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60c ■ OCT. 1967

Radio-Electronics

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HUGO GERNSBACK, Editor-in-chief

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1968**

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(See page 32)



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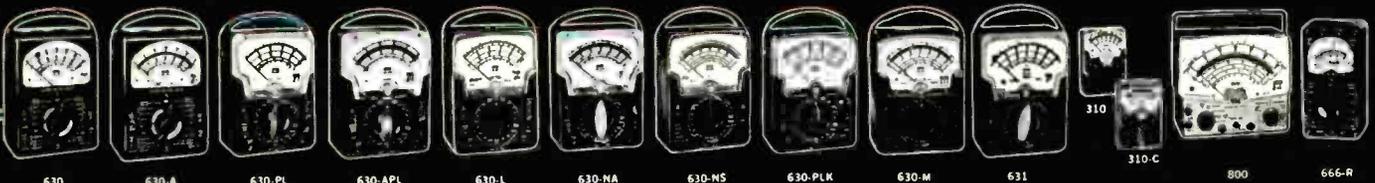
RANGES

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AC Volts:	0-3-10-50-250-1,000-5,000 at 5,000 ohms/volt.
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DC Milliamperes:	0-10-100-1,000 at 250 Mv.
DC Amperes:	0-10 at 250 Mv.
Ohms:	0-1,000-10,000 (4.4-44 at center scale),
Megohms:	0-1-100 (4,400-440,000 at center scale).

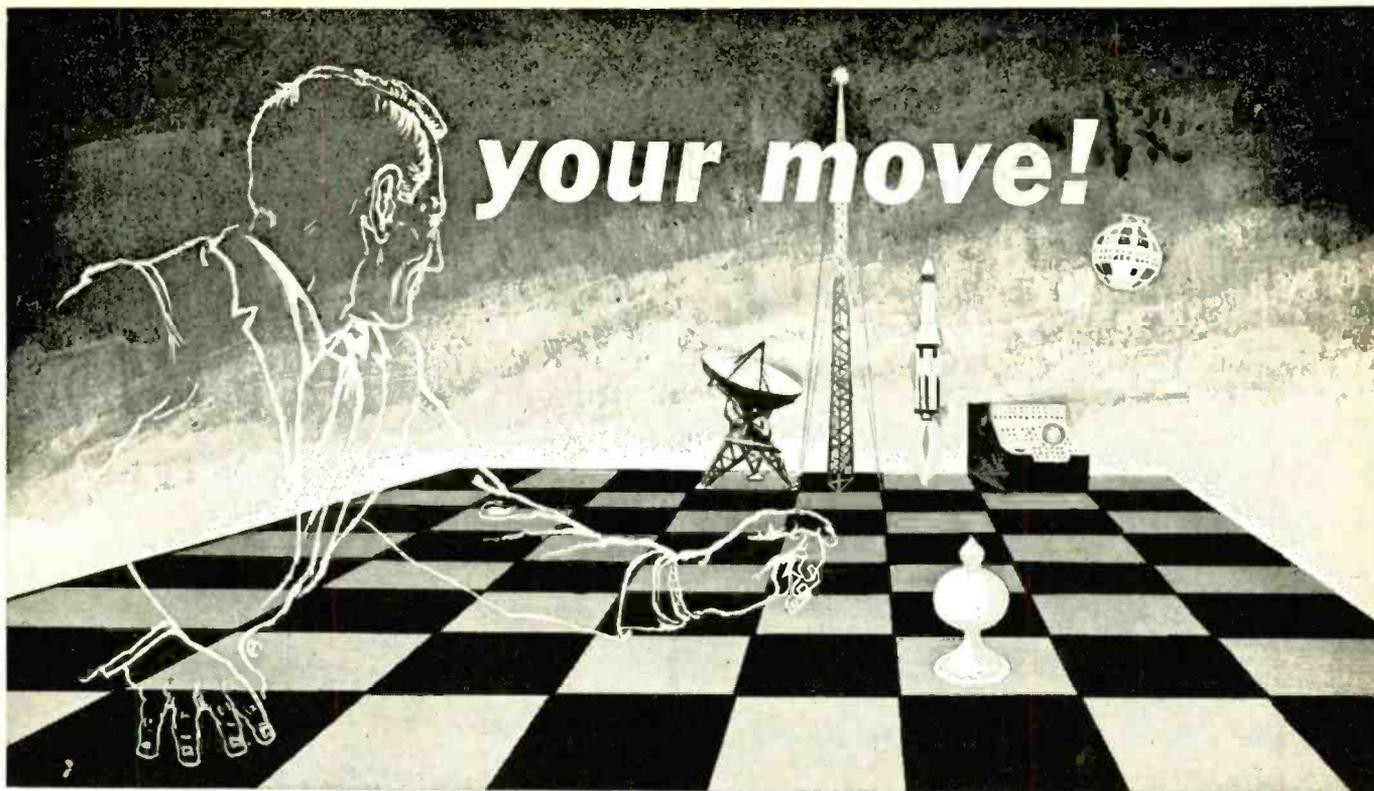
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Radio-Electronics

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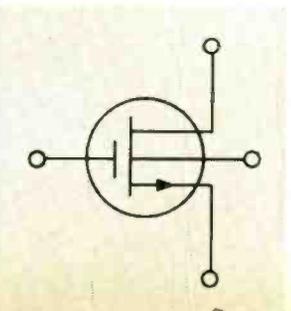


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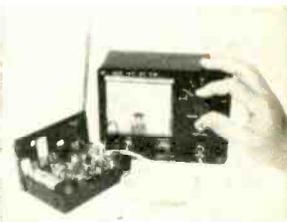
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COVER FEATURE



p 32—Simple lab-type tests of stereo phono cartridges you can make in the field to adjust antiskate and stylus pressure for maximum tracking and minimum wear. Also checks for overall operation of channel separation, etc. Equipment shown: oscilloscope, Precision Apparatus, Div. of Dynascan, Model S-55A; turntable, Garrard, Synchro-Lab 75; test record, cartridge, basic amplifier and pressure gauge, Shure, C/PEK-1.



p 44—FET VOLT METER



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Hugo Gernsback

1884-1967

HUGO GERNSBACK, Editor-in-Chief of RADIO-ELECTRONICS, writer, publisher, educator, inventor and prophet, died August 19 in New York City. His age was 83.

Born in Luxembourg August 16, 1884, Gernsback received an electrical engineering education at the Technikum in Bingen, Germany. He came to the United States in 1904 to exploit an invention—an improved dry battery. A year later he started the *Electro Importing Co.*, the world's first radio supply house.

In 1906 Gernsback founded *Modern Electrics*, the first of a long series of radio and technical magazines. He sold it in 1912, and after a series of combinations, it became one of the ancestors of today's *Popular Science*. He immediately started a larger magazine, the *Electrical Experimenter* (which became *Science and Invention* in 1921). In 1919 he established a purely radio magazine, *Radio Amateur News*. It became *Radio News* in 1920 and still exists as *Electronics World*.

When *Radio News* passed into other hands, Gernsback founded a new magazine, *Radio-Craft* (now RADIO-ELECTRONICS). It first appeared on the stands in July, 1929. Other magazines were *Television* (1929) and *Television News* (1932-33). He also published numbers of other technical, bio-medical and aviation magazines. In 1926 he established the world's first science-fiction magazine, *Amazing Stories* (still in existence). He is known as the father of modern science fiction.

Always a champion of the radio enthusiast, whether amateur, experimenter or professional, Gernsback's crusading for the rights of the early "hams" caused the American Radio Relay League to refer to him at one time as the Father of Amateur Radio. His Wireless League of America, founded in 1909, was an early amateur group. He encouraged and

continued on page 12

Radio-Electronics

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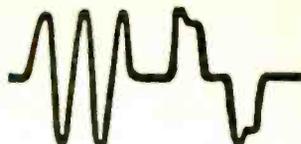
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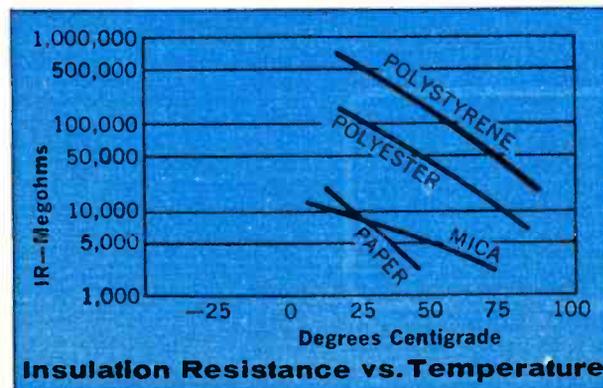
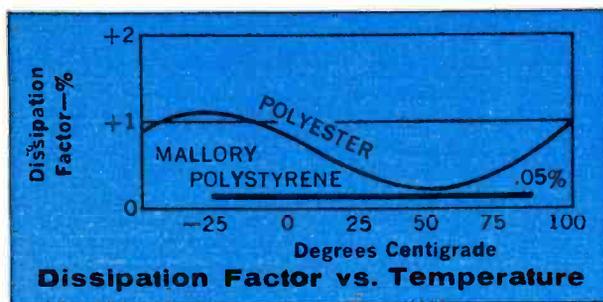
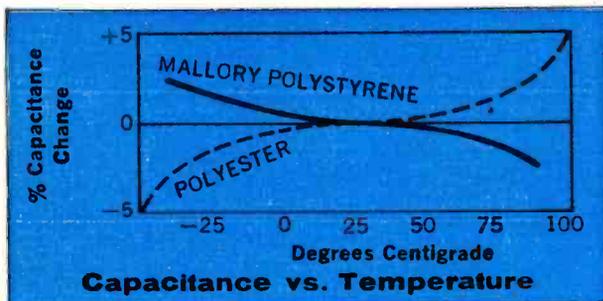
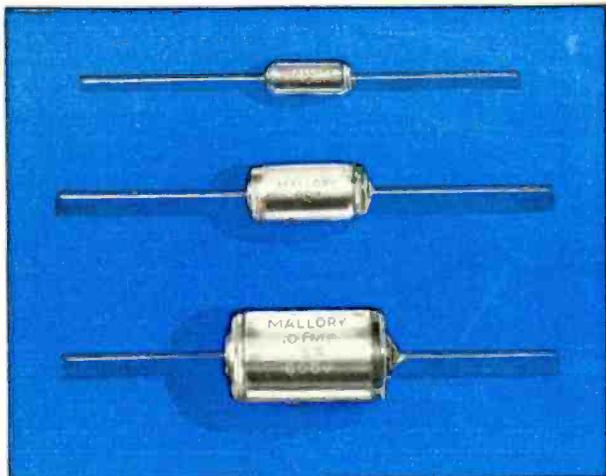
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When you need a stable capacitor...



Temperature makes most capacitors wander. For electrolytics, capacitance goes down when temperature gets colder, goes up when things get hot. But this usually doesn't cause trouble, because most electrolytic applications are in filtering—and as long as you have low enough AC impedance, you get the filtering you need. Where drift can bring problems is in tuned circuits, timing and differentiator circuits; here you've got a paper, film, ceramic or mica capacitor, in the fractional-microfarad range. If it changes value due to temperature variations or just plain old age, you're going to have some headaches.

