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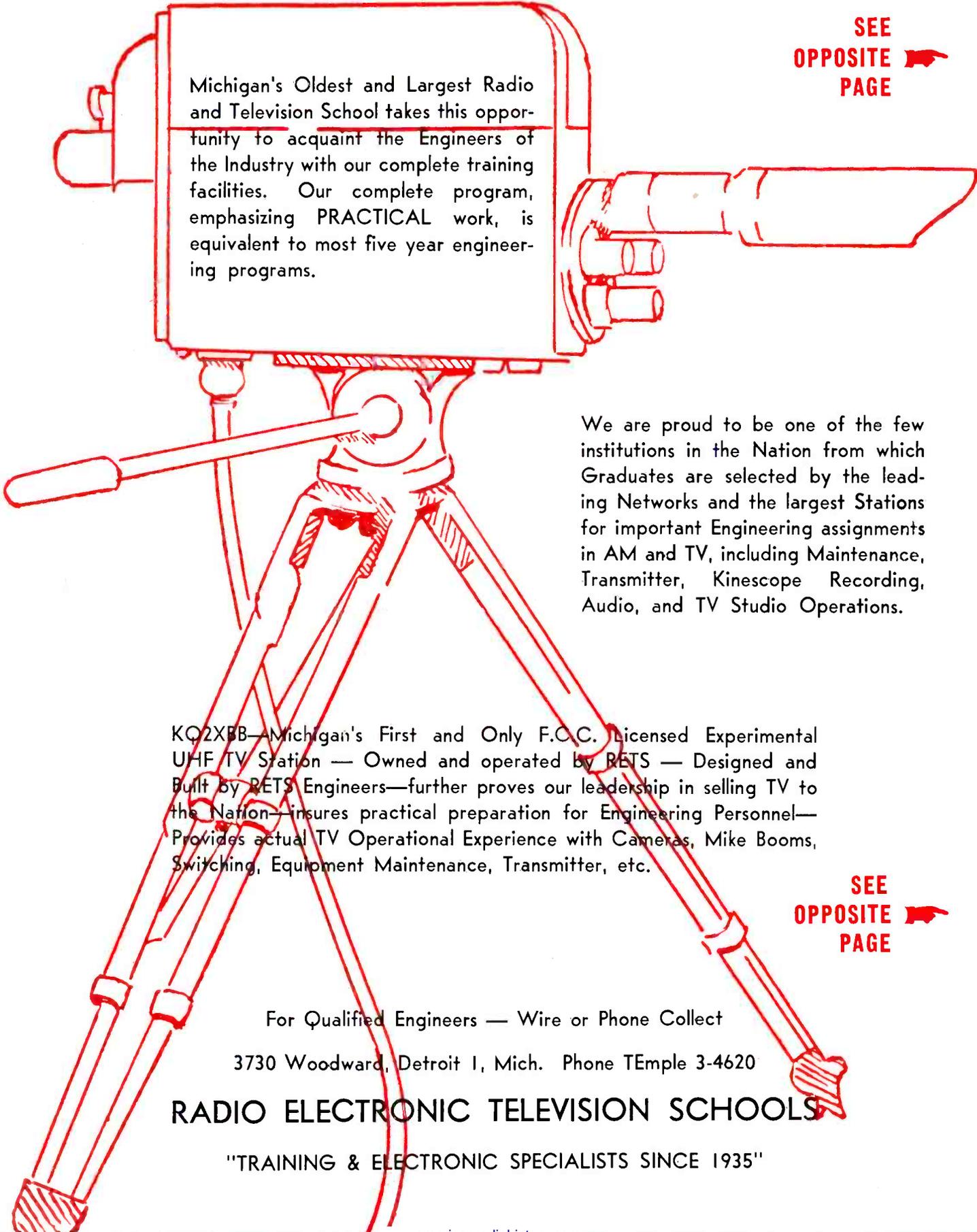
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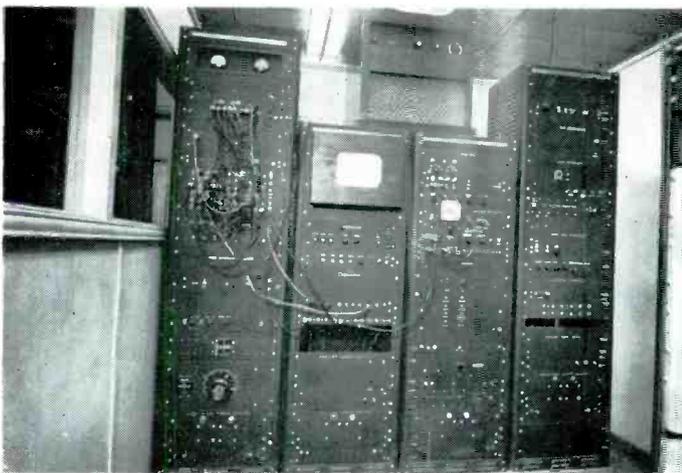
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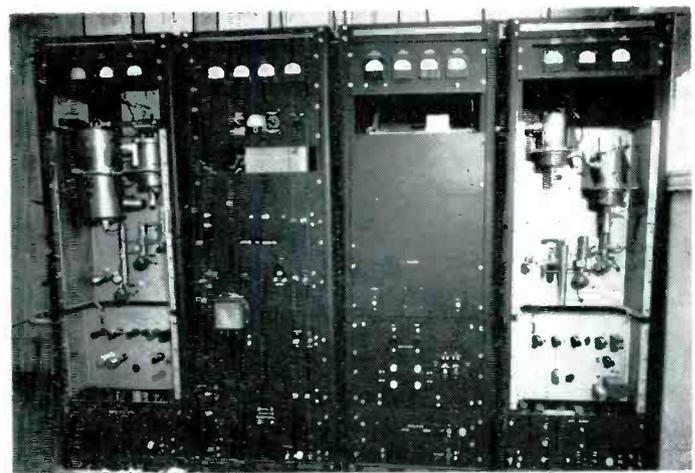
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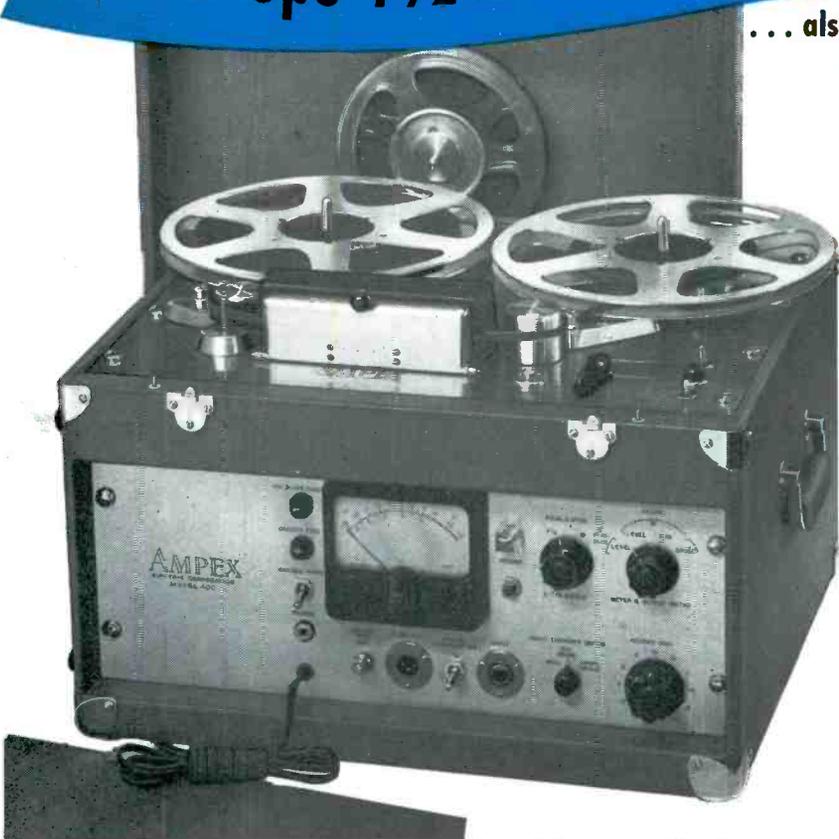
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TABLE OF CONTENTS

	PAGE
NABET President McDonnell's Message	5
NABET National Officers	6
Executive Secretary George Maher's Statement	7
Motion Pictures and Television	9
Advantages Inherent in Magnetic Tape	11
Review of Technical Literature	14
San Francisco NABET News	19
ABC Chicago and Mart News	26
That Old Gang of Mine—or, Dr. Killfidget's Last Visit—By Tom Gootee	31
TV Builds, Not Harms Box Office for Sports, RTMA Reports	51
NABUG Activity (Nat'l Ass'n of Broadcast Unions and Guilds)	54
Labor-Management News	59
Metropolitan New York NABET Activity	63
Mohawk NABET News	67
And other items of interest	

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A Message

— from —

John R. McDonnell

President, N. A. B. E. T.



JOHN R. McDONNELL
President, NABET

NABET is looking forward to its most fruitful year. If the plans now afoot and the projects contemplated are successful we will be able to look back twelve months hence upon a period of healthy growth and development. To this end officers and members alike must expend every effort possible.

It is again with a great deal of pleasure that I take this opportunity to extend Season's Greetings and Best Wishes for a Happy, Prosperous 1951 to the Membership of Nabet and, in their behalf, to our many friends in the Radio-Television Industry.

Sincerely,

JOHN R. McDONNELL,
President—NABET





George Maher
Executive Secretary



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George Maher

NABET
Executive Secretary



With the coming of the Holiday Season, it is a selfish pleasure to extend to each and every member of NABET a Merry Christmas and a most Prosperous New Year.

To our many interested friends we would also like to extend Season's Greetings.

This year 1950 has, indeed, been a fruitful one for NABET and we shall dedicate our every effort to even greater accomplishments during 1951.

We of the National Office would like to express our appreciation to the Membership for the unstinted support given to the organization throughout the year and we solicit the continued cooperation of the Membership during the year 1951.

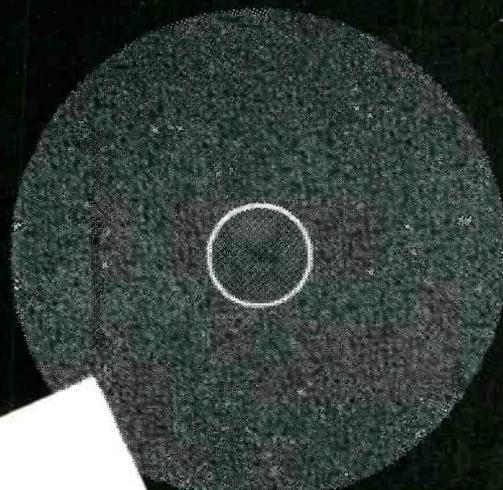
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MOTION PICTURES AND TELEVISION

In this stimulating address, Dr. V. K. Zworykin points out the reasons why "a field sequential system" is inherently inferior to "a dot-sequential simultaneous system" of color television. The analogy between color in motion pictures and color in television is clearly set forth.

Man, from the beginning, has sought to extend the range of his vision. Once upon a time he called upon the oracle or the soothsayer to overcome the barrier of time and distance. Our present, more skeptical, age relies instead upon the ingenuity of the scientist and engineer to translate past into present and to bring distant scenes within our immediate reach.

The means which accomplish this end are known to us as motion pictures and television. The fact that the development of motion pictures preceded that of television may be regarded as a historical accident—a consequence of the fact that the evolution of the electronic industry lagged behind that of the chemical industry. In fact, I am inclined to regard the historical sequence as an illustration of man's tendency to work out the more complicated problem first.

Viewed from the larger perspective of history, the two developments may well be regarded as simultaneous, being separated at most by a single generation. The present readjustments imposed by the arrival of television on the motion picture industry may well be likened to the readjustment which a slightly older child must undergo upon the arrival of the new baby. While the initial phase of this readjustment may easily be painful, presently each of the two children will lay its proper claim on the affections and attentions of its parents. More than that, each child will have a good influence on the development of the other. It is evident even now that the motion picture industry and television will complement each other, mutually increasing the effectiveness of their services, rather than compete for the favor of the public.

Pursuing the analogy a little further, it might have been hoped that the experience in raising the first child, motion pictures, might have smoothed the way for the second, television. Alas, that hope seems to have proved illusory. The disputes regarding frame frequency, aspect ratio, definition, etc., which marked the infancy of motion pictures are dogging our footsteps even now in television, impeding the adoption of internationally recognized standards.

The repetition of the same pattern in the development of motion pictures and television is nowhere more evident than in the field of color. It was obvious from the start, in both motion pictures and television, that natural-color pictures were the ultimate objective. Black-and-white pictures were but a step along toward that goal, however important an interim role they have played and are playing. In both motion pictures and television, the black-and-white picture has enjoyed and will enjoy preference over a color picture as long as it is distinctly superior technically. Once the technical difficulties of color reproduction are overcome the color picture will tend to displace the black-and-white picture even with a material difference in production costs.

But let us return to the early beginnings of color in motion pictures and television. In both fields the first workers attempted to solve the problem by the same, most obvious, method: the transmission and projection in sequence of the

partial images in the primary colors, relying on the persistence of vision to fuse the successive color fields into a single natural color picture. The first attempts to employ this "field-sequential" method in motion pictures were made by Friese Greene in England around the turn of the Century. Albert Smith began to exploit it commercially in the United States under the name of "Kinemacolor" in 1908. Both inventors employed identical rotating filter disks in front of the camera and the projector. To reduce the required speed of the disk, they contented themselves with a two-color process, i.e., an orange and a blue-green filter.

One of the earliest findings with the two-color Kinemacolor process was that flicker effects were much more serious than expected. To reduce them to a level comparable with that attained with 16-fields-per-second black-and-white film it was found necessary not merely to double the film speed, but to increase it to 50 or 70 pictures per second. Furthermore, moving objects showed a rainbow effect at the leading and trailing edge, corresponding to the shift of the object in the interim between the projection of successive monochrome fields. Film consumption was excessive in view of the high speed of the machine. Presently, as Frederic Talbot tells us, people tired of the novelty of so-called "natural-color" film and the expense of installing a special high-speed projector for this exclusive purpose was no longer balanced by a comparable return. Kinemacolor, with its field-sequential system of color projection, was a distinct failure.

With the exception of the Gaumont process, in which the three partial images were recorded and projected simultaneously on special film, all subsequent commercial processes of color motion pictures concentrated on processes in which the color film could be projected by standard black-and-white projection equipment. Thus, the Eastman Research Laboratories, perhaps the first to recognize the importance of the avoidance of special equipment for the projection of color pictures, developed their old two-color Kodachrome positive film, in which successive frames on a negative obtained essentially by the Kinemacolor process were printed back to back and appropriately dyed with the complementary colors. Prizmacolor, introduced to the public in 1921, attained the same end of a two-color film suitable for standard projection by a different process incorporating numerous refinements. Both, in view of the field-sequential method of camera exposure, still retained the defect of rainbows on moving objects. They were finally eliminated by employing simultaneous exposure as well as simultaneous projection, a universal feature of all color motion picture systems. With the exception of the old Kodacolor process, introduced in 1928 for 16-mm motion pictures, all of these furnish true natural color transparencies for projection with a standard projector. Kodacolor utilized a special lenticular film which was exposed and projected with a color line screen inserted in the lens.

The majority of the newer color processes employ color film

in standard motion picture cameras. It may be either of the screen type such as old Agfacolor and Dufaycolor or of the tri-pack type such as Kodachrome, introduced in 1935 by Mannes and Godowski, as well as Ansco color and new Agfacolor. By contrast, the Technicolor process employs a special camera which exposes simultaneously three films through a beam-splitting system. I wish to point this out specifically to show that specialized equipment and processing is no bar to the success of a color system, *provided* that it is confined to the production end of the system. The quality of the resulting film and the ease of duplication are here the factors of primary importance.

So much for the development of color motion pictures. Even before the Kinemacolor process was launched, the brothers Andersen had applied for a patent applying the same field-sequential principle to color television. By 1929 James Logie Baird could demonstrate, in Glasgow, 20 to 30 line color pictures formed with a Nipkow disk flying spot system; the filters were mounted directly over the three successive aperture spirals of the disk. A similar disk served to present to the eye the three red, green, and blue partial images in sequence. Ten years later the same inventor had raised the number of lines in his color pictures to over a hundred. The field frequency was 100, as compared with 60 for black-and-white pictures. Needless to say, these color pictures could scarcely be classed as entertainment.

Even in those early days that method did not seem good enough for public acceptance. Efforts were renewed to attain color television pictures of entertainment quality using the field-sequential system. The number of lines was raised to a value comparable with that employed in black-and-white television. On the other hand, the field frequency was permitted to assume—and is still permitted to assume in the field-sequential system—a value less than three times the field frequency of black-and-white television. The resultant excessive color flicker confirmed the experience of Kinemacolor.

The very same factor which sealed the doom of Kinemacolor—namely, the impossibility of either projecting Kinemacolor film with a standard projector or of projecting standard film with a Kinemacolor projector—finally caused RCA to abandon, in 1946, the field-sequential method in favor of a simultaneous system. This simultaneous system corresponds most nearly to the Gaumont color system and would, in fact, have been its perfect analog if the special film for the Gaumont system had had three frames of standard height placed side by side and if, in addition, standard black-and-white projectors would be able to utilize such film strips, and a Gaumont projector would be able, in turn, to project an ordinary black-and-white film. In short, the simultaneous system is perfectly compatible, as well as free from color flicker. However, just as the Gaumont system utilizes three times as much film material as a black-and-white projector, the simultaneous system demands three times the band width of—or at least substantially greater band width than—a black-and-white television transmission.

The final objective of confining a perfectly compatible color system with resolution comparable to that of black-and-white television in a standard television channel was achieved in the dot-sequential system by dot interlacing and the superposition of "mixed high" signals, analogous to the grey picture giving the finest detail in the Technicolor process. Color flicker is eliminated by the successive transmission of color dots at a rate of many millions per second. The camera is identical with that for the simultaneous system: In close analogy with the Technicolor camera, a beam splitting system directs the

To Page 15.

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Advantages Inherent In Magnetic Tape

By RICHARD H. RANGER*, Pres. Rangertone Inc.

Synchronized sound for motion pictures, especially for TV has had a tremendous stimulus from magnetic recording. Members of the Association of Documentary and Television Film Cameraman, (ADTFC) affiliated with NABET, have been particularly aggressive in developing the use of quarter inch magnetic tape for this purpose, as they saw in it the opportunity of expanding the use of lip-synchronous sound to liven up films which have heretofore leaned heavily on plain narration. The quarter inch magnetic tape gives top quality at a very material reduction in cost, enables director and all concerned to have instant playback of any takes and at the same time employs relatively compact equipment and the cost and space requirements of the raw material are definitely in its favor.

