gain will be +1. Also, the input impedance will be very high (usually 50 megohms or greater). This is useful when the previous stage must not be loaded down—as in a tuned circuit, a voltmeter input, or a ceramic microphone.

The gain follower (Fig. 9) has feedback to the (−) input reduced so that the amplifier has a positive gain. The input impedance will be very high also:

$$Z_{in} \approx A \left(\underbrace{\frac{R_i}{R_f}}_{\text{loop gain}} \right) \underbrace{(Z_{in})}_{\text{diff. input } Z}$$

When the loop gain is high, this can be 50 megohms or more. It is significant to note that the overall closed-loop gain does not depend upon the source impedance.

The previous circuit can be modified for ac applications, as shown in Fig. 10. When the closed-loop gain is 100 or more, the input impedance will be 10 megohms or greater. At the signal frequencies, X_{C_1} is so small it may be neglected. The circuit then looks similar to Fig. 9, except that R has been added. This resistor is "bootstrapped" since the voltages at both ends are almost identical. This means that a signal voltage at the input (the top of R) will cause a similar in-phase voltage at the bottom of R because of the feedback divider $R_f/(R_i + R_f)$. Almost no signal current flows through R , and therefore its value is effectively increased to 10 megohms or more.

The other applications on page 58 are a small sample of the wide variety of circuit functions that can be easily accomplished with an op amp. Because of the frequency response of most op amps, these applications are usually limited to frequencies less than a few hundred kilohertz. More applications along with discussions of problem areas can be found in the reference material.

Tables I and II list a wide selection of integrated and discrete operational amplifiers priced at \$20 or less

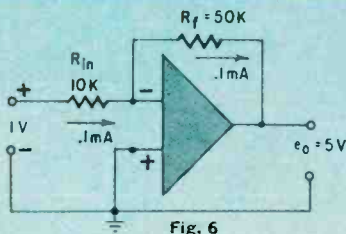


Fig. 6

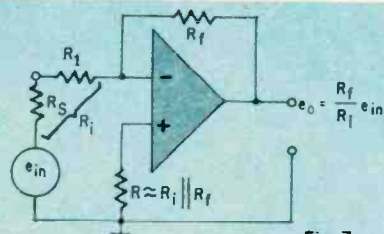


Fig. 7

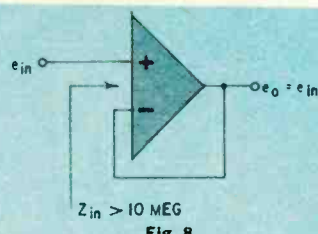


Fig. 8

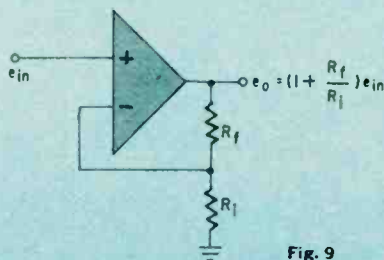


Fig. 9

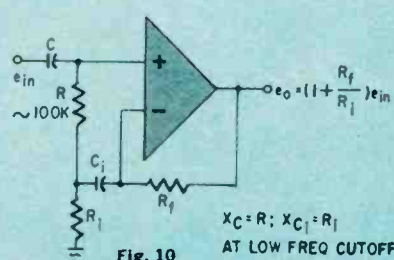


Fig. 10

$X_C = R; X_{C_1} = R_i$
AT LOW FREQ CUTOFF

Of particular interest are the circuits on these pages illustrating some of the basic concepts used in adapting the op amp to specific types of circuits.

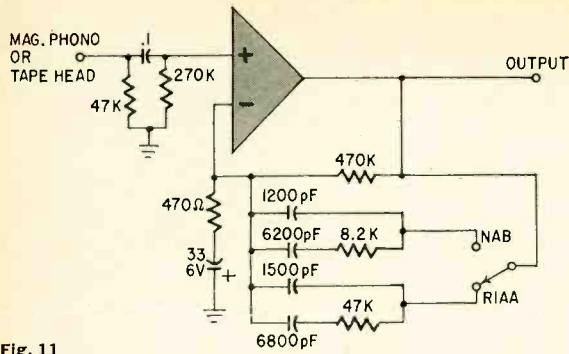


Fig. 11

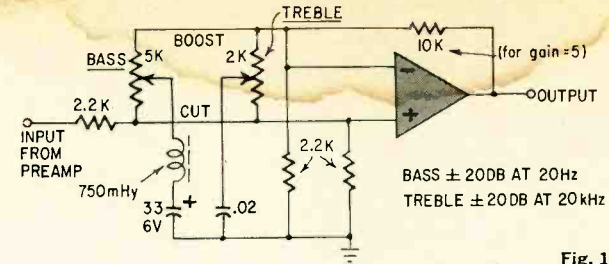


Fig. 12

Figs. 11, 12 and 13 are hi-fi pre-amp, tone control, and 20-watt amplifier. Figs. 14, 15, 16, 17 and 18 are integrator, sample-and hold, inverting adder, adder and subtractor and voltage comparator circuits, respectively, for use in computer service.

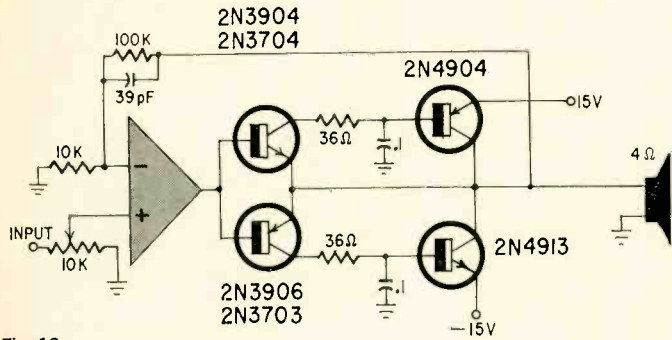


Fig. 13

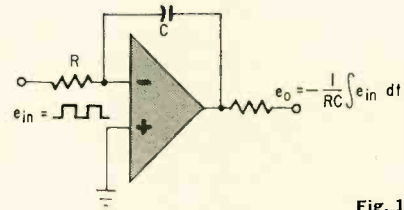


Fig. 14

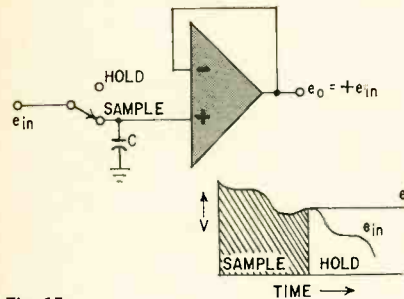


Fig. 15

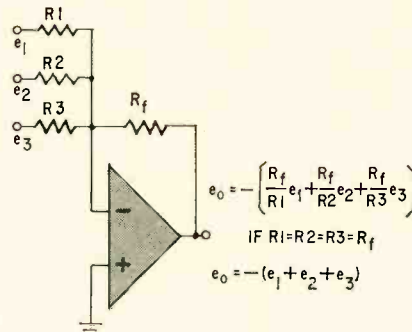


Fig. 16

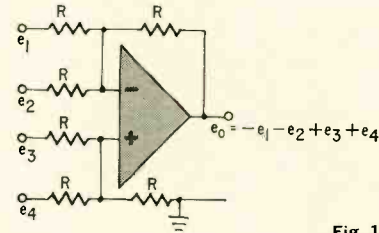


Fig. 17

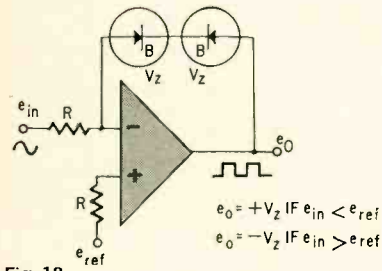


Fig. 18

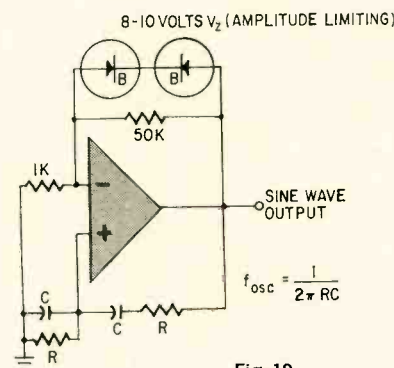


Fig. 19

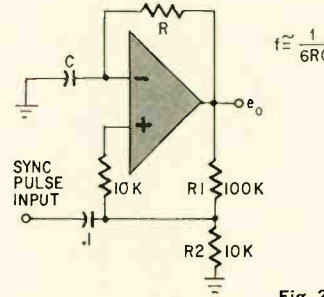


Fig. 20

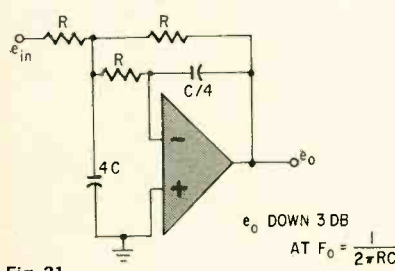


Fig. 21

Fig. 19—Zener diodes limit amplitude in this Wien-bridge oscillator. Fig. 20—Square-wave multivibrator.

Simplified formula is $f_{osc} \approx \frac{1}{6RC}$.

Figs. 21 and 22 are low-pass and twin-T bandpass filters. Fig. 23 is the "ideal" diode and Fig. 24 is a high-impedance low-voltage voltmeter.

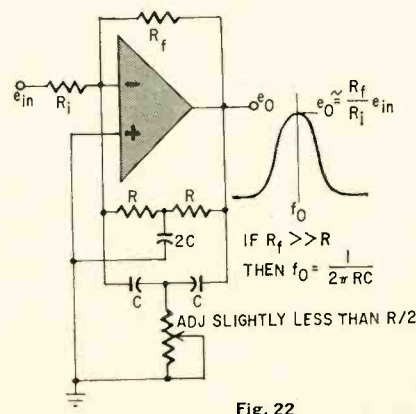


Fig. 22

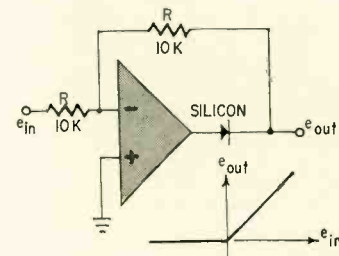


Fig. 23

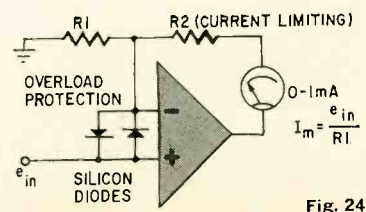


Fig. 24

Table I
IC OPERATIONAL AMPLIFIERS

Manufacturer	Type	Z _{in} diff. (typ) ohms	A _v ol (typ)	Drift μ V/ $^{\circ}$ C (typ)	Pwr Sup volts	Price (each) \$						
							CA3016A ¹	10K	3.2K	4	\pm 12	11.60
							CA3029	14K	1K	4	\pm 6	4.13
							CA3029A	20K	1K	4	\pm 6	6.20
							CA3030	7.8K	3.2K	4	\pm 12	7.20
							CA3030A	10K	3.2K	4	\pm 12	7.45
							CA3037 ²	14K	1K	4	\pm 6	6.60
							CA3037 ³	20K	1K	4	\pm 6	9.50
							CA3038 ⁴	7.8K	3.2K	4	\pm 12	8.25
							CA3038A ¹	10K	3.2K	4	\pm 12	10.30
							CA3031/ 702A ¹	25K	3.2K	4	+12, -6	8.25
							CA3032/ 702C	20K	3.2K	4	+12, -6	6.60
							CA3033 ⁴	1.5M	31.6K	6.6	\pm 12	8.15
							CA3033A ⁴	1.0M	63.3K	6.6	\pm 18	11.45
						Signetics	NE515K	2.3K	3.2K	5	\pm 6, -3	9.00
						Texas	SN724L	1meg	1.2K	25	\pm 5	12.10
						Instru- ments	SN72702L	32K	3.4K	5	\pm 12, -6	13.00
							SN72709L	250K	45K	10	\pm 15	9.35
						Union Carbide	UC709	3meg	50K	6	\pm 18	15.00
							UC4000C	3meg	50K	5	\pm 15	19.50
							UC4001C	3meg	50K	10	\pm 15	11.10
							UC4002C	3meg	50K	20	\pm 15	8.50
							UC4002 ¹	3meg	50K	20	\pm 15	17.00
Amelco	709BE	400K	45K	3	\pm 15	15.00						
	806CE	1meg	60K	10	\pm 12	20.20						
	809CE	200K	40K	10	\pm 15	6.50						
	809CJ	200K	40K	10	\pm 15	6.50						
Burr Brown	3056/01	300K	65K	5	\pm 15	18.00						
	3057/01	200K	50K	10	\pm 15	12.00						
Fairchild	μ A702C	32K	3.4K	3	+12 -6	4.50						
Semi- conductor	μ A709C	250K	45K	3	\pm 15	7.50						
GE	PA223	2.5meg	7K	10	\pm 12	5.85						
Motorola	MC1430G	15K	5K	5	\pm 6	8.25						
	MC1431G	600K	3.5K	10	\pm 6	8.85						
	MC1433G	600K	60K	10	\pm 15	9.75						
NSC Micro- circuits	LH201 ¹	400K	150K	10	\pm 15	17.00						
	LM201	400K	150K	6	\pm 5 to \pm 15	13.10						
Philbrick/ Nexus Research	T52 ²	200K	40K	20	\pm 15	7.95						
	S52 ³	200K	40K	20	\pm 15	7.95						
RCA	CA3008 ⁴	14K	1K	4	\pm 6	10.30						
	CA3008A ⁴	20K	1K	4	\pm 6	10.90						
	CA3010 ⁴	14K	1K	4	\pm 6	6.60						
	CA3010A ⁴	20K	1K	4	\pm 6	9.50						
	CA3015 ⁴	7.8K	3.2K	4	\pm 12	8.25						
	CA3015A ⁴	10K	3.2K	4	\pm 12	10.30						
	CA3016 ⁴	7.8K	3.2K	4	\pm 12	10.50						

¹Internally frequency compensated

²TO-5 case

³Dual in-line package

⁴Mil. temp. range -55°C to +125°C

in single quantities. For the sake of brevity, only the more important parameters are listed.

The integrated circuits are packaged in multi-pin TO-5 cans or flat packs. The package type has some effect on price, the TO-5 usually being cheaper by a couple of dollars. Many other factors are included in the final price and each particular amplifier has its virtue. (For example, the NSC type LM201 provides the highest gain for its moderate cost.)

More information on each type can be obtained directly from the manufacturer, who will provide a list of distributors. Manufacturers' addresses are listed at the end of this

article.

Discrete op amps are easier to use, as they have been frequency-compensated for a 20 dB/decade rolloff (which insures unconditional stability). Most of these discrete op amps are generally more rugged electrically than the integrated ones—a point to consider for experimentation. This is because of the larger transistors and resistors used in construction. The output of most of these op amps will supply a standard 2.2 mA at \pm 10 volts.

The most common size is 1 1/8" square and 5/8" high with the input/output and power pins on the bottom. This is a common industry-accepted

size. An exception is Fairchild's ADO-49C; it is a μ A709C with frequency-compensation components in a small, round epoxy package. The manufacturers of these op amps should likewise be consulted for further information.

Where to get more information

A listing of useful material on op amps is included under "References" on page 84. Much of this can be obtained at little or no cost by writing to the manufacturers (see page 85 for addresses). References marked (*) are especially useful. Also included is a glossary of op-amp terminology. R-E

Table II
Discrete/Hybrid Operational Amplifiers

Manufacturer	Type	Z _{in} diff. (typ) ohms	A _v ol (typ)	Drift μ V/ $^{\circ}$ C (typ)	Price (each) \$	K and M					
							ADO-49C	250K	40K	5	18.00
							KM23	200K	100K	5	16.50
Analog Devices	111	150K	30K	10	\$13.00	Philbrick/Nexus	SQ-10A	300K	100K	12	14.00
	105A	1meg	60K	10	16.00	Research	SD-5	300K	20K	25	11.00
						Zeltex	PF55AU	220K	40K	10	15.00
Burr Brown	3009/15C	500K	32K	10	20.00		PF85AU	330K	150K	6	18.00
	3077/12C	300K	100K	10	15.00		116D	200K	20K	25	19.00
Data Device Corp.	D-5	220K	100K	10	17.00		ZEL-1	1meg	500K	25	12.50
	D-6	300K	20K	10	16.00						
Fairchild Controls	ADO-44	300K	10K	20	9.75						
	ADO-45	300K	100K	10	15.00						

All units require \pm 15 volt power supply.