Today's tip: when you need extra stability, try the *new* Mallory polystyrene capacitors. They're the most stable you've ever seen. They look different, and they act different. They're made of a unique kind of stretched polystyrene film and high purity aluminum foil, wound up in a compact roll and then fused together in a self-sealed case of solid clear plastic.

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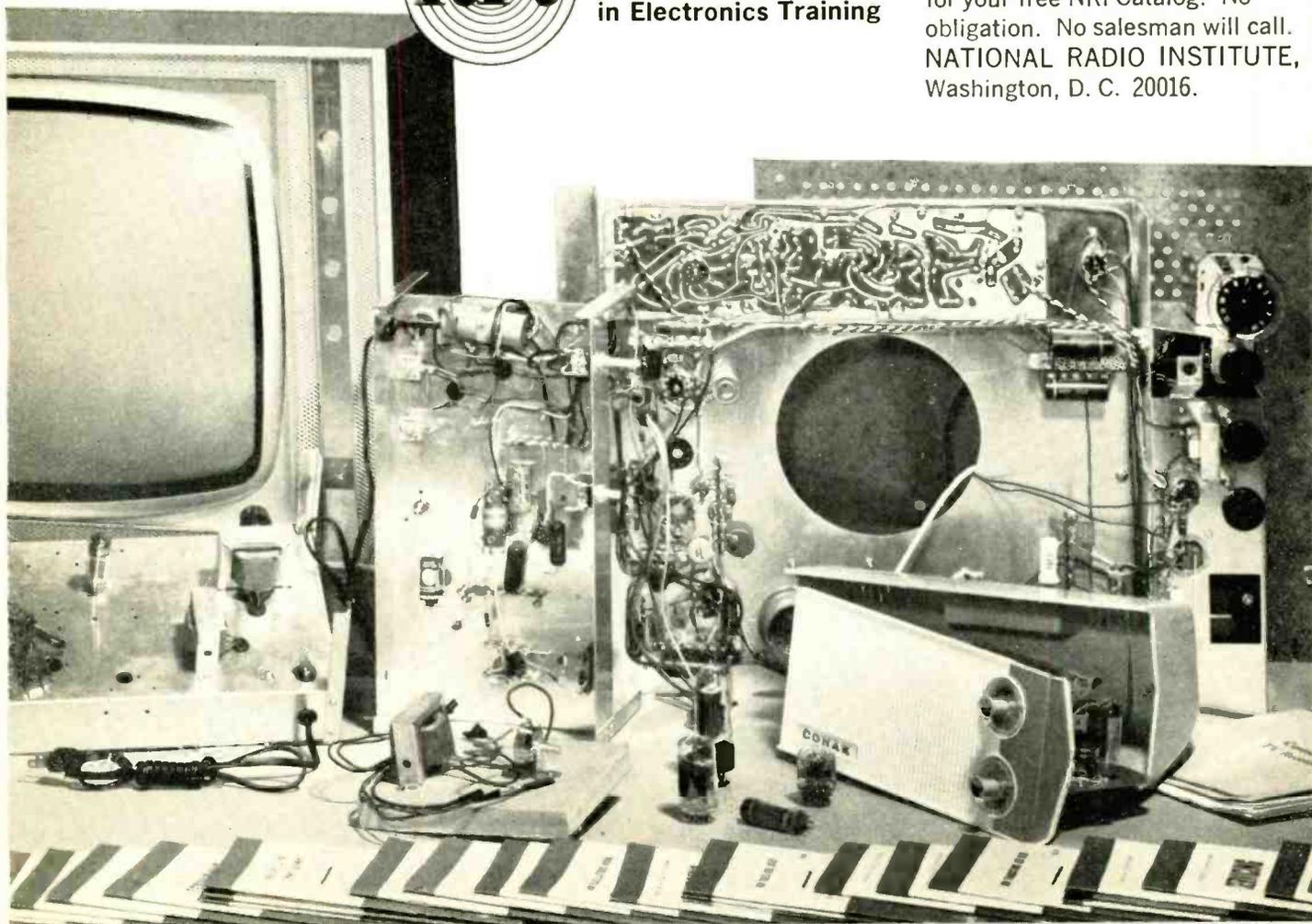
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HUGO GERNSBACK

sponsored the engineers' association that later became the Institute of Radio Engineers (now IEEE) and tried to establish a radio service technicians' organization, the Official Radio Service Men's Association (ORSMA).

As inventor, Gernsback obtained some 80 patents, including one on the compression-type capacitor (the principle used in trimmers) and the use of bone conduction as an aid to hearing.

Best known to the general public as a prophet, Gernsback's most striking prediction was the description of radar, which appeared in the *Modern Electrics* serial "Ralph 124C 41+." In the same story he predicted space travel, microfilm, two-way television, germicidal rays, tape recording (with quarter-inch tape!), night baseball, artificial silk and wool, and fluorescent lights.

He was the author of three books, *The Wireless Telephone* (1908), *Radio for All* (1922) and *Ralph 124C 41+*, which appeared in book form in 1925. A second edition was published in 1950 and a paperback edition was put out by Crest Books in 1958. A Russian translation was published in 1964.

In 1928, his radio station, WRNY in New York City, was the first to broadcast television on a regular schedule. The miniature pictures were not considered entertainment quality even in that day, but were faithfully received by more than 2,000 amateur viewers.

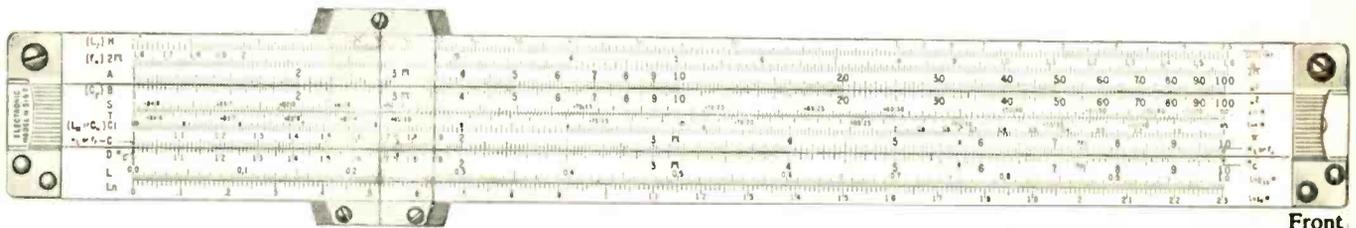
He leaves four children, Madelon of Rome, Italy; M. Harvey of New York (publisher of RADIO-ELECTRONICS); Mrs. Tina Baer of New York and Mrs. Jocelyn Neichin of Monsey, N.Y., seven grandchildren and one great-grandchild.

A complete story of the many-sided genius who was Hugo Gernsback will appear in the next issue.

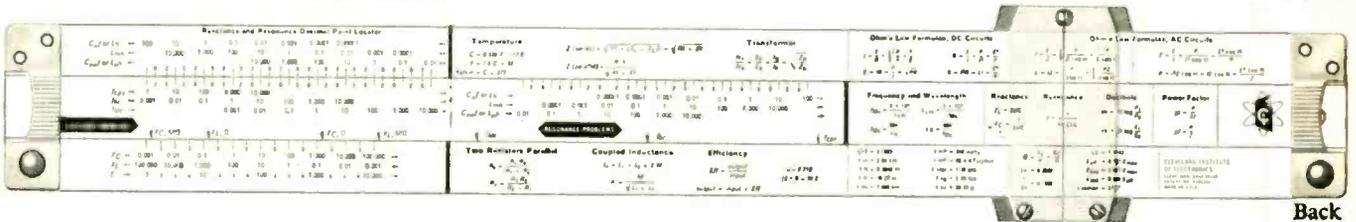
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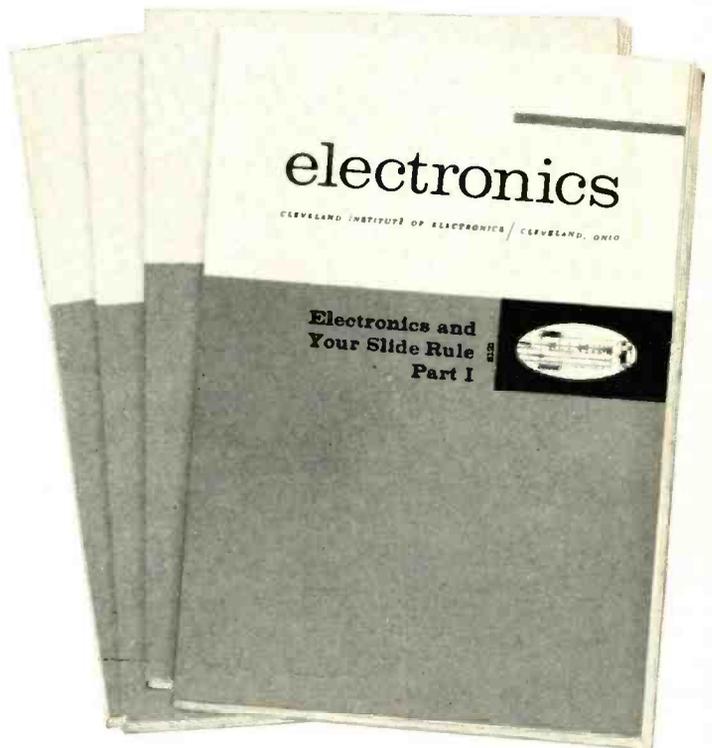
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PS 127—Wide Band 5" Oscilloscope with direct reading P to P volts. **\$199.50**



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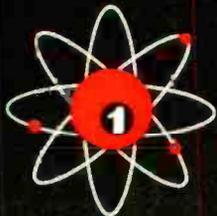
TR 135—In-Circuit, Out of Circuit Transistor Tester that works every time. **\$89.50**



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BE 124—Battery Eliminator for fast repair of transistor radios. **\$29.95**



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MX 129—Deluxe Multiplex Generator for fast repair of FM Stereo receivers. **\$199.50**



MX 11—Channelizer FM Stereo Multiplex Generator simplifies stereo servicing. **\$99.50**

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RC 144—Handy 36 Resistor-Capacitor substitution unit—lower than the cost of the parts. **\$14.95**

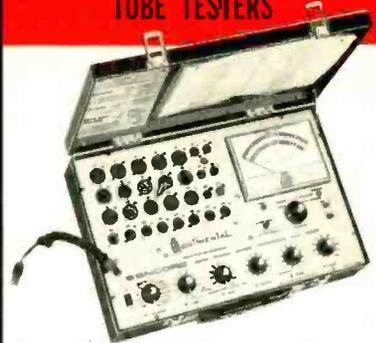


RC 145—Handy 53 Resistor, Capacitor and Electrolytic substitution with full protection. **\$34.95**



RC 146—Handy 75 Resistors, Capacitors, Electrolytics, Power Resistors, and Universal Silicon and Selenium Rectifiers at your fingertips. **\$44.95**

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MU 140 Continental Mutual Conductance Tube Tester—also speedy Mighty Mite tester with first three controls. **\$179.50**



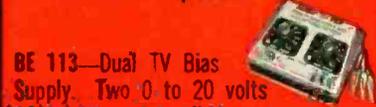
TC 13.1—Semi-Automatic Tube Tester for you or your customer. Easy to operate—sensitive. **\$99.50**



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FC 147—Filament Checker. A must for series string filament testing. **\$4.95**



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RCA sun bottle: First gas lasers to produce intense rays of ultraviolet light continuously up to 1000 hours, to be used to solve mysteries of life.