Magnetic recording has come to the fore since the war, particularly because of the extensive development of this art carried on by the Germans. The natural first step in applying magnetic recording to motion picture sound was to use the same acetate perforated base, coated with a magnetic material, instead of silver emulsion. This of course fits in with

is obviously too thin to withstand the mechanical requirements of sprocket holes, but by the simple addition of a magnetic recording of the 60 cycles used to control the speed of all the motion picture equipment, cameras, projectors, etc., it is quite possible to get a registered control which will hold the tape in strict synchronism with any motion picture equipment used subsequently with the played back sound.

The normal procedure is to place a half hour reel of the tape on the machine and to carry straight forward from take to take with no effort ever made to erase a fluffed take. This assists in insuring no error in the logging of the entire operation. This logging, while appearing to be a simple matter, is really the heart of the whole operation, because if it is strictly kept with reference to the motion picture takes, a great deal of time and worry can easily be avoided. It is therefore most essential for the soundman and the cameraman to check thoroughly with each other on their logs of the operation before they leave the location.

For most of the operations to date, the magnetic tape has been used for the original sound recorded on location. Then as soon as a decision has been made on the takes to be worked, these takes are joined together quickly by the soundman to form a continuous strip to be re-recorded to regular photographic sound film back at the film re-recording studio. After this, the normal film sound equipments are used for the editing.

Most recently, however, a new feature has been added to the quarter inch recording; this is the use of a control box. This box gives a member of the crew, usually the assistant cameraman, the opportunity of checking the readiness of the tape machine and the camera before the start of any take. Then he pushes the start button on the end of a short cord connected to the control box and this first starts the magnetic tape recorder; then after a two second interval the control box automatically starts the camera rolling. This in itself removes a lot of calling back and forth with consequent confusion, as the director is usually standing directly next to the assistant cameraman. With one phrase the assistant cameraman says "ready to roll" and the director simply requests "roll it."

Due to the fact that it is the newcomer, magnetic sound recording has had to bear the blame of any non-synchronization between the sound and the picture. But everyone acquainted with motion cameras knows perfectly well that it is not at all unusual to have the cameras, themselves, slip in their strict synchronism from the control of the 60 cycle current to the smooth motion of the twenty-four frames per second of the film. This has happened sufficiently often to promote a new device in connection with this magnetic recording, which consists of a simple commutator placed on the motor shaft of the camera. This commutator will ordinarily give 60 cycles of the camera motor is strictly up to speed. However, whatever the camera is doing, the commutator will give the absolute corresponding indication of this motion and this is carried directly to the synchronizing control on the magnetic tape. This control signal is registered on the tape at right angles to the normal sound recording so that there shall be no interference of this control signal with the normal sound recording. The net result of this operation is that with



Rangertone Sync Tape Recording. William Schwartz at the mixer control at Transfilm Inc.—Photo by Transfilm Inc.

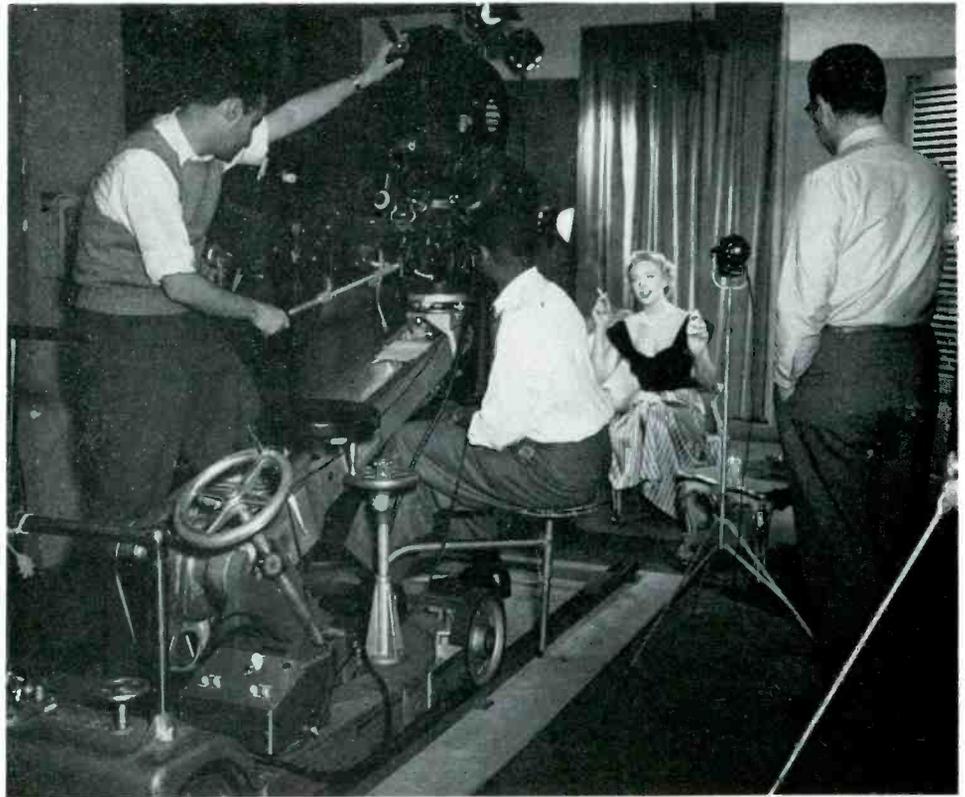
the normal equipments used in film recording. Yet the quarter inch tape costs about one twentieth as much and takes a correspondingly smaller cubic content for a given length of recording. At the same time, the more flexible two mil thick quarter inch wide tape is more easily handled in passing the magnetic heads and accomplishes top quality with less effort. The only remaining feature to make such quarter inch tape useful for motion picture sound has been the addition of a synchronizing signal, which may well be termed, a magnetic sprocket hole on the quarter inch tape. The quarter inch tape

*The author wishes to thank Wm. Schwartz, Synchrotone, Inc., for his cooperation in the preparation of this article.

Magnetic Tape

(From Page 11)

Synchronous Sound Start Box (Below Dolly Wheel) in use at Transfilm's New York Studios. Marvin Rothenberg directing Adrian Moore. Cameraman Victor Komow, Assistant John Fletcher, Jr.



a magnetic tape recording, after having been started by the assistant cameraman, no control signal is on the tape until the two seconds is up and the camera starts rolling. The instant this camera starts, the control signal starts on the tape which serves as a perfect clapstick for the initiation of the take on both tape and camera film. The first frame of the picture is readily identified on the take. The camera itself comes up to speed so quickly, that there is no question but what that first frame is well exposed. As a precaution on cameras with frame indicators, it is well to turn the camera by hand to the position where the camera indicator shows that the shutter has just closed. This will insure that the camera on starting will be thoroughly speeded up to take the first frame perfectly. Although this gives a very accurate start to the takes on film and tape, it does not provide the very essential cross reference which the slate gives with the announcement given by the slate operator. This again is part of the thorough organization necessary to insure that camera and sound takes are perfectly coordinated for the final editing.

With the tape re-recorded to film there is no further modification necessary for the editing process. However, magnetic tape does offer splicing facilities which far exceed those of regular film, so that steps are being energetically pushed to do the sound editing on the tape itself. To this end, the following procedure is being developed:

A work print of the picture on the good takes is made up and this is coated in addition with a small magnetic track in the place of the normal film sound track. This magnetic track is then used on the work print for a re-recording from the original sound take with the sound placed immediately across from the picture without any advance as is normally necessary between sound and picture. This dubbing of the sound on the film is truly for editing purposes and insures that once it is on there correctly, sound and picture will be firmly established in perfect synchronism for future check.

When this combined sound and picture work print has been made, the picture may be edited with a second dubbing from the tape. Tape and work print are moved forward and back on an editing machine without attempting to make absolutely straight location of the tape sound with reference to the picture. In other words, the basic idea is to build up a picture in the form and sequence desired and to have a sound tape which gives the sound feeling that the editor wishes. When the combination has been worked out approximately correctly, the editor can then check the absolute synchronism of the two, very readily, by starting tape and film in such positions that the sound from the tape corresponds exactly with the sound originating from the magnetic track on the film. It is then possible to make fine cutting of the tape to match this sound on the film, most strictly. It is very readily done by having two loud speakers, one fed from the tape and the other fed from the magnetic track on the film. It is possible for the editor to determine when the two are in step to an accuracy easily of one-quarter of a frame.

Editing tape has been very well developed for broadcast operations. There is no blooping problem whatsoever, and it is very readily possible to fade one sequence into another so that no break is heard of any sort. This enables a very perfect editing job to be made on the tape, such that a perfect sound build up is made.

People are divided generally, either into those who are more sound conscious or those who are more picture conscious. It is, therefore, possible to give each the ultimate in a perfect story and of course those who are normally well qualified in both sound and picture perception, get the benefit of a perfect combination.

This whole art is still young, but it has already pushed forward to be most successfully used in many TV productions as well as regular motion pictures. Outstanding examples of this

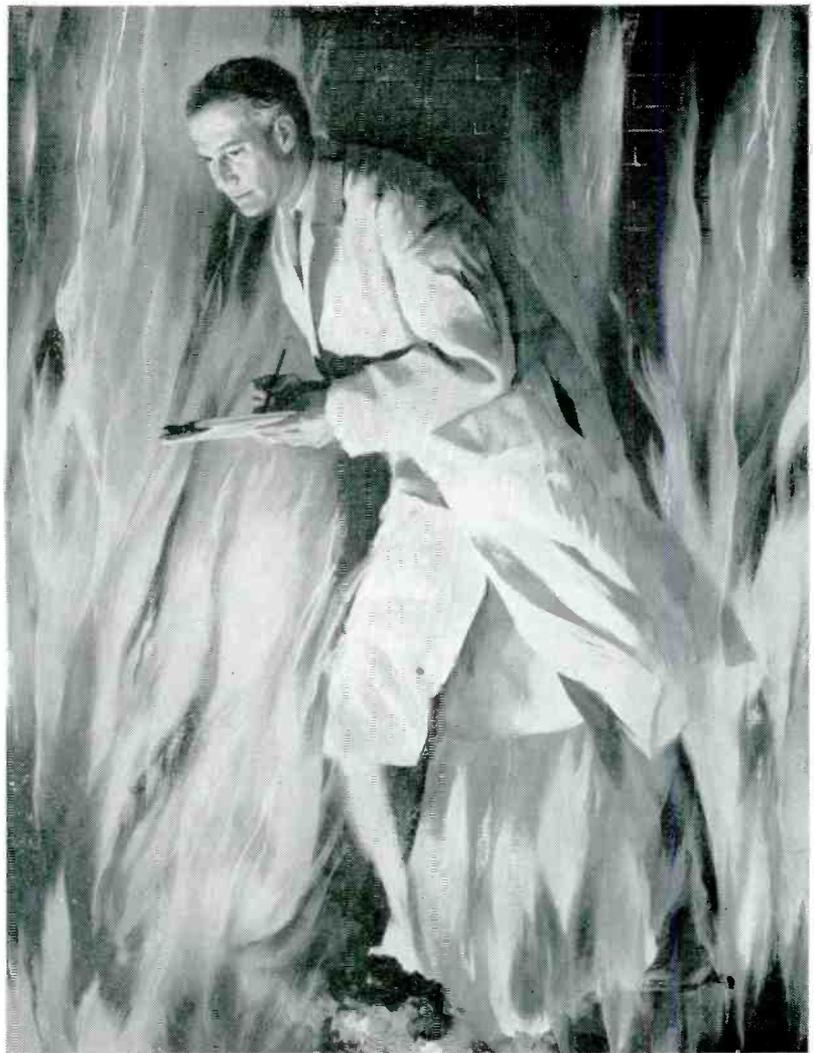
To Page 15

Eye witness reports from a fiery furnace!

A new television development which
adds to industry's efficiency

No. 11 in a series outlining
high points in television history

*Photograph and painting
from the RCA collection*



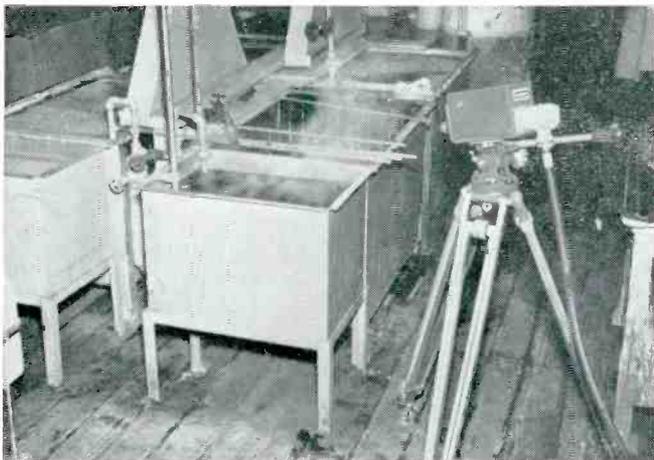
Compact industrial television system—developed at RCA Laboratories—lets us see the unseeable in safety!

• Something's wrong in a big blast furnace, and it is too hot for engineers to approach in safety. But now, with the Vidicon camera of an RCA Industrial Television System focused on the flames, the furnace can be studied closely and carefully on a television receiver.

One of the great advantages of this system—other than its contributions to industrial safety—is its ability to save both time and money. No longer need engineers “shut-down” machines or processes to observe them. Normal operations can continue without waste, while the Vidicon System gathers information.

Key to the success of Vidicon is a tiny television camera—small enough to hold in one hand—and inexpensive. The camera's “eye” is the sensitive Vidicon tube developed by scientists at RCA Laboratories. The only other equipment needed is the Vidicon camera's suitcase-size portable control cabinet, which operates on ordinary household current, and *any* television receiver—on which to view the pictures.

Adaptable to many uses, RCA's Vidicon camera could be lowered under water to watch divers at work—or stand watch on atomic piles, secure from radiation. And this RCA Industrial Television System can also be arranged for 3-dimensional pictures . . . real as life!



Here's RCA's Vidicon system at work beside a steaming vat. Note how the compact television camera is getting a safe “close-up” of the action.



Radio Corporation of America

WORLD LEADER IN RADIO—FIRST IN TELEVISION



Review of Technical Literature

By Lawrence W. Lockwood

Audio Engineering—May 1950

The Art of Tape Recording—J. Toll

The first of a series of articles on the practical aspects of magnetic tape recording and editing.

The Mechanics of TV Recording—S. Athey

An analysis of the operation of a TV recording camera to obtain a minimum of flicker between succeeding picture frames as a result of the shutter movement.

Audio Systems For TV Service—W. Lyndon

Beginning a discussion of the studio, control, and transmitter facilities to handle the audio and video signals composing a complete TV program.

CBS-TV Sound Effects Console—2—R. Monroe, P. Fish

Production of television programs with optimum sound effects and a minimum of confusion demands flexible audio facilities designed for the purpose.

Audio Engineering—July 1950

Practical TV Lighting—C. Rackey

A discussion of the fundamental problems which must be considered in the planning of TV studios.

Audio Co-ordination in Remote TV Broadcasting—W. McCord

Integration of both sound and picture pickup is shown to be necessary for smooth working operations in the field.

Phase Shift Method of Measuring Flutter—C. Hisserich, A. Davis

A discussion of the effects of flutter and a method of measuring it accurately and simply.

Unobtrusive Pressure Microphone—H. Olson, J. Preston

The description of a new microphone design—small—high quality.

The Art of Tape Recordings—III—J. Tall

Discussion of operations in the assembly of a completed tape recording of a radio show.

Bell Laboratories Record—April 1950

Line of Sight Relay Systems—Old and New — L. Espenschied

A discussion of relay systems from the earliest semaphore towers to the present TV repeater towers.

FM-TV—April 1950

Report of Color Television—M. Sleeper

What happened at the final FCC tests.

FM-TV—May 1950

Bridgeport UHF—TV Test Results—R. Guy

First test report of NBC experimental UHF TV Station.

Municipal FM Station—J. Johnson

How a 10-watt education FM transmitter is serving Louisville.

Video Sound Pickup Techniques—J. Ledbetter

An analysis of problems and solution associated with TV audio pickup.

Proceedings of the IRE—April 1950

Television—Why the Deep Freeze?—S. Bailey

A discussion of the FCC freeze regulating new TV stations.

Proceedings of the IRE—May 1950

Developments in Studio Design—L. Beranek

This paper lists the essential design features that should be incorporated into a broadcast studio.

The Double Layer Projection Tube Screen For TV—M. Sadowsky

Problems involved in projection cathode ray tube screens are discussed.

Standards on TV

The standards committee on TV discusses methods of measurement of TV signal levels, resolution, and timing of switching systems.

Radio and Electronics—(New Zealand Pub.)—Feb. 1950

Dynamic Noise Suppression One of the Latest Advances in Audio Technique

Discussion of tube or noise suppression used in recordings.

Television Trends in the Dominion

Statement made by W. Blackwell, president of the New Zealand radio manufacturers federation.

RCA Review—March 1950

Characteristics of High Efficiency Deflection and High Voltage Supply Systems For Kinescopes—O. Schade

A discussion of high efficiency circuits using inexpensive circuits using inexpensive tubes.

Adjustments For Obtaining Optimum Performance In Magnetic Recording—A. Friend

Simple and inexpensive means are described for control and adjustment of a magnetic recording system to approach ideal performance.

A Study of CoChannel and Adjacent Channel Interference of TV Signals

The reduction of co-channel television interference with

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monochrome signals, color television signals, and the combinations of monochrome and color signals by the use of the offset-carrier method.

Tele Tech—April 1950

Built-In Grating Generator—D. Martin

Simple low cost test equipment for TV remote and studio use enables rapid linearity and aspect ratio tests to be made under operating conditions.

Tele Tech—May 1950

RCA Color Kinescope Demonstrated

Unique success achieved by RCA scientists in developing and operating single and multi-gun color TV tubes.

Magnetic Sound on 8MM Film—M. Camras

A new approach to the old problem of how to put sound on sub-standard film.

Noise Generators and Measuring Technics—I. Melman

Discussion of noise factor measurements and the limiting sensitivities of receivers for TV, FM, and communication service.

New Indicator Ion Trap For TV Tubes—C. Szegho

Luminescent coating on the aperture disc of CR tube gun assembly fluoresces on misalignment of the ion trap magnet.

TV Engineering—March 1950

TV Microwave Relay Equipment Operation—E. Hilburn

Discussion of exacting operational procedures to insure optimum performance.

TV at the 1950 IRE Convention

Report on papers by Mertz, Fowler & Christopher, Honnell & Prince.

Design and Fabrication of TV Picture Tubes — K. Hoagland

Study of direct view magnetic deflection and focus picture tube processing methods.

TV Camera Tube Design—A. Lytel

Part III. Features of the image orthicon—image isocon.

TV Engineering—May 1950

The Direct View Single Tube Color Receiving Systems—D. Phillips

Features of receivers developed for single envelope one and tri-gun color picture tubes, recently demonstrated for the FCC.