BUILD A

Once it's on, it stays on,

By **TOMMY N. TYLER**

EVER HAVE ONE OF THOSE DAYS WHEN things just seem to pile up on you, and to top it off the boss asks you to get out a rush job before quitting time? Here's just what the doctor ordered for moments like this—a genuine Panic Button to vent your frustrations. Press the button and you start a wailing siren which slowly cycles up and down in pitch—just like a police siren. It lets everyone within earshot know that an official “panic” is underway. If you're in the mood to build a conversation piece which you can leave lying around on desk, work bench, or service counter for a thousand laughs, look no further. The Panic Button can be built for about \$13 worth of parts. Warning—be prepared for an avalanche of requests from friends and relatives to make them one too!

In Fig. 1—a block diagram of the unit—you will see a free-running multivibrator with approximately a 6-

second period. It varies the pitch of the panic-button siren up and down by controlling the frequency of the second multivibrator. The square-wave output (Fig. 2-a) of the slow generator is passed through an RC integrating circuit which converts the square wave to

a near triangular wave (Fig. 2-b). This sawtooth waveform is coupled to the fast multivibrator to vary its frequency (Fig. 2-c). The variable frequency output is then amplified to drive the speaker.

You'll see the complete circuit in Fig. 3. Transistors Q1 and Q2 generate the 6-second square wave to integrator circuit R6-C4. Q3 is an emitter-follower buffer amplifier, which prevents loading the integrator. The output of Q3 varies the “off” time of transistor

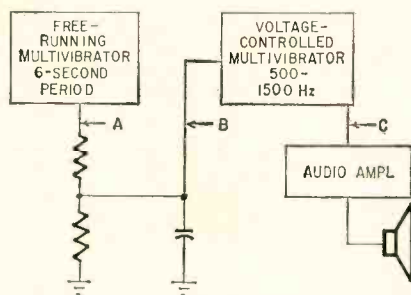


Fig. 1—Block diagram of the Panic Button. Free-running multivibrator changes the frequency of the voltage-controlled multivibrator to produce a siren-like sound.

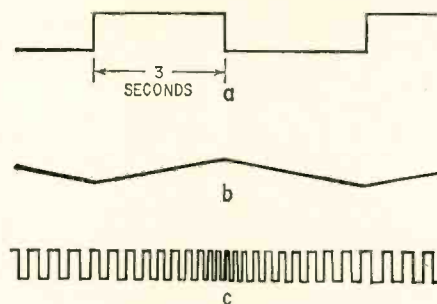


Fig. 2—Waveforms at points in Fig. 1: (a) Output of the free-running multivibrator; (b) past the integrator; (c) the output of the voltage-controlled oscillator.

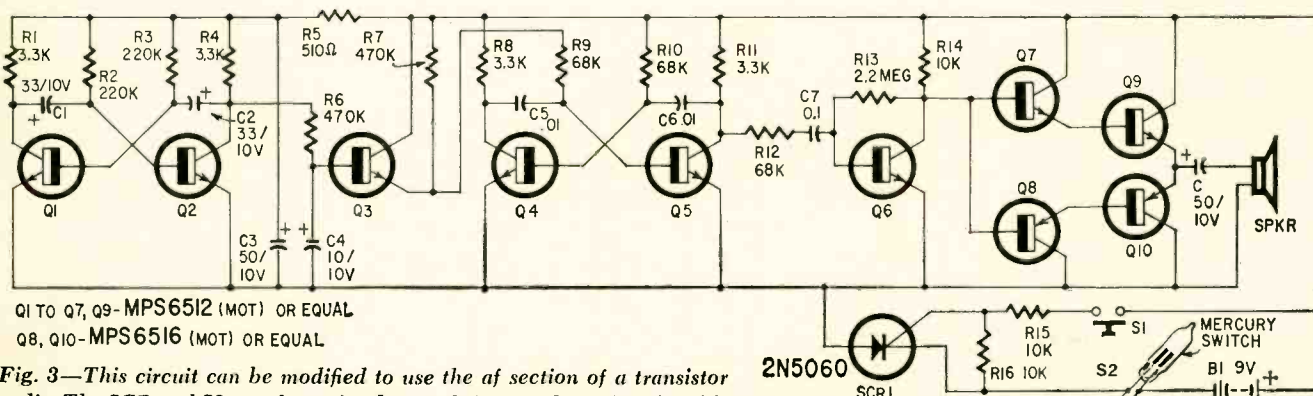


Fig. 3—This circuit can be modified to use the af section of a transistor radio. The SCR and S2 may be omitted. Details in text. Capacitor C is C8.

PANIC BUTTON

unless you know the secret



Q4 in the fast multivibrator by modifying the charging current to C5. The resulting variable-frequency output is tapped off the collector of Q5 and drives the audio amplifier.

Resistor R5 and capacitor C3 decouple the low-frequency multivibrator from the rest of the circuit, to prevent false triggering.

You may wish to make several interrelated circuit modifications, which will provide just the right pitch or frequency range and rate of cycling up and down. The cycling rate can be modified by changing the values of C1 and C2, or R2 and R3, in the slow multivibrator. Using 100,000 ohms for R2 and R3 speeds the siren action a bit, though it also increases the overall pitch. Don't try to increase R2 and R3 too much unless you have transistors with fairly high beta.

After this period has been adjusted to your satisfaction, take a look at the output of the integrator. Too short a time constant here will cause the siren pitch to level off at the top and bottom of each cycle, rather than rise and fall smoothly. Too long a time constant will limit the peak amplitude of the triangular wave and may not provide an adequate up-and-down range of pitch variation.

After you've adjusted the integrator to get a decent triangular wave, some adjustment of the nominal period of the fast multivibrator and the amount of drive from Q3 may be necessary as a final tuneup. Changing the values of R9 and R10, or C5 and C6, will have the greatest effect on setting the average pitch or "register" of the siren. I suggest you stick to the neighborhood of 1 kHz for a realistic, penetrating sound. Reducing the value of R9 will increase the up-and-down range of siren sweep, and vice versa.

Since one half of the period of the fast multivibrator is fixed, the output is actually a pulse of constant width

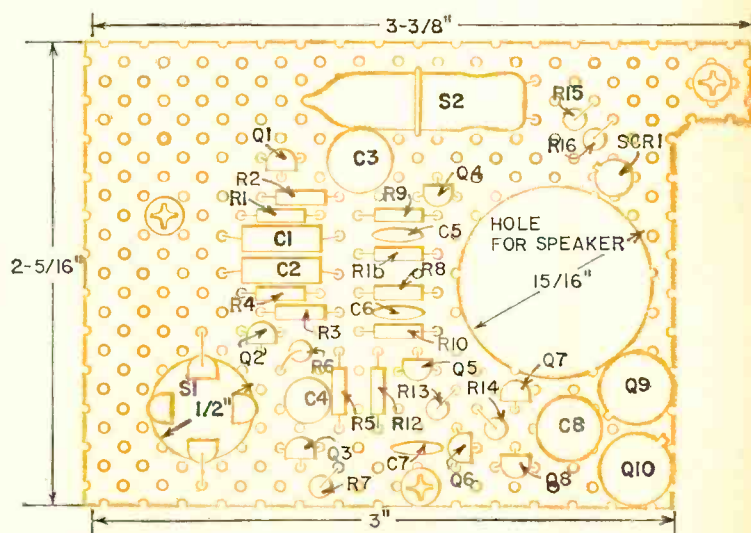
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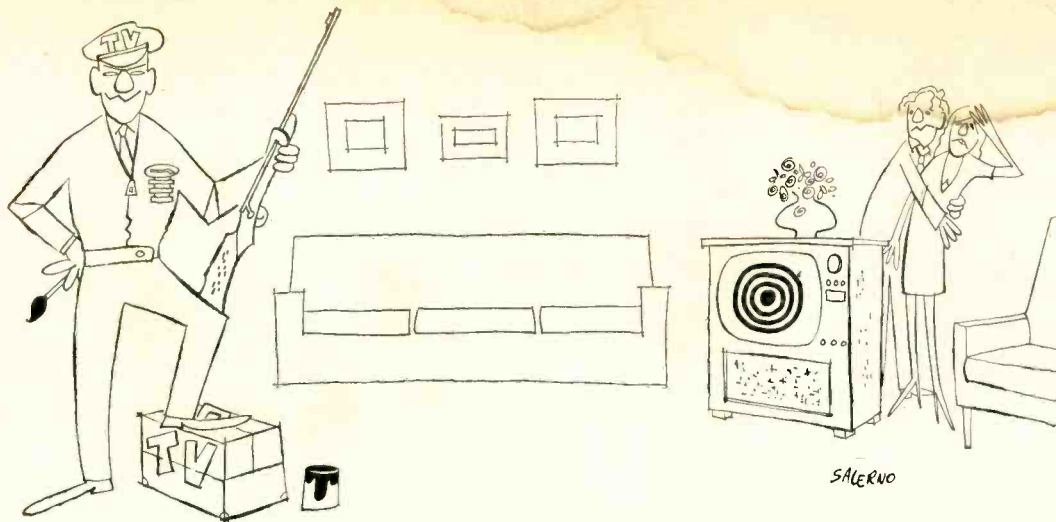
Parts List

B1—9-volt transistor radio battery
 C1, C2—33 μ F, 10-volt electrolytic capacitor
 C3, C8—50 μ F, 10-volt electrolytic capacitor
 C4—10 μ F ceramic or tubular capacitor
 C5, C6—0.01 μ F disc ceramic capacitor
 C7—0.1 μ F ceramic or tubular capacitor
 Q1, Q2, Q3, Q4, Q5, Q6, Q7, Q9—Silicon npn small-signal transistors (Motorola MPS-6512 or similar)
 Q8, Q10—Silicon pnp small-signal transistors (Motorola MPS6516 or similar)
 R1, R4, R8, R11—3300-ohm resistors
 R2, R3—220,000-ohm resistors
 R5—510-ohm resistor

R6, R7—470,000-ohm resistors
 R9, R10, R12—68,000-ohm resistors
 R13—2.2 megohm resistor
All resistors 1/2 watt
 R14, R15, R16—10,000 ohm resistors
 SCR1—Silicon controlled rectifier, 25 volts, 0.6 amps (2N5060, GE C6U or similar)
 S1—Momentary pushbutton switch, s.p.s.t., normally closed
 S2—Mercury switch, s.p.s.t., normally closed
 SPKR—Speaker, 50- to 100-ohm voice coil, 1/4 watt (Quam 22A06Z100 or similar)
 MISC—Metal box; battery connector (Cinch-Jones 5D or similar)

Fig. 4—Exact layout of parts on the perforated board, shown full size. All wiring is point-to-point done on the other side of the board. S2 is mounted with a piece of hookup wire to board. Note that exact size of board will depend on the size of the transistor radio (if any) that you use.





TV Service Puzzle — For SHARPSHOOTERS Only

If you can solve this, you're a good tough-dog man

By WILLIAM DARRAGH

IN TV WORK, "NORMAL TROUBLES" are caused by parts failures. Capacitors short, resistors change value, coils open, and tubes go dead. Our diagnostic methods and thinking must be set up to locate these. Yet, if we run across a completely abnormal case—something that could never happen under normal circumstances, we can run it down using standard methods.

If you're a sharp diagnostician, you can tell what happened in this puzzler; all the clues are given. Strange as it seems, we do run into things like

this at too-regular intervals, and we have to deal with them. So, if you like really hard puzzles, here's one. The alleged "expert" who worked on it for two days fell flat on his face at several points, misinterpreting a perfectly plain reaction. See if you can do better than yours truly.

The set was a G-E KC color chassis, 2nd version. The circuit breaker (CB101) and one of the silicon rectifiers (CR204) used in the full-wave bridge were replaced first. Fig. 1 shows the power-supply circuit.

When it was turned on, the plate of the 6CG3 damper tube got red hot. No high voltage or raster, of course.

There was a suspicion that lightning had hit the set, causing the original damage. The "expert" was called in.

The "stock" tests were made: New 6CG3 damper, high-voltage regulator and rectifier tubes were substituted. All parts in the secondary circuit were checked for shorts—boost circuits, yoke, etc. All possible "boost loads" were cleared.

After too long a time, the cathode current of the 6JS6 horizontal output tube was measured. It read far too high, about 300 mA. This was the reason for the damper overheating. The 6JS6 plate current flows through that tube.

The 6JS6 screen-grid voltage was low, about 40 volts. So was the grid; all measurements were taken with a vom. Also, the horizontal-discharge tube plate voltage was almost gone—about 40 volts instead of the normal 115 under load.

Voltage measurements to the source showed that the 270-volt line was down to only 40 volts. The filter output, at 400 volts, was OK. The 250-ohm dropping resistor, R103, was very hot, as exploratory tests with a digital wattmeter showed. Sucking the blister raised on the digital probe (the "expert's" left forefinger—not the right kind of digit!), this was investigated.

An ohmmeter reading from the 270-volt line to chassis showed around 5,000 ohms. A bit low. Could be due to reading through the bridge rectifier, so the prods were reversed. Same thing.

Since a 50- μ F electrolytic (C131

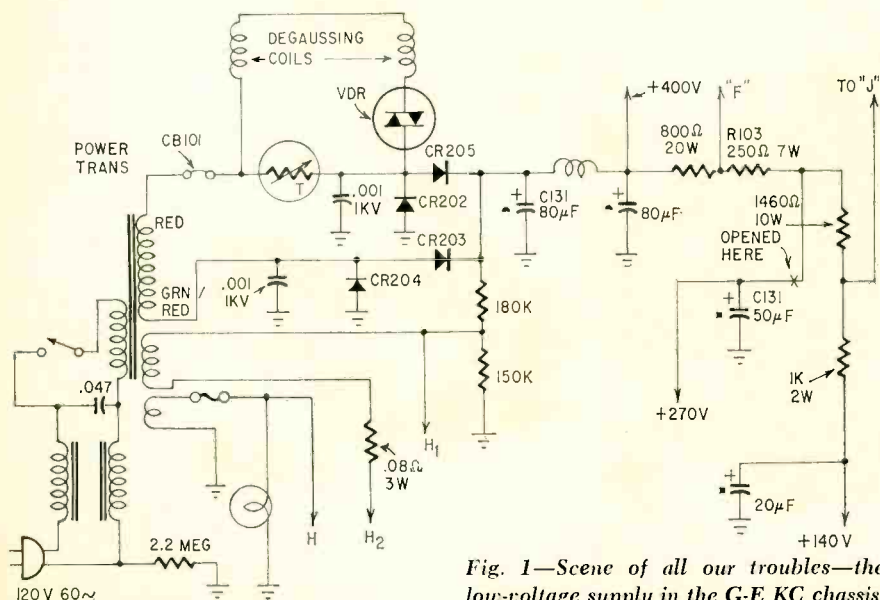


Fig. 1—Scene of all our troubles—the low-voltage supply in the G-E KC chassis.

with square marker) was connected directly to the 270-volt line, this was unhooked. The set was turned on, dc voltage jumped back up to about 200, and a small portion of a raster was seen; about a quarter of the screen was lit, with the rest blacked out by a large hum bar. Hum was also very loud in the sound.

Touching the 270-volt lead to the capacitor terminal caused the original symptoms to come back. Ah, ha—bad capacitor! (*1) An ohmmeter check showed that it had quite a high resistance, so a high-voltage breakdown was assumed, and a new capacitor ordered. (The “*” indicates one of the mistakes; see the footnotes in the answer.)

The new capacitor arrived and was duly installed. Lo and behold, the same symptoms! Hot damper, hot resistor (not checked with digital wattmeter), the works. The new capacitor's connections were checked out; fine. The old capacitor was checked on the capacitor checker; no leakage, plenty of capacitance. Hmm.

Now, the expert did what he should have done quite a while back—got out the scope. Still thinking of some kind of oddball leakage between elements of a multiple electrolytic or something, he checked the B+ supply circuits for ripple. Filter output (+400 volts) about 2.0 volts p-p; fine. Rest of B+ taps normal, except the +270 volts. This showed a sawtooth ripple of about 100 volts p-p, with the 50- μ F electrolytic still connected across it. This ripple showed up as soon as the set was turned on. (*2)

Disconnecting the 50- μ F electrolytic made this ripple go over 200 volts, offscreen on the scope, at any rate. Scope was set up for a maximum of about 150 volts p-p.

After the power was turned off, ohmmeter tests from the 270-volt line still showed the same—about 5,000 ohms to ground. The 270-volt line loads were completely disconnected from the source, at the point indicated in Fig. 1. This left no normal dc voltage supply to this point; only the various loads on the PC board were con-

*1: This is very small evidence on which to make flat statements about the quality of a capacitor! A real expert should have tested it for leakage and capacitance, on a capacitor checker. This would have avoided the wait for a new capacitor, and the expense. Always use more than one test!

*2: This ripple is definitely not due to something in one of the tubes, since they didn't have time to warm up. This symptom showed up instantly, which meant that it was caused by something in the power supply itself.

Putting the capacitor back dropped the dc voltage and ripple, which should have told us that the capacitor was good.