CB hits the road: Truck users will soon be able to buy GMC trucks equipped with factory-installed CB transceivers and antennas. Units are smaller than a cigar box. Communications gear will be supplied by Lafayette Radio Electronics Corp., to GMC Truck & Coach Division.

NEWS BRIEFS

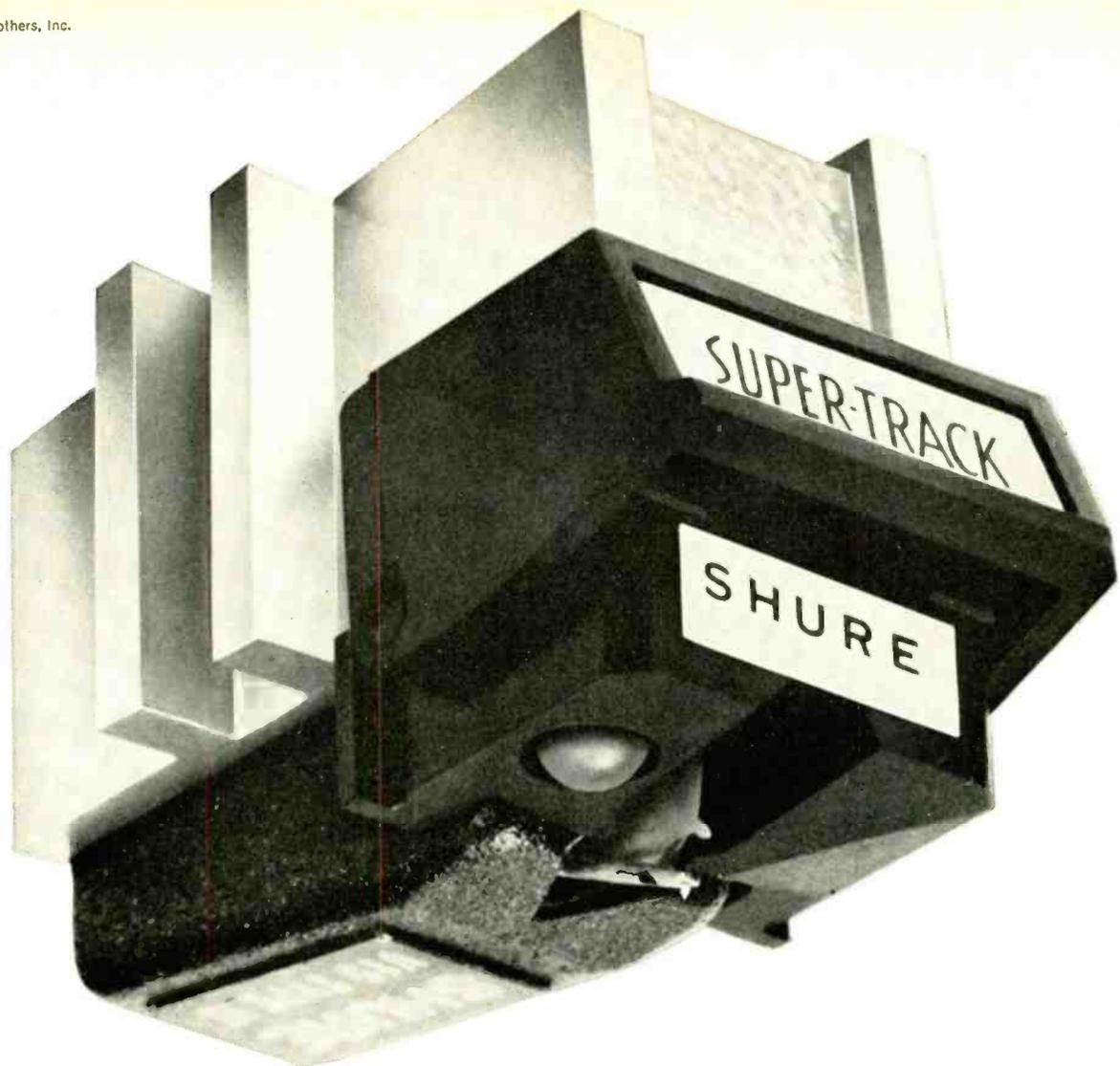
Micromodule highway control system: Road maps of the future may be compressed into small electronic circuits like the one in the girl's hand. Thus a motorist could travel to his destination without maps or route signs; vehicle control would come from the micromodules. General Motors has started developmental program toward this end under a Federal contract. System would also use roadside equipment.

Resistor breakthrough: Packing up to one ter-ohm (one million megohms) is a resistor small enough to fit under your fingernail. Usable up to 212° F. Manufactured by Pyrofilm Resistor Co.



Lying down on the job: Well, not exactly. Stormy winds up to 85 miles an hour knocked over this telephone booth. Man in the photo called repair service to report the incident. In spite of the accident, equipment was still operating satisfactorily.





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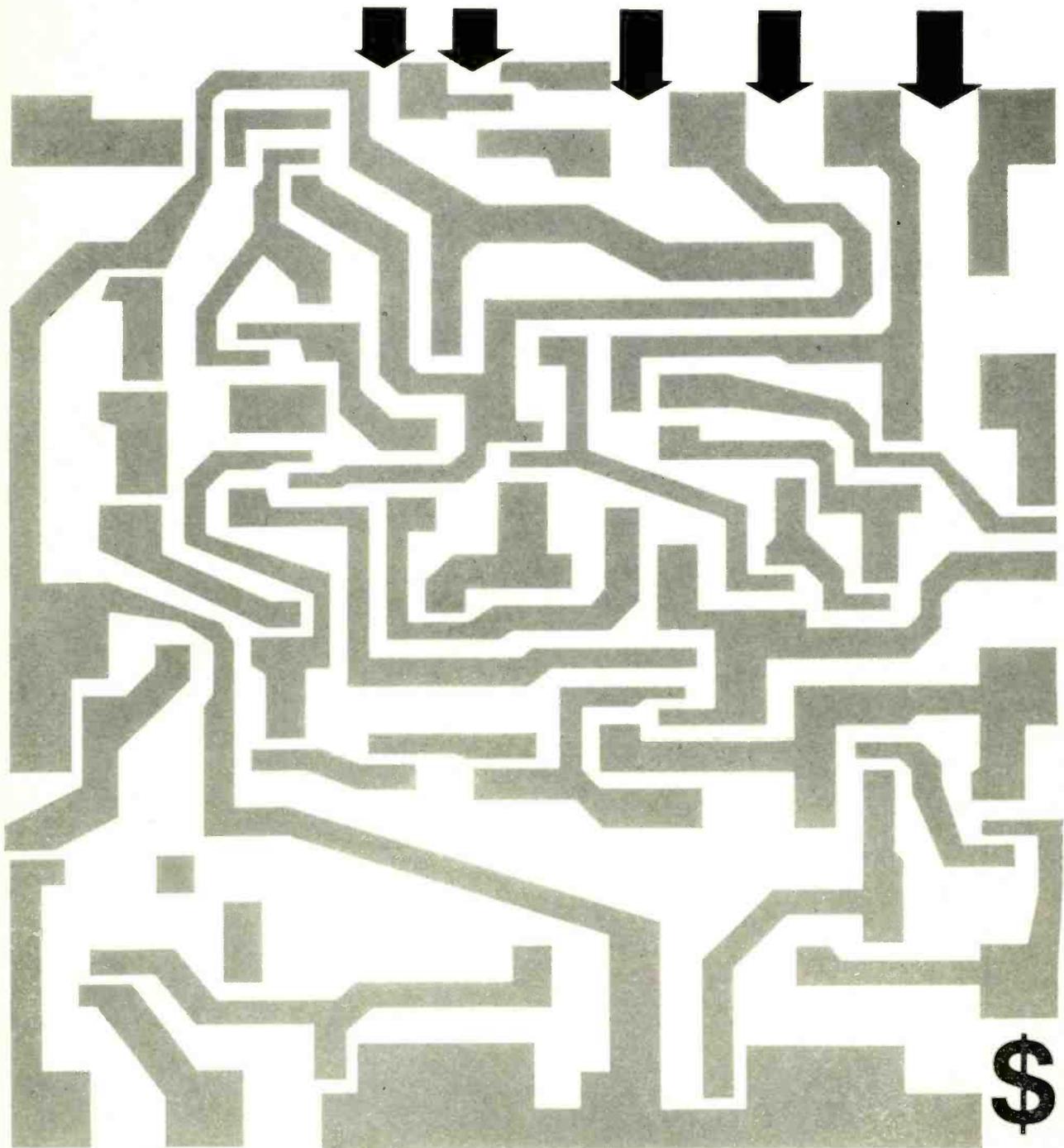
The Shure V-15 Type II costs about \$30.00 more than "second-echelon" (good) cartridges. This same \$30.00 would barely pay for a different finish in loudspeakers; or provide minimal convenience-type improvements in a good quality turntable; and would have virtually no noticeable sound difference if invested in a better amplifier. With the V-15 Type II, you will *HEAR* a difference, always.

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WRITE FOR COMPLETE LITERATURE, or send \$3.95 for the definitive Shure trackability test record "An Audio Obstacle Course". (Record is free with a V-15 Type II.) Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois 60204.

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

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

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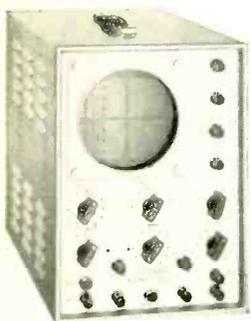


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677 OSCILLOSCOPE — Low cost utility and service instrument with 5" CRT. Vertical amplifier response within 3db from 5Hz to 4.5MHz. Built-in calibrator simplifies peak-to-peak measurements. Horizontal sweep has preset positions for TV vertical and horizontal signals.
\$219.95



209C VTVM — Combination VOM, VTVM and Capacitance meter with giant 5" meter display. 8DC ranges (including 0.5 volt range), 7 AC ranges with response to 200MHz, 7 capacitance ranges. Light loading probe (11Meg, 5pF).
\$184.50



470A "UNI-SCALE" VTVM — Unique design reduces number of scales for easier, faster readings. AC and DC values read from the same scale. High-sensitivity (0.5 volt AC-DC). Single-unit probe. Input loading only 17Meg-ohms at 150pF.
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455A VOM — Measures AC/DC voltage, ohms, current. Burnout-proof, using Hickok's exclusive overload cut-out and protection system, provides complete safety for meter movement and components. Color-coded, easy-to-read dial, 20,000 ohms/volt AC and DC.
\$89.50

In the Shop . . . With Jack

By JACK DARR

IF YOU'VE LOOKED IN THE BACK OF any PA amplifiers lately, you've seen taps on the output transformer marked 70.7 or even 100.5 volts, beside the old faithful 4-, 8-, 16- and 32-ohm taps. These extras have their uses; not in standard short-run jobs, but when you need 'em, you need 'em bad. They are used for shipping sound over long distances without too much loss. Useful in jobs like factory sound systems, football fields, and any other outdoor work where your speakers must be a long way apart. Now let's see why.