TV Transmitter Lower Sideband Measurements—G. Hamilton, R. Artman

Step by step application analysis of methods evolved to secure higher and lower sideband frequency data.

2000 & 7000 MC TV Microwave Relays—E. Hilburn

Part III. A discussion of components and techniques.

TV Tube Developments—P. Lewis

Discussion of TV picture tubes and new 5826 image orthicon.

MAGNETIC TAPE—from Page 12

are the MPO Production of "The Tanglewood Story," many commercials for TV ads handled by Transfilm Incorporated, and now, the complete motion picture production of the Horace Heidt Show on TV. The assistance of the soundmen, cameramen and unit managers on this work has been most helpful and it is felt that an opportunity is here afforded of greatly promoting the usefulness of both sound and picture in the entertainment field.

MOTION PICTURES AND TV—from Page 10

light of the three monochrome partial images to three separate negative films). If the signals, combined by a transmitter sampling system, are applied to an ordinary black-and-white receiver (that is, the color film is reproduced on black-and-white film and run through a standard projector) a high-quality black-and-white picture results. If, in the same receiver, the black-and-white kinescope is replaced by a tricolor kinescope and receiver sampler (corresponding to the tricolor positive) the natural color picture is reproduced. Finally, a black-and-white transmission will be correctly reproduced in black and white on the tricolor tube, just as a black-and-white projected picture. Thus, technical solutions have been attained in color television which are a close analog to the solution presently employed in color motion pictures. The development of a practical single tricolor pickup tube, in analogy to the use of color film in the motion picture camera, would round out the comparison.

It is my conviction that the path blazed by the motion picture industry, leading to compatible color motion pictures characterized by freedom from color flicker, is appropriate also for color television. The development of the dot-sequential system and of the tricolor kinescope demonstrates that it can be readily achieved. In this manner, I firmly believe, color television can be of greatest benefit to the public, for purposes of both entertainment and instruction.

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WELFARE

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SEE PAGE 1



Holiday Greetings

From the Staff of

The Broadcast Engineers' Journal

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Publication
of
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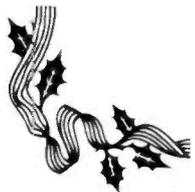
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To our engineers and technicians whose field installation, skill and expertness at the control-board have helped make The Standard Hour and the Standard School Broadcast enjoyable to thousands of listeners every week for more than 24 years . . .

May your holiday season be amplified with great cheer and modulated to perfection.

Standard Oil Company of California





Season's Greetings

from

San Francisco
Chapter
NABET

KNBC

KSMO

KNBC - FM

KRCA 1

KGO

KRCA 2

KGO - FM

KRCA 3

KGO - TV

SAN FRANCISCO

By R. C. EDMUNDSON

Highlighting the latest news around San Francisco is the epic of ABC's competent engineer Mark Dunnigan, who has just returned from a three weeks' taping tour for the top show "America's Town Meeting." It all started out peacefully enough when Mark, together with George V. Denny, Jr., moderator, Mrs. Denny, Hap Kaufman, San Francisco producer, and 1000 lbs. of Stancil and Brush machines, tape, amplifiers, hubbles, cords, pad boxes, voltmeter, freq. meter, tools, etc., etc., flew to Sacramento for several days' worth of shows produced in the dry desert-like heat of that city. Then the crew packed up and headed for Lackland Air Force Base. Mark reports there's no heat anywhere as bad as the Texas variety, the only redeeming factor being the crew was considered as "plush" visitors rating full use of the Officers' swimming pool. After a week's labor over the tape, Mark and the perspiring gang stowed themselves and gear aboard their trusty C-54 and headed north, stopping overnight at Great Falls, Montana. Up and in the air early the next morning, the nose of the C-54 was pointed toward Anchorage. After flying in the cool atmosphere of 13,000 feet, and viewing Banff and Lake Louise from that vantage point, the crew was beginning to think life worth while. In the north-western part of B. C., around Fort Nelson, however, they noticed that the brush on the ground was burning, the density of the firt seeming to increase as they moved along. Shortly two huge clouds of smoke which filled the atmosphere were seen ahead. So large was the area covered, the pilot, Major Campbell, decided to fly between them. Half way through, suddenly there was a tremendous eruption on the ground, the thermal heat generated created a gigantic downdraft and the plane, completely out of control, almost went upside down. Blankets, dishes, ash trays went flying through the air. Amplifiers and tape recorders went banging their way down the aisle. Producer Hap Kaufman, getting a little sack time, was thrown violently against the bunk above. Mark thought his knob twisting days were all over. After a night-marish long time, forty-five seconds maybe, the pilot and co-pilot, straining with



MARK DUNNIGAN

Elmendorf Air Force Base, Fort Richardson, Alaska. Town Meeting program. Stancil Hoffman, left; Stancil-modified Brush, right. OP-5, OP-6 combination.

their combined efforts, finally forced the ship back to level flight. It was a badly shaken-up crew which finally landed at Elmendorf. Mark had to spend an entire day repairing the Brush and Stancil recorders which had suffered bashed in motors, sheared Philips screws and bent motor mounts. As if that wasn't enough trouble, the power at Elmendorf was only 100 volts, necessitating an extensive search of the base before a heavy duty variac could be located and borrowed from a cooperative radar unit. About four days of recording, and then the group was off to Fairbanks. There General Baker extended the hospitality of the North, and took the party for a tour of the arctic circle. "Nothing there," reports Mark, "but small bushes and lakes the size of Studio A." The trip home passed peaceably enough and the Town Meeting crew arrived safely at San Francisco, having successfully completed a 10,000 mile field job extending from Texas to the Arctic. But, retorts Mark, proudly waving his certificate received when he passed over the Arctic circle, "I'm *through*, but *definitely through* with flying field jobs!"

KGO TV made history on September 19th. That was the first time a regular major television production originated from a nationally known hotel supper room. On this date Freddy Martin and the Orchestra made their debut on this new high-budgeted television series sponsored by the Admiral Corporation. Under the technical direction of Warren Andresen, the telecasts are handled as remote pickups and micro-waved from the St. Francis to the KGO transmitter at ABC Television Center, Mt. Sutro, and thence broadcast to viewers.

An unusual problem is present; because one-half hour after this show is over, at 9:30 NBC takes over for a coast-to-coast AM pick-up. This means that all cameras, cables, and equipment must be out of the way in time for the NBC engineer to set up and check his mikes. The TV crew really surprised everyone, for they cleared everything out of the Mural room in ten minutes!

Frank Barron, NBC engineer on the broadcast, reports that during the air show when Murray Arnold muffed a piano cue. Freddy Martin made 1950's most timely observance: "It doesn't matter, fella. This is only radio."

Vacation time is only a memory now. Among those recently returned, the boys with KGO TV seemed to have done alright for themselves.

Jim Blanchet and family took advantage of their new Mainliner trailer coach to spend part of their time at Bass Lake, near Fresno, with swimming and fishing their main chore. Just to keep in touch with civilization, Jim packed along a portable 2 meter ham rig.

Werner Ruhl and Jim Green trekked back east to visit Detroit.

Rent de-control won't be any problem for three stalwart ABC men; for Stan Younger, Hal Brown, and Red Sanders are, single handed, building their own haciendas. Needless to say, their vacation wasn't all play.

Not so constructive was Merwin Jones. "Jonesy" admits to having done absolutely nothing but bask in the sunshine of the Oregon coast.

John Petty, ABC TV transmitter man, is furthering his education on his days off. It's jury duty for him on the

To Page 20

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ANNOUNCING STAFF

KNBC - AM - FM - NBC SAN FRANCISCO



Greetings and Thanks

MERRILL MUELLER

Ed Brady

Fisher's News Show

NBC WESTERN DIVISION

"Thanks"

JIMMY LYONS

KNBC — AM — FM

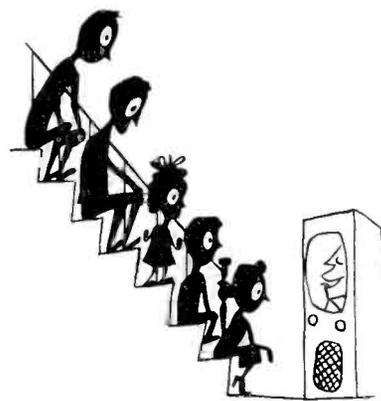
SAN FRANCISCO

SAN FRANCISCO NEWS—from Page 19

juvenile court, at present determining the fate of sex offenders.

George Irwin dropped by the other day and reports all is quiet at the ABC transmitter. . . . Ken Martin bought a new Plymouth station wagon. . . . Otis Hill acquired an Olds 88, put 10 miles on it, and then proceeded to Georgia for vacation. . . . Gene Nickels, W6WPL, just returned from a holiday in New Orleans.

Two of NBC's studio men have just returned from real travel-folder vacations. . . . Phil Ryder divided his time among



Yosemite, Hollywood, Catalina, Laguna, and Ensenada. . . . Dale Gordon bon voyaged to Hawaii and surprised us all by being more impressed with the food than the girls.

From the NBC transmitter comes the news that Ed Manning spent his vacation in Mexico City. Ed has just acquired one of those big new Kaisers—says its really great. The other boys at the transmitter are hard at work modernizing the control room equipment.

That's all the news from S. F.; best wishes to all, and a happy holiday!



IN
San
Francisco
Everybody
Watches
Al Williams'
Copper
Kitchen
on
Wednesday
Nights

AL WILLIAMS
PAPAGAYO ROOM
The Celebrity Rendezvous of the
City by the Golden Gate
FAIRMONT HOTEL

The Season's Best Wishes From
THE KGO-TV PROGRAM DEPT.
San Francisco

BILL HOLLENBECK RUSS BAKER
ROBERT ADAIR JEANNE RIEMAN
DOROTHY HOOKER PHYLLIS TOWNER



*Season's
Greetings*
TO A GOOD GANG
BOB FOUTS,
KYA (LBS) - KGO - TV
(ABC)
San Francisco



THANKS TO NABET
San Francisco
For A Pleasant Year
**HARVEY
TWYMAN**
JOHN HARVEY
ABC Home Digest
KGO - AM - TV

Greetings

"MAILBAG OF TRICKS"

Starring

Evangeline Baker and Fred Jorgensen

Directed by

Lee Carrau

KGO-TV, Channel 7, San Francisco

Best Wishes To All

LES MALLOY
San Francisco

Greetings from

JIM MOORE BOB DAY
KEN WALLACE TONY MORSE
BILL EDWARDS HARRY HARBER
RALPH ROGERS FRED STUTHMAN
JOHN LINDSTROM

ABC
San Francisco Announcers
KGO - AM - FM - TV

"THANKS FELLOWS"



DICK JURGENS



Thanks to you all and

Season's Greetings

from

FREDDY MARTIN



Season's Greetings

from

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N A B E T



To all the wonderful
Engineers who work so
hard to make us look so
good

Thanks

MARY
HARTLINE



Merry Christmas
to the
Engineers
from
“SCAMPY”
PATTON

HELLO HELLO HELLO

All You Wonderful
Engineers

CLIFF SOUBIER

Super Circus



Ladies and Gentlemen
of
N A B E T
Season's Greetings
from
CLAUDE
KIRCHNER

Thanks

FROM ALL US

DON McNEILL'S
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Monday thru Friday 8-9 a.m. CST
for Swift & Co., Philco,
General Mills

DON McNEILL'S
TV Club

Wednesday 8-9 p.m. CST
for Philco



DON McNEILL'S *Breakfast Club-TV Club*

CLUBBERS... TO ALL *ABC Engineers*



SAM Cowling

It's a fact that without engineers, we'd have no radio programs and that's not fiction.



PATSY Lee

My sweetest notes of appreciation to the boys who put us on the air.



JOHNNY Desmond

May I add another note of thanks to the boys who control the situation?



CLIFF Petersen

Take a cue from me fellas for a happy, prosperous and successful 1951.



AUNT FANNY

Thanks a million for all favors boys. Good luck and happiness for the coming year.



EDDIE Ballantine

Allow me to blow my horn and salute you "directors" in the control room.



ABC CHICAGO —By DICK DAVIS

I suppose most of the columns will take on a new look this month after Stolzy's sample in last month's issue, but for the time being this one will continue on the same old track until it becomes convenient to obtain from the membership their ideas on industry trends, etc.

First off we want to introduce some new members of the Chicago Chapter this month. Frank Carberry is breaking in in the Civic crew, James Nobles in maintenance, Robert Kamin and Vaughn Gaddy in Studio A, and Edward Roberts and Robert Stem in the Penthouse. Sadly enough for them, these men are all in TV.

We're sorry to say goodbye to James Grinnell, Frank Laughlin, Bill Richmond, John Toth, Jim Barry, and Larry Clements. Hope to see them all back permanently next spring. Larry has returned to school and John has gone into business for himself in TV sales and service. Al Engler is no longer with ABC. He returned to the Marines last month.

Thurber Bombaugh, formerly of the WENR transmitter is now in the AM studios. And Bob Christensen of Studio A is now Light Direction Engineer. Also wish to congratulate two former Group 2 men on their promotions. Dick Brimmer is now Group 13, and our Chapter Chairman, George Smith is Group 5.

The engineering offices here are being completely remodeled and repainted this month. Every one up there is sitting around on orange crates and packing boxes. And speaking of paint jobs, the WENR-TV antenna has had its face lifted to comply with CAA regulations.

Our congratulations to the New York boys who do Billy Rose and Pulitzer Prize. The quality of the work on these shows has been something to make the other networks sit up and take notice.

All comments on the new micro wave link between here and New York have been very good so far. On one check which was made it was extremely difficult to tell the outgoing picture from the incoming, which is, of course, the way it should be.

The field crew has new quarters now. A new shop with increased space and facilities including a private office, has been procured.

In closing, Studs Horstman ask me to report that he is working on invisible mikes that won't distract talent. He expects to have them ready in the near future.

SUPPORT NABET

MART NEWS

By RED RILEY

Over a fine steak dinner, the Chicago Chapter entertained the National-Council and National Officers. The dinner at 8 P.M. was preceded by a cocktail hour, all this in the inviting atmosphere of the Edgewater Beach Hotel's East Lounge. Nice to see a good turnout and we all welcomed the opportunity to see and chat with the National officers and Council. After introductions by Geo. Smith and Geo. Maher, followed by a few words from President McDonnell, the membership adjourned to the bar and the National Council met. The promise of no speeches was well received and applauded by all. You undoubtedly read all the official proceedings elsewhere in the Journal so no attempt will be made to cover them here.

All day Friday after the banquet, Art Hjorth still is wondering who had him paged in the middle of Geo. Maher's introductions. The page having called Art, Art HOGASH or something! Art gets out to the phone and no one on the line!

Glad to hear from the Rockford (WROK) boys that their contract had been signed with a \$2.50 per week increase. A good deal of the credit going to Geo. Smith our Chapter Chairman, Larry Balsley, Chapter Secretary, and Richard Berg, WROK Councilman.

Those smiling well filled looking faces of the Sound Effects men were the new addition to Chicago NABET ranks. Are all the dinners like this????

Elsewhere around the Mart we are in the midst of selling space in the Yearbook which we hope to be a big success this year. Television should come in for a big share this year.

Down in NBC TV, Tom Bowles passed his physical exam for Uncle Sam and also was promoted to TD in Film Studio, promotions also going to John Natale as TD, Herb Dover as Video Control, Willy Powell as Video Control at the Studebaker while Ed Read transferred as TD to the Studebaker. Natale inherited the KFO show, which Ed Read had before leaving.

The last of the vacation (What's that????) notes find most of the fellows looking for next year's vacation schedule including myself. Vern Mills painted the homestead while Harold Royston took in Denver. Art Hjorth and Al Otto hied to their Door County retreats, Bob Becker went north also but headed towards Minnesota parts. Ralph Davis divided between Michigan and home. Harry Maule was off to New York while Ed Morell went as far as New Jersey, Tom Bowles took in California and visited Gene Lukowski formerly here with NBC now with KECA on the coast. Tom has the hopped up Studebaker with the ground down head, compression ratio somewhere around 9 to 1. Capable of 70 mph in low, all of which is essential to the big long, low and alluring class of car found in TV these days.

"By" Speirs "chief motor changer" of ABC DST tape operations this summer is on his badly needed vacation. BY has dreamed up a new show which should be included in studio "J" format called "Halt the Hym" and is an audience ANTI-cipation show. Prizes unknown at this time.

Latest developments are, Tom Bowles has traded the above mentioned Studebaker for, of all things—a Ford. Ed Bernheim is back after a road trip to Hollywood. If you haven't heard by now, Larry Balsley formerly of NBC Am Main-

To Page 28

NBC TV's Chicago Hour

10:00 - 11:00 p. m.

Sends Greetings to You Engineers



AND THANKS FOR A
FINE SEASON



*Clint Youll
James E. Youll
Dorsey Conners
Clifton M. Utley
Tom Duggan
Herbie Mincy*

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Best Wishes



Greetings



Chicago Local AFRA

"AFRA ANTICS"

Best Wishes

FROM

Panhandle Pete

(JOHNNY COONS)

AND

Jennifer

(JENNIFER HOLT)

NBC CHICAGO



Best Wishes

to the Engineers . . .

QUIZ KIDS

NBC CHICAGO

Howdy Buckeroos

— CACTUS — JIM —

(Clarence Hartzell)

CHICAGO NEWS—from Page 26

tenance, has gone to TV, YUP, that's it, congratulations Larry. OH Yes, Mary Trottnor of NBC recording has passed her legal bar examination and practically has the shingle out, again congratulations Mary!

Then there's the story about Frank Genereux, (Foggy) to you, W9FDL (FRANK DIDN'T LOOK), it seems our boy was dollyng back, back, and back only to step backwards off the stage over at the CIVIC. The payoff being everyone dashing over and catching the camera as Foggy crashed to the floor, yes, W9FDL means Frank Didn't Look.

Here's wishing all of you the season's best and hoping Chicago fills the Yearbook this year.

"The water is fine, etc."

★ N A B E T ★



Season's Greetings

Guys

**RALPH
MARTERIE**

*Star of Mercury
Records*



TO THE MEN WHO SIT ON THE
BACK PORCHES AND WATCH

Grunts, Groans

AND

Season's Greetings

**WAYNE
GRIFFIN**

ABC-TV CHICAGO

Greetings

To The Engineers

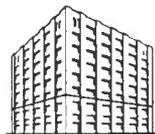
CHARLIE FLYNN

Greetings

**ART
VAN DAMME**

and his

Quintette



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TO MY FRIENDS, THE ENGINEERS:

I regard it as a privilege to have this opportunity to express to you my appreciation for the splendid cooperation and friendly backing you have given me during this past year.

Inevitably the preparation and broadcasting of 13 television and seven radio news commentaries a week involves a certain amount of strain and nervous tension. This is doubly the case in television, where one must integrate film, still pictures, animated charts, maps and other materials with the spot news (a rather complex process) and still keep the news up to the moment, so that the viewer, in addition to having the benefits that television makes possible, also has up to the minute coverage.