*3: This is the kind of ohmmeter reaction you get from only one thing: a rectifier! Unlikely as it seems at this point, this test told us that there was a rectifier in the circuit somewhere, and it certainly had no business there (see the schematic).

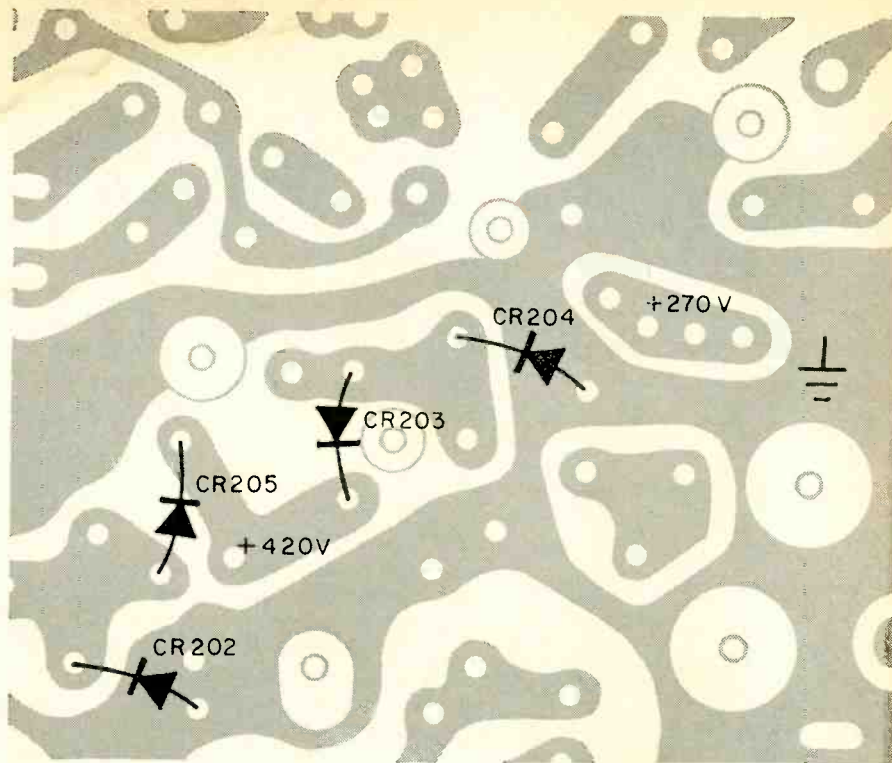


Fig. 2—The pertinent section of the PC board in the G-E KC television chassis. Note the location of the silicon rectifier diodes near the center of the board.

nected to the 270-volt line.

Now the ohmmeter showed about 2,000 ohms from the (floating) 270-volt point to chassis. Unintentional reversal of the ohmmeter leads showed a very high dc resistance to ground—almost 50,000 ohms. (*3)

After the power was turned back on, with the 270-volt point still disconnected, the ripple was very high. This showed up on all the 270-volt points on the PC board, part of which is shown in Fig. 2. After turning on the
(continued on page 82)

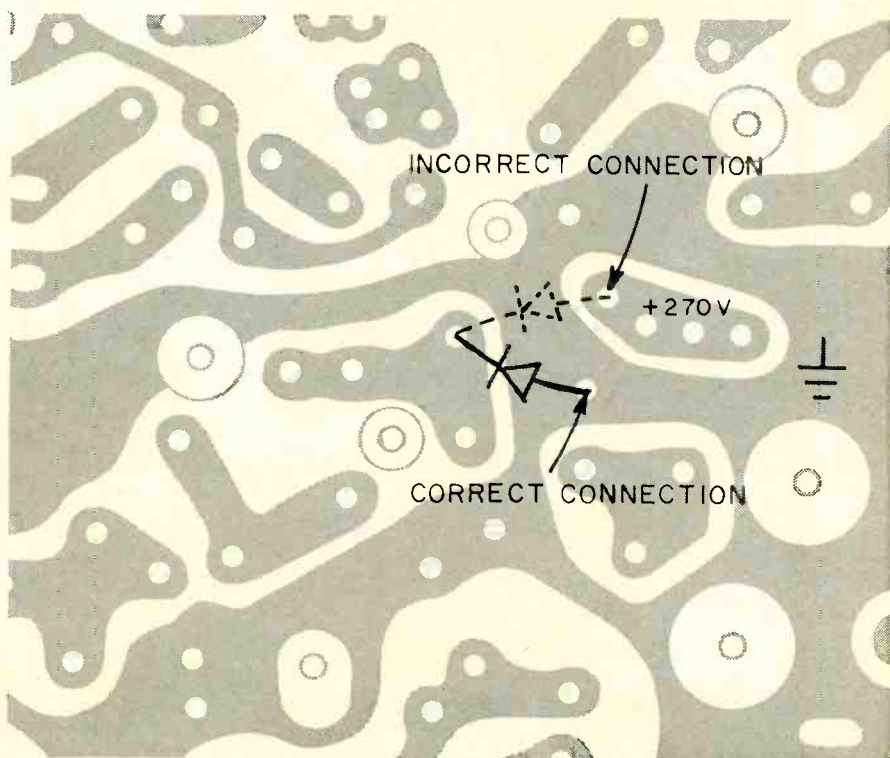
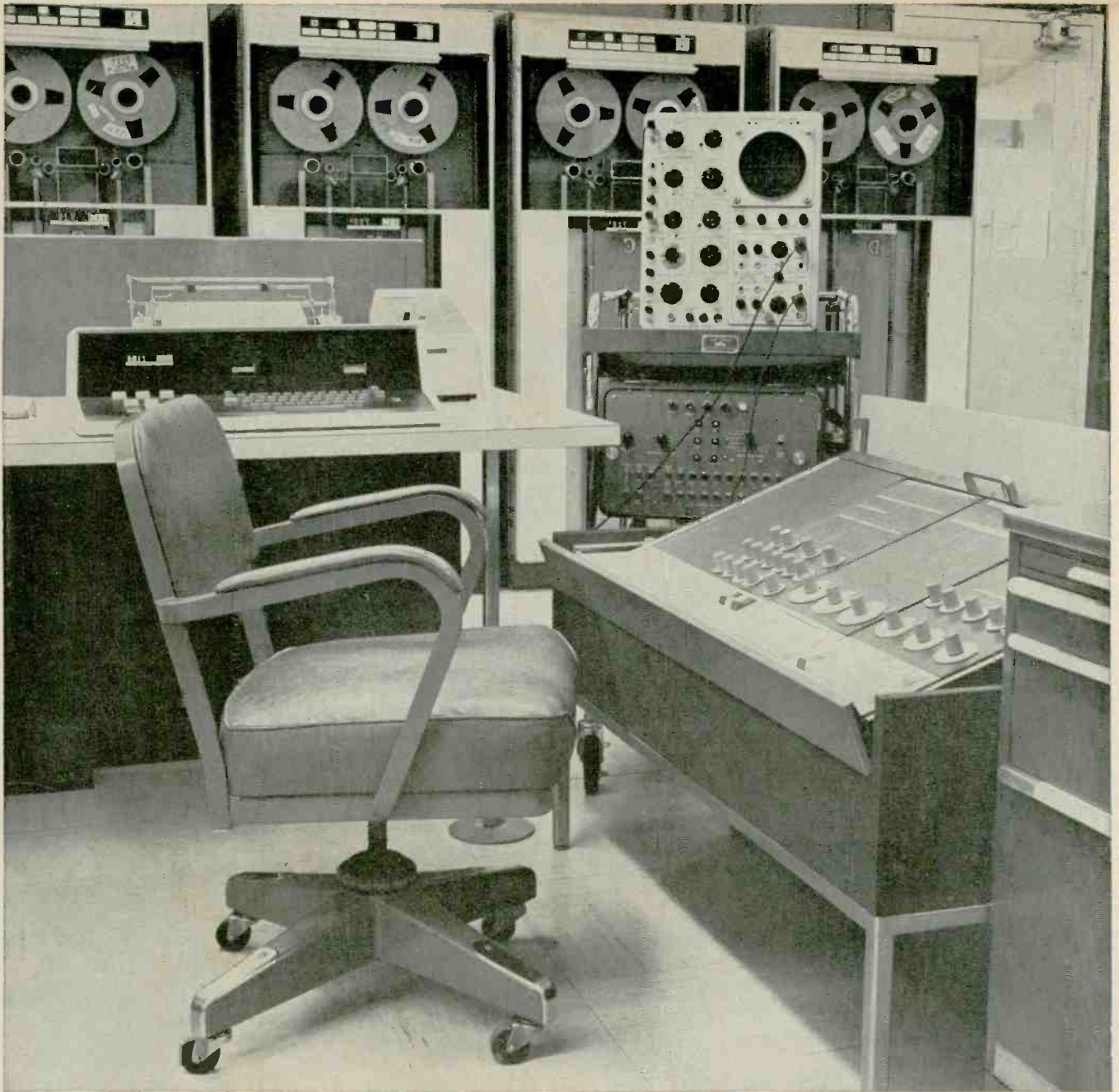


Fig. 3—The villain unmasked. The anode end of rectifier diode CR204 was accidentally connected to a 4-terminal point on the 270-volt line as shown by the dashed lines. The distance between the correct and incorrect connections was 1/8 inch.



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It's a fact. There are *many thousands* of jobs like this available *right now* for skilled electronics technicians. What's more, these men are going to be in even *greater* demand in the years ahead. But how about you? Where do you fit into the picture? Your opportunity will never be greater...so act *now* to take advantage of it. The first step? Learn electronics fundamentals...develop a practical understanding of transistors, troubleshooting techniques, pulse circuitry, micro-electronics, computers and many other exciting new developments in this booming field. Prepare yourself *now* for a job with a bright future

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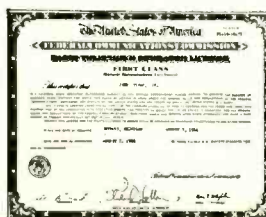
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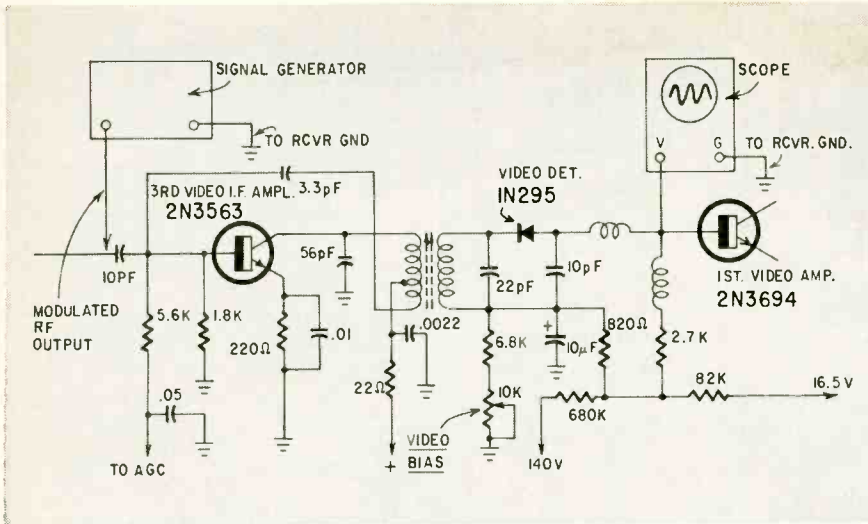


Fig. 3—Signal-tracing the last i.f. and detector in the Sylvania AO6-1 chassis. Take care that the signal generator's output does not overload the i.f. circuit.

frequency and modulated with an audio signal. The video detector demodulates the i.f. signal and the resultant audio sine wave appears on the scope as shown, if the i.f. amplifier and detector are functioning properly.

The demodulated audio signal is applied to the video amplifier base input so that bars will appear on the TV screen if the video amplifiers and the picture tube are all right. The bars will be vertical if the audio signal is a multiple of 15,750 Hz, and horizontal if it is a multiple of 60 Hz. Most signal generators use a modulating signal of 360–600 Hz, so the bars will be as in Fig. 4. Bar width depends on the type signal used (sine wave, square wave, etc.).

Thus, you would not need an rf signal generator to signal-trace through video or audio amplifiers. If you have a variable audio-generator frequency, you can also check vertical and horizontal linearity if the generator goes up to 200 kHz or so. To produce about 10 vertical white and 10 vertical black bars means the picture tube control must be cutoff and released 10 times during the 15,750-Hz, or 15.75-kHz, sweep. The resulting pattern is as shown in Fig. 5. Uneven width of either the vertical or horizontal bars indicates differences in linearity during the scan.

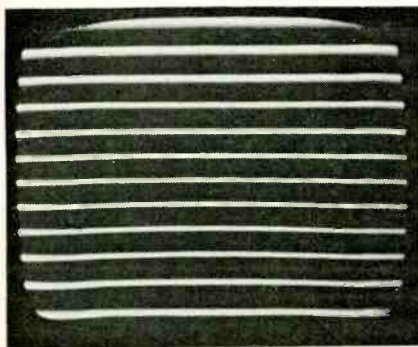


Fig. 4—Black horizontal bars appear when modulated rf or i.f. signal is fed to TV receiver. Variations in width of bars indicates a need for linearity adjustments.

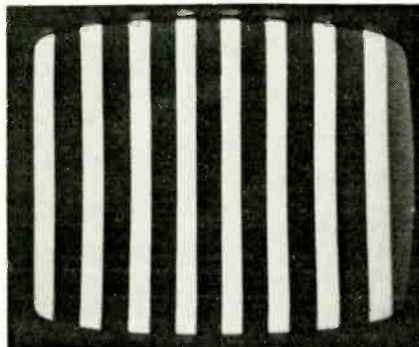


Fig. 5—Vertical bars appear when the modulating frequency is multiple of 15,750 Hz—the horizontal frequency. Wave-shape determines the bars' sharpness.

Sweep circuits

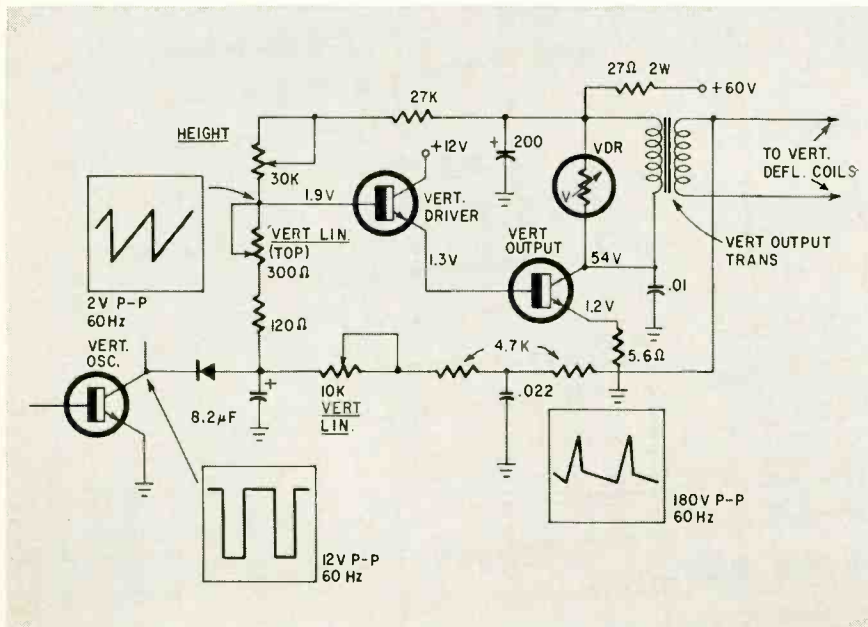
TV vertical and horizontal sweep systems generate their own signals, so we need only a scope to trace the signal through to the sweep output stages. If sweep synchronization is poor and can't be corrected with the hold controls, use a scope to determine if a sync signal of proper shape and amplitude is available at the sweep oscillator input.

Manufacturers' schematics usually show scope patterns at various sections of the sync and deflection circuits. Typical sweep patterns and peak-to-peak voltages for a solid-state vertical system are shown in Fig. 6 (Westinghouse V-2483-1 chassis).

Scope patterns should appear as shown in the diagram. Fig. 7 shows the pattern obtained at the base of the vertical driver. When we compare this with the corresponding waveform in Fig. 6 the curvature on the leading edge of the sawtooth indicates that the vertical linearity requires adjustment.

As you check stages nearer the sweep output section you will have to turn down the vertical gain on the scope to keep the pattern within the

Fig. 6—The vertical driver and output circuit in a Westinghouse set. This model has output transformer; many others use direct coupling from output to yoke.



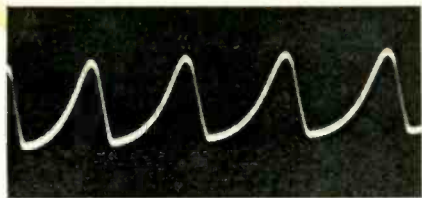


Fig. 7—Curvature in the leading edge of the sweep waveform at the driver base (Fig. 6) indicates poor linearity.