Problem

Take a PA job with 30 watts output, and the horns about 200 feet from the speaker in each direction. Our problem is getting the stuff there without losing it along the way. If we hook the speakers to the 8-ohm taps of the output transformer, we are using a low-impedance output.

Now, exactly what does this mean? Low-impedance lines have low voltage and high *current*. We can get the audio power to the speakers, if we use large wire: obviously, this costs more than small wire. Plugging in some figures, for a 30-watt output at 8 ohms, we'd get $P = I^2 Z$, which in this case is $30 = I^2 8$, or something like 1.94 amps. To get over long distances with this kind of current, we'll wind up with No. 10 or 12 wire. It must be big enough to carry heavy current without hardly any line loss.

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

If you're really stuck, write us. We'll do our best to help you. Don't forget to enclose a stamped, self-addressed envelope. Write: Service Editor, Radio-Electronics, 154 West 14th Street, New York 10011.

There's another way. The power companies carry large amounts of power over very long distances without too much loss, simply by stepping up the *voltage*, which reduces the current. Power in these circuits is always $E \times I$; if we make E bigger, we make I smaller—and vice versa. The power, which is the *product* of the two, comes out the same at the other end.

Solution

So, if we step up our audio voltage to 70.7 or 100.5 volts, we can ship it much further, over smaller wire, and still get to the speakers with a lot of wallop. In this example, changing the voltage to 100.5 would give us $30 = I^2 100.5$, or a lot less current. From 1.94 amps down to 0.54 amp, which is considerable.

This method requires matching transformers at each speaker, to get the high line impedance down to match the speaker voice coils. You can get these transformers in almost any size and wattage rating. If the system uses a lot of speakers, the transformers can be used to set the audio level at each speaker. You simply pick out the tap on each transformer which gives you the power you need. To make things simpler, many of the transformers are marked in *watts output*. In much the same manner as the 117-volt ac power line, a constant voltage is always available and more or less power can be drawn, provided that the generator's (amplifier's) power rating is not exceeded.

To set up a system in a large factory or arena, which takes in low and high ambient noise levels or where some horns or speakers have to cover large outdoor areas while others serve indoors, you can do it all with the same wiring. You can set up, say, 20 speakers at 5 watts each, by selecting the right taps on the transformers. Then, the outdoor horns can be set up to deliver up to 25 watts each.

The total sound-power output is 100 watts for the twenty 5-watters and whatever the total of the horns comes out. Say there were two 25-watt horns; this would make a total, for the

continued on page 26

The closer you get...
the better you like
the new
E-V Model 631
dynamic
microphone!

 There's just one way to learn how good—or how bad—a microphone really is. Try it. So let's put the new Electro-Voice Model 631 omnidirectional dynamic microphone through its paces.

Based on Broadcast Design

The shape of the new 631 may seem familiar—for good reason. This unique microphone is a direct descendant of the E-V 635A seen often on every major TV network, and fast becoming radio and TV's most popular microphone. Recording and film studios also found that the 635A could replace microphones costing hundreds of dollars more. But it was performance, not price, that convinced them. The 631 enjoys the same basic advantages, especially tailored to general purpose applications.

Top Performance Sealed In

Listen critically to the 631. Smooth, flat response with plenty of output (it wouldn't be an E-V microphone otherwise). But unlike any other microphone with a switch in the body, this performance is sealed in. There are no openings of any kind to leak and degrade bass response. It's an entirely new concept of microphone switching. We call it Uniseal™. It guarantees that every 631 will maintain its like-new performance for years.

Ends Switching Problems Forever

Don't try this on any other microphone, but you can peel off the 631 switch actuator. Underneath that smooth, solid case is a magnetically operated reed relay, forever safe from dirt and corrosion. The mag-



net is in the removable actuator. In the "Off" position, the magnet closes the switch contacts, shorting the 631 output. In the "On" position, the contacts open. And when the actuator is removed, the microphone stays on. There is nothing more versatile or dependable. The Uniseal switch is exclusive with Electro-Voice.

Protected Four Ways

Pick up the 631. Light, but not flimsy. Good balance. A joy to use in handheld applications, and easy to mount anywhere. If you could look inside the 631 you would find a 4-stage acoustic filter that traps dirt and magnetic particles before they can get to the element. And the same filter makes it almost impossible to blast or "pop" the 631—even when performers work ultra-close.



Unique "Nesting" Construction

Behind the filter is a most sophisticated dynamic element. The diaphragm is made of E-V Acoustalloy® and just about indestructible. The entire element is designed so that internal parts "nest" inside each other, making a solid assembly almost impervious to shock. To cut down on mechanical noise, the complete assembly is cushioned by viscous vinyl.

Easy to Install

To install a 631, just slip it into the 3/4" stand clamp provided (it also fits all other 3/4" accessory mounts). Next, plug in the cable. Note the sturdy pin-type connectors for more positive contact, especially on the high impedance model. Note also the heavy broadcast-type cable that withstands heaviest abuse.

The 631 is available in satin chrome or matte satin nickel finish for just \$60.00 list (less normal trade discounts). Or you can buy it in your choice of custom carrying cases, complete with standard phone plug for slightly more. Want more details? Just write. Or better yet, inspect the 631 first hand at your E-V microphone headquarters. The closer you look, the better you like it!

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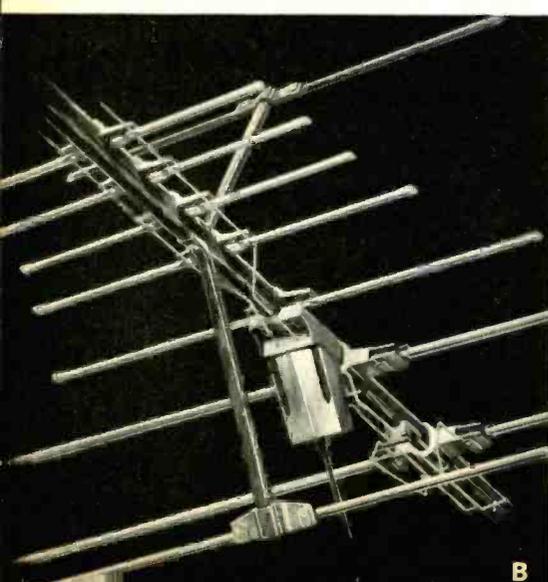
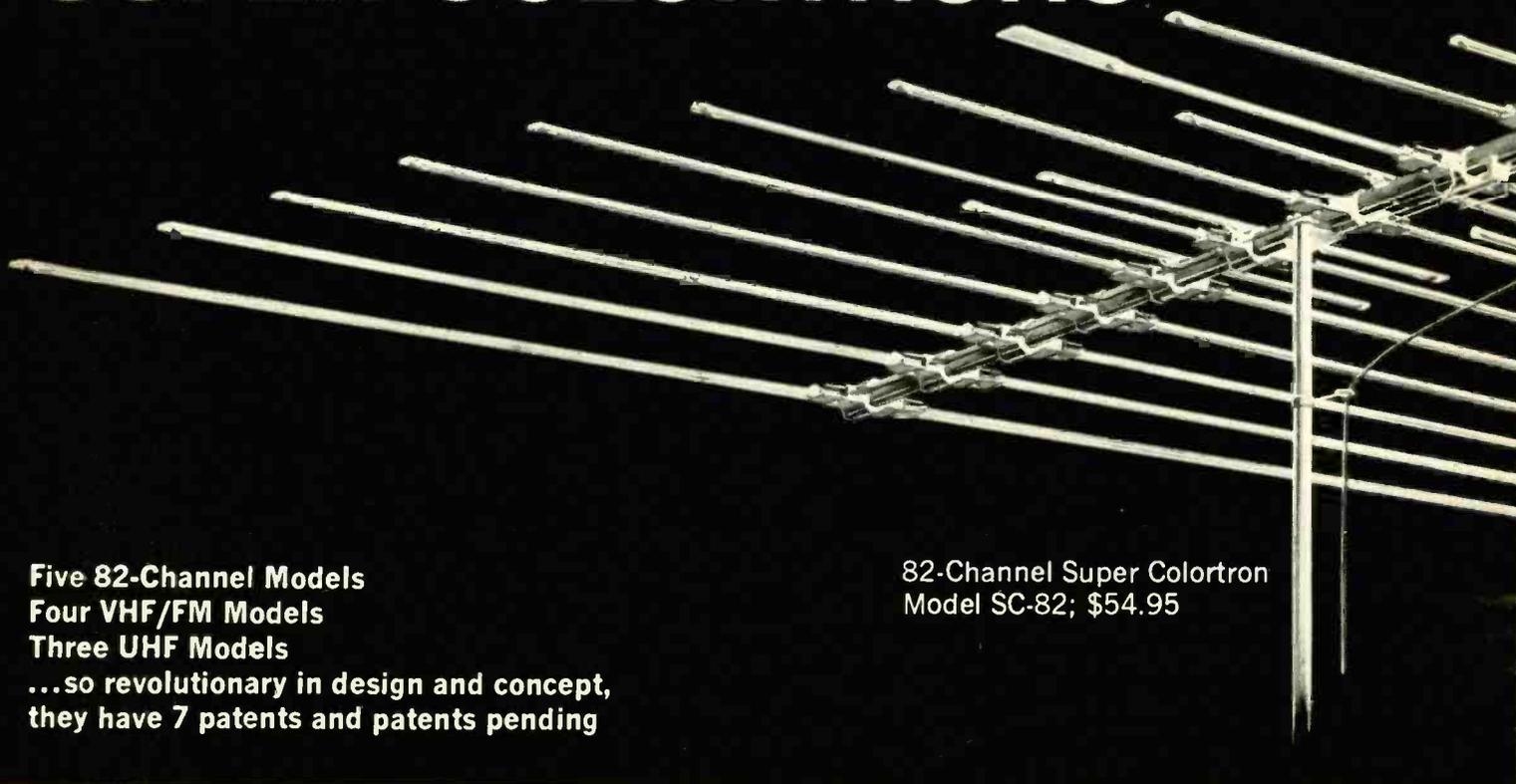
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Winegard Introduces Super Compact Total Design Electronic SUPER COLORTRONS

Five 82-Channel Models
Four VHF/FM Models
Three UHF Models

...so revolutionary in design and concept,
they have 7 patents and patents pending

82-Channel Super Colortron
Model SC-82; \$54.95



The World's First Total Design Antennas

New antennas come and go. But there's never been an antenna like the amazing Winegard Super Colortron. 12 models in all—totally designed with more exclusive electronic, construction and performance features than all other antennas combined. It's taken us a while to create and develop and perfect the Super Colortron. But it was worth the time. See for yourself. Read about the Super Colortron's exclusive features. Then call your Winegard distributor. Or write for full color, 8-page brochure.