The requirements of this type of production have frequently made it necessary for me to rush into the studio at the last moment, and I'm afraid that amid the tension involved, I may not always have found time to express the very real appreciation that I feel for your friendship and cooperation.

You have taken my last minute shows with inadequate or no rehearsal; you have put up with ad lib changes made on the spur of the moment while the program is on the air, and you have nevertheless made the show come out a finished and smooth product.

For this, and many other types of difficult work, my sincere and heartfelt thanks.

I hope that you cameramen, video engineers, engineers on the booms and in other capacities, have not gotten too many gray hairs from the sharp curves I have unintentionally but all too often thrown you without prior warning.

Again, I do appreciate your help and, most of all, your friendship.

With best wishes for a Merry Christmas, I am,

Most cordially yours,
CLIFTON UTLEY
NBC-TV News, Chicago



Best Wishes

And

Thanks

From

Bob Atcher



THAT OLD GANG OF MINE

OR

Doc Killfidget's Last Visit

By TOM GOOTÉE

(who still remembers)

Talk about the miracles of television!

What happened to me this Christmas Eve was almost enough to make me take the pledge. And it all started innocently enough.

You know how it is. Most everybody, I guess, likes to go back to a town or city where they once worked and lived. And I'm just as sentimental as the next guy. So when I had a chance on Christmas Eve, I went back to my old Stomping Grounds.

I figured to run into a *few* old buddies at the radio-tv station. But things can change a lot in ten maybe fifteen years. Lot of new faces, new names. Some of the old timers had settled down, or otherwise reformed. But most of the old gang had sort of drifted away. Somehow, it wasn't the same.

I wandered around the studios awhile. Watched a new tv show in rehearsal. Tripped over a radio actor asleep in the lobby. Made an unsuccessful pass at a bonde who turned out to be married to the new station manager. Passed a few hours with characters in the master control room. And then I ran into Sam, an old sidekick of bygone days.

"It ain't the same, Sam," I commented, sadly.

He was knocking down a radio studio, finishing up work for the night. And he agreed with me.

"It's television," explained Sam, winding up a mike cord. "Not like the old days. Everything rush, rush, rush. Squeezing out radio. Changing everything!"

"Yeah," I agreed. "Even the old Christmas spirit's missing!"

"Say," he smiled, "I could stand some cheer! How about stepping over to Joe's Place with me?"

"Sure," I boomed. "Best thought of the night. I could use some of Joe's hot toddy!"

"Me, too," laughed Sam, as we started down the hall.

Nothing like a hot toddy at Joe's Place. Particularly on

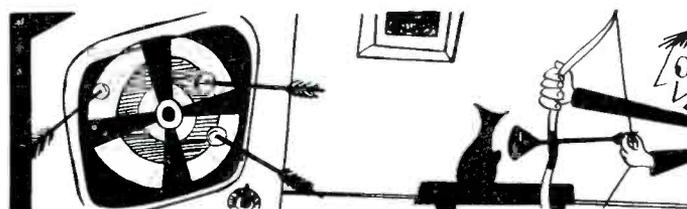
Christmass Eve. Or any other night for that matter. Best hot toddy I *ever* tasted at Joe's Place.

"Still the same old hang-out?" I asked, my spirits rising.

"Weil, not quite," explained Sam. "Most of these new boys at the station go right home at night. Can't afford Joe's prices!"

"Must be pretty quiet over there," I said.

"Sometimes," said Sam. "But Joe's got a television set



now. Great thing for a saloon. Keeps the customers happy!"

And that's how I happened to be in Joe's Place the night before Christmas.

It was sort of like old times—the same rows of half-filled bottles, the same cracked mirror, and the same well-worn bar of mahogany. It was sort of like old times—except for the big new television set, loud and noisy and somehow out of place in that once-hallowed room.

"Big show from New York," yelled Sam, pointing to the picture tube. "Coming in over the cable!"

"Thought you didn't like television," I laughed. But Sam was watching two jugglers on the screen, and didn't hear me.

Joe came out of the kitchen to see what we wanted. But he didn't recognize or remember me—even when I ordered the old stand-by: cups of hot toddy.

Sam was completely engrossed in the televised variety show, and we drank our hot toddy without much conversation. A

To page 36

Best Wishes



Kukla, Fran, Ollie

AND

Burr Tillstrom

Thanks To:

Frank Baird-Smith, video eng.
Dean Boyington, audio eng.
Ray Burtscher, projection
Gene Cartwright, camera
John Casagrande, camera
Lou Craig, maintenance eng.
Charles Crum, audio eng.
Herb Dover, video eng.
Charles Eining, master control eng.
Dick Engstrom, video eng.
Dick Fischer, transmitter eng.
John Frishette, dolly
Frank Golder, master control eng.
Ken Guge, maintenance eng.
Bon Haley, camera
Steve Hasmonck, projection
Bud Hollibaugh, video eng.
Harold Jackson, audio eng.

From:

Hubert Anderson, drums
Charlie Andrews, writer
Edith Barstow, choreographer
Bob Brewster, agency
Eugene Bunch, electrician
John Cameron, saxophone
John Carsella, trombone
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Bill Healion, floor director
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Hollis Richardson, projection
Fred Rodey, transmitter eng.
Al Scarlett, lighting
Frank Schnepfer, technical dir.
Bob Steidle, boom
Les Washburn, technical director
Don Wilson, maintenance eng.

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John Keilty, stagehand
Ross Kellan, french horn
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Jack Ryan, publicity
Don Salthiel, saxophone
Alberto Salvi, harp
Robert Schraut, stagehand
William Schumm, stagehand
Jan Scott, designer
John Sirotiak, prop runner
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Season's Greetings

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TO ALL THE BOYS AT WENR-TV



*“Thanks
Fellas!”*

... for the swell
job you do on
our TV shows ...

Jim Moran

"The Courtesy Man"

KILLFIDGET—from Page 31

few customers drifted in and staggered out, but nobody that knew or remembered me. The center of all attention was the big and noisy television set, particularly when the climax of the variety show featured a plunging neckline that was the bulging epitomy of *all* plunging necklines. Sam stood up on his bar stool to get a better perspective, and got so excited he almost fell off a couple of times.

Finally, however, the neckline finished plunging, the big New York show came to a screaming climax, and the local station cut in with the night's sign-off.

The sudden silence was a shock, but a distinct pleasure. It was so quiet I could hear Joe dozing in the kitchen. Sam climbed down off his bar stool and sipped his hot toddy.

"Station shuts down at midnight," he announced, professionally.

"Didn't know it was that late," I said, looking around the room. There wasn't a soul in sight, except Sam and me. "Does Joe keep that tv set to bring people in, or keep people out?"

"What d'you mean?" asked Sam.

"It's too noisy," I said.

"Maybe," Sam admitted. "But the customers like it that way!"

I was thinking of the old days, when about the only sound in Joe's place was a little chatter. Maybe some off-key singing on special occasions. Maybe a fight now and then. But not too much noise.

"Willie States built it," Sam announced, suddenly.

"Huh?"

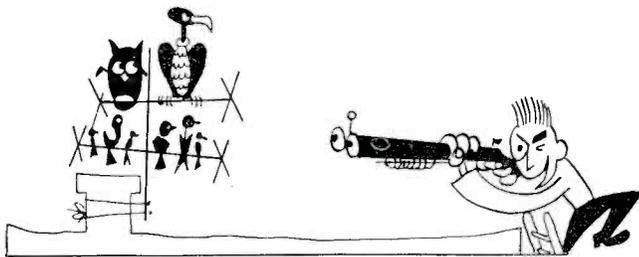
"The television set! Willie States built it for Joe. In his spare time."

I wasn't particularly interested.

"Who's Willie States?" I asked.

"New kid," explained Sam. "Over at the station. Really knows his stuff. Likes to tinker around, builds his own sets."

I mumbled something about being a lot cheaper to buy one



than to build one, but Sam took exception to my crack.

"It's no ordinary job," he insisted, pointing to the big cabinet at the end of the bar. It was still turned on, but there was no sound or picture.

"Only receiver in town with a 27-inch tube," he remarked proudly. "And really sensitive! Gets all kinds of freak reception!"

"That's nice," I said, casually.

"Nice?" exploded Sam. "It's sensational! And Willie did it all! Himself!"

I emptied my cup, and called Joe for some more hot toddy. I wasn't too interested, but Sam kept bending my ear.

"There's a trick long-range circuit in that set that even Willie doesn't understand!"

"Well, good for Willie," I mumbled.

Sam ignored me.

"He's a great guy on tv receivers," insisted Sam. "He'll be over in a few minutes, off the late shift. I want you to meet him."

"Fine," I said, not too enthusiastically.

"What's the matter?" demanded Sam. "You *against* television."

"Of course not," I laughed.

"You still make a buck now and then writing scripts for tv dramatic shows, don't you?"

"Sure," I said.

"Well, let's have some more *enthusiasm*, then!" insisted Sam.

"Okay, okay," I conceded.

By the time we'd finished another round of hot toddy, the front door opened and banged shut—and a funny little guy came in, about 90 pounds and maybe five feet tall. It was Willie States, strictly a scientific-type character.

But after Sam introduced us, I took a liking to the little guy—mainly because he was a fan for hot toddy, a common bond of friendship.

Like most development engineers, he talked in six-syllable words and quoted long Greek-letter equations. Although he tried to explain some of his pet circuit theories to me, I couldn't follow him very well—particularly after we'd all consumed a few more rounds of hot toddy.

"I wish I could make you understand," apologized Willie, "about my theory of long-distance tv reception."

"Don't worry about it," I laughed, slapping him on the back good-naturedly and almost knocking him off the bar stool. "I don't feel very technical tonight!"

"He's a writer," explained Sam.

"Oh," said Willie.

"But I do feel sentimental," I added. "Particularly tonight!"

"Yeah," explained Sam. "We used to always get together, here at Joe's place, every Christmas Eve. The old gang, I mean!"

"Oh," said Willie.

"Back in the days when I worked over at the station," I told Willie, "a guy didn't have to be an Einstein. Anyway,

To Page 42



Season's Greetings

—FROM—

HOLLYWOOD CHAPTER

N.A.B.E.T.

NBC
Hollywood

KNBH
Hollywood

ABC
Hollywood

KFI
KFI - FM
KFI - TV
Los Angeles

KFSD
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BEST WISHES

and

MANY THANKS

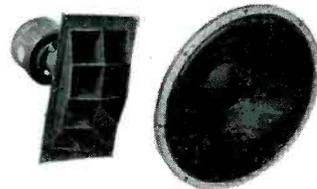
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CINEMA ENGINEERING COMPANY

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Best Wishes

BING



Merry Christmas

AND

a Happy New Year

TO THE

Broadcast Engineers



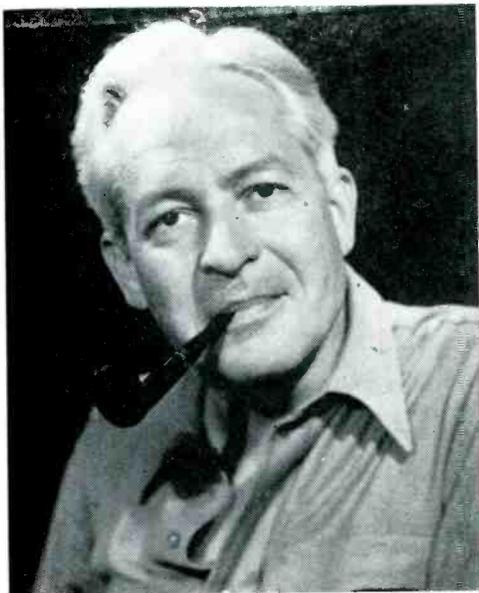
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and

Life with Linkletter on ABC-TV



Art Linkletter

John Guedel

Season's Greetings



Bob Hope

KILLFIDGET—from Page 36

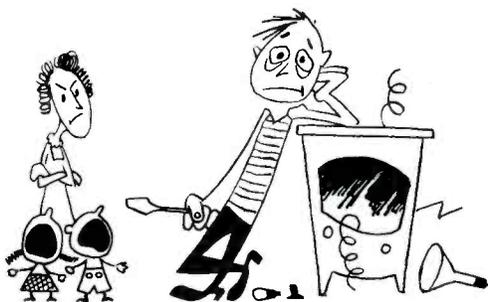
not to be a *radio* operator!”

“That’s right,” agreed Sam.

“Fellow went to radio school, maybe,” I explained. “Got a license. Worked the boats a couple of years. And that was enough for a broadcast job.”

“My goodness!” said Willie.

I was in a mellow mood of reminiscence. Stimulated maybe by the hot toddy, I found myself thinking of past Christ-



mas Eves—over at the station, at Joe’s Place, all around the town.

“It was a great life,” I said sagely, “back in those days!”

“Yeah,” laughed Sam. “Remember the time you and Doc Killfidget came up to fix my ham rig? And we all wound up in jail?”

“Back in 1939,” I recollected.

“And you wrote it up in the Christmas issue of the *JOURNAL* that year,” said Sam.

“My goodness,” said Willie.

“And the *next* year,” Sam continued, you and old Doc Killfidget tried to fly to Alaska!”

“It was a commercial nemo,” I added, “for Little Peachy Squeegees! What a nightmare *that* was—with a plane-load of hot toddy and those two blondes!”

“It was in the *JOURNAL*, too,” said Sam. “The craziest pick-up of 1940!”

“My goodness,” said Willie.

Sam started laughing again.

“That whacky Doc Killfidget!” grinned Sam. “What a character *he* was!”

“Yeah,” I said. “He was a great old guy.”

“What ever happened to *him*?” Sam asked.

“I don’t know, I said. “During the war they drafted him—by mistake. They didn’t think he was really sixty years old! Put him in the Army Signal Corps, because he knew radio. Since then—he sort of dropped out of sight!”

Thinking about the old codger, my old sidekick, I kind of choked up a little. So we had another fast round of hot toddy.

Then Willie looked at his watch.

“It’s getting late,” he apologized, “And it’s starting to snow

outside. I think I’d better start home—to the little woman!”

Sam grinned to himself.

“Okay, Willie,” I said.

“By the way, the set’s turned on,” Willie volunteered. “In case you want to experiment, to test my theories about long-distance tv reception!”

“No, thanks” I declined. “Not for me!”

“See you in a few days,” said Sam.

And Willie went out into the storm, leaving us alone in the bar—comfortably warm and somewhat saturated. In our mellow, sentimental mood we were at peace with the world.

About one o’clock Joe came in from the kitchen, and locked the front door and pulled down the window blinds. But he told us we could hang around as long as we wanted to—since it was Christmas Eve, and since he was working back in the kitchen anyway.

Then Joe did a wonderful thing.

He mixed up enough hot toddy to fill an enormous glass punch bowl, and then presented the bowl to us with his compliments. He even provided a can of Sterno and a little burner—to keep the toddy warm. Sam and I were touched by this sincere and considerate gesture, that we offered Joe a twenty dollar bill which, to our surprise, he accepted.

But it was worth every cent of it.

There, before us on the bar, was enough hot toddy to last for several hours—at least ’til dawn. With our simple wants thus assured, our little world in Joe’s Place seemed snug and secure—despite the storm outside.

We drank a toast to Joe, who received it with a yawn and then disappeared into the dim recesses of the kitchen amid his pots and pans and cold spaghetti.

Then we drank toasts to some of the old timers—as may as we could remember. Bev Fredendall, Ray Ferguson, Dick Stoddard, Russ Sturgis, Bill Glasscock, Bob Brooke, and others.

“Wonder where some of ’em are tonight,” mused Sam, after we’d proposed our twenty-sixth toast.

“All over the country,” I guessed, beginning to feel the revolving effects of the hot toddy.

“You know,” said Sam, unsteadily, “be great if we could see ’em all again!”

“Yeah,” I admitted. Like I said before, I’m just as sentimental as the next guy. I knew Sam felt the same way.

“We could call ’em up,” proposed Sam, waving vaguely toward Joe’s pay telephone.

I shook my head: no.

“Too hard to find their ’phone numbers,” I said. “And we haven’t got enough change to make all the—

“Hey!” interrupted Sam. “The tv receiver!”

“Huh?” I said.

“Willie’s television set!”

“Willie’s got it all souped-up for dx reception,” said Sam, weaving toward it unsteadily. “We’ll use *this!*” He slapped

To Page 46



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THANKS FELLOWS

ALICE FAYE

AND

PHIL HARRIS



SUNDAY AFTERNOONS

7:30 P.M., E.S.T.

NBC

4:30 P.M., P.S.T.



KILLFIDGET—from Page 42

the cabinet affectionately, and then boosted the brilliance so high the picture tube looked like a floodlight. "We'll see the old gang, after all," he insisted, jubilantly.

I went across the room to argue with him, but he waved me away.

"It'll work," he said. "You watch!"

There was a row of about nine knobs and controls across the front of the tv set. There was a channel switch and a tuning dial, and a lot of switches that weren't marked.

Sam flipped switches and twiddled knobs, as he watched the picture tube. But nothing happened—except he turned one switch and apparently blew out the sound circuit.

"No matter," laughed Sam, confidently. "You said this thing was too noisy. We'll just watch the pictures—as soon as I pick them up!"

"Look, Sam," I said, tolerantly. "It's four o'clock! Even stations on the west coast are off the air by now!"

"Stations?" said Sam. "I'm not looking for stations!"

"What d'you mean?"

"If this set's as good as Willie says it is and it's as good as I hope it is, we don't need to pick up tv transmitting stations!"

"But, Sam," I protested. "You can't pick up—"

"The way I figure," he interrupted, "this set's strong enough to receive *anything!* Just like a—telescope!"

I shook my head skeptically—and also to clear it slightly. I was getting a little dizzy, I guess.

Sam kept fiddling with the knobs. And I kept shaking my head. The whole thing seemed pretty foolish—until suddenly a blurred image came on the screen!

Sam tuned feverishly to bring it in more clearly. Then, as the contrast came up, we could see—Joe Conn! Imagine *that!* All the way from California! Sam was jubilant at his success.

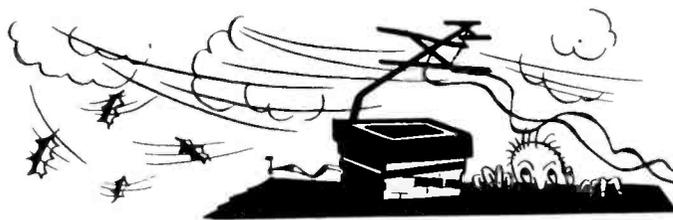
"See?" he yelled. "See? There's Joe Conn!"

It was Joe, all right, working in the darkroom of his house, developing snapshots. The image faded a little as we watched, but there was no doubt about who it was.

"Try to get someone else," I urged.

Sam wiggled some switches, and moved the tuning dial. For a minute or two there was nothing, just hash on the picture tube. Then Sam brought up the contrast, and a bright image flashed on the screen. It was a medium-long shot of—Charlie Phelan!