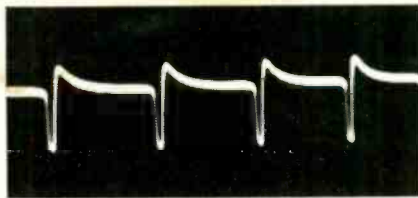


Fig. 9—Horizontal oscillator output waveform. Vertical lines on scope may appear dimmer and thinner than horizontal lines.

scope screen. This is necessary because of the increased signal amplitude. Note that the base input of the vertical driver shows only a 2-volt p-p signal, while the collector of the vertical output transistor shows 180 volts p-p!

Typical scope patterns for the horizontal sweep system are shown in Fig. 8. Note the wide voltage difference between the pattern at the base of the horizontal driver and that at the emitter of the horizontal output transistor. If pattern drawings instead of photos are shown on the manufacturer's schematic, you will have to consider the differences between them and a true scope pattern.

When signal-tracing sweep systems start waveform observation at the oscillator and proceed through the driver and output stages to localize the defective stage. If, for instance, a signal is observed at the output of the driver but not at the output stage in Fig. 8, the driver transformer may be defective or the output transistor burned out.

In signal tracing your main concern will be the presence or absence of a signal. If you are checking pattern shapes for linearity, however, waveshape is important. Even if you adjust the scope's vertical and horizontal gain controls to get an approximation of the pattern shown, the waveshape

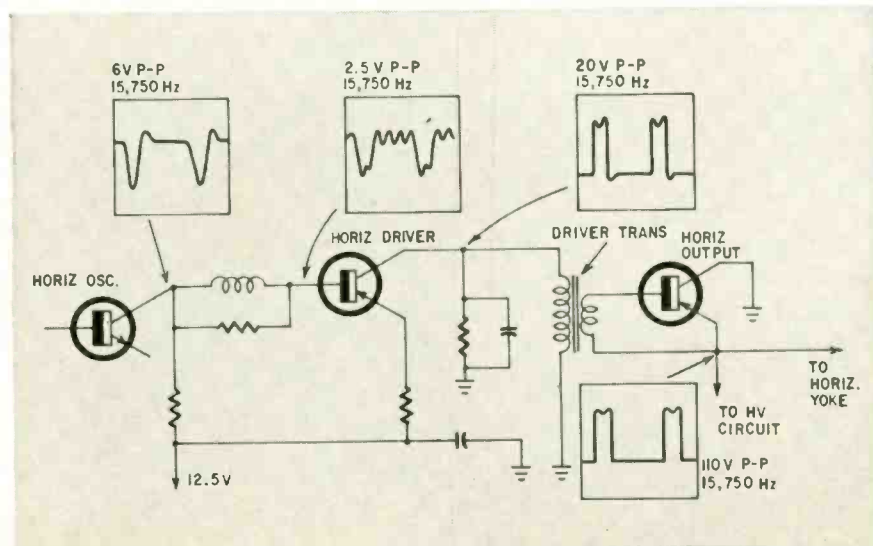
trace on the scope usually will show thicker lines for the horizontal portion of the trace, than for the vertical portion. This is normal because the scope's beam usually has to move faster vertically than it does horizontally. The faster the beam moves the less it excites the phosphors on the face of the tube. See Fig. 9.

Using an electronic voltmeter

The vacuum-tube or transistor voltmeter can replace the scope in some applications, though the scope is much to be preferred for the observance of waveform and measurement of peak-to-peak voltages. The voltmeter could, for instance, be applied to the video-detector output for sensing the presence of a demodulated signal. Similarly, it can be one of its ac ranges and used to detect the presence of an audio signal in the audio amplifier stages by isolating the dc with a series capacitor.

The vtvm (or tvvm) can be advantageously used, however, to check for age voltages at each video i.f. stage (signal tracing the age voltage generated by the age detector). Similarly, the voltmeter is useful for signal-tracing the dc voltages from the low-voltage rectifier through the supply and to the various circuits. **R-E**

Fig. 8—Horizontal sweep patterns in the Motorola TS-460 transistor TV chassis.



TRANSISTOR TV SERVICING PRECAUTIONS

1. Use a low-capacitance probe (10–15 pF) on the scope.

2. Make sure that alligator clips or test prods do not accidentally touch any point in the circuit except the correct test point. Shorts and arcs can destroy several transistors at once. Always turn off the set before connecting or disconnecting test leads.

3. Do not use an ac-operated vtvm or scope to measure resistance or voltage or to check waveforms *between* any two elements in a transistor. Hum voltage and leakage currents may be high enough to damage transistors. When using ac-operated test instrument *always* ground them to the TV chassis.

4. Check soldering irons and guns for ac leakage. Leakage currents can ruin transistors.

5. When using a signal generator for signal tracing, be aware that its low output impedance can change bias conditions on transistors and upset circuit operation. Consult the service notes for the set to find appropriate signal-injection points. When in doubt, use an isolating resistor of 10,000–20,000 ohms in series with the generator's hot lead.

6. The temptation to use a vom for resistance and continuity measurements is strong, so be careful! The open-circuit voltage on the test leads may exceed the voltage ratings of transistors and low-voltage electrolytic capacitors. Know your ohmmeter before using it for solid-state equipment tests.

7. Do not short the CRT anode lead to ground to check for high voltage. Transient voltages can ruin transistors and the short-circuit current can burn out the flyback.

8. Be careful, when checking deflection oscillators and drivers. Accidentally shorting or interrupting either can destroy the output transistor.

9. Do not apply excessive heat to transistor circuit when checking intermittents. Heat can cause thermal runaway, and drive transistors to destruction.

10. Always use a line-isolation transformer on hot-chassis (transformerless) TV chassis.

11. Always use exact replacements—especially transformers, transistors and inductors.

Impedance mismatch problems?

When most voice coil impedances were either 3.2 ohms or 8 ohms, speaker replacement was relatively simple. Then came transistor sets, and equipment without output transformers, and now voice coil impedances range all over the map.

It's important to remember that a mismatched impedance in a speaker replacement will almost surely create problems... from a loss of volume to a blown transistor.

Quam... and only Quam... helps you avoid these problems these three ways:

1. WIDE CHOICE—As Photofacts/Counterfacts participants, we know in advance what voice coil impedance the new equipment will require, so we generally have the right speaker in our comprehensive line *when you need it.*

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Circle 29 on reader's service card

EQUIPMENT REPORT

Knight-Kit Solid-State Power Inverter/Charger Model KG-666

Circle 33 on reader's service card

NEW TWO-IN-ONE COMBINATION KIT makes it possible to go from 12 volts dc to 110 to 130 volts ac at a nominal 60 Hz and, vice versa, to go from 117 volts ac 60 Hz to 12 volts dc. In addition it can provide 110 to 130 volts dc output from either a 117-volt ac input, or a 12-volt dc input. It can operate ac and dc appliances including, radios, TV sets, 2-way radios, power tools, lights, electric shavers and test equipment, from a 12-volt battery.



It can also be used to charge 12-volt batteries. The (6-ampere) charging rate reduces itself as the battery becomes charged and is self-regulating. Either a high or a low charging rate can be selected.

You can use the inverter/charger in cars, boats, trailers and in the home, as well as in the lab on a test bench.

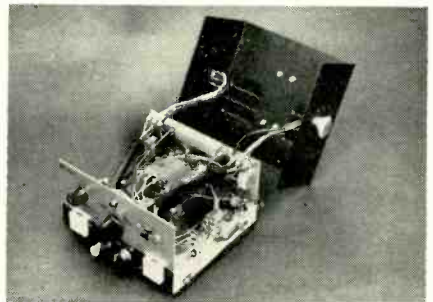
A substantial heavy-duty affair in spite of its compact size, the kit can be easily and quickly assembled. Quality components are used throughout. The circuits are well protected with both a fuse and a circuit breaker. The circuit

Specifications KG-666
Square-wave output, 55-65 Hz at 200 watts continuous power.
Self regulating Hi-Low 6-amp tapering charge for 12 V. batteries, with resettable circuit breaker.
Dc output supplies full starting torque for universal motor loads (power tools, etc.)
Capacitive and diode-despiking network to protect the 4 power transistors
2-position output-load optimizing switch
Pilot light, 25 amp. fuse and 2 amp. circuit breaker
Color-coded battery terminals
Compact size—4 3/4" x 8" x 8 1/4"
Two or more units may be stacked to provide added power in dc mode
Price KG-666 Kit \$44.95 (KG-662 Kit \$34.95)
Sold by Allied Radio Corporation, 100 N. Western, Chicago, Illinois 60680

breaker goes to work when the battery is too low and the charging rate is too high. It is a simple matter to switch in the lower charging rate and push the reset button. Once the battery takes on enough of a charge, the higher rate can be selected.

The KG-666 model shown here is rated at 200 watts continuous power. A lower-power-rated unit (KG-662 at 125 watts, continuous) is essentially the same except for a smaller power transformer. Four power transistors are used in the 666 and two are in the 662. You can connect more than one appliance... only precaution is not to exceed the power rating. Forget about using 1000-watt frypans, toasters and electric irons. A 400-watt inverter usually tips the scales at \$100 to \$150 and kilowatt jobs are scarce.

Certain appliances, particularly those with small universal motors such as are used in portable tools (drills, saws, sanders, etc.), will operate more efficiently from the dc outlet than from the ac outlet on the unit. In like manner an electric shaver may give you a closer, faster clipping when plugged into the dc instead of the ac outlet.



However, you do have to watch out for certain types of high-inductive loads and certain loads which require a high starting current. Synchronous motor loads such as clocks and other constant-speed devices that depend upon exact frequency for accurate operation will work, but with some compromise in timing accuracy. Use of the High/Low switch may help.

A construction book with clear, easy-to-follow instructions, and a separate operator's manual which tells how to use and hook up the unit come with the kit. Chalk up a meritorious star for having all the diodes mounted on a card and each diode unmistakably identified. Give the unit another star for its double-barreled usefulness and its excellence.—Wally Marshall R-E

BIG BOOM IN SOUND

(continued from page 50)

will never bend at right angles to the terminal lugs, which causes quick breakage (see Fig. 3). All flexing must take place near the middle of the lead, on the longest possible radius. The mass of these leads, and their stiffness, must be very carefully controlled, to avoid the chance of a resonance developing which would cause fast breakage.

Finally, the problem of suspension of the cone, at the center and the outer edge—this, according to the engineers, probably caused more trouble than any other single thing. The great amount of cone travel needed actually tore the cone loose all the way around the edge, and broke the voice-coil assembly loose from the "spider" at the pole piece.

Beefing up the center suspension was a real headache, but it was finally solved. The difficulties of working out a suspension that would give full cone travel without restriction, yet be strong enough to take the strain, wasn't easy.

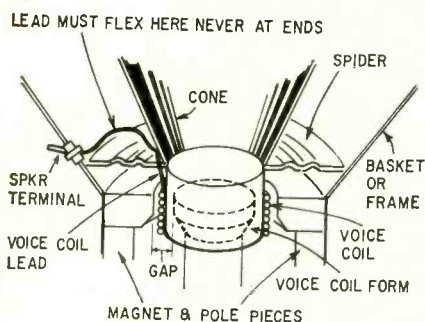


Fig. 3—Even the connecting leads from voice coil to frame had to be beefed up to handle the high power.

Several methods are now used, all having been very thoroughly tested.

The outer or rim suspension was even more bothersome, if that's possible. In many cases, the original thin paper cone simply tore apart, all the way around. The use of a special long-fiber paper, specially processed, was the answer. The paper has to be heavy enough to withstand the strain, stiff enough to give good high-frequency reproduction, yet flexible enough to make into an "annulus" (ring) at the outer edge, to provide for the necessary movement!

Unlikely as it sounds, all these requirements were finally met. A rubber-like coating on the paper at the rim gave enough reinforcement to let the cone be flexible at that point, yet strong enough to hold under repeated flexings. This allowed free movement of

the voice coil, but enough strength to keep the cone from trying to jump out of the basket when the speaker is running at high power.

This brings up one very important point for the technician when he finds speaker trouble in one of these systems. Ordinary "replacement speakers" simply will not do. You *must* use an exact duplicate of the original. If the voice coil has opened or the cone has torn, send it back to the factory for a reconing job. If one of these high-power speakers is replaced with a "hi-fi" or even a PA-type unit, chances are it will be back very soon, all in pieces!

Conclusion

Amplifying today's musicians is big business, not only in audio power but in money. These groups have the money, and they're willing to spend it to get the sound and the effects they want. No matter how much their ideas conflict with your old-fashioned ones about how sound systems oughta be used, don't argue! They know what they want, and they're going to get it. Quite frankly, it's none of your darn business! *They* can make it work, and that's the main point.

This kind of equipment used to be sold entirely through radio-TV parts distributors. They were the only ones who had it. Now it has gone almost entirely to "music stores" and "guitar centers" which specialize in it. The growth of these establishments has been simply phenomenal in the last 2 to 3 years. You can sell it yourself, if you want, the equipment is readily available.

If you're interested in servicing this kind of equipment, it can be a very good deal. That is, *if* you can do the work, and do it the way it must be done. Few music stores have full service departments; so this can be a lucrative field if you can get all the service and repair work.

Service data are easily available from the makers of the equipment. Most of these are US companies, by the way; there does not seem to be a great deal of import competition, except for small and comparatively rare brand-name items. An article in the November 1966 issue of RADIO-ELECTRONICS ("Keeping Big Amplifiers POWERful," William Darragh, p. 96) gave a lot of good ideas on testing and repairing high-power audio amplifiers.

Using the right test methods, test equipment and the very best grade of replacement parts you can get, can make this into a really remunerative department of your business. **R-E**

When you write for our condensed high fidelity **SPEAKER, ELECTRONICS or MICROPHONE** catalogs...



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Please send me the latest word on

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I am particularly interested in E-V Model _____

Name _____

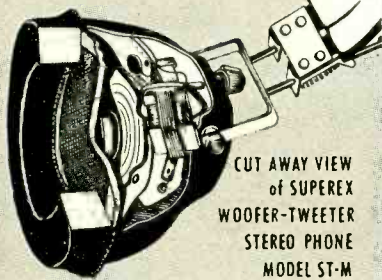
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69

pretty
clever...
those
fellows at
Superex



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First they put a woofer/tweeter in their stereo headphones to provide a full range of response without distortion. They also added a complete crossover network right in the earpiece . . . for an authentically fine speaker system in miniature. Just what the true stereo buff ordered!

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Pretty clever, those fellows at Superex. All they do is give you the edge in quality, value and forward-looking audio engineering. Ask your dealer for a demonstration.

Write for complete catalog.

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Circle 31 on reader's service card

Service Clinic

By JACK DARR

New Flyback, No Agc

I replaced the flyback in a Motorola WTS/534. Now, when the set warms up, the sound and picture go off. I've got a raster, but nothing on it!—E.E., Fort Worth, Tex.

Sounds like agc trouble. Check the polarity of the keying pulse on the agc tube. Quite often, in flyback replacement, especially if a "universal" or non-factory replacement is used, we get into this trouble. If the keying pulse has the wrong polarity, the keyer tube can't conduct; so, no agc.

Also, in this circuit, the agc path goes through a small secondary winding on the flyback. Check the circuit wiring. If the agc plate lead is on the wrong tap, you'll kill the agc by putting incorrect voltage on it, and get this "white-out."

Projector Amp Hums

I have a Bell & Howell sound movie projector with a bad hum in the shop. This isn't power-supply hum, for I can kill it by turning the volume control down. Do you know what this could be, and where can I get a diagram of this amplifier?—C. F., Wilbur, Ore.

It has always been very difficult to get any service information on these projector amplifiers, and I don't suppose it's any easier now! However, I think we can find the trouble by process of elimination.

This could be heater-cathode leakage in the preamplifier tube, or some ac ripple in the exciter-lamp oscillator supply. They use an ultrasonic oscillator to supply the exciter lamp voltage, to get away from 60-Hz hum. The oscillator tube is one of the three 6V6 tubes on the chassis. The oscillator transformer is underneath, a small cylindrical coil. Check all three tubes for heater-cathode leakage.

You can also follow the circuit from the volume control on up through the preamplifier to the photocell. Try shunting each plate, grid, etc., with a 0.5- μ f capacitor; this will tell you at what point the hum is getting in. By the way, don't let the amplifier sit on your bench with the photocell under a fluorescent light! If you do, it will pick up a 60-Hz hum from these lights! This is normal. Cover the cell with a light-

This column is for your service problems—TV, radio, audio or general and industrial electronics. We answer all questions individually by mail, free of charge, and the more interesting ones will be printed here.