(A) Total Design

Cartridge Pre-Amps:

Exclusive solid state, instant-loading cartridge pre-amps drop into totally enclosed, weatherproof cartridge housing at point of signal interception. Models for 82-channel (VHF-UHF) antennas, VHF only, UHF only—plus a color spectrum filter. Custom-match the Super Colortron to any reception requirements.

Total Design

Impedance Correlators:

Exclusive impedance correlators (2 patents pending) automatically increase 75 ohm driven elements to 300 ohms to provide 100% signal transfer from antenna to set. Enables antenna to be 20% more compact!

(B) Total Design

Vertical Resonant Reflectors:

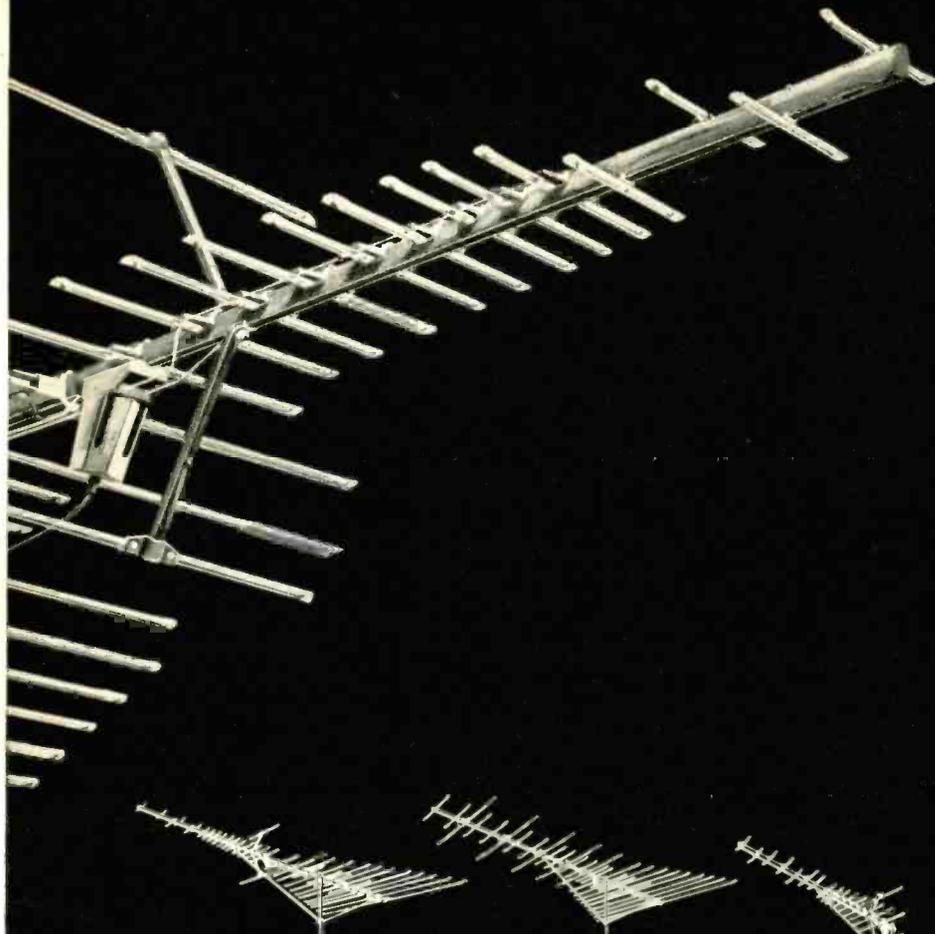
Exclusive UHF vertical resonant reflectors achieve highest realizable gain on channels 14-83 because of exceptionally large vertical capture area. More UHF gain than any other 82-channel antenna design.

Total Design

Electro-Lens Director System:

Exclusive patented Electro-Lens system (U.S. Patent 2,700,105; Canada 511,984) absorbs entire signal and focuses it directly onto the driven elements to give Super Colortrons pinpoint directivity.

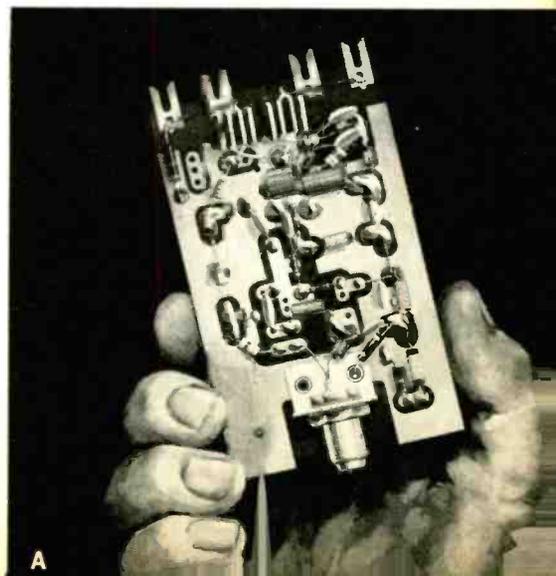
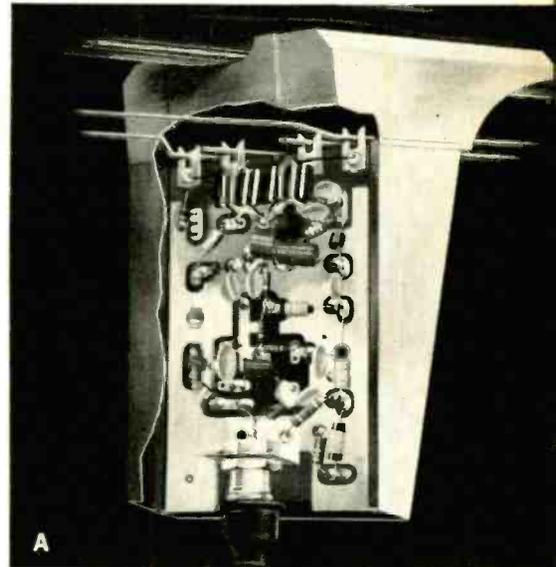
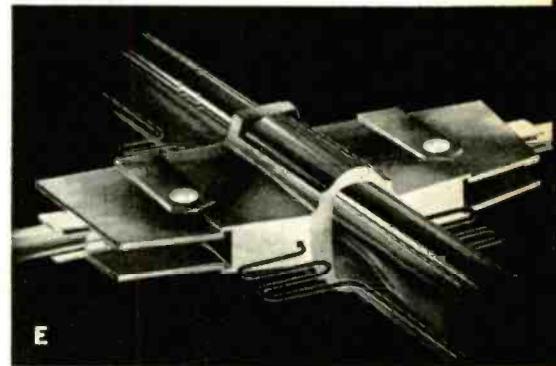
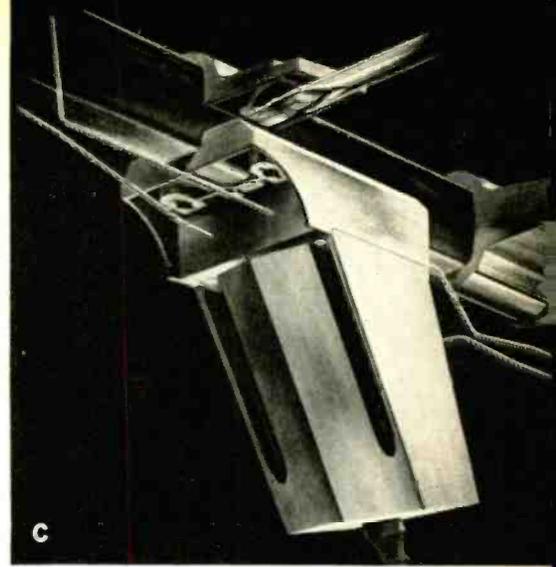
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Five super high gain
82-channel models
(each with free CS-285
Band Separator);
from \$21.50 to \$69.95

Four super high gain
VHF/FM models;
from \$24.95 to \$64.95

Three super high gain
UHF models;
from \$14.95 to \$32.95



Total Design FM Control Element:

Exclusive FM element provides high gain on FM bands—and enables you to attenuate FM bands in areas where strong FM signals interfere with TV reception.

(C) Total Design Cartridge Housing:

Exclusive housing is an integral part of Super Colortron—built-in and permanent. Completely weatherproofed to protect solid state cartridge pre-amps and connections.

(D) Total Design Ellipsoidal Boom:

Exclusive boom is the first aluminum tubing shape engineered especially for antenna use. Proved far stronger than any other existing boom design.

(E) Total Design Wrap-Around Insulators:

Exclusive low loss dielectric insulators completely encapsulate and weatherproof elements and correlators at point of electrical contact. Hi-impact polystyrene. Provide perfect alignment of elements and eliminate sagging and loosening.

Total Design High Tensile Aluminum Elements:

Exclusive aluminum alloy has PSI rating of 38,000 as compared to 27,000 PSI for alloys used in other antennas. More than 49% stronger—and 29% more resistant to bend and wind distortion.

Total Design Wrap-Around Mast Clamp:

Exclusive mast clamp has 4 pair of locking jaws (not just 2) to automatically align antenna on mast and for greater strength and durability. Requires only one U bolt.

Total Design Gold Anodizing:

Exclusive Gold Anodizing is the only permanent gold finish used on any antenna—the only positive protection against corrosion and fading.

Total Design Assembly:

Exclusive construction makes the Super Colortron truly easy-to-install—unfolds in seconds—completely factory pre-assembled.



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When you pay little or no attention to quality in tubular replacement capacitors, you leave yourself wide open for criticism of your work . . . you risk your reputation . . . you stand to lose customers. It just doesn't pay to take a chance on capacitors with unknown or debatable performance records when it's so easy to get guaranteed dependable tubulars from your Sprague distributor!

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The ultimate in tubular capacitor construction. Dual dielectric . . . polyester film and special capacitor tissue . . . combines the best features of both. Impregnated with HCX®, an exclusive Sprague synthetic hydrocarbon material which fills every void in the paper, every pinhole in the plastic film *before it solidifies*, resulting in a rock-hard capacitor section . . . there's no oil to leak, no wax to drip. Designed for 105°C (220°F) operation without voltage derating.

DIFILM® ORANGE DROP® Dipped Tubular Capacitors



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DIFILM® BLACK BEAUTY® Molded Tubular Capacitors

The world's most humidity-resistant molded capacitors. Tough, protective outer case of non-flammable molded phenolic . . . cannot be damaged in handling or installation. Black Beauty Capacitors will withstand the hottest temperatures to be found in any TV or radio set, even in the most humid climates.

For complete listings, get your copy of Catalog C-617 from your Sprague distributor, or write to Sprague Products Company, 81 Marshall Street, North Adams, Massachusetts.

SPRAGUE®
THE MARK OF RELIABILITY

WORLD'S LARGEST MANUFACTURER OF CAPACITORS

Circle 22 on reader's service card

In the Shop . . . With Jack

continued from page 22

system, of 150 watts. Remember that the amplifier must be rated at 150 watts or better to handle this load.

You can wire a system like this with two-conductor No. 20 wire, and get plenty of volume at the furthest speaker. However high the voltage, or low the current, some loss in long lines should always be anticipated.