"Hell!" I yelled. "That's Charlie!"



"Wow!" said Sam, as surprised as me. "All the way from Rockville Center."

"What's he doing?" I asked, peering into the tube.

Sam adjusted the focus slightly, and then we could see Charlie Phelan was wrapping Christmas presents for the neighbors. Bottles of home brew!

"Thoughtful Christmas gift," I laughed.

"I'd rather have hot toddy," said Sam.

And with that he flipped the channel switch and continued searching for another image. He found one, in a matter of seconds. When he tuned it in properly, it was a big close-up of Ed Horstman—sleeping soundly, somewhere.

"Wish we could hear that," I grinned.

Next on our picture tube was a flickering image that at first looked like an old western movie. But with some dexterous tuning, Sam cleared up the picture.

"It's Jake O'Kelly!" I shouted. "And he's a deputy sheriff. See? Out west!"

"Wow!" said Sam, wiping his forehead. "This is *some* television set!"

He flipped the channel switch again, tuned back and forth for a couple of minutes, and brought up another image. It was a sleepy ham radio operator, trying to make an elusive contact. Fellow looked like Bob Rudd of Omaha.

"This set has a lot of possibilities," said Sam, switching to a medium shot of George Maher yawning over a new union wage scale.

"Sure," I said.

"We can look in on anybody, anywhere!" said Sam. "Wow! I had a suggestion.

"Maybe we ought to call up Willie States," I said. "This is pretty unusual dx reception—particularly for the night before Christmas!"

"His wife wouldn't like it," said Sam, over his shoulder, as he tuned back and forth in search of other images.

It was hard to believe what we saw on the tv screen. In fact, it was fantastic. But the pictures were there—big and bright and clear. We could identify every person, every image, as fast as Sam tuned them in on the big receiver.

It was, indeed, a miracle of television!

One by one, we picked up the unmistakable images of Dewey Sturgell, Ross Plaisted, Paul Herrold, Rags Ragsdale, Ray Bierman, Serge de Somov, Ed MacCornack, Charley Singer, and all the others! Most of them were asleep at *that* time of night, of course. But we *had* brought the old gang together again—on Christmas Eve!

"Wait a minute," said Sam, almost dropping a hot toddy. "We missed somebody!"

"Huh?" I asked. "Who?"

"Doc Killfidget! We didn't see Doc Killfidget!"

"Well, no," I admitted.

"What about *him?*" demanded Sam. "We can't leave *him* out!"

To Page 49

*Holiday Greetings to the Engineers of
Southern California and Arizona*

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to the

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BING CROSBY ENTERPRISES

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Los Angeles 46, Calif.

KILLFIDGET—from Page 46

"I *would* like to see him again," I said, reminiscing. "I don't know where he is, or what he's doing, or anything about him."

"I'll fix that," announced Sam, finishing his hot toddy. He turned unsteadily to the tv set, and started tuning back and forth, back and forth, in search of an image. I watched Sam from the bar, hoping he'd find old Doc Killfidget. But Sam didn't have much success. Furthermore, with all that hot toddy under his belt, Sam was getting looped.

"Can't seem to find him," Sam yawned over his shoulder, as I dipped into the bowl of toddy.

When I looked up again, Sam was gone. The set was on, and flickering a little. But Sam had passed out cold—in one of the booths along the wall.

It was cold and quiet in Joe's lace. Not a sound, except Sam's heavy breathing in a booth, and Joe's snoring in the kitchen. I sat at the bar maybe five or ten minutes, contemplating life and my declining years, when there was a bright flash from the picture tube—and I turned toward the big television set. What I saw was a profound shock, even in my condition!

There, on the tv screen, was the last member of the old gang, the man we sought, Doc Killfidget!

It was a medium-close shot of the old man—and he appeared to be as real as life! He wore an Army uniform and cap—just as I'd seen him the last time, years ago, during the war. He had a half-smile, and he looked directly at me from the screen *as if he could actually see me!*

And, as I watched, he moved forward on the screen—and then stepped right out of the picture tube, right off the tv screen—and shuffled toward me at the bar! He was living, breathing—the one-and-only, the unique Doctor Amos Q. Killfidget!

It was a shock to meet him this way, after all these years. But I *was* glad to see him—and welcome him.

"Good evening, sir," he grinned, extending his hand.

I shook it vigorously, and sincerely.

"Doc," I said, "it's—it's great to see you!" I couldn't think

of what to say—it was all so unexpected. "Are you all right, Doc? Is—is everything okay?"

"Oh, yes, sir," he smiled, taking off his overseas cap. Then, for the first time, I noticed there was snow on his cap and shoulders. "It's a rough night out, sir," he grinned, tossing his overseas cap on the bar. "Mustn't forget that cap when I leave tonight!"

"Doc," I said, shakily. "I don't know about you. But I need some toddy!"

"Right with you, sir," beamed the old codger.

We dipped our cups in the bowl, and then drank deeply.

"Just like old times, eh, Doc?"

To Page 70



Jump, Jump of Holiday House

and

MARY and HARRY HICKOX

JERRY DEVINE

"This Is Your FBI"

MEMBER

Radio Writers' Guild

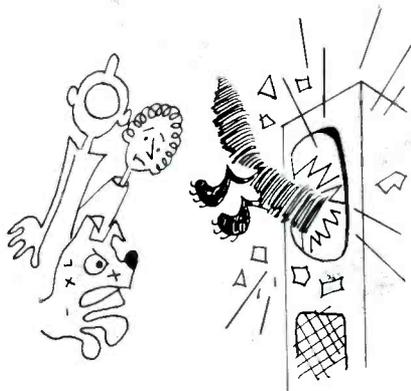
Radio and Television Directors' Guild

Best Wishes

TEX WILLIAMS

AND

THE WESTERN CARAVAN



Season's Greetings

John Scott Trotter

"GOOD LUCK GUYS"

Ralph Edwards

TRUTH OR CONSEQUENCES

TV—Thursday

RADIO—Tuesdays



TV Builds, Not Harms Box Office For Sports Events, RTMA Reports

The long-range effect of television on attendance at sports events is not harmful and, in the long run, may help to increase it, according to conclusions of a comprehensive study made by Jerry N. Jordan and published today by the Radio-Television Manufacturers Association.

Complete data assembled and analyzed by Mr. Jordan in connection with his academic pursuits at Princeton and the Graduate School of the University of Pennsylvania are made available to interested groups for the first time with today's publication by RTMA of the study entitled, "The Long Range Effects of Television and Other Factors on Sports Attendance."

"The long-range effect of television, as it is today, will not harm attendance at sports events, and may help to increase it," Mr. Jordan stated in a summary of his conclusions.

The study was entirely non-commercial and independent in character, and RTMA had no part in either assembling or analyzing the facts collected by Mr. Jordan with the assistance of educators and men in telecasting and sports. It was only after the study had been completed and the results announced that RTMA provided funds for its publication and distribution to colleges and universities, sports organizations, TV stations, and other interested parties.

A general summary of Mr. Jordan's conclusions reveals the following facts:

1. The *length of time* a person has owned a television set directly influences his and his family's attendance at sports events.
2. When he first buys a set, attendance goes down temporarily. Later—after one season in most sports—attendance returns to normal.
3. After one to two years of ownership, the TV owner's attendance rate is higher than that of non-owners. It is difficult to determine how much of this increase can be attributed to the greater interest in sports stimulated by TV. Sports fans were among the first to buy TV sets, so we would expect this group to have a somewhat higher rate of attendance.
4. TV owners take other members of their family out to games more frequently than non-owners.

Mr. Jordan also found that "different

sports are affected differently" and concluded, on the basis of the facts uncovered, that: "Among the many factors affecting attendance at sports events — economic conditions, management, performance and publicity are all much more powerful than television."

RTMA President Robert C. Sprague, in a letter accompanying copies of the published study, which will be widely distributed among interested organizations, expressed the belief that the question, "Does television reduce attendance at sports events?" is answered by Mr. Jordan's work "currently and, in the long run, negatively." He added: "It certainly is the most careful and complete analysis of the problem to date."

Publication of the study was recommended by a special RTMA committee appointed last fall to investigate the reasons for spasmodic actions by sports organizations, especially in the inter-collegiate field, designed to ban telecasting of football, baseball, and other sports contests.

The committee consists of A. A. Brandt, General Sales Manager, Electronics Department, General Electric Co.; L. F. Cramer, Vice President of the Allen B. DuMont Laboratories, Inc.; J. B. Elliott, Vice President of the RCA Victor Division of the Radio Corporation of America; and H. L. Hoffman, President of the Hoffman Radio Corp.

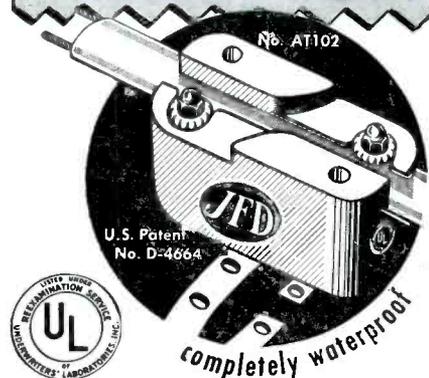
The RTMA Set Division Executive Committee, under former Chairman George M. Gardner, concurred in the committee's recommendations and requested funds for its publication from the Board of Directors.

Because of the detailed character of the study, copies of the publication have been distributed only to groups interested in the problem. A limited number of single copies are available from the Radio-Television Manufacturers Association, 1217 F Street, N. W., Washington 4, D. C., at \$1 a copy.



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RADIO-TV WORKER
he will read it in
**THE BROADCAST
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Advisory Committee On Research At Engineering College

The Advisory Committee to the Research Division, New York University College of Engineering, held its second annual meeting recently at the Engineers Club, 32 West 40th Street, Manhattan, where many projects which now have a total contract value of more than \$3,000,000 were described.

The Research Division is under the direction of Dr. Harold K. Work. Projects in progress at the New York University College of Engineering include: jet and rocket propulsion; water purification and sewage disposal; atomic waste disposal; meteorological studies on atmospheric energy and general circulation; heat pump investigations; constant-level balloons; aeronautical work on supersonics; smoke dispersion; paint investigations; titanium studies; spectroscopy and cosmic rays, and mechanical vibrations.

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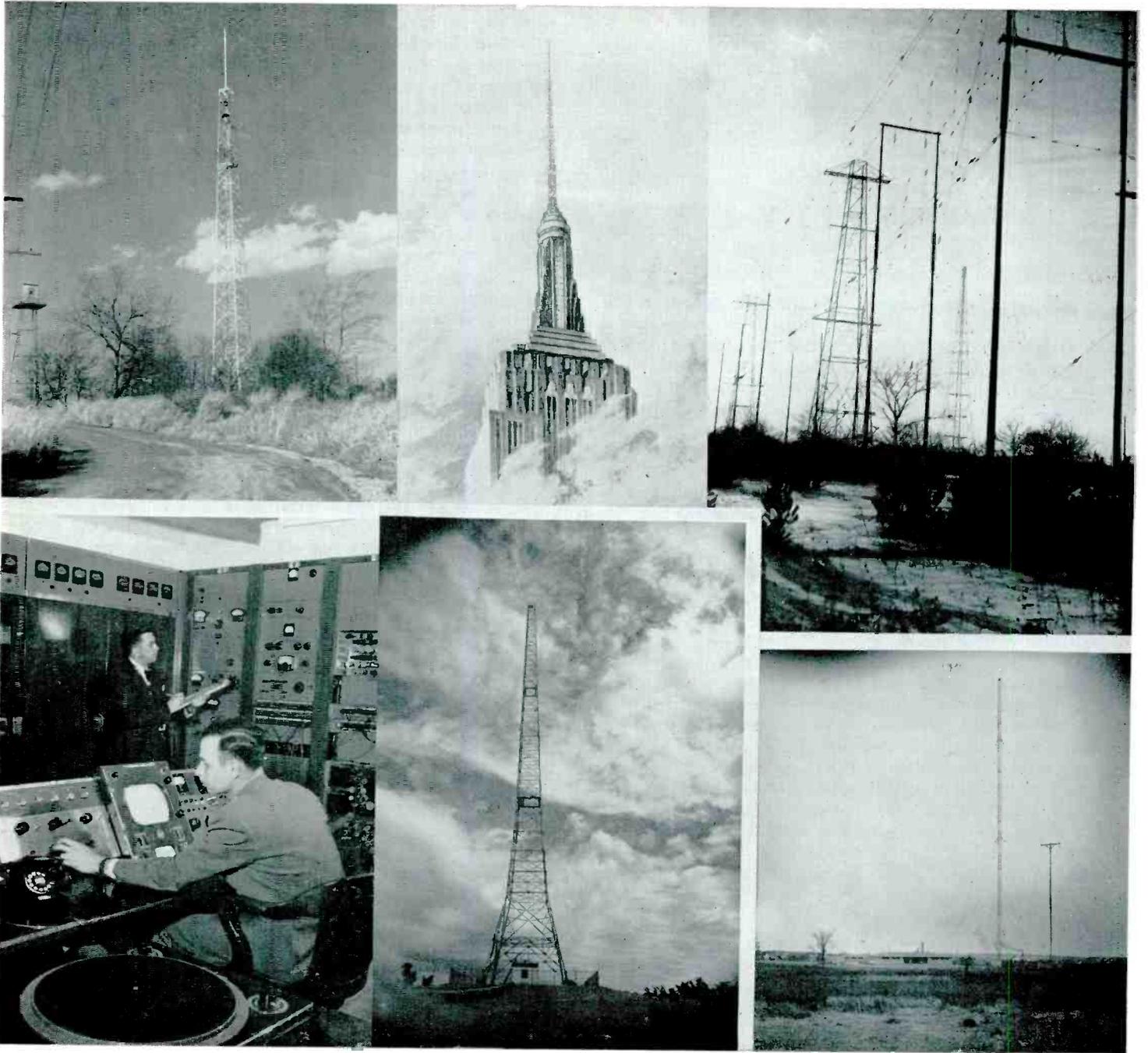


HOWARD BAY
President
RUDY KARNOLT
Business Representative

*Season's Greetings to the Engineers
From Guy and the Boys*

Guy Lombardo And His Royal Canadians

Currently appearing at Hotel
Roosevelt Grill
New York



Top Left, Satellite TV Transmitter KC2XAK, Bridgeport, Conn; **Center**, Empire State Building, housing the ABC, CBS, NBC, and other metropolitan FM and TV transmitters; **right**, the Bound Brook, N. J. International Short Wave Transmitters. **Bottom**, Satellite TV Transmitter control room; **center** WNBC Port Washington, N. Y.; **right**, WJZ at Lodi, N. J.

Season's Greetings to our Friends and Associates at ABC — MUZAK — NBC — RCA-Victor Recording—Film Producers, from the membership of the

METROPOLITAN NEW YORK CHAPTER NABET

and the Assoc. of Documentary and Television Film Cameramen (ADTFC)

Room 407, 48 West 48 St.
New York 19, N. Y.

ADTFC—Judson 2-5171
NABET—PLaza 7-3065

**National
Association of
Broadcast
Unions and
Guilds**

ACTIVITY :

Dear NABUGian.

At our request the attorneys for Local 802, American Federation of Musicians, Vladeck and Elias, wrote to us setting forth their reasons why they regarded the attached decision by Judge Aron Steuer, Supreme Court of New York, as so important. We quote from their letter:

"Enclosed is a copy of the decision in *Crosley v. McCann*, which you requested at the NABUG meeting yesterday. (10/3/50).

"The importance of the decision in my mind is three-fold. First, because it limits the doctrine established in *Opera on Tour v. Weber* to only those establishments which are new ventures and having no application to an existing business which has or has had employees.

"Secondly, there is the implication that even if there were not a labor dispute, under the distinction above, the picketing would still be permissible as protected by the Constitutional right of free speech.

"Thirdly, and, perhaps most important from the viewpoint of the musicians, is the finding by Judge Steuer that records and other mechanical entertainment devices are not 'labor-saving devices' but represent a competitive kind of entertainment. This finding will take our dispute over employment out of the generally restrictive rules applicable to labor-saving devices and permit us much greater freedom of action.

"In the event you yourself or any of the members of NABUG desire any further information, we would, of course, supply it upon request."

We are sure that this decision will have some application to the operation of your own organization.

Fraternally yours,

OLIVER A. NICOLL,
National Chairman.

CROSLY BROADCASTING CORPORATION

vs.

RICHARD McCANN, etc., et al

(Oral decision rendered from the bench, September 28, 1950.)

STEUER, J.: I regret to say that I disagree entirely with the decision on the temporary injunction. I think this is a labor dispute, and, being such, none of the requirements have been made out for an injunction. I think that even if it was not a labor dispute, there still is not any grounds for an injunction.

The situation here is quite different from the situation that was presented in *Opera on Tour*, (285 N. Y. 348), the distinction being that there the union has sought to compel the employment of musicians by an organization that had never employed them, and it was properly held that they had no right to do it, or could perform no acts inducing the employment of such people.

Here there are people employed, up until the time that the

contract was terminated, as musicians, and it is sought to substitute for those musicians. Now, there is nothing that prevents the plaintiff from doing that. They are not bound by contract to continue the employment, and they may do as they wish in regard to it.

On the other hand, there is nothing that would prevent the defendant from seeking to influence the continuation of the hiring either by appeals to the public, or, more directly, by appeals to interested people, and that would hold good provided that nothing was done of a tortious nature. By "a tortious nature," I mean either improper picketing or the use of any form of compulsion.

There is no claim that the picketing was improper, and while there was one act of compulsion, it was terminated so quickly as to be insignificant. Had that situation continued, or if it would be renewed, there would be a different picture, but nothing that was objectionable, except as previously mentioned, took place.

There is a question as to the extent to which the introduction of labor-saving devices can constitute grounds for a labor dispute, and I want to say that I am in entire accord with the proposition that it is not a legitimate grounds of dispute to combat the effects of the labor-saving device in the reduction, or even in the entire termination, of a certain number or group of employees. However, this situation is not the same. It is a contest between two different kinds of entertainment, or accessories to entertainment, and where the substitution of one method for another is the point in controversy, if the one method involves the termination of the employment of members of a particular union, any controversy arising thereout would be a labor dispute.

It would be a different proposition where a different type of machinery was adopted by an employer resulting in a reduction in the amount of labor that was required. Under those circumstances, there is no right to complain, and a strike resulting therefrom is not the result of a legitimate labor dispute.

Under those circumstances, I cannot see that any case has been made out, and the motion is granted.

PLANNED ECONOMY

From the Newsletter of the International Federation of Commercial, Clerical and Technical Employees, of Amsterdam, Holland, we quote the following:—

"From other parts of the World
United States

The Chamber of Commerce of the
United States is hurt!

The Chamber of Commerce of the U. S. is hurt, deeply hurt . . . It seems that a whole lot of workers were asked the question, "Who did the most for you in the last 30 years??"