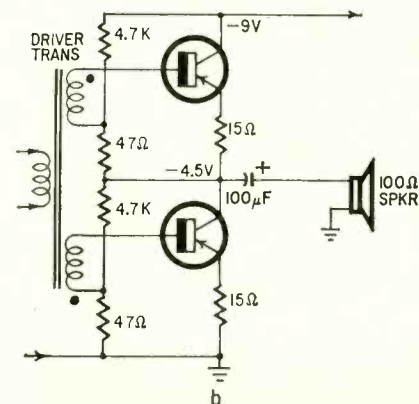
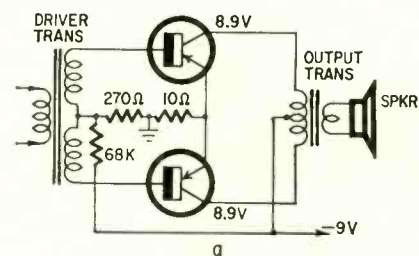
If you're really stuck, write us. We'll do our best to help you. Don't forget to enclose a stamped, self-addressed envelope. Write: Service Editor, Radio-Electronics, 200 Park Ave. S., New York 10003.

tight box or shield while trying to locate the hum source.

Collector Voltages in Output Stages

I keep getting confused by the voltages in push-pull output stages in transistor radios! Most of them check low, but each collector has the same voltage. I ran into one the other day with 9 volts on one collector, 4.5 volts on the other, and the emitter voltages all fouled up, too. The darn thing worked, though! What's going on here?—N.J., Yuma, Ariz.

You've run into one of the major differences between tube and transistor



circuits. Your first circuit was a conventional push-pull, as in part *a* of the diagram here. However, the second one is evidently an *output-transformerless* (OTL) circuit, as in *b*.

Notice in *b* that the battery voltage is applied directly to the collector of the "top" transistor; this transistor is then in effect "stacked" with the lower one. Its emitter goes to the collector of the lower unit, instead of to ground as in *a*. (However, you can see that the base and emitter bias resistors are still there, to set and stabilize operating bias.)

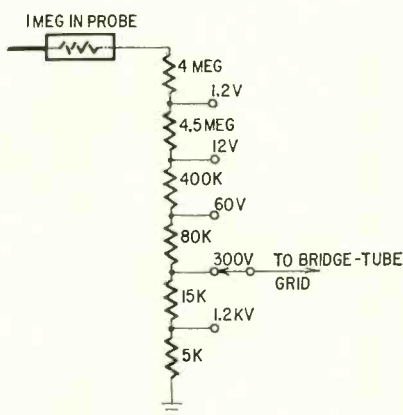
This works exactly like a stacked-B+ circuit in TV sets with tubes, as far as dc is concerned. The speaker, though, is fed audio signals alternately from each transistor (on alternate half cycles of signal) through the big electrolytic capacitor. Incidentally, there should never be *any* dc across the speaker in this type of circuit!

Vtvm Calibration Check

My vtvm is way off on the dc volts scales. If I put a 45-volt battery on the 300-volt scale, the meter says 225 volts! Can you tell which resistor is off, or what's the matter?—E. W., Anaheim, Calif.

The input of a vtvm is just a big fat

voltage divider. See diagram. The total of the resistors is the input resistance of the instrument. A selector switch connects the grid of the bridge tube to whatever tap you need for a certain full-scale voltage reading. The full-scale voltage applied to the tube grid is always the same. For instance, in the diagram of the input circuit of a Simpson 303 vtvm,



you can see that the total resistance is 10 meg. For full-scale reading on the 1.2-volt scale, you'd have 0.6 volt applied to the bridge-tube grid. The grid

is connected to the exact center: 5 meg-ohms on either side. With 1.2 volts across the whole divider, divide the *applied* voltage by $\frac{1}{2}$, and get 0.6 volt.

The values of the other resistors are chosen so that when full-scale voltage for each range is applied to the divider, we still get 0.6 volt on the tube grid! On the 300-volt scale, for example, we have only 20,000 ohms to ground and 9.8 meg in series, so we still get the same voltage on the grid itself.

You probably have a burned-out resistor in the divider. From the symptoms, it sounds as if one of the resistors *below* the 300-volt tap has gone way *up* in value. You get far too much voltage on the tube grid, and therefore a false high-voltage reading.

To check, measure the total resistance of the divider from probe tip to ground. Check this against the service manual. Then check the resistance of all individual resistors in the divider. Most of the resistors used here will be color-coded, especially the bigger ones. If the resistor should be burned up so that you can't read the coding, and no value is given in the schematic, you can figure the value from the values of the other resistors and the scale markings.

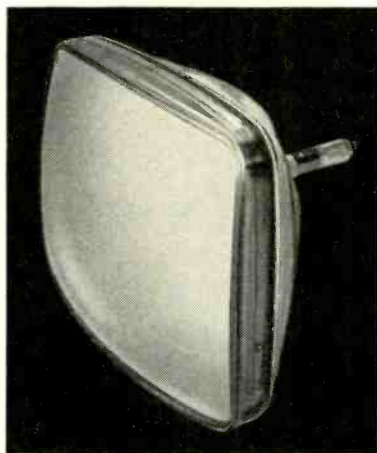
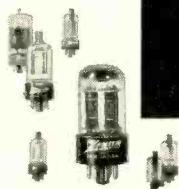
For In the Shop . . . With Jack see page 16

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NEW PRODUCTS

More information on new products is available free from the manufacturers of items identified by a Reader's Service number. Turn to the Reader's Service Card facing page 72 and circle the numbers of the new products on which you would like further information. Detach and mail the postage-paid card.

RECHARGEABLE BATTERY SYSTEM, Perma-Cell. Combines the rechargeable G-E nickel-cadmium batteries and an automatic charger. Batteries can be re-



charged 1000 times or more and come in types D, C and AA sizes. Charger operates off 117 volts ac and can charge any two or four of the battery types or any pair or combination simultaneously. Loading of the charger is simple and fast. A red indicator light glows when batteries are properly placed. D-batteries are \$3.95 a pair, C-batteries are \$3.15 a pair and AA are \$3.49 a pair. Charger is \$9.95—General Electric Co.

Circle 46 on reader's service card

RADAR DETECTOR. Miniature microwave receiver clips to car sun visor to alert driver of approach to a controlled radar speed zone well in advance of critical clocked area. Operates on 2 penlight batteries, has up to 2-mile range and is completely transistorized. Device picks



up radar signal from police vehicle and emits a steady beep to warn driver to slow down to posted speed before he reaches the zone where his speed is clocked. Legal in 48 states. \$44.95—Solar Electronics

Circle 47 on reader's service card

TUNER CLEANER, Super 100. Cleans the delicate wafer contacts and connections of tuners and coats them with a protective lubricant, guarding against dust, dirt and cutting particles contained in grime. Can be used on color and black-and-white TV tuners. Also restores quiet

operation of potentiometer type controls for receivers. Available in pressurized can with an extension needle for spraying into hard-to-reach tuners and controls. Will not affect plastic fittings, nylon shafts and plastic channel-strip holders.—Injectorall Electronics Corp.

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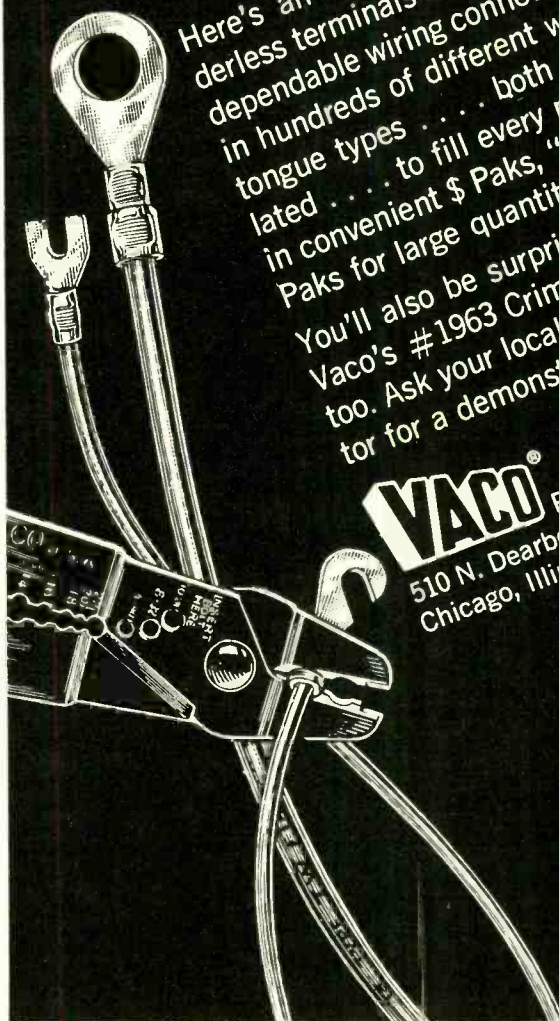


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Here's an easy-to-specify, easy-to-use system of solderless terminals that are guaranteed to provide fast, dependable wiring connections every time. Available in hundreds of different wire sizes, stud sizes and tongue types . . . both insulated and non-insulated . . . to fill every need. Instant availability in convenient \$ Paks, "C" Paks, or "MB" Bulko Paks for large quantity users.

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For all leading
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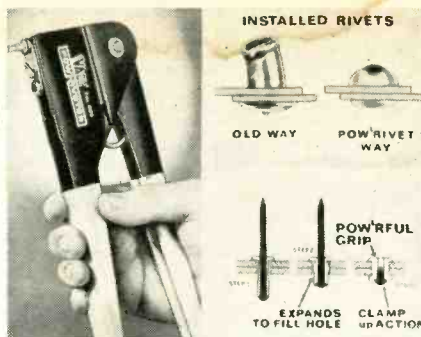
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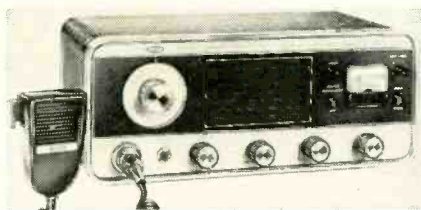
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All-metal construction,
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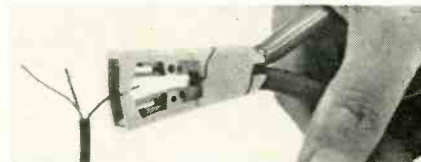
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HAND RIVETER, Pow'Riveter. Rivet expands to its own head diameter for use in wide-tolerance holes. Clamp-up action assures a snug fit, eliminating the possibility of loose assembly. Low profile guarantees a finished appearance on both sides of the riveted material. Sealed stem provides a waterproof and dustproof fastening of the riveted material. Four sizes of rivets replace 11 sizes of ordinary blind rivets. Riveter's 4-way head accommodates any size blind rivet as well as special rivets; the other two heads are for $\frac{3}{32}$ " and $\frac{3}{16}$ ". Riveter plus supply of assorted rivets is \$4.95—VACO Products Co.
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CB 2-WAY RADIO, Model A-2567. Solid-state power supplies are built-in for both 12-V dc mobile and 115 V ac base use. Receives all 23 channels. Sensitivity: 0.5 mV or better for 10 dB signal-to-noise ratio; selectivity: ± 3 kHz for 6 dB; audio output: 2.5 watts; power input: 5 watts; modulation: 100%. Features switchable Range Expander, illuminated 3-scale meter and dual-conversion superhet receiver. Supplied with all crystals, ac and dc power cords, push-to-talk mike and universal mobile mounting clips. \$179.95—Allied Radio Corp.
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WIRE STRIPPER. Self-adjusting wire stripper accommodates AWG Nos. 8 to 24 wire sizes. Hand stripper has 11 narrow cutting blades in each jaw. Each blade floats in its own spring mounting so that blades close around the wire in a circle as the handle is squeezed. Cutting tension is provided entirely by spring action in blades, not by amount of squeeze . . . the wire is stripped cleanly without nicking the conductor. Plastic cushion grips make the stripper easy and comfortable to use.—Telvac Instrument Co. R-E
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look at the rest... and you'll buy the best, new B&K model 1245

The all solid-state B&K Model 1245 Color Generator duplicates the waveforms transmitted by a color TV station.

Adherence to these waveforms makes it easy to converge the color tube, check sync and make other raster adjustments . . . and the color generator with station quality signal will be able to sync next year's sets. Generators with compromise waveforms do not give you this obsolescence protection.

Here are oscilloscope photographs from the outputs of two typical competitive color generators, one transistorized and one tube type, and the B&K Model 1245. The detailed analysis with each photograph shows a few of the reasons why you'll save time and effort with B&K.

COLOR

CROSSHATCH

STANDARD STATION SIGNAL

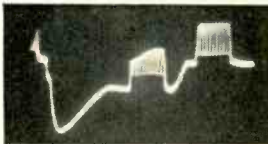


One horizontal sync pulse with its color burst.

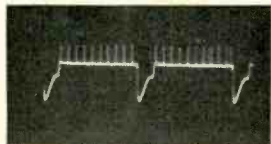


Two lines showing horizontal sync pulse with black and white TV signal.

B&K MODEL 1245

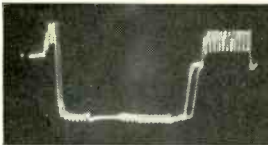


Good duplication of station signal including back porch. If the set won't sync, the set is defective.

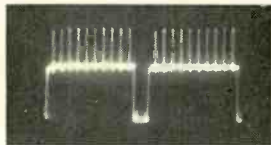


Well defined back porch on horizontal sync pulse permits accurately setting color killer and almost eliminates need to adjust brightness and contrast.

TRANSISTORIZED GENERATOR A



No back porch causes unstable color sync. Burst amplitude compression may permit sync on wrong color bar.



Square wave horizontal sync pulse with no back porch and poor dc coupling forces adjustments of brightness, contrast & fine tuning to obtain usable pattern.

GENERATOR B

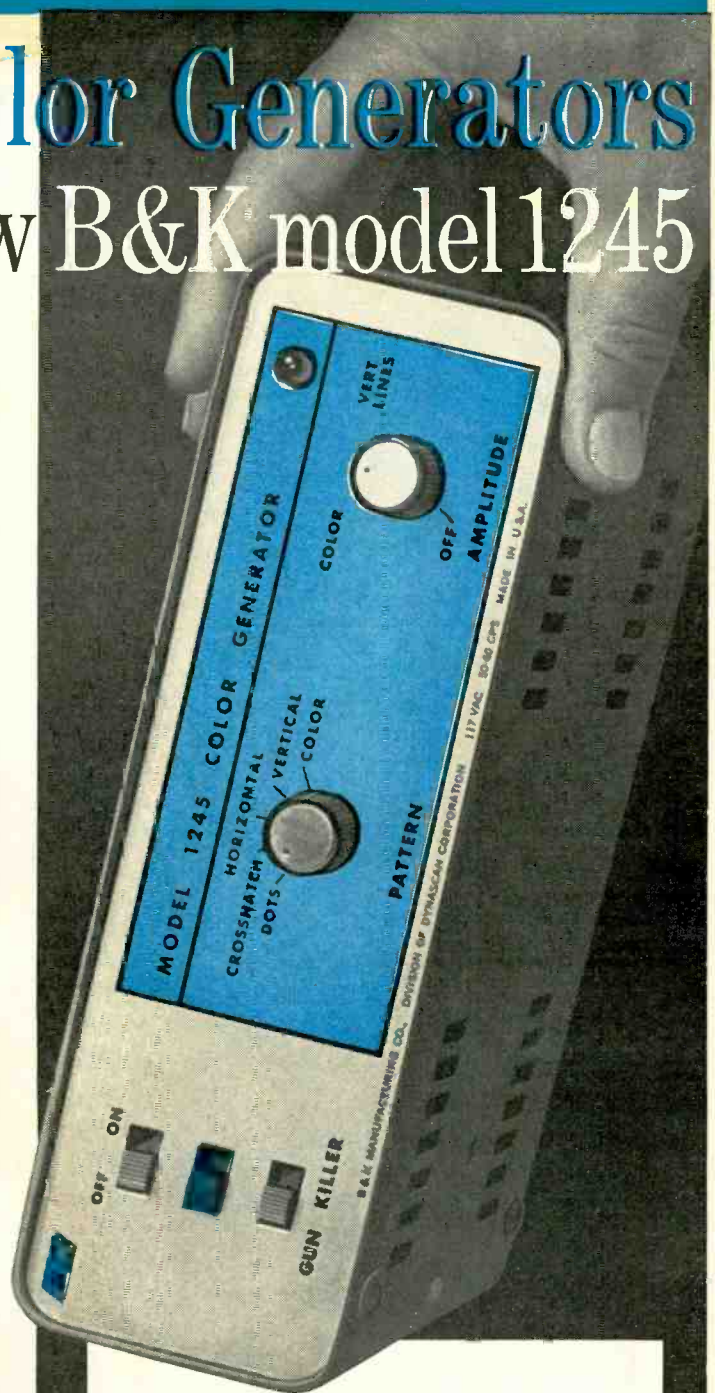


No back porch; color information on top of sync-pulse makes sync difficult on some sets.