Antenna grounding

I'm wondering about my ground system. I've heard several versions of "what's right," and I'll like to be sure.—D.P., Orlando, Fla.

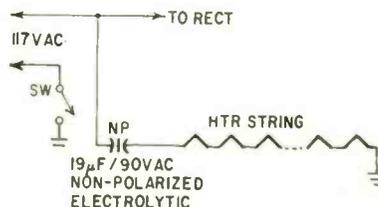
The insurance underwriters' association, that ought to know, seems to feel that an 8-foot ground rod, driven all the way in, will provide a satisfactory ground connection. This is common practice in power systems, too.

You can get a very informative booklet from your insurance agent, called "TV and FM Antennas: Is Your Antenna Safely Installed?" If he doesn't have one, get it from the National Fire Protection Association, 60 Battery March St., Boston, Mass. 02110.

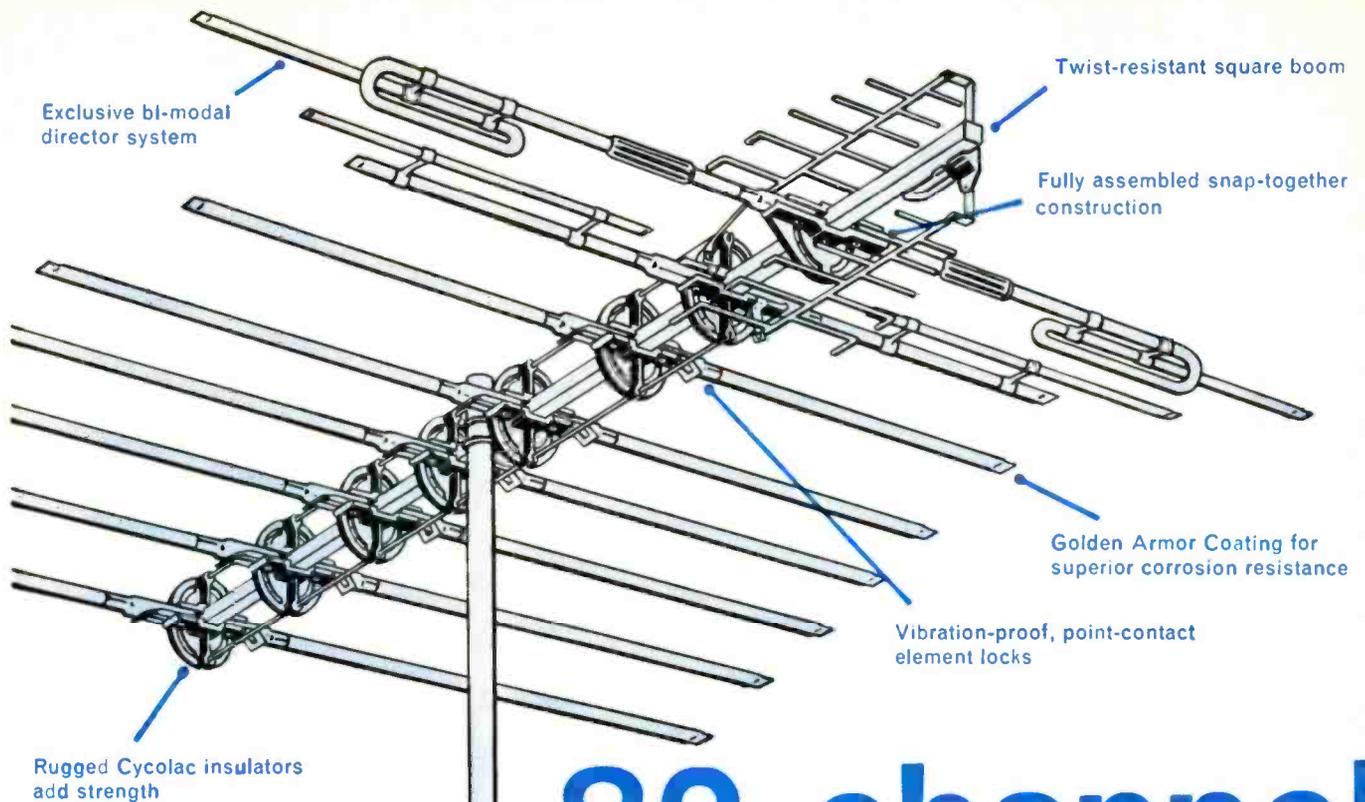
Heater-string electrolytic

I've got tube troubles in a Star-Lite TV-810 portable. Tube life seems to be short, and I get hum, distortion and other odd troubles intermittently. Line voltage normal—F.J., Norfolk, Va.

Check your heater *voltages* in normal operation. This set has an unusual circuit (see diagram) using a nonpolarized electrolytic capacitor as a "dropping resistor" in the heater string! If this capacitor has developed high power factor (meaning a higher than normal leakage current) it could be running the heaters far too high and causing the short tube life.



Hook an ac voltmeter across any heater, with the set off, and then turn it on. Watch the voltage; if it starts to go too high, try a new capacitor, or check the original very carefully for capacitance and power factor. **R-E**



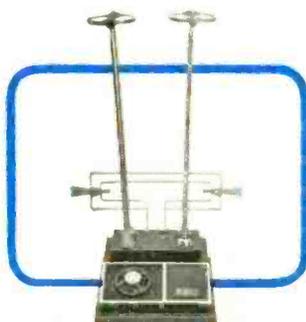
82-channel signal grabber

The Jerrold VUfinder® Antenna. The first 300-ohm UHF-VHF-FM antenna designed—from the ground up—for uncompromising color and black-and-white excellence across the entire TV spectrum. Models available for metropolitan to deepest fringe areas.

- Sharp directivity eliminates color ghosts
- Flat response (≈ 1 db per channel) for optimum color fidelity
- Exclusive bi-modal director system for extra gain

VUfinders are easy to put together, can't possibly fall apart. The quality that's built in stays in. Quickly convertible to 75-ohm Color-axial performance. VUfinders come in 5 models. Each is supplied with a UHF/VHF frequency splitter. And the list prices range from \$17.95 to \$79.95. There's no better performance per dollar than this—anywhere.

For the most efficient 300-ohm signal grabber in Jerrold's Spectrum '67, see your Jerrold Distributor *today* about the Jerrold VUfinder antenna.



Indoor antennas



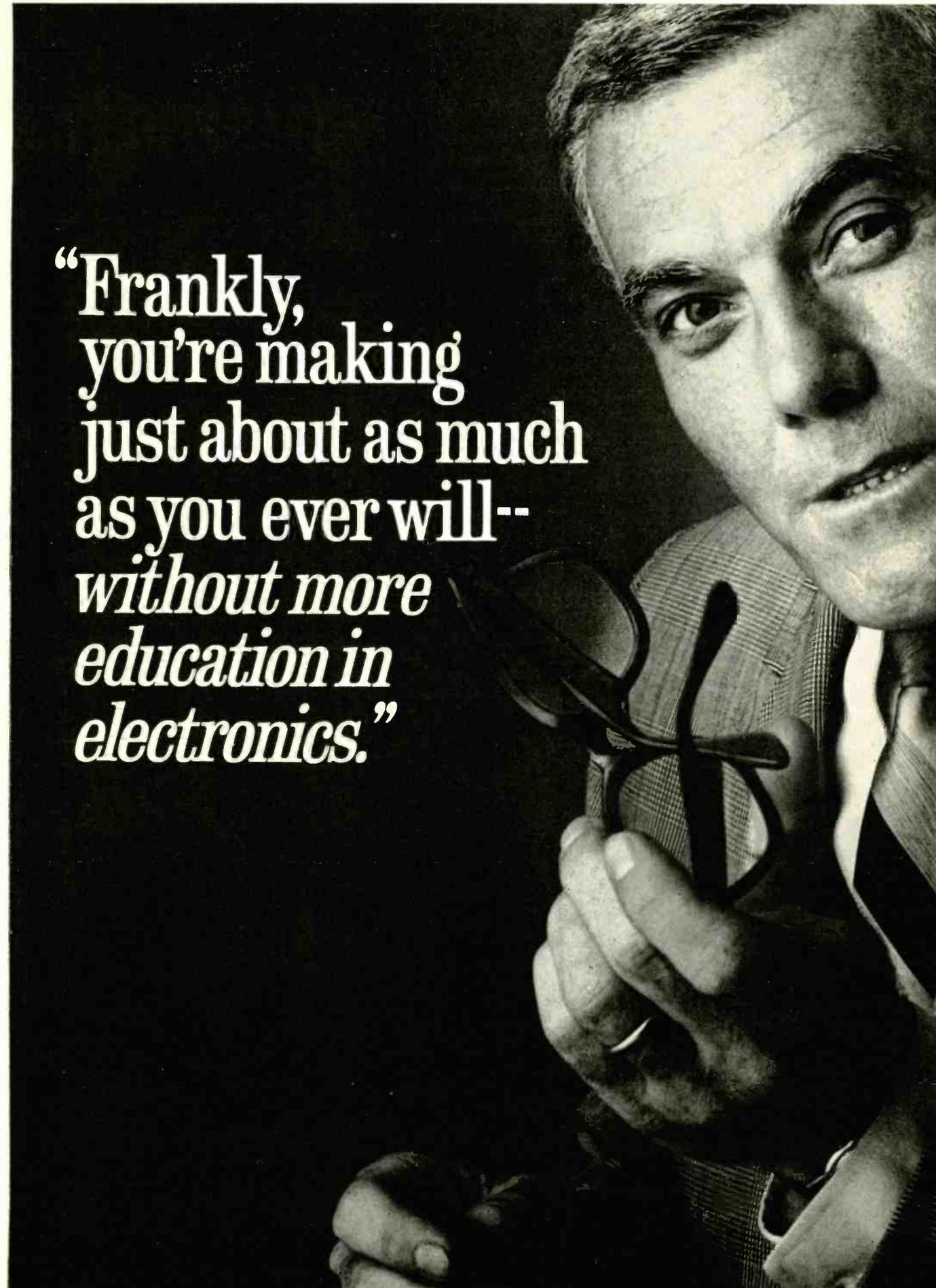
Home pre-amplifiers



Distribution equipment



*Focusing on one thing...
better reception*



“Frankly,
you’re making
just about as much
as you ever will--
*without more
education in
electronics.*”

Ask any man who really knows the electronics industry.

Opportunities are few for men without advanced technical education. If you stay on that level, you'll never make much money. And you'll be among the first to go in a layoff.

But, if you supplement your experience with more education in electronics, you can become a specialist. You'll enjoy good income and excellent security. You won't have to worry about automation or advances in technology putting you out of a job.

How can you get the additional education you must have to protect your future—and the future of those who depend on you? Going back to school isn't easy for a man with a job and family obligations.

CREI Home Study Programs offer you a practical way to get more education without going back to school. You study at home, at your own pace, on your own schedule. And you study with the assurance that what you learn can be applied on the job immediately to make you worth more money to your employer.

You're eligible for a CREI Program if you work in electronics and have a high school education. Our FREE book gives complete information. Air-mail postpaid card for your copy. If card is detached, use coupon below or write: CREI, Dept. 1410E, 3224 Sixteenth Street, N.W., Washington, D.C. 20010.