"Unions," answered 51% of those queried.

"The Government," answered another 43%.

When it recovered from the first shock, the chamber mourned that many people have "a distorted conception of business and our economic system."

Apparently it didn't sit down and wonder if maybe, after all, the workers WERE right.

"Let's take the offensive!" it said. It has whipped up an "American Opportunity Program" aimed at explaining our economic system and getting rid of what it quaintly calls "misinformation, misunderstanding and dissatisfaction," which is leading the United States to a "planned economy."

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GREETINGS

from

ATLANTA
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Heard five times a week over the NBC and
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W J Z — T V



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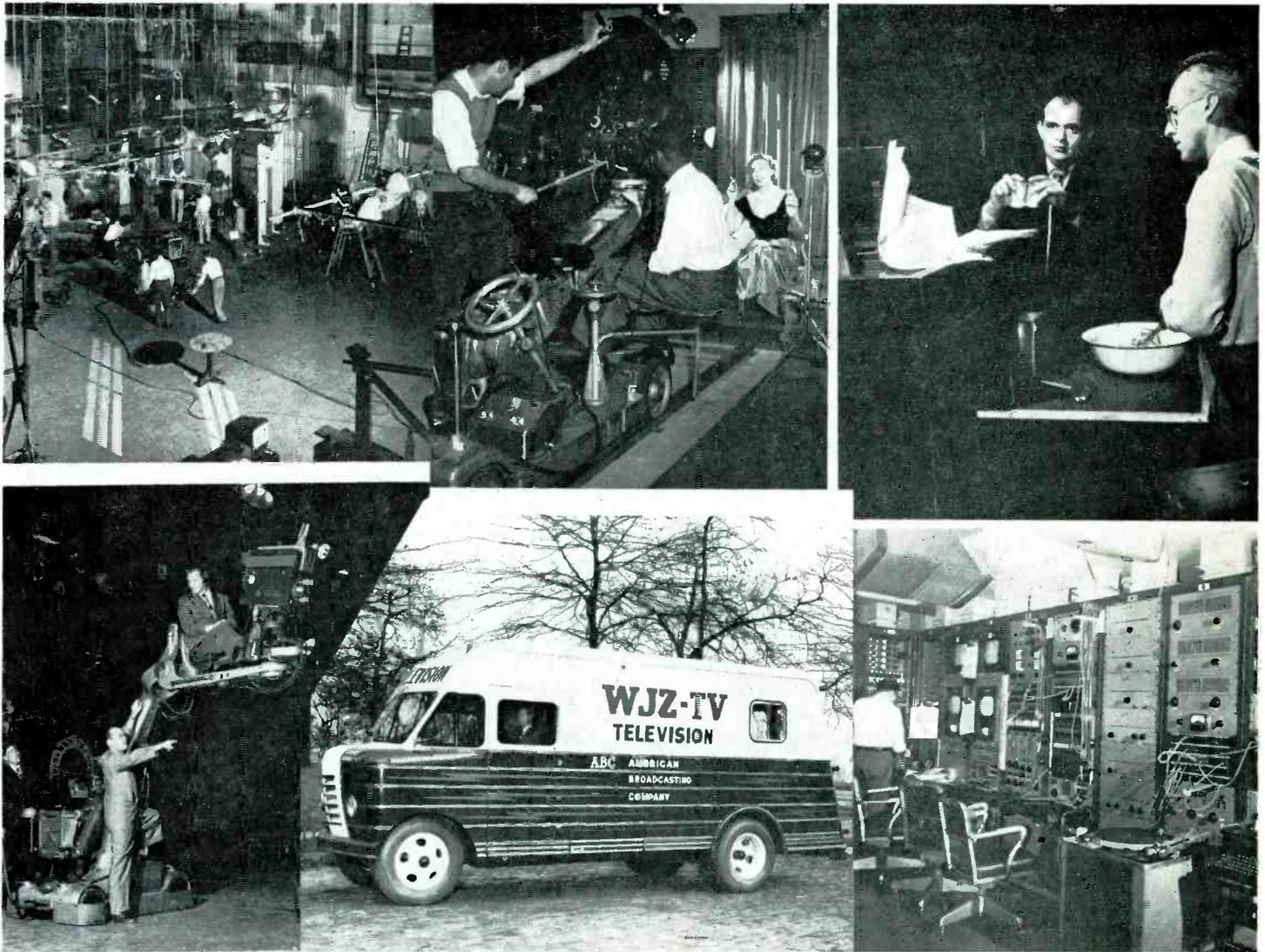
Ed and Pegeen FITZGERALD



W J Z

TV — too!





ABC TV Studio 1—the “world’s largest” in action; **center**, Transfilm TV commercial being filmed for later TV transcription; **right**, ABC Sound Effects in action. **Bottom**, ABC TV’s crane camera; **center**, the TV Mobile Unit about to “bring it to you”; **right**, the TV Master Control Room at the TV Center—66th Street and Central Park West.

To our many friends and fellow technicians among the Metropolitan New York Radio and Television Stations, Recording Studios, and Film Producers, our membership offers Season’s Greetings and the closest mutual cooperation during the coming year.

METROPOLITAN NEW YORK CHAPTER NABET and the Assoc. of Documentary and Television Film Cameramen (ADTFC)

Room 407, 48 West 48 St.
New York 19, N. Y.

ADTFC—JUdson 2-5171
NABET—PLaza 7-3065

LABOR-MANAGEMENT NEWS

The Secretary of Labor Says:

October, the traditional harvest month, brings this year the fifth birthday of the United Nations. Our harvest is the fruit of understanding of free nations and the resolving of their difficulties through mediation and conciliation rather than through arms and strife. Just 5 years ago this month the leaders of 50 nations pledged the support of their peoples to the principle of saving succeeding generations from the scourge of war.

The peoples of the world do not recognize the United Nations as a super-state or World Government but rather as an organization that can and does moderate the differences of conflicting powers and promotes their ultimate settlement by peaceful means instead of by the use of force.

In supporting the United Nations the people of the world are acting to secure their own future. As one of the organizing nations, the United States should continue to give it the fullest support. Before the whole world once again plunges into world-wide armed conflict, it should explore to the end the machinery of the United Nations and attempt to resolve the differences with which it finds itself faced at this hour. If we are to find peace at this time it will not be through the use of force but at the council table where the ammunition is the ballot of a legal representative and not the bullet of a self-styled liberator.

THE WAR ECONOMY AND WAGES

By Chester M. Wright

Winter and War—both begin with “W.”

Wages also begin with “W.”

And the three are tied together.

But, somebody says, the war in Korea is about finished. What’s the idea of talking about war?

Korea wasn’t a war—or isn’t a war—use the tense that suits you. Korea over the long haul, will turn out to be an episode—more like a battle.

Russia looks over the long haul, in the struggle to defeat capitalism and democracy.

Russia has a dozen ways to create a new Korea, or a new Berlin. And a part of the Russian strategy is to do the things that cost her little or nothing, but that cost us heavily in money, materials and lives—as in Korea.

* * *

Next WAGES! Everyone noticed, most of us painfully, how prices started toward the roof when Korea broke loose.

Wages had to follow. Wages seldom lead in going up. Prices almost always lead. Then labor says, “We must catch up, so we have to have a raise.”

And it’s true. Were it not true, labor would be back in the poorhouse, which is no place to be.

But one thing has to be watched. One of these days there will be control of prices. It seems to be just over the hill right now.

Once the freeze is on prices, the public mind will set itself against wage increases.

Labor has to be on the alert to see to it that it doesn’t get caught in the trough of the seas when the freeze goes on.

Remember this: Even if the shooting stops re-armament is

going on. We are moving toward a big war-footing. Our whole economy must go that way.

* * *

So, labor has to act exactly as if shooting were to continue indefinitely.

It takes no professional economist to know that the inflation spiral is on and has been on for some time.

Business will try its best to see to it that it doesn’t wind up in second place. It will try to keep prices a jump ahead of wages. It hasn’t often failed.

Today, anybody who buys groceries knows that prices are a jump ahead and in some instances a long jump, too.

Thousands of workers are at their wits’ end trying to figure out how to live.

Today I talked with a man who earns \$55 a week. His take home pay is quite a bit under \$50—and he has two children. For him prices have seven league boots.

It’s the same and often worse for the fixed income people—including the workers who have been laid off at 60 and 65 on small pensions. They rate a thought, too.

* * *

What it all comes down to is the fact that a lot of statesmanship is needed.

That will come only from the ranks of labor.

The job ahead isn’t easy. There is too much temptation to think of things in terms of the moment.

There isn’t enough time to look ahead and to plan ahead.

It is strange, but in so many matters of this kind it is generally “too late” because there has been too little fore thought.

There is a question that enters this picture and there seems never to be a real answer: WHY is it that, since rising prices always are blamed on wages, that prices seem to keep so far ahead of wages?

As of now, the gap between prices and wages is a widening gap and there seems little or no chance that wages can fully catch up to the price parade.

There is no need for statistics. Every visit to the grocery store tells the grim story. And this is in spite of the fact there is no shortage of food whatever!

Don’t “Tell it to the Marines.” It might make them mad, too.—CMW.

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Season's Greetings

and

Many Thanks to the

NABET ENGINEERS



Harold Huber

NEW YORK



Says Dan Murphy*, engineer for the Tex & Jinx show: "They never warned me there were gremlins** on this job!"



*And the same has been said by Bob Milos, Jerry Truhlar, Henry Gabrielson, Jack Braverman, and Harry Alexander.

**The gremlins are Paddy McCrary, 4 and Kevin 2.

P.S.—Thanks from us *and* the gremlins, too.

TEX and JINX

Lester Lewis Associates

Producers of

HOLLYWOOD SCREEN TEST

with Neil Hamilton

PENTHOUSE PARTY

with Betty Furness

ELOISE SALUTES THE STARS

with Eloise McElhone

THE RADIO WRITERS' GUILD

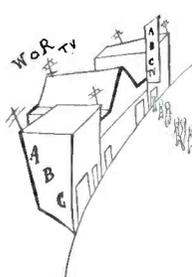
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AUTHORS LEAGUE OF

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EASTERN REGION



Season's Greetings
To Our Friends
GERALD HEALY
E. H. McMORRAN

FAMOUS FOR 50 YEARS
1898-1948

Healy's
66 ST.
WHERE COLUMBUS MEETS
BROADWAY

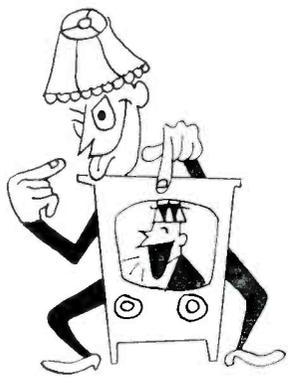


Thanks!
Paul Taubman's
PENTHOUSE CLUB

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New York City

"PENTHOUSE SERENADE"
HEARD NIGHTLY OVER THE NBC
AND MUTUAL NETWORKS

Happy
New
Year!



*Best Wishes and
Thanks*

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**DAVID
PRESSMAN**

T-Men ABC TV

Greetings

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GREAZA**

"THE CHIEF"

"TREASURY MEN IN
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money accumulation, for future
income, or full-value all-cash re-
turn or any combination of both,
using the ANNUITY principle, ad-
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Scores of NABET members are
already using these plans, on the easy-payment
basis, to create TRUST-FUND ESTATES for as little
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embraces a program identical to the investment
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Metropolitan New York Nabet Progress

Under the terms of its NABET Charter, the Metropolitan New York Chapter has recently elected Mr. Russ Nies as its Fourth National Councilman. Nies holds the fort at NBC Radio City TV Master Control. After discussion with the Chapter Executive Board, the chairman appointed Harry Byers, ABC TV Studio, as Secretary-Treasurer of the Metro-New York Chapter.

The Chapter administration and direction is now distributed as follows:

Chairman .. Ed Stolzenberger ABC-NBC AM Master Control
1st Vice Chairman Rudy Bauer, ABC TV Studio
2nd Vice Chairman ... P. H. Boucheron, NBC non-operating
3rd Vice Chairman

..... Russ Nies, NBC TV Radio City Master Control
Secretary-Treasurer Harry Byers, ABC TV Studio
Secretary.....* .. Gil McDonald, ABC TV Master Control
Ass't. Secretary

..... Ed Hoffmeister, NBC TV Uptown, Master Control

The Chapter Executive Board is composed of the above officers, plus Tom Lazares of RCA-Victor Recording, and Sam Monroe of NBC Sound Effects.

On December 27th, 1950, Metro will celebrate its first anniversary of operation under the new Charter, which brought to a close the ineffective dual unionism which had previously existed in New York. Much has been accomplished in one short year. The coming year holds interesting possibilities.

Following, are several items of interest submitted by our Documentary and TV Film Section:

BUSINESS SCREEN, OCTOBER 1950

Unusual optical effects may now be made in almost any 16, 35mm or TV camera by a new gadget called the Camart Optical Effects Unit. The unit, which is operated by the Cameraman himself, as he shoots, consists of a base which fits between the tripod head and camera and holds a prism housing before the camera lens. A crank, extending from the right side of the housing, is operated by the cameraman to set the prisms in motion to produce the desired optical effect. The crank may be turned in either direction at any speed.

The prisms supplied with the unit are ground to 2, 3, 4, 5, or 6 surfaces and are well defined to exacting tolerances. The prisms will produce from 2-6 identical images on a single frame of the films, and the images can be made to revolve around each other. The surface prism, for example, will create four images revolving around a center image which is stationary. Other effects possible with this device are making objects appear elongated and thin, or short and squat. Two prisms may be used in combination to produce an eight image

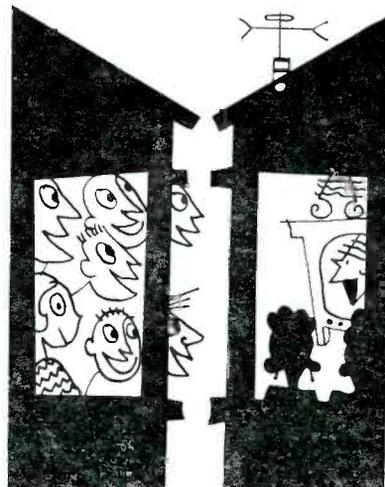
result, or four still and four revolving images. Still another use is to dissolve from one scene to a split image effect, then dissolve back to the regular scene.

A montage unit, which is part of the device, makes possible filming three different scenes part on a single frame of film. This is done by setting the unit to mask off a portion of the frame, then operating the camera to expose the remainder. The film is then wound back in the camera, the lens capped or shutter closed, and the action repeated until all three sections of the film frame have been exposed.

Producers of 16mm films, for example, may use this effects device in a number of ways to add a cinematic fillip to their films or to secure eye-arresting affects for TV film commercials. The revolving image effect might be employed to concentrate attention on a sponsor's product with a multiple close-up. The split image effect can be used to concentrate attention on 3 or 4 related activities at one time, where showing them on the screen clarifies the operation for the audience or makes more clear the steps necessary in a completed operation. Such treatment is ideally suited for training films, also, the author says.

THRU THE LENS

Work on a commercial for American Film Producers done by Don Senick, Cameraman; Bob Galbraith, Assistant; Joe Coffey, Electrician; Howard Block, Assistant, and Howard

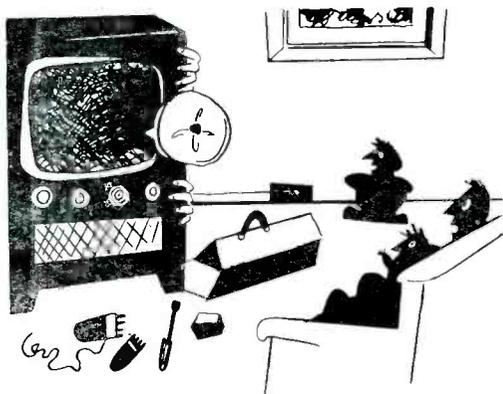


Warren. — Scott Reynolds has recently been put on American's permanent staff as Electrician and will be leaving for Egypt in a couple of months. — for Texaco in New Jersey an Audio crew with Victor Lukens, Cameraman; John Dapelo, Assistant; Larry Mezey, Sound; Stanley Bleicher, and Nat Cohen, Electricians — other ADTFC members who have worked for Audio recently are Bernie Robertson and Jack Gottlieb. — Doug Sinclair back from Geneva where he shot a film for Swiss airlines—more recently he shot a TV Films production for the Heart Fund over at CBS on the Mollie Goldberg show. — Dynamic Films recently finished shooting with Cameraman Drummond Drury, Assistant Max Glenn, Electrician Henry Morley, Sound Nat Zucker—an electricians' field day over at Promotional with Tony La Marca, Warren Shannon, Walter Helmuth and Lou Singer, Lou recently finished a stint on the New Jersey docks with a Unit Nations

To Page 64

NEW YORK—from Page 63

film unit. — Knickerbocker Productions has finished production work on a film about the Art Students League: Vic Solow, Cameraman and Director; Jesse Paley, Assistant; Leroy Sylverst, Electrician, and Arthur Ross, Apprentice—and is currently producing another one on the army's college training program with Jack Arnold, Director; Jim Hanney, Unit Manager; Mike Nebbia, Cameraman; Mike Zingale, Assistant; Warren Shannon, Electrician, and Walter Helmuth, Assistant—a Unity Films Production—Max Glenn, Cameraman; Sol Negrin, Assistant; Leroy Sylverst, Electrician, and Arthur Ross, Apprentice. — Max Kurz and Stanley Bleicher again at FFI—work on TV commercials for Archer Productions by Drummond Drury, Max Glenn, Walter Helmuth, Mike Zingale, Tony La Marca and Willie Schwartz. — "RX Mouse" produced by Tide Films is a 16mm Kodachrome short dealing with experimental cancer research on white mice by the Roscoe B. Jackson Memorial Lab.—Bert Shapiro, Cameraman; Jesse Paley, Assistant, and Stan Meredith, Electrician—for Joseph Rothman a film on gas and oil research at the Texas Oil Company's Beacon laboratory with ADTFC members Tony La Marca and Stanley Bleicher on the crew—orchids to Mitchell Petreyko from Reverend Theodore Hesburgh, Executive V. P. of University of Notre Dame for his fine camera work on the pre-game programs which were shown over a national network during the current football season—a Gilbert Hall of Science commercial for Transfilm



with George Jacobson, Cameraman; Sid Kerner, Assistant; Max Glenn, and Electricians Nat Cohen, Joe Coffey and Jack Berk; Bernie Hirschenson, Apprentice, and Jay Zimmet, Carpenter—other ADTFC members working at Transfilm: John Fletcher, Vic Komow, Al Mozell, Ray Kaberling, Dick Ellison, Julius Tannenbaum, Willie Schwartz, Stanley Bleicher.—Transfilm has finished production work on a film for the army. It's about the Tennessee Valley Authority. Crew: Al Mozell, Cameraman; Sid Kerner, Assistant; Joe Coffey and Jay Zimmet, Electricians; Allen Chase, Director, and Phil Frankel, Unit Manager, worked at Wheeler Dam and in the area surrounding Decatur, Alabama. The story revolves around a country newspaper editor and shows the fantastic development the electrification program has brought to this area. Decatur once had a single crop economy (cotton), was malaria infested and generally down-trodden. Today the miracle of electricity has brought industry to the community—a cement factory, a copper tubing factory, a shipyard—and has changed the agricultural pattern so that today grain, corn and beef cattle are raised on the land. Inroads have been made

into malaria by draining swamps; new houses are going up in Decatur. Credit for the enthusiasm goes to Joe Coffey, crew delegate. — Dick Leacock back from South America and at Affiliated—good luck to Arthur Florman and John Babb in their new business venture. They're selling movie equipment with office in New York. Welcome to new members; Maurice Constant, Jack Gottlieb, Michael Janetis, Leo Lebowtiz, Stanley Meredith, Herbert Matter, Jack Solomon, Lawrence Kean, Albert Attas, Kenneth Mogull, Charles Federmack, William Farina, Cameramen; Bernie Hirschenson, Richard Shepard, Herman, Jacobson, Electricians; Edward Di Resta, Howard Turner, Unit Managers, and Jerome Ansel, Sidney Hurd, Richard Corduan, Eugene Fine, Lynde Fales, Harry Freeman, Gene Grooper, Irwin Goldberg, Aaron Mandelbaum, Sheldon Munt, Frank Stoehr, Alfred Staffetti, Apprentices.