Complete absence of any back porch necessitates readjustment of brightness, contrast and fine tuning to obtain a usable pattern.

See your B&K Distributor for a demonstration or write for Catalog AP22.



For the first time, with the no-compromise waveforms from the B&K Model 1245, it is possible to accurately set the color killer threshold control with a color generator.

The miniature size and convenience of the Model 1245 match its performance. It provides crystal-controlled keyed rainbow color bar display, and dot, crosshatch, horizontal line and vertical line patterns as well as gun killer controls that will work with any picture tube. Size only 2 1/2 x 8 1/2 x 8 1/8". Net \$134⁹⁵.

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NEW AUDIO EQUIPMENT

CARTRIDGE TAPE RECORDER, TC-8. Records from home tape recorder,

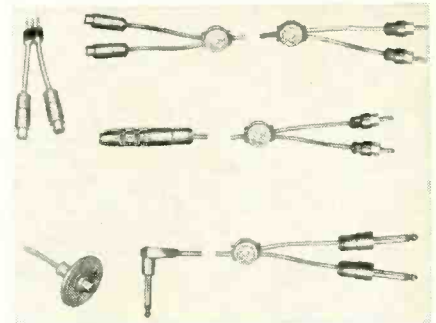


phono or FM multiplex. Plugs into recording outputs of any stereo system or line outputs of any stereo tape recorder. Cartridge-alignment indicator lights if cartridge is inserted improperly and unit won't operate until it is properly reinserted. Features automatic recording control which makes recording-level decisions automatically. Unit will accommodate the Sony or other conventional 8-track cartridges.—Superscope, Inc.

Circle 52 on reader's service card

AUDIO ACCESSORIES. Molded adapters and cable assemblies feature solder

connections and internal cable clamps to support the cable and eliminate strain. Accessories include: stereo adapter that connects 2 single-conductor phono-jack



outputs to one 3-pin-in-line plug; speaker enclosure phono jack with a 24" cable and mounting screws; adapter cable with a d-conductor right-angle phone plug on an 11" 2-conductor shielded cable; 4-foot stereo adapter cable with 2 standard molded phono plugs; and a 3-foot stereo extension cable with 2 straight molded phono plugs wired to 2 phono jacks.—Switchcraft, Inc.

Circle 53 on reader's service card

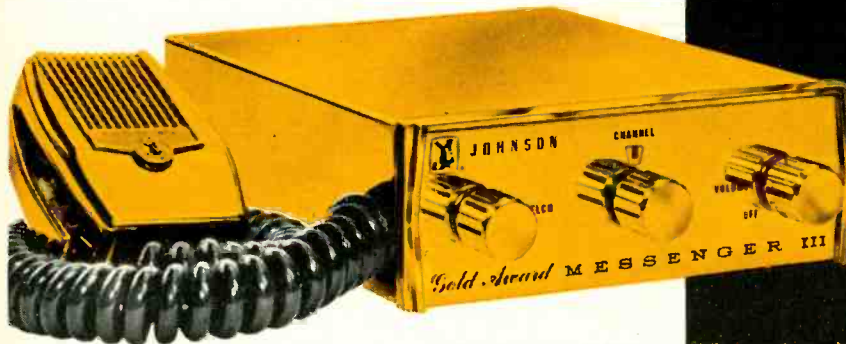
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Circle 54 on reader's service card

NEW LITERATURE

All booklets, catalogs, charts, data sheets and other literature listed here with a Reader's Service number are free for the asking. Turn to the Reader's Service Card facing page 72 and circle the numbers of the items you want. Then detach and mail the card. No postage required!

1968 CATALOG. Contains 32 pages of electronic kits and factory assembled instruments in the fields of Citizens Band, amateur radio, stereo/hi fi, test instruments and kits for beginners. Prices of beginners kits range from \$2.50 to \$9.95. Fully illustrated and includes a listing of authorized EICO dealers.—EICO Electric Instrument Co., Inc.

Circle 55 on reader's service card

STEREO EQUIPMENT. Colorful new 12-page catalog describes the latest in stereo high-fidelity components and compact music systems from Bogen. Includes amplifiers, bookshelf speaker systems and Stereo-8 tape-cartridge players. Also lists turntables, receivers and tuners.—Bogen Communications Div., Lear Siegler, Inc.

Circle 56 on reader's service card

1968 SPRING CATALOG, No. 683, 132 pages. Includes Lafayette's top-rated equipment plus that of many other major manufacturers. Host of values in garden tools and accessories, power tools for the home workshop and marine equipment. Also has a complete selection of hi-fi components, Citizens-band 2-way radio, tape recorders, ham gear, radios, and much more.—Lafayette Radio Electronics

Circle 57 on reader's service card

STRIP-CHART RECORDERS. 20-page catalog gives details of 50 models of miniature strip-chart recorders, all featuring the RUSTRAK dry writing process. Includes information on chart paper, drive-motor specifications, accessories, optional features, dimensions, weights and ordering information.—Rustrak Instrument Div., Gulton Industries, Inc.

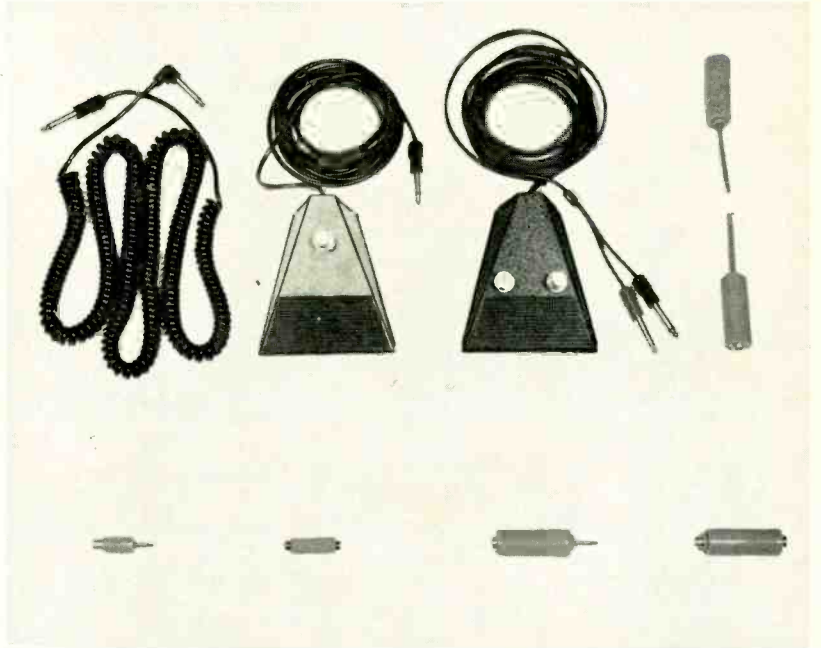
Circle 58 on reader's service card

SOLDERING EQUIPMENT. This 24-page catalog covers accessories, service parts, representative tips, and soldering irons—a total of over 450 items. Includes tip-temperature control systems, small solder pots, safety stands, tip cleaners, etc. Price sheets are included.—American Electrical Heater Co.

Circle 59 on reader's service card

1968 DC POWER SUPPLIES. 88-page catalog and handbook combines a textlike discussion on dc power supplies and a selection guide and condensed listing to make it easy to select the supply which best meets your needs. Handbook portion discusses technical details and applications of dc power supplies and includes

If a plug or accessory from BARKER is not shown here — it's in our catalog!

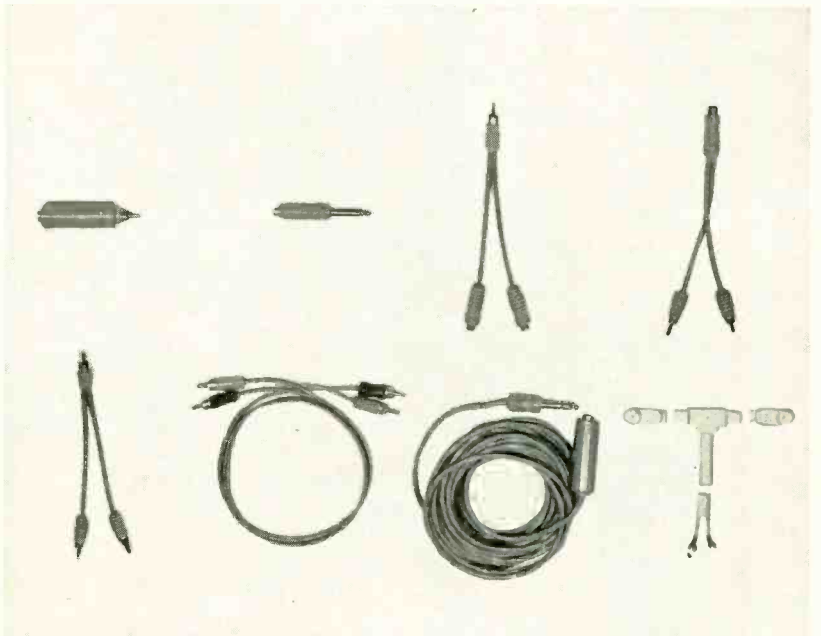


ABOVE: from left to right. First row. Guitar coil cord 20' RSP-RE in six colors—White—Beige—Grey—Red—Black—Blue. FS-1 Foot switch single—designed for amplification Shut-off. FS-2 Foot switch—dual—designed for amplifier and reverberation. PJ-PJ Phone Plug to phone plug adapter.

Second row. ATF "Molded on" Adapter—Adapts phono pin plug to miniature two (2) conductor phone plug. AFF Phono jack to Phono jack. PJT phone jack to mini-plug, PJF Phone jack to Phono jack.

BELOW: from left to right. First row. PJM Phone jack to Phono plug. APF Phono jack to Phono plug. M-FF 2 phono jacks connected in parallel to phono plug, 4" shielded cables. F-MM Phono Jack connected to 2 phono plugs 4" shielded cables.

Second row. M-MM 3 phono plugs connected in parallel 4" shielded cables. D4 2 individually shielded cables with phono plugs each end color coding positively identifies each circuit 36"—72" & 12'. 20' 3LP-3PJ "Molded On" three (3) conductor phone plug one end of 20' three conductor cable—Other end a "Molded On" three (3) conductor phone jack—For stereo head set application. FM-1 Twin lead FM Antenna Dipole type for indoor use—Has 6 Foot Lead-in with spade lugs.



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circuit principles, operating features, performance measurements and special applications.—Hewlett-Packard Co.

Circle 60 on reader's service card

PLASTIC TUBE SEALER. Bulletin describes Models C-3H, (hand-grip) and C-3W (wall-mounted) tube sealers. Tells how instrument operates and illustrates uses. Lists special features and prices for both models.—Harwil Company

Circle 61 on reader's service card

PA AMPLIFIERS. Catalog details the new Bogen line of Challenger CHS solid-state public amplifiers. Charts and photo-

graphs describe four new CHS models—CHS-100, 50, 35, and 20, listing technical data and prices. One page is devoted to a listing of accessories.—Bogen Communications Div., Lear Siegler, Inc.

Circle 62 on reader's service card

CORRECTION

Mosley Electronics, Inc. (New Literature January, February 1968) catalogs list manufacturers' representatives and their territories, not dealers. Mosley manufactures TV/FM antenna accessories and audio accessories and does not make TV/FM antennas.

INSTALLING INTERCOMS

(continued from page 41)

front door. Either a hole had to be cut in a brick wall to hold the outdoor station or it could be installed on the bottom part of the overhang which was about 3' away from the door and about 6' above the stoop level. Because sensitivity of the remote unit is more than adequate for this distance and the overhang provides a good shelter from rain, a 3 $\frac{3}{4}$ " by $\frac{1}{2}$ " opening in line with the corner of the bedroom above was cut in the overhang (Fig. 9). A sabre saw on the outside and a $\frac{5}{8}$ " drill from the inside of the bedroom prepared this site. A two-conductor cable from the door unit to station R12 is now concealed by the baseboard heater.

The back box for the outdoor remote at first posed a problem in that it was to be mounted in the overhang section in front of the house. The underpart of the overhang was $\frac{1}{4}$ " thick plywood backed with a sheet of $\frac{3}{4}$ " composition insulation material which was of little value for holding the

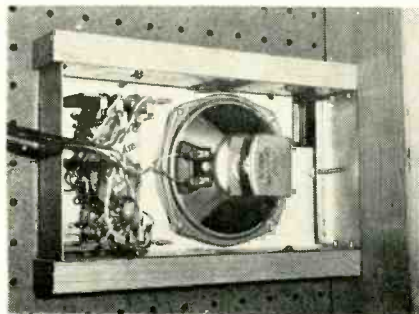


Fig. 12—Rear view of the remote unit in the workshop. Here again, the wall (pegboard) is sandwiched between 2 wood braces and the flange on the back box. Unfinished side of wall made this photograph possible. This is not a dummy.

outdoor remote unit. There were no supporting braces of any kind close to the opening, and the back box for the outdoor remote is flangeless. Solving this problem was only a matter of screwing a piece of wood on each side of the opening and then securing the box in place, as shown in Fig. 10.

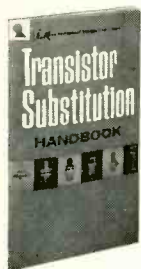
Connections from stations R10 to R11 and R12 were made without a hitch. A line was dropped through the wall from stations R10 to R11.

Installation of stations R14, R15 and R16 was not too difficult, but they did require more time than the others. A $\frac{1}{8}$ " pilot hole was drilled through the floor under the baseboard molding directly below station R9. The drill was angled to make a hole in the ceiling in the garage below, directly in line with

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Circle 111 on reader's service card

the wall space above. A $\frac{5}{8}$ " drill placed in the pilot hole in the ceiling, worked its way straight up into the wall space as desired. The molding was put back in place to cover the pilot hole in the floor. After some "notching" and "fishing" and a few more notches, the cable was in place in the garage and rear-entrance way ceiling. While the rear-door remote unit needs only a two-conductor cable, the eight-conductor cable was run to it and an octal outlet in a weatherproof enclosure which was installed nearby.

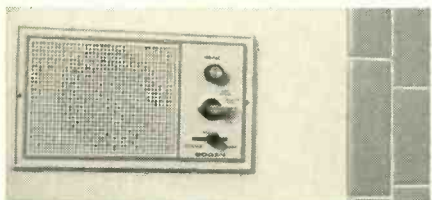


Fig. 13—Finished bathroom installation can accompany a wet baritone with background music . . . that's plush living.

Stations R1, R3 and R4 in the basement were wired by running eight-conductor cable along the ceiling between the beams and the space provided by furring strips which support an acoustic tile ceiling. Station R5 hookup was a cinch . . . it didn't even require an extra hole for the cable. However, the outdoor remote at station R2 called for some fisherman's luck but nothing like the amount of work for the back door.

Installation of the back boxes for the remote units without the aid of cross braces between the studs was desired. To install cross braces from stud to stud, without cutting a hole larger than the back box would have required some fairly fancy carpentry work and expertise. Instead a piece of $\frac{3}{4}$ " furring strip about 2" wide and $9\frac{1}{2}$ " long was screwed to the top and bottom of the back box to sandwich the wall between the wood and the flange on the box, as shown in Fig. 11. It is a simple matter to press the flange against the outside of the wall and the wood against the inside of the wall with one hand while you secure the box and the wood in position with a couple of wood screws.

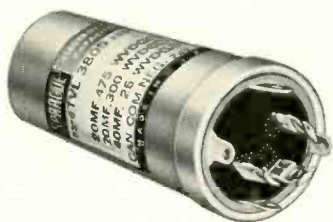
See Fig 12 for a rear view of this type of installation. Only two screws are needed for each piece of wood. Mounting strength and stability is more than adequate. Figure 13 shows a completed installation in the bathroom . . . nothing like music to shower by.

A little Spackle and paint for the half dozen small notches in the garage and rear-entrance way ceiling, finished the job. There is nary a trace of wire or a notch showing.

R-E



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Yes, you can replace one twist-prong capacitor with another that has a higher voltage rating and everything's OK. That is, everything except the cost. You have to pay for the extra voltage.

True, too: Circuit tolerances may allow you to make successful replacements without matching original

capacitance values exactly. However, if you pick a replacement that's at the high end of the circuit's tolerance, its own manufacturing tolerance may throw it out of the ball park. For example, you pull out a 100 μF @ 350 V unit and figure that the 150 μF capacitor on your shelf is a close enough replacement. But the standard industry tolerance on this part is +50%, -10%. Therefore, it may actually have a capacitance of 225 μF —more than double the value your circuit calls for. And probably will get you called back.

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DON'T FORGET TO ASK YOUR CUSTOMERS "WHAT ELSE NEEDS FIXING?"