The Capitol Radio Engineering Institute

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Washington, D.C. 20010

Please send me FREE book describing CREI Programs. I am employed in electronics and have a high school education.

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- I am interested in Electronic Engineering Technology
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CARTRIDGE TRACKING TESTS

Quick and easy checks include channel separation, output and overall operation

TO PERFORM PROPERLY A RECORD PLAYER MUST operate at correct speed without rumble, flutter and wow. Its pickup arm must operate smoothly without any drag and be able to support the cartridge at the proper angle and at the proper stylus pressure. The cartridge and the stylus must be able to track the record groove and respond to its high-speed excursions. Many of these requirements have yet to be fully met, but progress in the state of the art brings us ever closer to the ideal.

Besides having records with all of the sounds properly impressed on their surfaces and

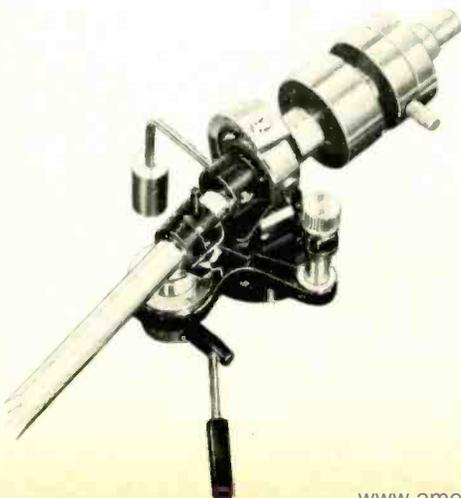
the related hi-fi equipment to translate these impressions, it is necessary to have suitable test equipment and test procedures to permit identification of good and not-so-good operation. It is now possible, with use of commonplace test equipment and a test record, to check stereo cartridges quickly in a sophisticated manner. Procedures that had heretofore been normally relegated to the audio laboratory can now be duplicated in the field.

With these new tests, within a matter of minutes, you will be able to determine: the maximum velocity the cartridge will track, at the recommended tracking force; channel separation, and the overall operation of the cartridge.

The ability of a cartridge to track properly at a minimum force is very desirable; the wear on the record and the stylus is kept to a minimum. However, a stylus tracking at a force too light to maintain contact with the groove wall (mistracking) can cause permanent damage to the record. Therefore, the proper adjustment of the tracking force is very important to reduce mistracking and to obtain maximum stylus and record life.

The tests should be performed in the order stated. If the stylus is badly worn or damaged, it should be changed. Otherwise, the life of the test record will be drastically reduced. A mild amount of stylus wear will not cause damage.

Fig. 1. Knurled knob near pickup arm's pivot adjusts antiskate force. Counterweight at left is for lateral balance. Photo courtesy Sony Corp. of America.



®Shure Brothers Inc., 222 Hartrey Ave., Evanston, Ill.

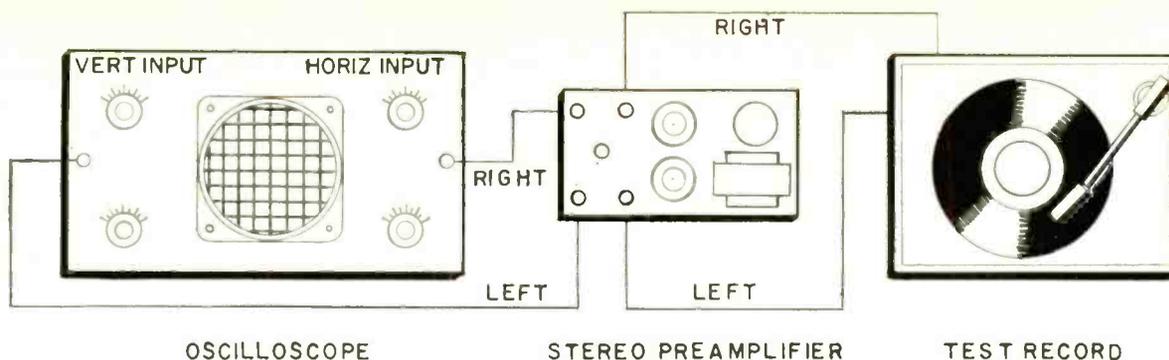


Fig. 2. Specially modulated grooves in a test record provide a quick check of the limits of cartridge tracking and the effects of skating and antiskating forces. Preamplifier inputs should be flat. Scope is conventional.

CLEAN THE STYLUS

For a stylus to trace the groove accurately, the stylus must be clean. To clean it, use a camel's-hair brush (No. 2 size or smaller) dipped lightly in alcohol. The alcohol will remove any sludge deposits which may have coated the stylus tip. The brush bristles should be trimmed to a length no longer than $\frac{1}{4}$ ". (Do not use alcohol when cleaning Ortofon cartridges, as permanent damage to the bearing can result.)

Always brush the stylus with a forward movement from the rear, or terminal end of the cartridge, to the front of the cartridge. Never brush or wipe the stylus from front to back or side to side.

TURNTABLE SPEED

To check turntable speed, use a stroboscope disc, and follow the instructions that come with it.

TRACKING FORCE

Adjust the pickup arm in accordance with the manufacturer's instructions.

Set the tracking force at the middle of the tracking-force range stated by the cartridge manufacturer. If the suggested range is 2 to 4 grams, set the tracking force at 3 grams.

Check the actual tracking force with a gauge. Lift the cartridge and arm from a non-moving record until the stylus just loses contact with the record groove. Hold the stylus gauge parallel to the turntable when making tracking-force measurements.

ANTISKATING FORCE

Disregard the following instructions if the pickup arm has no antiskating compensation system. When the stylus is in contact with the record groove, a certain amount of friction is present. As the force on the stylus is increased, this friction is increased. This friction tends to pull the stylus assembly forward, out of the cartridge. Since the cartridge is held in place by the pickup arm and mounted at an angle, to reduce tracking-angle error, a resultant force occurs that tends to pull the pickup arm toward the center of the record. This

force (skating force) unbalances the action of the stylus in the groove.

By adding the proper amount of external force on the arm, to pull it away from the center, the two forces (skate and antiskate) cancel and the stylus exerts equal force on both sides of the record groove. The inward force is a fraction of the stylus/record-groove friction and any increase in stylus force increases the friction and hence the skating force.

Set the antiskating-force adjustment at zero for the first part of the test. The proper setting will be determined later during the tracking test. An antiskate mechanism and adjuster are shown in Fig. 1.

EQUIPMENT SETUP

Hook up the equipment as shown in Fig. 2. Plug the left- and right-channel outputs from the record player into left and right channels of the preamplifier, respectively. Use microphone or auxiliary (flat) inputs on the preamplifier to enable you to perform the test without equalization. If the record player has a ground lead, connect it to the preamplifier. Connect the preamplifier's left-channel output to the vertical input of the scope, and the right-channel output to the scope's horizontal input. Set the scope's horizontal sweep control to external sweep, and the vertical and horizontal gain controls to obtain a trace spread across approximately four large divisions on the CRT.

Shure Brothers, Inc., through their distributors, offers a test kit which includes a stereo preamplifier, a test record, a professional stylus pressure gauge and an illustrated instruction manual. The test record will be available without the other items in the kit.

CARTRIDGE-OUTPUT TEST

To test the right-channel output of the cartridge, select a band on the test record which has right-channel modulation only, at a nominal frequency of about 1000 Hz. You should get a horizontal trace as shown in Fig. 3. Left-channel output can be checked in a similar manner by selecting a band which has only left-channel modulation. If all is well, you should get a vertical trace as shown in Fig. 4. If the results are reversed, the

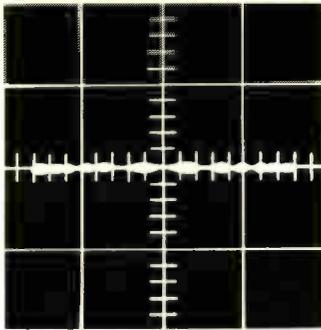


Fig. 3. Right-channel output shows up as horizontal sweep.

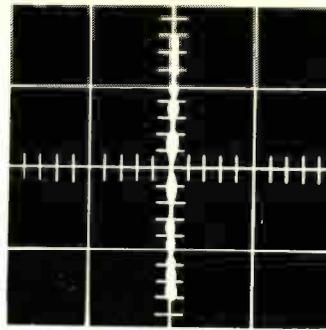


Fig. 4. Left-channel output shows up as vertical deflection.

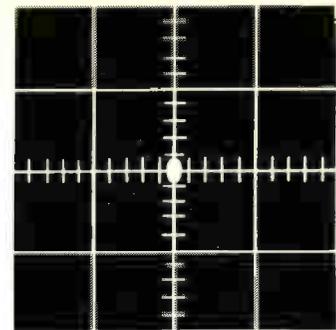


Fig. 5. Good left-channel output when right is modulated.

leads from the cartridge or from the preamplifier are reversed.

CHANNEL-SEPARATION

Disconnect the right-channel lead going to the preamplifier and play the 1000-Hz left-channel-modulated band. Set the scope's vertical gain control for 20 minor divisions. Then, without touching the scope's vertical gain control, play the 1000-Hz right-channel band. If you have good separation, the trace will drop down to approximately two divisions as shown in Fig. 5.

A difference of 10 times is 20 dB channel separation. Any ratio greater than this is acceptable. The same check can be made at 10,000-Hz using respective left and right 10,000-Hz-modulated bands.

You can reverse the procedure to check the right channel by disconnecting the left-channel lead to the preamplifier and connecting the right-channel lead from the preamplifier to the scope's vertical input. In a good cartridge, test results should be about the same.

If there are two different readings, don't assume that the channel-separation figure is the average of the two readings. If anything, the poorer reading is the more significant one.

Replace the leads in their original position when this test is completed.

TRACKING TESTS

Set the horizontal control on the scope to internal sweep. Play the 1000-Hz-modulated left channel and set the sweep rate for 2 cycles of dis-

play (500Hz). The waveform should look like Fig. 6. A distorted waveform such as shown in Fig. 7 indicates that the cartridge is mistracking. To check the right channel, switch the input leads to the preamplifier and play the 1000-Hz-modulate right-channel band.

Other-frequency, single-channel bands such as 10,000 Hz can be used in a similar manner. To observe 2 cycles of a 10,000-Hz signal on the scope, set the horizontal sweep rate to 5,000 Hz. Replace the leads to the preamplifier, in their original position, before proceeding to the next test.

TRACKING TESTS—BOTH CHANNELS

The faster the stylus has to travel, the more difficult a time it will have. A stereo cartridge should be able to track at a minimum velocity of 14.7 cm/sec. This speed can be equated to only moderately loud passages on present-day stereo recordings. A cartridge should be able to track between 22.6 and 27.1 cm/sec. The waveform shown in Fig. 8 is obtained when the stereo cartridge is tracking properly.

Start the tracking tests on the lowest-velocity band on the test record. When proper tracking is observed on a low-velocity band, move on to the next most difficult band. Continue moving to the next most difficult band until mistracking occurs.

Once mistracking is observed, *do not* go on to the next band. Try to correct the mistracking in the following manner.