NOTICES

FOR SALE—AMPRO "YA" 16mm Projector. Excellent condition. Ernest Nukanen. Or. 3-6671.

WANTED—Someone with a synchronous motor who would like to make experimental tri-dimensional movies. Call Arnold Kotis, Ne. 9-4267E.

The View Finder — ADTFC News

After six weeks of close association with NABET we are happy to report continued close co-operation. The office is running smoothly, the ADTFC union book is almost finished.

In a recent visit to New York, George Maher, Executive Secretary of NABET set union policy in the event that members of the ADTFC section of NABET are hired either by a producer, or directly by ABC or NBC, to shoot on the floor at either network's studios. It shall be NABET's policy not to supply NABET personnel to such crews. In other words, producers must hire full ADTFC motion picture production crews and should supply their own equipment. This policy both prevents NABET members from assuming extra work in new categories of work, and insures full employment for ADTFC technicians.

The TVA-AFRA threatened strike was settled at the 11th hour with AFRA employees winning a 15% wage increase and a limitation on the number of times Kinescope recordings of live shows can be shown. Both AFRA and TVA heads appreciated ADTFC's support on the strike.

ADTFC members were also recently faced with the possibility of having to cross a CWA picket line at an A. T. & T. plant—were in fact prepared not to cross it but found, on arrival, that this particular plant was not picketed. The Executive Board wishes to commend the members involved on their fine union spirit.

Now that contracts are going to be put into effect for freelance employees, ADTFC wishes to do the same for regularly employed members. The first step is setting yearly scales. The results of the December 6th meeting on this subject will be published in the next issue. Appeal to NABET chapter chairmen to send in names of freelance employees whom they know. The sooner they are sent, the sooner we can get started setting up ADTFC sections nationally!!

**THE JOURNAL
MEANS NABET
MEANS SECURITY & PRESTIGE**

KARL SWENSON

Greetings From The

AMERICAN BAR & GRILL

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We're mighty proud of the hundreds of friends we've made among the readers of Broadcast Engineers. Here in our three big stores we display a tremendous amount of merchandise . . . the finest products of America's largest makers — all offered at the lowest possible prices. Come in and let us show you the "special values" . . . (which we always have in reserve for readers of Broadcast Engineers). You'll appreciate the advantages of shopping . . . and saving . . . at Monarch-Saphin.

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NEW YORK, N. Y.

MOHAWK

By JOHN F. McMAHON

It has been a few months since I have had a column in the BEJ and much has transpired since that time I'll try to cover as much as possible.

The Mohawk Chapter had a visit from President McDonnell in October. A bunch of the boys got together over a few steaks and some drinks to see what wind of a man we have in charge of National affairs and I think we were all satisfied that Mac is the man for the job.

The Korean war has made a few changes in personnel at WRGB Studio with Paul Andrews checking out for a tour of duty with the Naval Reserve. Hope the lad will be able to shuck the Blues before too long and get back to the switches and pushbuttons.

Lee Pratt has also left us and is now in N. Y. working for NBC. He's "gone to a better land I know."

My WSNY correspondent Dave Dangler went off and got married a short time ago kinda looks like he followed my example. I hope he has as little regret as I. Speaking of WSNY, Bob Wallace says he is not in a position to take over the station this year and if his boss sees this, I'm only fooling.

Jack Winters is helping Bob out with some negotiations at that station at the writing. I hope the deal gets settled soon as a guy is waiting for some money over the silliest deal I ever heard of in my life.

While I am on the subject, I'd like to mention that Nov. Coronet ran an article titled "What's Wrong With Your Boss." It seems to me that if this article were widely circulated it might serve to settle a lot of silly Labor-Management squabbles. When I say silly, I mean it for both sides.

I believe it is more or less common knowledge that the Mohawk-G. E. contract will be renegotiated shortly after you read this and we look forward to seeing George Maher in Schenectady at that time. We have every confidence in him and are behind him one hundred per cent.

Speaking of confidence, Red Wilson was chock full of it after returning from the National Council meeting in Chicago. According to Red the state of the Union is good as gold and after a recent council meeting I'm inclined to agree with him as I am sure, is the rest of the chapter. We all think that the fact that the affiliation subject has been set aside and the work of organizing new stations is going forward speaks for itself.

The hiring of a new National representative was also music to our ears and that this man should be possessed of a name like Timothy O'Sullivan, did not dampen our enthusiasm a whit, (or something like that), needless to say. If this boy is half as good as I am told he is, he'll be twice as good a man as we need. Welcome from Mohawk Tim.

In case I haven't mentioned it before, John Ellis has been at WGY control for the past several months. John moved over from WABY.

Another new addition to the WGY staff is Leo Vashrow who worked at the Xmtr during the summer and came into the studio in the fall.

Frank Boudreau and Joe Decker have transferred to tele from WGY studio.

For some months past the members of Mohawk have been trying to hit upon a scheme whereby we could show our former Chapter Chairman, Don Morey, who has shouldered the

lead for the past five years or so, that we appreciated what he has done for the chapter and its members. At a recent meeting we presented Don with a plaque, suitably inscribed and we hope it served in a small way to show our feeling in the matter. Being practical people, we also thought that it would be fitting to present Don with something which would give him many hours of personal pleasure and we decided upon one of the new Gonset mobile converters which is now set up in Don's car. Anyone hearing W2GV/mobile please help christen the new converter.

I guess that is about all I have for now, except to say Merry Christmas and a very Happy New Year to all of NABET from Mohawk.

BCNU 73—Mac.



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From*
MOHAWK



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SUITS & OUTERCOATS FOR MEN & WOMEN

49 West 49th St., in Rockefeller Center

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Season's Greetings

CRAIG G. ALLEN

TO ALL THOSE OF YOU

WHO MAKE MY JOB SO EASY

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Best Wishes

FROM A FRIEND

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"ESPECIALLY FOR YOU"

THE WHOLE YEAR THROUGH



ROBERTA QUINLAN

BEST WISHES

BOB STANTON



MOHAWK SHOWROOM

KILLFIDGET—from Page 49

"Yes, sir," he replied, glancing around the room. He finished the toddy, and took another cup before he spoke again. "For awhile tonight, I thought I might not arrive in time."

"How *did* you get here?" I asked. "Out of the television set, I mean!"

The old man just chuckled and sipped his toddy. His uniform hadn't been pressed in months. And his wrinkled overseas cap still lay on the bar.

"Doc, where've you been?" I pleaded. "In the Army—all these years?"

He nodded. "Been all over the world, sir."

"But you came back tonight—on Christmas Eve!"



"Yes, sir," he said. "A little late, but I made it!"

"Doc," I babbled, "I saw them all tonight! Here—at Joe's Place Now—you being here—this makes it complete!"

The old man smiled a little.

"I know, sir," he said quietly. "Suppose we have a toast for the occasion!"

"Sure," I replied, trying to steady myself.

We dipped our cups into the last, the very last of the toddy.

"Here's to the old timers, Doc—the old gang!"

"And our last reunion," he added, as our eyes met across the cups.

I felt myself getting dizzy, then. And everything blurred and blacked out—into a great void of darkness.

* * * *

Next thing I knew, Joe was rubbing my head. And it was morning, a snowy Christmas morning.

Sam was gone. Joe had unlocked the front door and let Sam out—about an hour before. And according to Joe, Sam remembered nothing about the night before.

Doc Killfidget was gone, too. A funny thing, though—Joe never saw the Doc, and Joe never unlocked the door for the Doc or anyone else to leave.

The place was still closed. Joe hadn't swept up or touched a thing—since my early-morning fade-out.

And that's where I found myself—in a booth at Joe's Place, nursing a hangover and wondering about the night before. It was a dream, of course, a mad dream. And yet, I wasn't sure.

Joe helped me up, and I looked around. Over on the bar, I could see the big empty punch bowl. The tv set was still turned on, but there was nothing on the picture tube. It *must* have been a dream.

I gave Joe ten dollars for taking care of Sam and me. And I asked him once again—about the front door. It *was* locked all night. Only Joe had the key. And no one else came in or left, after closing.

That seemed to settle it! All the night before, it *must* have been a dream! So I thanked Joe again, and started to leave.

But as I passed the bar, I stopped.

There, alongside the empty punch bowl, was an Army overseas cap—an old, wrinkled, Army overseas cap. And beside the cap was a tiny pool of melted snow.

Maybe, as Sam said the night before, it was a miracle of television. Maybe, as Doc Killfidget said, it was our last reunion. *Whatever* it was, I'm glad I went back on Christmas Eve. Like I said before, I'm just as sentimental as the next guy.

— THE END —

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NBC - TV

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Season's Greetings



JACK HALEY

*Thanks For Engineering All
My Good Buys*



KATHI



Season's Greetings

NEIL HAMILTON

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Greetings
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to all the Engineers

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"HOLIDAY HOTEL"
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I Appreciate all the Wonderful
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PROCKTER
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SEASON'S GREETINGS

to Our

BROADCAST ENGINEERS

and

TECHNICIANS

WNBT

WNBC



GREETINGS

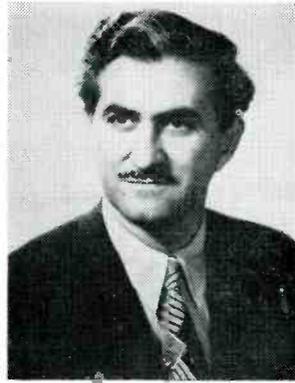
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LIGHTS OUT

THE CLOCK

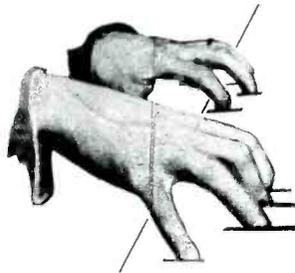
HERBERT SWOPE, Jr.

Producer



*Greetings to the
Guys Who Put Us
On the Air*

**DR. ROY K.
MARSHALL**



*Quiz Kids
Rate Your Mate
Broadway Open House
Give and Take
Take a Chance*

MORT LIPPMAN

Season's Greetings

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Season's

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The Sheriff Will



New RCA Electronic Computer Aids U. S. Air Defense; Expected to Save Millions In Design of Guided Missiles

The largest and most accurate electronic analogue computer ever built to evaluate the performance of guided missiles, ships, airplanes, submarines and aid in the air protection of American cities today was shown in operation here publicly for the first time at a joint Navy Special Devices Center-Radio Corporation of America demonstration.

"Designated 'Project Typhoon,' the new electronic computer is expected to save many millions of dollars in the design of guided missiles and also solve many riddles encountered in the air defense of our cities," said Dr. C. B. Jolliffe, Executive Vice President in Charge of RCA Laboratories Division. "Complex simulated problems of a complete guided missile system, which other computers are too small or too inaccurate to handle effectively, can be solved by Typhoon. This will enable the design of equipment with a minimum of experiments that would require expensive apparatus, such as missiles, airplanes and ships."

Dr. Jolliffe predicted that the RCA electronic analogue computer will play a significant role in military science of the future. Very often the construction of an experimental guided missile may cost more than \$100,000, he pointed out, and unless its characteristics are properly checked in advance by accurate computing techniques, actual launchings may be failures resulting in the loss of instruments and apparatus. With Typhoon, he added, any missile problem can be solved over and over, with the characteristics varied each time until the desired results are obtained. Thus, by avoiding costly trial and error tests, the new computer can, with a high degree of accuracy, assure scientists how a proposed missile will react under actual flight conditions.

The new analogue calculator employs approximately 4,000 electron tubes, several miles of intricate wiring and a new set of super accurate components, exact to better than one part in 25,000. Under contract with the Special Devices Center of the

Office of Naval Research, engineers of RCA Laboratories designed and built the instrument for use by the Navy Bureau of Aeronautics. Three years of research and development work directed by Arthur W. Vance, head of the Electronic Computer Section of RCA Laboratories, preceded actual construction of the computer.

At today's demonstration, the computer was shown solving a simulated air defense problem wherein a high-speed bomber was successfully attacked by a radar-controlled, supersonic rocket-propelled guided missile. The missile was guided with deadly accuracy to the target.

All information necessary to solve the problem was introduced to the machine by means of more than 100 dials and a portion of 6,000 plug-in switchboard connections, mounted on the tall panel sections of the computer. Different dial positions and plug connections represented such characteristics as aerodynamics of the missile, loss of weight due to fuel consumption, and radar signals which follow the missile and target. Other adjustments accounted for the autopilot or gyro stabilizers of the missile, the path and velocity of the target, and the main guidance system to be used for directing the missile toward the target in the most effective manner.

An instant after the computer was put into operation by the throwing of a switch at the main control console, electrical impulses flowed through Typhoon's thousands of electron tubes and wires. Within the device, electrical currents and voltages began representing physical things such as distance, velocity and force. Circuits started functioning according to predetermined equations.

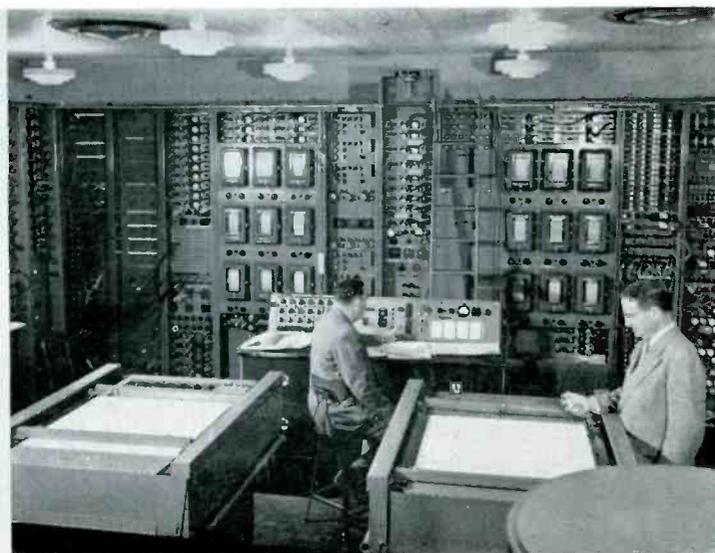
While the instrument was engaged in its electronic thinking process, the paths of both the high-speed bomber and the rocket-propelled guided missile were traced respectively by red and green pens on two large plotting boards. From these

To Page 78

LEFT, E. A. GOLDBERG OF RCA LABORATORIES TIMES THE OPERATION OF TY-PHOON'S MODEL MISSILE WHICH REPRESENTS THE GUIDED MISSILE UNDER TEST. AS THE MODEL RECEIVES CONTROL SIGNALS OR INSTRUCTIONS FROM THE COMPUTER DESCRIBING HOW BEST TO HIT THE TARGET WITHOUT WASTING TOO MUCH TIME OR FUEL, ITS THREE SETS OF FINS ARE DEFLECTED AS THE CORRESPONDING FINS OF A MISSILE WOULD BE DEFLECTED IN AC-

TUAL FLIGHT.

RIGHT, A. W. VANCE OF RCA LABORATORIES OPERATES THE TYPHOON COMPUTER FROM THE CONTROL CONSOLE WHILE R. S. HOLMES CHECKS THE MISSILE AND TARGET PROJECTORY ON ONE OF THE PLOTTING BOARDS. SHOWN IN THE BACKGROUND IS A PORTION OF THE SEVERAL PANELS CONTAINING THOUSANDS OF ELECTRON TUBES AND MILES OF INTRICATE WIRING.





Thanks

For

Everything

KATE SMITH





Greetings, Boys
ROBERT TROUT



DAN SEYMOUR
"We, The People"
"Sing It Again."

COMPUTER—From Page 76

charts, which provided a permanent record of the test flight, skilled technicians were able to determine the exact position of the missile at any given time.

A three-dimension visual representation of the "dog fight" as it progressed was provided for spectators by an auxiliary device, called the trajectory model, in which two suspended fluorescent balls traveled the identical course of the missile and target. At the same time, a small scale missile model, 12 inches long and $3\frac{1}{2}$ inches in diameter, moved about on a rotating mechanism to simulate performance of the anti-aircraft missile under test. As the model received control signals or instructions from the computer describing how best to hit the target without wasting too much time or fuel, its three sets of fins were deflected as the corresponding fins of a missile would be deflected in actual flight.

While the solution proceeded, 12 recording voltmeters drew curves on paper rolls indicating the positions of the fins, acceleration, velocity, and rate of spin of the missile, as well as the remaining distance between missile and target. Six sets of flashing neon lights on the panels of the computer displayed numbers representing the rates of spin, and the sidewise and forward velocities of the missile.

After only 60 seconds of operation, the computer automatically stopped and the solution was examined. RCA engineers then took the complete answers and explained what factors were right or wrong and how to make changes for better results.

Solution of the problem involved 250 additions, 67 multiplications, 30 integrations, and 20 aerodynamic functions, all

carried on simultaneously with continuously variable factors. A mathematician and an assistant would require 6 months to compute a single solution for the minimum number of points required to give an approximate answer. Typhoon gave the continuous solution, for an infinite number of points, in less than 60 seconds.

It was pointed out by Mr. Vance that Typhoon is an extremely versatile instrument. Shortly before the start of today's demonstration a complex problem was being solved by the computer. A few hours later, all necessary adjustments had been completed in order to determine the solution for the test problem. On equally short notice, Typhoon may be switched from one problem to another. This feature is a valuable aid to design engineers who require speedy verification of plans before going ahead with construction work.