65-7115



Circle 112 on reader's service card

TV Service Puzzle—For SHARPSHOOTERS Only

(continued from page 61)

power off and using the ohmmeter, the "expert" found no reading at all (open circuit) from the 270-volt line to the primary of the power transformer. (*4)

Checking from the 270-volt line to the secondary of the power transformer, there was a 2,000-ohm reading to the red-green wire, and a very high resistance, almost 50,000 ohms, with the prods reversed. (*5)

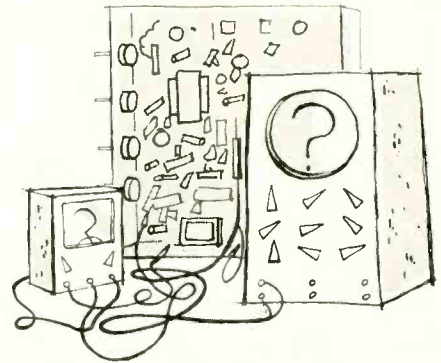
There you are. These are the clues. Remember that this is not in any way a "normal" fault; it cannot be accounted for by a part failure. However, there is a logical explanation, and you have all the clues needed to find it, illogical though it sounds.

Let's repeat the clues, for luck:

1. There are no bad parts in the set.
2. There is no dc short on the 270-volt line or in the supply.
3. There is a 100-volt p-p sawtooth ripple on the 270-volt line, even when it is disconnected from the source.
4. An ohmmeter connected between

the 270-volt points and the secondary of the power transformer shows a typical "rectifier-type" reversible reading at these points.

There you are; go get 'em.



The answer

When shorted rectifier CR204 was replaced, it was soldered to the PC board (see Fig. 3). In this chassis, the rectifiers are small silicon units, located on the PC board, under a cross-brace and quite a bit of wiring. The rectifier was replaced with the right polarity, in case you thought of that. *But:* instead of connecting its anode (negative) end to ground, as it should have been, it was accidentally connected to the four-terminal "blob" which was one of the junctions of the 270-volt line!

So, this rectifier, when it conducted, fed a very large ripple (half-wave rectified) voltage into the 270-volt dc line! This ripple, which went right through the big electrolytic capacitor as if it were ac, overloaded the dropping resistor, and dropped the dc voltage at that point, causing all of the other symptoms!

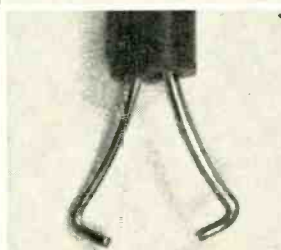
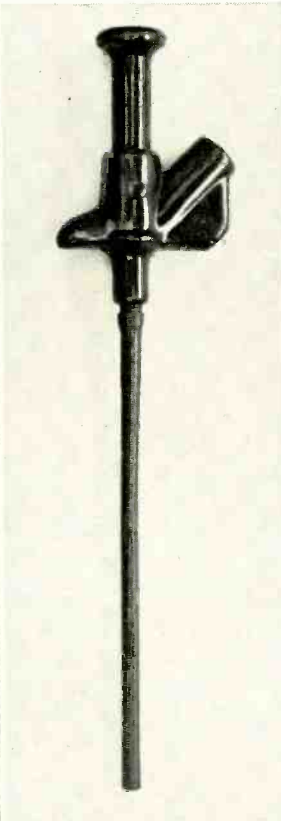
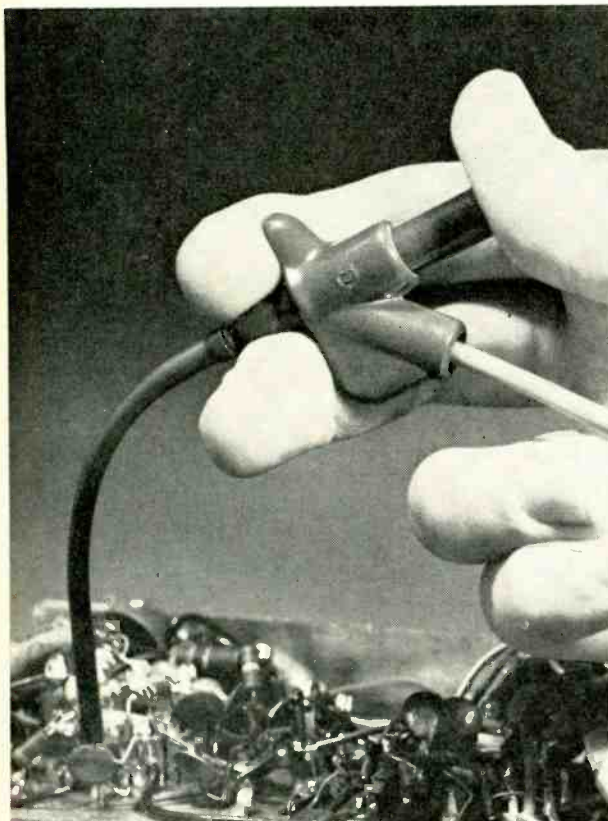
This was an almost "natural" mistake.

The PC board, where the rectifiers are mounted, is very crowded, and the correct point is only 1/8 inch from the place where it was connected! This is one of those things that any of us could do at any time, which is the moral of this story! Now, let's look at the actual diagnosis, and see where the old "expert" fell flat down.


*4: There is obviously a high ac voltage getting into the 270-volt line, from the very high ripple. This means a short circuit from the ac source (the power transformer) to the 270-volt line. This accounts for the behavior of the big electrolytic capacitor when it is connected and disconnected.

*5: The "short" between +270 volts and the transformer secondary must be through a rectifier (primary was cleared, remember.). The ohmmeter readings definitely confirm this.

A careful, point-by-point examination of the PC board, and especially the area around CR-204 (lowest reading to the red-green wire of the secondary, where CR204 is normally connected, remember?), finally disclosed the real trouble! It could happen to you! **R-E**



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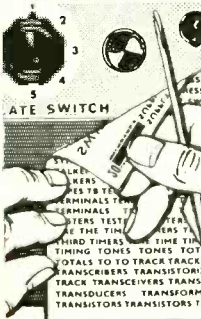
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BUILD A PANIC BUTTON

(continued from page 59)

whose repetition rate varies. If you change the frequency considerably from that provided by the component values given in the schematic you may want to make the value of C5 different from C6 so that the average output is approximately a square wave.

Transistors Q6, Q7, Q8, Q9 and Q10 provide a surprising amount of volume from the speaker. Adjust the value of R13 to bias the collector of Q6 at 4 to 5 volts.

Total battery drain of the circuit shown is from 20 to 30 mA.

An SCR is used to turn on the alarm, and a mercury switch to turn it off, by turning the case upside down. This was done partly for novelty, but mainly to permit use of a momentary pushbutton. If you have an alternate action, push-on/push-off switch, you can save the cost of the mercury switch and SCR.

Construction details

The Panic Button can be inexpensively built by cannibalizing a transistor radio, available for as low as about \$3.50 at discount stores. Some of the components, particularly the miniature electrolytics, can be salvaged from the radio. Use the snap-on battery contacts, battery and speaker, too. In fact, you can use the entire audio amplifier portion of the radio. Simply connect Q4-Q5 output (right side of C7 in Fig. 3) to the top of the volume control in the radio, and the common line to the bottom.

My version was constructed on a piece of perforated board with 0.2" staggered centers. Fig. 4 shows the board (full size) with dimensions and parts placement.

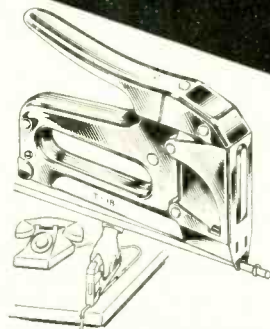
I used a Jade-brand imported transistor radio, with a tuning dial hole in the case front. The switch I used for S1 exactly fit this hole (see photo). Depending on the radio you use, you can probably find a pushbutton that will do, although you may have to make a hole in the front of the case.

As an alternative to the mercury switch, mount a set of very light relay or lever switch contacts on the board. A sharp blow to the case should then open the contacts momentarily—which is all that's required to turn off the SCR, and the Panic Button. Should you decide at any time that you would like to get more volume, connect the output of the siren to a hi-fi set or another more powerful amplifier. **R-E**

MAY 1968

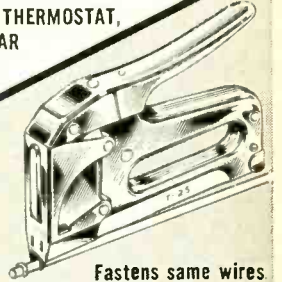
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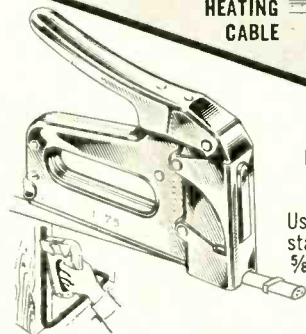
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Operational Amplifier Basics

(continued from page 57)

OP-AMP GLOSSARY

Common-mode gain—Ratio of output voltage over input voltage applied to (+) and (−) terminal in parallel.

Common-mode rejection ratio (CMRR)—Ratio of an op amp's open-loop gain to its common-mode gain.

Differential-input voltage range—Range of voltages that may be applied between input terminals without forcing the op amp to operate outside its specifications.

Differential Input Impedance ($Z_{in, diff}$)—Impedance measured between (+) and (−) input terminals.

Drift, input voltage—Change in output voltage divided by open-loop gain, as a function of temperature or time.

Input voltage offset—Dc potential required at the differential input to produce an output voltage of zero.

Input bias current—Input current required by (+) and (−) inputs for normal operation.

Input offset current—Difference between (+) and (−) input bias currents.

Offset—Measure of unbalance between halves of a symmetrical circuit.

Open-loop bandwidth—Without feedback, frequency at which amplifier gain falls 3 dB below its low-frequency value.

Open-loop voltage gain ($A_{v,ol}$)—Differential gain of an op amp with no external feedback.

Slew rate—Maximum rate at which output voltage can change with time; usually given in volts per microsecond.

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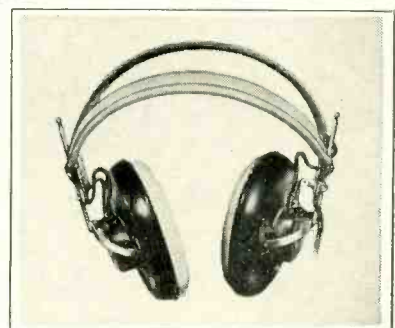
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FEEDBACK QUIRKS

(continued from page 51)

frequency was not 6 dB but 8 dB.

Assuming I just hadn't allowed for some resistance value belonging to the transistor, I tried changing capacitor values in the hope of finding a combination that would produce 6 dB loss at the 90° phase point (which I checked by finding where the transfer ellipse passes through from a left-to-right to a right-to-left slope—(Fig. 4). Whatever I did, I couldn't get less than 8 dB loss at the 90° point.

So, I thought, just use more feedback. Consulting my chart, I found that a response due to two RC networks that yielded 8 dB loss at the 90° point can be sharpened to 3 dB, with a frequency shift of 1.778 (instead of 1.414) and using 10 dB feedback, rather than 6 dB.

Accordingly I changed my capacitors so the 8-dB 90° point needed to be shifted by a 1.778 ratio, checked resistor values to get just 10 dB feedback and finally connected the loop, as I had done with the tube circuit. But the response wasn't anything like I expected (Fig. 5).

I tried more feedback, thinking the turnover point would eventually get sharp enough. Then I'd change the C's again to get the frequency right. But with this particular circuit, I just couldn't sharpen the turnover enough to get the 90° phase 3 dB down with any amount of feedback. Why?

Eventually I realized that my first failure to get predicted performance—when 3 + 3 apparently made 8—should have clued me to what was happening. As well as reflecting effective resistances, which the books told me about, when transistor coupling circuits include reactances, they can reflect reactances as well (Fig. 6). That was why, both with and without feedback, the transistor caused the summation of the separate RC responses to be different from what one would expect from addition of the component parts.

As soon as both RC elements were connected, the transistor presented a reactive component as part of the load for the input circuit, and another as part of the source circuit for the output circuit. Both without and with feedback the combined response was not the summation of the parts put together (Fig. 7).

As with the earlier problem, realizing what the problem was proved to be more than half the battle. In this case, an extra transistor to provide isolation as an emitter follower solved it.

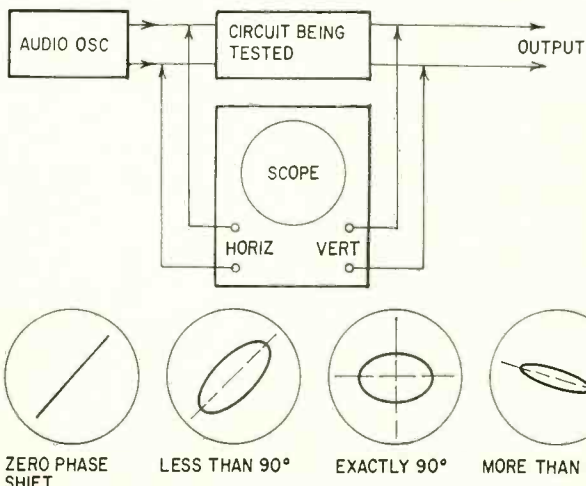


Fig. 4—Equipment setup for determining 90° phase shift point. Oscilloscope patterns readily show degree of phase shift.

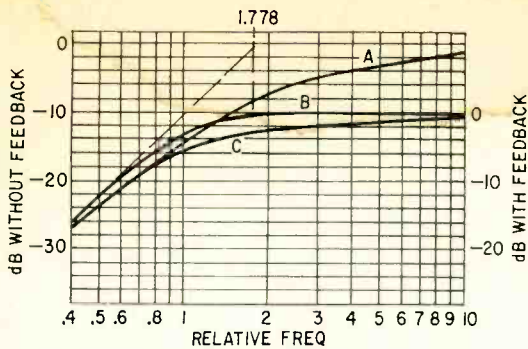
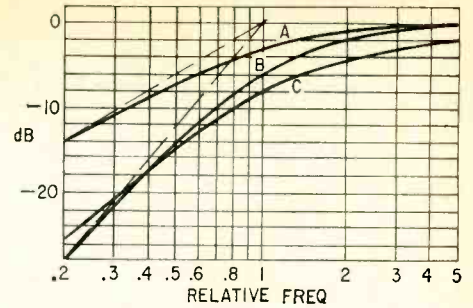


Fig. 5 (left)—Curve A shows response without feedback. Curve C is desired response and curve B is the response obtained.

Fig. 7—Transistor reactance prevents ideal combined response (B) from two A-curve circuits. The result is curve C.



Linear circuits. The next puzzler happens so often that everyone should know about it: If you don't know the answers, you should know the symptoms. The first time I spotted it I was called in to observe a comparison of two amplifiers: One was rated at 15 watts, but had no feedback. The other was rated at 50 watts, with lots of feedback.

Both were being used as guitar amplifiers. When the guitar was played softly, there was no doubt that the 50-watter sounded far cleaner. But when the player tried to get more sound, the 50-watter broke up, and actually seemed to give much less power than the 15-watter. A bench check had been run before I came along; the 15- and 50-watt ratings were real.

Since then the same kind of problem has come up many times. This is what happens: Feedback reduces amplifier distortion just as theory claims it will, *until clipping is approached*. It may be the output stage that clips, or it may be the driver stage, or it may be between the two of them; grid current of the output stage makes the driver stage clip. The effect is the same.

The important thing is that the front-end stages usually don't clip; they're still amplifying. When the drive/output stages clip, the output waveform flattens (Fig. 8). This is also the waveform that gets fed back. And a straight horizontal line is not a "waveform"—the signal has stopped getting through. So suddenly, from this point on, there is no feedback to partially cancel the input signal.

As a result, the amplifier starts getting the same input signal it would get if there weren't any feedback connection. If there's 20 dB of feedback, the input jumps to 10 times normal as soon as clipping starts. This just makes clipping that much worse—more sudden. So, while the feedback cuts distortion, as predicted, below the clipping point, as soon as clipping is reached, worse distortion is suddenly triggered.

Failure to predict this comes from the fact that the theory regards the amplifier as an essentially linear device.

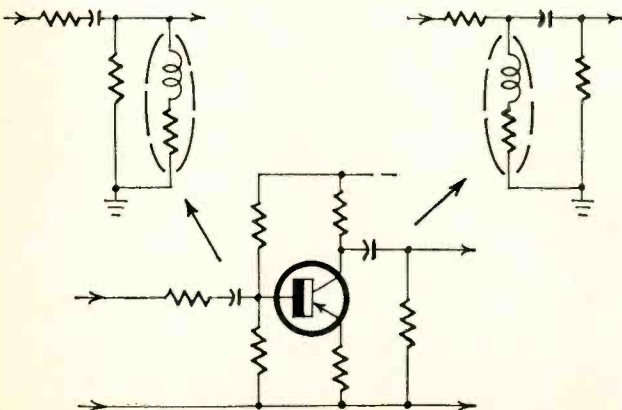


Fig. 6—Stray impedance (circled elements) at input and output of transistor cause the feedback discrepancy in Fig. 5.