The heart of Typhoon is a new type of electronic multiplier which consists of a hybrid between analogue and digital apparatus. Basically, an analogue device may be compared to the operation of a slide rule, and a digital one is similar in function to an adding machine. By blending these two techniques in more complex forms, Typhoon achieves a combination of flexibility and accuracy unobtainable by either of the systems alone. Each of the more than 600 electric relays in the computer's multipliers operate in $1/10,000$ of a second.

A staff of nine engineers and mathematicians as well as six technical assistants are required to operate the computer when it is solving complex guided missile problems. To keep the sensitive instrument free of climatic influences, Typhoon is housed in a special air-conditioned room at RCA Laboratories which has a constant temperature of 75° Fahrenheit and a relative humidity of not more than 50 per cent.

National
Association
Broadcast
Engineers and
Technicians

NATIONAL OFFICE

Room 543, 80 E. Jackson Blvd.,

Chicago 4, Ill.

WAbash 4 - 2462

Greetings

and

Best Wishes

To

N A B E T



Robert Montgomery Presents

Your

Lucky Strike Theatre

Robert Montgomery	Executive Producer
Norman Felton	Director
Joseph W. Bailey	Production Supervisor
Raymond Scott	Musical Director
Carl Cabasin	Technical Director

Alternate Mondays—NBC-TV 9:30 p.m. - 10:30 p.m. (E.S.T.)

Agency

BATTON, BARTON, DURSTINE & OSBORNE

To Our Crew

- ¶ *Without Winter We Got No Snow*
- ¶ *Without Sponsor We Got No Dough*
- ¶ *Without You We Got No Show.*

Merry Christmas



BROADWAY OPEN HOUSE

Greetings From



PHILCO PLAYHOUSE

GORDON DUFF

DELBERT MANN

FRED COE

Tune in to

MASTERS, INC.

66 West 48 St., between 5th and 6th Avenues
New York 19, N. Y.

FOR

BROADCAST ENGINEER BENEFITS

ON

Gifts
Television Sets
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Cameras
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AND

Everything Else You'll Be Proud To Own

IT'S ALL-WAYS WORTHWHILE

TO SHOP AT MASTERS

FOR EVERYTHING YOU NEED

Well flip my card

Ed Herlihy

Merry Xmas!

a

to wish youse guys

If it isn't time



Season's Greetings

Kenyon & Eckhardt, Inc.



"THE PETER LIND HAYES SHOW"

—BORDEN'S INSTANT COFFEE—NBC-TV

"THE VICTOR BORGE SHOW"

—KELLOGG COMPANY—NBC-TV

"TOM CORBETT, SPACE CADET"

—KELLOGG COMPANY—ABC-TV



Compliments of

American Federation of Radio Artists National



BOB WILSON
NBC Television News and
Special Events
Pull up the "gain" so you
can fill the Control Room
with my good wishes for
A Happy, Successful 1951



Season's Greetings

FRANCEY LANE
JOHNNY ANDREWS

Best Wishes

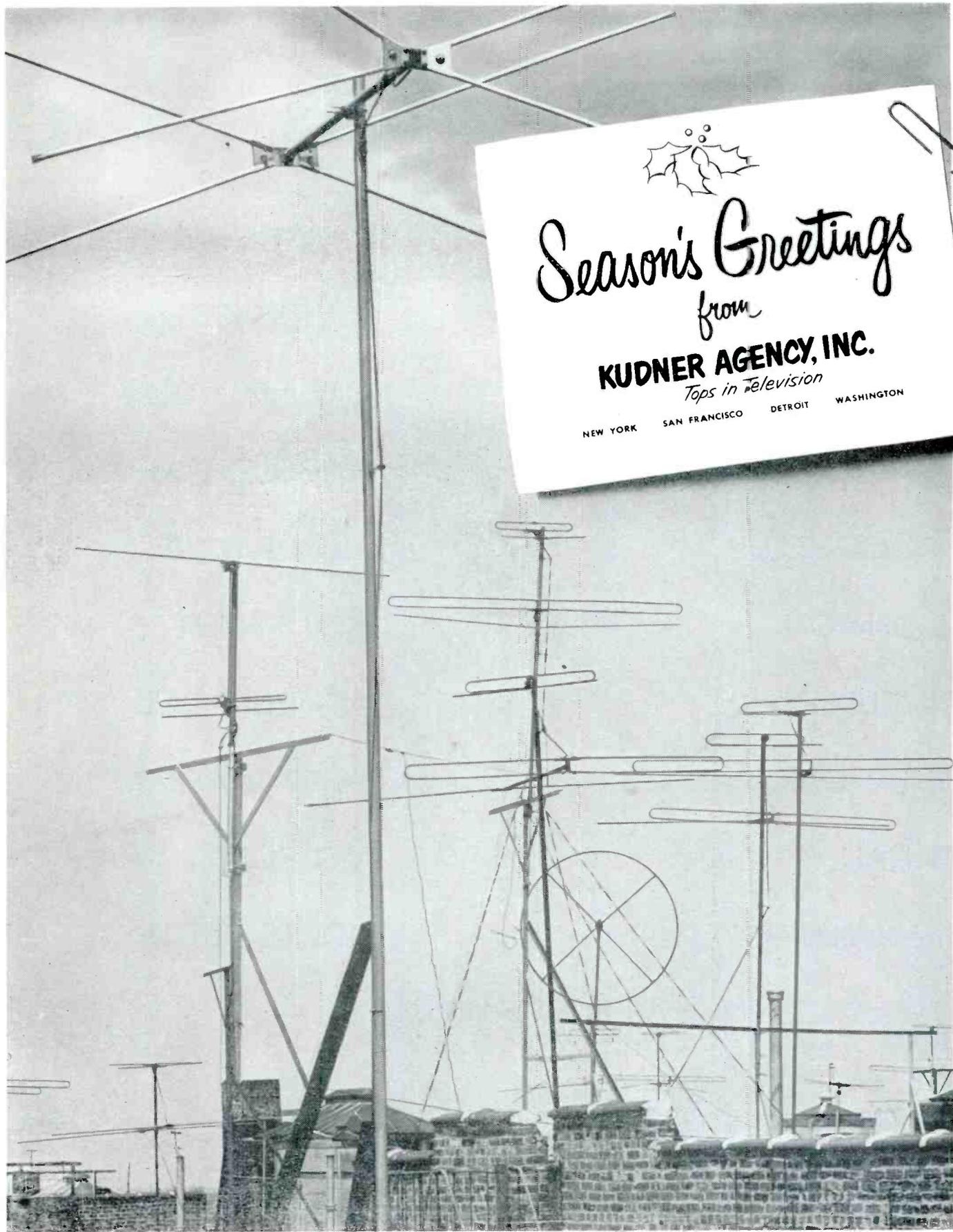
GABBY HAYES

Quaker Oats Shows

Season's Greetings

From

JESSIE BRADLEY





GREETINGS



TEX ANTOINE

RAY BARRETT

MEL BRANDT

FRED COLLINS

JACK COSTELLO

BOB DENTON

DICK DUDLEY

ARTHUR GARY

RAD HALL

BILL HANRAHAN

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WAYNE HOWELL

CLYDE KITTELL

BILL MALCOLM

CHARLES F. McCARTHY

DON PARDO

KEN RAPIEFF

LIONEL RICAU

PETER ROBERTS

VIC ROBY

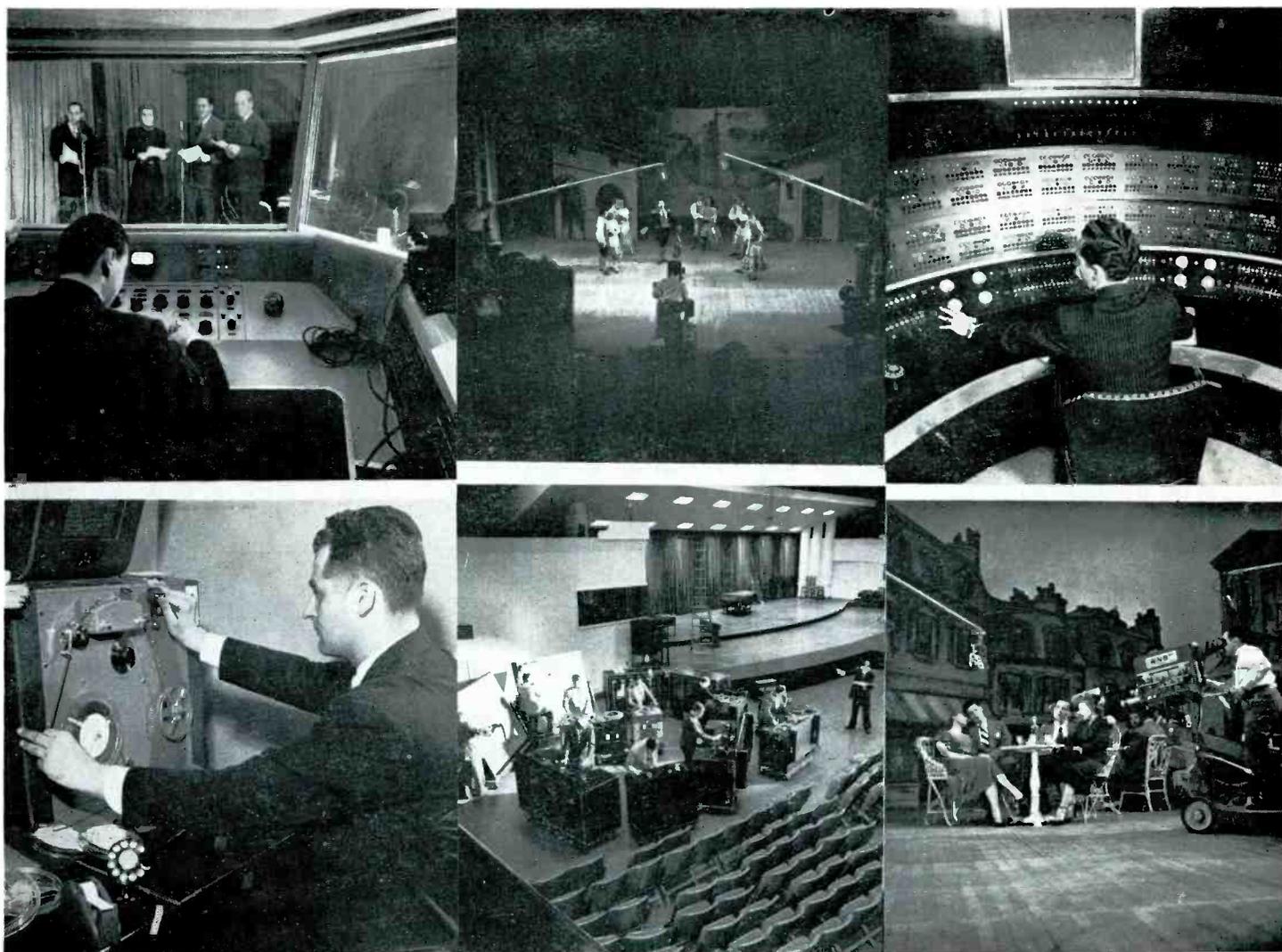
ROGER TUTTLE

BOB WARREN





MR. TELEVISION



Top left, "AM" Control Booth; **center**, TV Theatre seen from Control Booth; **right**, corner of the "AM" Master Control Room. **Bottom left**, magnetic tape operation; **center**, super Sound Effects production; **right**, off-wings view of TV stage production.

To the other skills and arts organized for the protection and security of their memberships, our membership offers its continued intelligent cooperation, good will, and Season's Greetings, to the end that the Advertising, Broadcast, and Entertainment Industry may further prosper to our mutual advantage.

METROPOLITAN NEW YORK CHAPTER NABET and the Assoc. of Documentary and Television Film Cameramen (ADTFC)

Room 407, 48 West 48 St.
New York 19, N. Y.

ADTFC—JUdson 2-5171
NABET—PLaza 7-3065



Look at the new audiotape*

Yes, you can actually see the difference. The way it tracks and winds absolutely flat, due to superior, straight-line slitting. Its smooth, non-curling flexibility—and the way it rides snugly over the heads without humping away in the middle. And,

compared under a microscope, you can see Audiotape's *superior dispersion* of the oxide particles—free from “clumping” which tends to increase background noise. You can tell a lot just by looking at Audiotape, but...

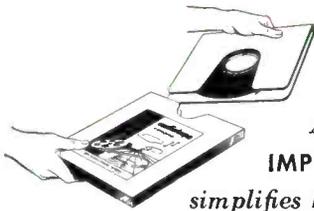


Listen to its matchless reproduction

That's the real test. Audiotape actually does “speak for itself.” Hear its brilliant high-frequency response—freedom from annoying background noise and distortion. There's *no friction squeal*—no rasping hum

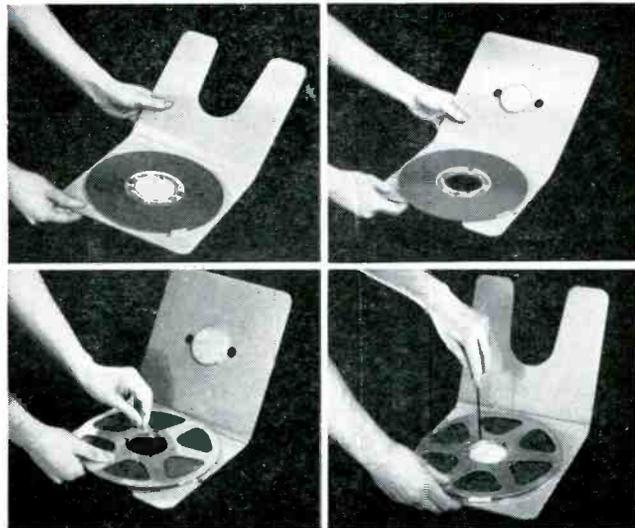
from low-frequency modulation noise. And a sensitive ear can appreciate the remarkable *uniformity* of output volume, varying not more than $\pm\frac{1}{4}$ db for an entire 2500 foot reel.

Original recordings for phonograph records of America's leading artists are made on Audiotape. There must be a reason!



And see how Audio's **IMPROVED PACKAGING** simplifies handling and storage

All 2500 and 5000 foot rolls of Audiotape are individually boxed in specially designed containers (Pat. Pending) that make handling and storage safer and easier than ever before. Tape can be transferred from container to turntable (and vice versa) without danger of slipping from the hub or becoming unwound. Reel side flanges can be attached to hub without removing it from container. In storage, tape hangs from hub core—does not rest on edge of roll.



SEND FOR FREE
300 FOOT SAMPLE
of plastic or paper base
Audiotape today

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444 MADISON AVE., NEW YORK 22, N. Y.
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Makers of
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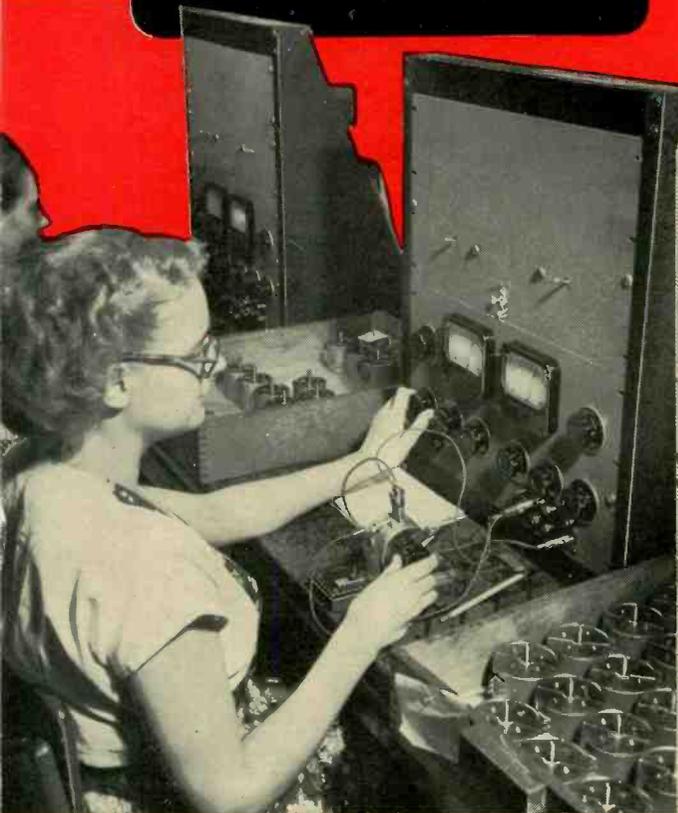
You Can Depend on

DAVEN

for

Accuracy

in Attenuators



3 For many years Daven has been known for the quality of its attenuators. And, although Daven production has grown to include a wide variety of instruments for the electronics industry, the development of its attenuators has grown apace. Much of the testing equipment used by Daven to guide them in the manufacturing of attenuators has been developed by Daven's own engineering specialists. As a result, Daven attenuators have become the standard of the industry, by which all other similar equipment is measured. Shown and described here are two of the newest units that are typical of the vast Daven line of attenuators. Your inquiry for specific information to apply to your own particular problems is invited. Let Daven furnish you with completely detailed catalog data.

THE **DAVEN** CO.

181 CENTRAL AVENUE
NEWARK 4, N. J.

RF Attenuation Network



This equipment is an exclusive Daven development. It is a moderately priced attenuator incorporated in an RF Attenuation Box to insert accurate losses from D.C. to 225 MC. The unit has many applications where attenuation of UHF is desired, since it can be utilized as an all-purpose laboratory and test instrument.

SPECIFICATIONS:

ZERO INSERTION LOSS OVER ENTIRE FREQUENCY RANGE.
FREQUENCY RANGE: Zero to 225 MC.
IMPEDANCE ACCURACY: Within $\pm 5\%$ over frequency range.
ATTENUATION ACCURACY: $\pm 5\%$ over frequency range.
CONNECTORS: Receptacles are supplied. Cable plugs, if required, will be supplied at a slight additional cost. When ordering, specify which type connector is desired—either Series "BNC" (UG-185/U) or Series "N" (UG-58/U).
CIRCUIT: Constant input and output impedance (unbalanced). Zero initial loss.
RESISTOR ACCURACY: $\pm 2\%$ at D.C.

Carrier Frequency Decade Attenuator



This equipment is particularly applicable to extremely accurate measurements from D.C. to 200 kc. and can be used up to the lower radio frequencies. The Decade type switches make the box convenient to use. In addition, there are switch stops which prevent return from full to zero attenuation when making adjustments. A total of 110 Db. is available in 1.0 Db. steps, or 111 Db. is available in 0.1 Db. steps. Both of these types may be obtained in either a balanced H or an unbalanced T network.

SPECIFICATIONS:

ACCURACY: Each individual resistor is adjusted within $\pm 0.25\%$ of its correct value. The error in attenuation is less than $\pm 1\%$ of the indicated value, provided the output is matched by a pure resistance.
FREQUENCY ERROR: At frequencies below 200 kc., the total error in attenuation will not be greater than $\pm 1\%$ of the indicated value.