It's not quite linear, of course, otherwise we wouldn't need the feedback at all. But it's close to linear and the feedback just cleans up that little bit of nonlinearity. The fact is, an amplifier (when it clips) doesn't even approximate a linear device from that point on.

Complications. If that's all that happens you're lucky. Often, I've found, clipping can trigger even worse kinds of distortion. Not only is the clipping made much more sudden, and inescapable once the signal is too big, but it triggers an aftereffect (Fig. 9). Why does that happen?

Only the drive and output stages are working near their limits. Earlier stages have a bigger margin for linear amplification. And the input stages usually have most of all. They could probably handle 50 times the normal input signal. So when clipping starts, the combined input, formed by mixing the actual input with the feedback signal, steps up to many times its normal level, and is really spiky—just where the clipping is.

The input stages take this signal okay. But probably the last stage before the driver doesn't. It just rectifies this extra signal and biases itself beyond cutoff, from which it will only restore itself at a speed controlled by the bias-supply time constant (with the coupling capacitor).

So clipping triggers a cutoff condition at one stage. While this stage comes back into operation, the signal is distorted until the bias gets nearly normal. The effect

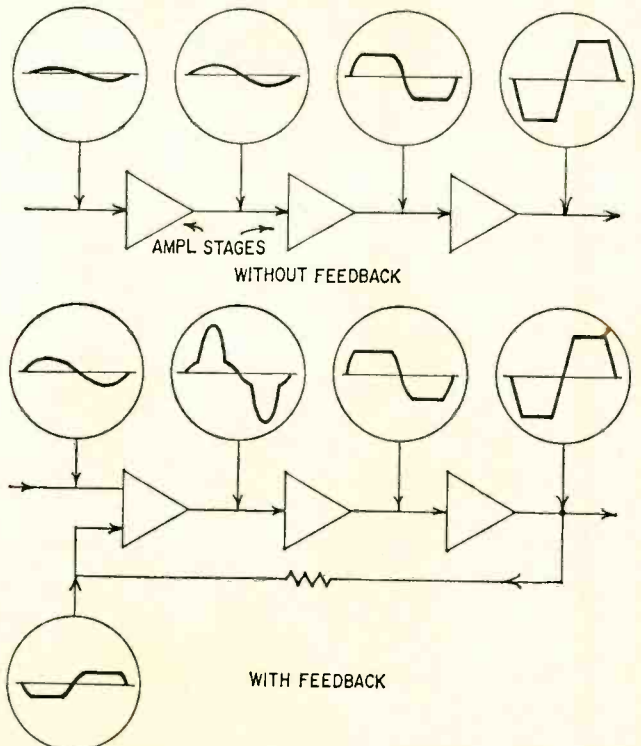


Fig. 8—Output clipping is exaggerated by feedback; flattened wave does not offset input wave.

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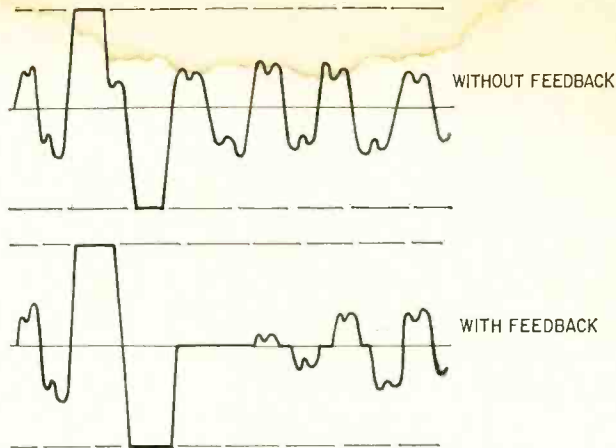


Fig. 9—Bottom curve shows long recovery time due to over-bias. High signal level distortion can worsen with feedback.

makes distortion far more noticeable than it is with quick, sudden clipping.

This effect may not show up on a sine-wave test signal, because the steady signal will change the bias enough to reduce gain and thus stay just within clipping. But a musical signal often "hits" the amplifier with similar peak values without the steady buildup that a carefully controlled test signal is given, and the cutoff distortion occurs.

One more variety I'll mention in this category, then another that's closely related. In the first I was picking which side of a push-pull output to take feedback from to feed to an early stage cathode (or maybe it was an emitter). One way the amplifier screeched its head off as I made the connection; obviously that was the wrong side (Fig. 10).

So I connected the other side and it was stable—or seemed to be. Before trying the thing out full blast, I ran a response check at low level until I found the rolloff points, well below and above audible limits. This looked good. But then I started turning the volume up and next thing I knew, the amplifier was screeching as if I had the feedback connected to the wrong side of the output. Turning the signal off didn't stop it. Switching off and on again did.

What caused this? Every time the input signal reached a certain point, which wasn't full output, or even the beginning of clipping, this trouble started. After trying this and that, I eventually removed a high-gain stage that was ahead of the main feedback loop. Why should this cause feedback trouble? It wasn't even in the loop!

Careful checking showed that the high current swing in the output stage caused a minute voltage fluctuation in the B+ supply, which fed the plate circuit of the earlier stage. Reversing phasing didn't help, because the push-

(continued on page 91)

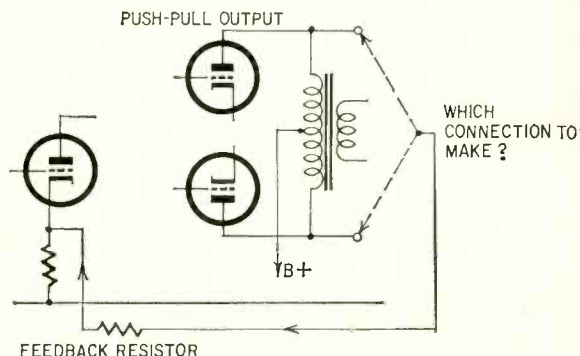


Fig. 10.—Alternate points for connecting feedback. In this case, one produced positive and the other negative feedback.

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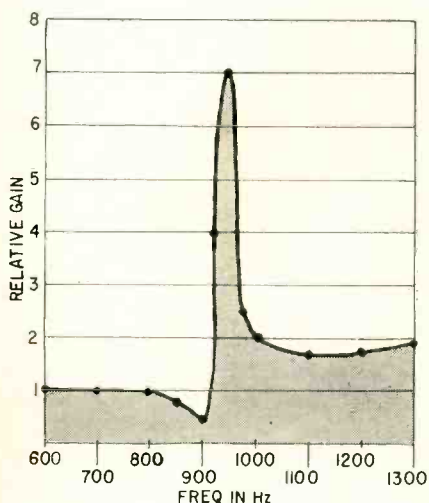
continued from page 53

measurements I constructed a generator with a 180° dial covering 10 Hz to 1000 Hz. Allowing for pointer width and dial markings, it was debatable

HOW IT WORKS

Similar in principle to magnetostriction (mechanical) and tuning-fork filters, the vibrating wire fulfills the author's claims. I checked its performance with an audio generator and an oscilloscope. The wire must be stretched taut and must not touch the pole pieces. I had to shim up the prototype with a toothpick at each end. Increased stretching of the wire altered the resonant frequency slightly.

I also tried another dime-store magnet slightly different in size from



the author's. This change made little difference in operation, only changing resonant frequency slightly.

Using the bandpass amplifier, I found resonance sharp and Q high (see curve above). At resonance you can actually see the wire vibrating between the pole pieces!

The sinewave oscillator works well, too, though R7—BATT ADJUST—is touchy to set for minimum distortion in output waveform. Perhaps rather than a 10,000 ohm control, you should try a 2500-ohm pot and a 7500-ohm fixed resistor in series.

Toothpick shims seemed to work fine, and magnet size isn't critical. The pole pieces can be just plain pieces of iron. You can mount the whole assembly on an old-fashioned wooden breadboard. The project is nice and simple and it works.—*Thomas R. Haskett*

whether the bandwidth was 1 Hz or 1.6 Hz—which actually puts the Q between 600 and 1000.

Q is controlled by damping, and air causes damping of the vibrating wire—just as it does to a loudspeaker cone. Therefore, it's quite possible that even higher Q might be obtained by installing the wire in a vacuum.

The frequency of the wire may be changed by changing its length or di-

ameter or both. There is no low-frequency limit; units may be constructed for 60 or 120 Hz. The practical high-frequency limit seems to be in the vicinity of 20 kHz.

I chose a bridge circuit for the selective amplifier because it is simple and easy to get operating. A bridge is not necessary, though; a differential amplifier—integrated circuit or otherwise—might well prove more satisfactory.

Whichever way you try the vibrating wire, you'll find it quite different from the LC or RC circuits. **R-E**

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FEEDBACK QUIRKS

(continued from page 88)

pull stage swings current up (or down) twice per audio period—once for each half of the push-pull. If the current from one half of the push-pull was in the wrong phase to start instability, the other one was right!

Unintentional feedback. In a sense, that last example was an unintentional form of feedback, although it didn't show up (in this case at least) until the intentional form was connected, which made it puzzling. But the unintentional can still show independently.

Before the days of intentional feedback—which some of us can still remember if we think hard—there were two principal areas of feedback: subaudio, which was called motorboating, from the put-put sound it made, and ultrasonic, which was inaudible in itself, but would choke the amplifier up so that audio would break through in bursts, all distorted.

An annoying type, which has happened to me since we've had feedback amplifiers, included both. At first all I could tell was that some kind of pulsing was going on. There was little sound in the output, but the power trans-

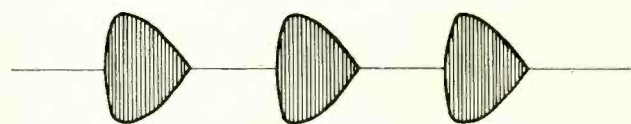


Fig. 11—Distortion produced by pulsing rf oscillations was cured by relocating negative supply ground near input stage.

former was groaning rhythmically. I put a scope on the output and found a pulsing rf oscillation (Fig. 11). I measured B+ and found the meter pointer kicking wildly in sympathy with the power transformer.

Putting a moderate-size capacitor from almost any grid to ground would stop the trouble, as well as reducing the response to higher audio frequencies. The rf oscillation bursts were going from output clear back to input. I checked the wiring to see whether any output leads had gotten too close to input leads, but no, it couldn't be that.

The only thing left was grounding, which appeared to be all in order, except for the fact that supply negative went to ground through the case of an electrolytic capacitor. I remembered the rule that a ground connection should be made only at the input end of an amplifier. So I lifted the electrolytic capacitor and fitted it with an insulated mounting, and grounded the negative line to chassis at the input jack only (Fig. 12).

Now all was well. What was happening? The rf oscillation was coupled via the chassis (which is all around everything) back to the input stage. It built up until the drive or output stage biased itself to cutoff, and then waited for that stage to start conducting again, when it started the oscillation all over again. Those things can still happen! **R-E**

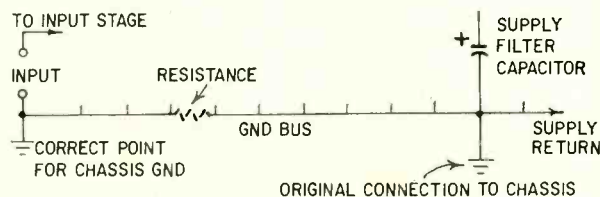


Fig. 12—Signal voltage drop along ground bus appears in series with input voltage in correct phase to generate feedback.

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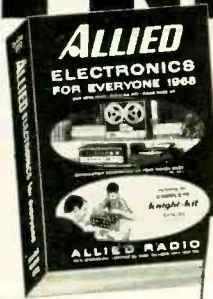
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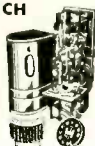
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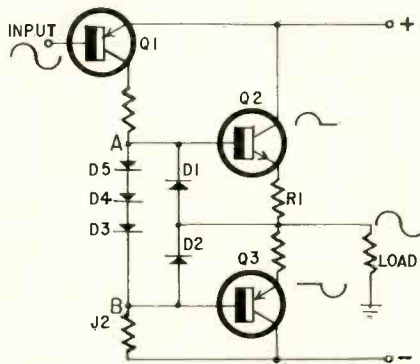
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NOTEWORTHY CIRCUITS

AMPLIFIER PROTECTIVE CIRCUIT

In many solid-state push-pull amplifiers, a short circuit in the load or even a momentary short across the output terminals will destroy the output transistors. Too, if the circuit uses complementary transistors, oscillations can cause both of the output transistors to conduct simultaneously. This short-circuits the power supply and could destroy the amplifier.



The circuit shown, from *NASA Tech Brief*, limits current flow to a predetermined level and is designed so that excessive current flowing in one half of the push-pull amplifier turns off the other half.

A signal applied to the base of Q1 is amplified and appears at points A and B. (Disregard diodes D1 and D2 for a moment.) If Q2 and Q3 are operating in class AB or class B, the positive portion of the signal at A is amplified by Q2 (an npn transistor) and the negative portion of the signal at B is amplified by Q3 (pnp).

Similarly, the negative portion of

the signal at A turns off Q2 and the positive portion at B turns off Q3. Thus, Q3 and Q4 conduct alternately to deliver a push-pull signal to the load.

Here is how the protective circuit works: Within the series circuit formed by R1, D2, D3, D4, D5 and the base-emitter circuit of Q2, all voltage drops (except that across R1) are determined by nonlinear elements (diodes). Also, the voltage drops across the emitter-base junction of Q2 and D2 are equal and can be disregarded. The remainder consists of equal and opposite voltage drops across D5, D4 and D3 and R1. Thus, the instantaneous voltage across R1 cannot be greater than the drop across the three diodes.

If the voltage drop across R1 tends to exceed the voltage across the diodes, this reduces the bias on Q2 and begins to turn it off. This means that if excess current through R1 causes the voltage drop across it to exceed the sum of the three diode voltages, the circuit starts current limiting. The limiting level is determined by the size of R1.

If Q2 tends to draw excess current, D2 turns on and the voltage drop across it—applied to the emitter-base junction of Q3—is of the polarity that turns off Q3. Conversely, if Q3 tends to draw excess current, the opposite action takes place in D1, causing Q2 to turn off. Thus, it is impossible for Q2 and Q3 to conduct simultaneously and short-circuit the power supply.

(Copies of the original bulletin—*NASA Tech Brief No. 67-10300*—are 15¢ each from Clearinghouse for Federal Scientific and Technical Information, Springfield, Va. 22151). **R-E**

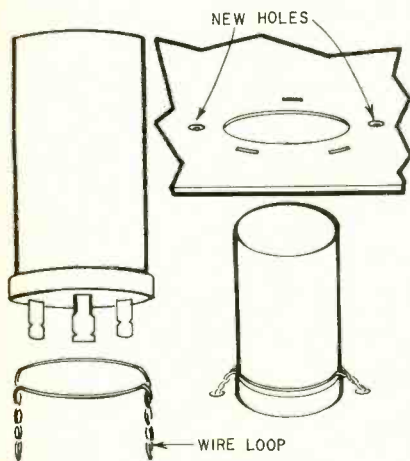


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The putty is noncorrosive, too, making it handy to connect leads to mercury cells without soldering. This material, available in dime stores, has many other uses as well. Try it sometime.—*Albert Koehler* R-E

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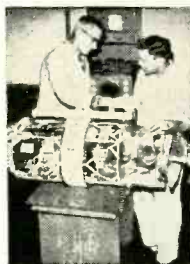
SURVEY FINDS LITTLE TV RADIATION. Following a recent Public Health Service Survey of color TV sets in the Washington, D.C., area, health officials concluded the industry is capable of producing sets that operate "well within" established safety limits (not exceeding 0.5 mR/hr 5 cm from the receiver). Of 1124 sets tested, 268 had "detectable" radiation. Only 66 sets exceeded safety limits, and 16 of these were operating at 29,000 volts or more. Dr. William H. Stewart, Surgeon General for the Service, said the potential for biological damage was quite low. He recommended that sets be serviced only by authorized personnel. R-E

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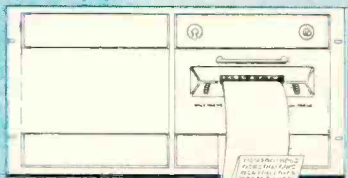
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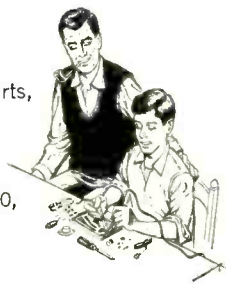


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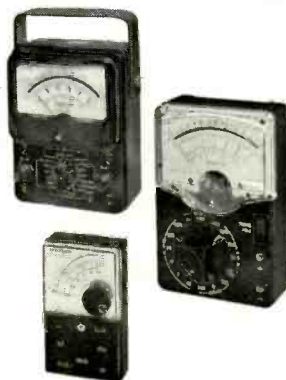
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