Right-channel mistracking distorts the

continued on page 83

Fig. 6. Normal tracking waveform... single-channel output.

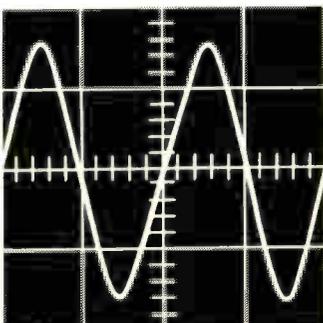


Fig. 7. Cartridge is mistracking. Same test as for Fig. 6.

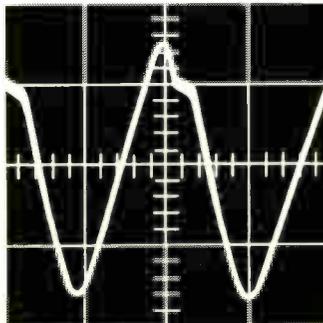
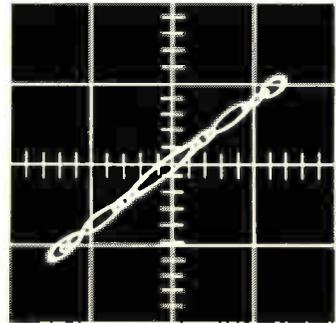


Fig. 8. Stereo cartridge tracking both channels normally.



Hi-Fi 1968

Cartridges
Speakers
Components
Systems
Tape Recorders

1967 New York High Fidelity Music Show

Sept. 21—3:30 PM—10:00 PM
Sept. 22—3:30 PM—10:00 PM
Sept. 23—Noon—10:00 PM
Sept. 24—Noon—6:00 PM

1967 Los Angeles High Fidelity Music Show

Nov. 2—4:00 PM—10:30 PM
Nov. 3—4:00 PM—10:30 PM
Nov. 4—Noon—10:30 PM
Nov. 5—Noon—6:00 PM

Hear a smorgasbord of stereo sound at the Hi-Fi shows this year at the Statler Hilton Hotel, 7th Ave., at 32nd St., in New York, or at the Ambassador Hotel, 3400 N. Wil-

shire Blvd., in Los Angeles. You will find the sound is great and the variety of goodies most tempting. What you see here is just a sampler.

For the man who has everything: Harmon-Kardon's stereo lounge, with speakers built into the sides of the "egg."



COMPONENTS and SYSTEMS



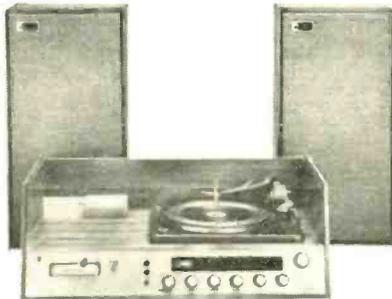
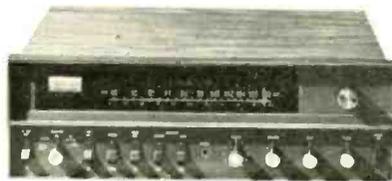
Acoustic
Research
Amplifier

Acoustech
VIII Tuner
(kit)



Allied
399 AM/FM
Stereo
Receiver

Altec
711B
Receiver



Bogen
MSC-1
Compact
System

Dynaco
PAT-4
Preamp



EICO
3570
Receiver



Electro-Voice
EV1180
Receiver



Empire
Troubadour
398



Fisher
110 Compact
System

Garrard
Synchro-Lab
75 Automatic
Turntable



IF YOU DON'T FIND ALL THE components you need to make a stereo system to suit your needs at the hi-fi shows this year, it won't be the manufacturers' fault. Good home sound reproduction is no longer just a plaything for the idle rich.

There was a time when you were cautioned against buying a receiver (tuner, preamp and amplifier with all controls, on a single chassis). The argument against it was that quality couldn't possibly be as good since everything that would normally take three chassis and cabinets had to be crammed into one. People talked about heat, higher hum level, skimpy output transformers, etc.

Ten years ago, these arguments carried

some weight, but now they don't. In a receiver of good design and manufacture, these problems do not exist. Today's hi-fi receiver is definitely not a glorified "radio." The higher-priced units offer all the performance and the switching flexibility of a separate tuner-preamplifier-amplifier combination. This advance is due partly to transistors, and partly to the fact that manufacturers awakened to the market demands for a complete, integrated receiver with top-quality performance.

Then, why are manufacturers still turning out separate tuners, preamplifiers and amplifiers? One reason is simply that people still want them; they want to select individual components.

Hi-Fi 1968



G-E
P960
System

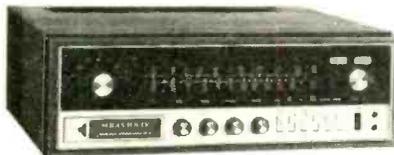


Schober
TR-2 Basic
Amplifier

Harman-
Kardon
SC2520
Compact
System (with
cartridge
tape unit)



Scott
2502
Compact
System



Heathkit
AR-15
Receiver (kit)



Sony
Components

Kenwood
TKS-40
System



Lafayette
RK-580
System (with
cartridge
tape unit)



Sherwood
S-7600
AM/FM
Stereo
Receiver

Marantz
18 Receiver



Thorens
TD-150-AB
Turntable



Not so long ago, there was a pretty clear difference between "hi-fi" (component setups) and "record players" (packaged units). Now the distinction is a bit obscure. The blurring of the definitions occurred in two ways. One way was pretty shoddy: some manufacturers of packaged phonos started describing their low-priced door-busters as "hi-fi." Soon you didn't have a record player, or a Victrola, or a phonograph, but always a "hi-fi," even if it had a single 50L6 vacuum tube and a 4-inch speaker. Some had twin 4-inch speakers.

The other way was much more sophisticated and meritorious. Manufacturers of genuinely good equipment began making smaller speakers

and amplifiers (but still quite good ones), and putting the amplifier in the same box with the turntable, and so on. Eventually this kind of product became a style all its own, and by now most major component manufacturers are making "compacts." Don't let anyone steer you away from them till you've heard them. The best are in a class with fine component hi-fi systems. For people who shy away from shopping for a whole system of separate components and hooking them together, or for people with little space, the "compact" systems are an ideal way of getting fine sound into the home. And that's what hi-fi is all about.

(Cartridges and speakers →)



RCA pickup arm with built-in IC preamp

CARTRIDGES

PICKUPS HAVE ALWAYS BEEN among the weak points in high-quality sound reproduction. Tracing accurately the rapid wiggles in a groove about a thousandth of an inch wide is difficult.

The problem is often oversimplified into one of compliance and stylus tip size. At least that's about all that has filtered down to the public via ads and reports. Most engineers, however, have recognized for many years that tracing a record groove involves complex interrelated factors, of which compliance and tip size are only parts. Other factors are the elasticity of the record material, the dynamic mass of all other moving parts in the cartridge, the mass of the pickup arm, and so on.

Some engineers tackled the problem with an analog computer, and there is good reason to believe that the manufacturers will start to make the public aware that the critical matter is how well the cartridge plays the record, and not just report out characteristics that make it tough to separate good from mediocre cartridges.

There's still a great diversity in cartridge designs, even among those that can be called "magnetic."

We can report striking progress in the manufacture of low-cost, high-quality ceramic cartridges, a result of simplified mechanical design and automated assembly. Two ceramic elements, which generate voltage when twisted (piezoelectric effect), are arranged in the conventional 90° angle for stereo cartridges. The forward ends of both elements are coupled to the stylus through a semi-flexible yoke; the back ends are clamped quite rigidly.

Ceramic cartridges are becoming quite respectable—many of them can compete with magnetic cartridges, and they offer certain advantages, such as complete insensitivity to electromagnetic pickup of ac hum fields, and high output voltage. Their response normally matches the RIAA curve only when they work into loads of several megohms. A few are designed to have output voltages and frequency characteristics suitable for connection to magnetic-phone inputs.

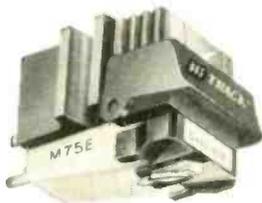
A very different kind of cartridge, neither piezoelectric nor magnetic, are the solid state types. Instead of generating a voltage, its resistance varies with stylus motion and modulates an external dc voltage, furnished by a power supply that comes with the cartridge.

The principle isn't new—it's basically a strain gage—but the application of the principle is ingenious. The strain-gage elements are tiny highly doped silicon fibers. There are two of them, mounted somewhat like the ceramic elements.

And then there's something that was bound to happen sooner or later: RCA has announced that it is using integrated-circuit preamps built right into the pickup-arm head, next to the pickup. Now if we can up the power of the IC a little, and find a very small speaker. . . .



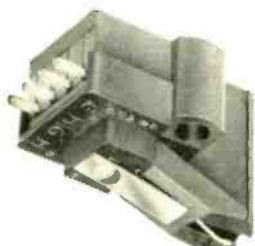
Empire 999VE



Shure M75E "Hi Track"



Euphonics "Miniconic"



Grado Model B



Ortofon SL-15



Sonotone Velocitone Mark V

Only in pickups do we find such a variety of physical principles among the various makes for converting groove modulation into electronic signals. In the Empire and Shure cartridges magnetic flux is varied with stylus motion. The Euphonics, Grado and Sonotone are strain-gauge types . . . a change in pressure changes resistance. Ortofon uses moving coils in a field and works like a generator.

SPEAKERS

Hi-Fi 1968

THE OTHER END OF THE SOUND REPRODUCING chain is no less troublesome. Speakers, like pickups, have to convert energy from one form into another, only in reverse order. So far no one has found anything that will beat the many variations of the "electric motor" speaker—cone or diaphragm driven by a coil moving in a magnetic field. Not at a price we can afford, anyway. No news at this writing of any full-range electrostatics.

One thing you might look for when you visit the hi-fi show this fall: is there a trend back toward bigger speakers? This is not to say we suspect little speakers will disappear; just a shift in emphasis, like the unstable hemlines on ladies skirts, which get higher and lower from year to year.

1967 has brought in its crop of speakers, and there are a lot of good ones around. There weren't any radical technological advances. A great many are loosely called "acoustic suspension," which may mean anything from a speaker in a closed box to a meticulously engineered system with exceptionally smooth response, low distortion—and low efficiency. This low-efficiency thing is often used like a dirty word. It is a minor drawback, if it's a drawback at all.

The word "efficiency" is much misused; in the context of speakers, as in all machinery, it is simply the ratio of output power to input power, often expressed as a percentage. So to say that a speaker is inefficient is not to knock its sound-reproducing quality, but only to say that it eats a lot of electrical power from the amplifier to produce acoustical power. Some of the most marvelous-sounding speakers have efficiencies on the order of 1%. All that means is that your amplifier should be able to put out at least 25 "clean" watts per channel.

The resonant-box speakers, like the classic bass reflex and the ducted-port version, are, on the whole, a good deal more efficient, and so will produce a given loudness with less amplifier power.

No one principle of speaker enclosure design is better, necessarily, than any other. A particular manufacturer usually sticks with one or two types. The reasons are often obscure and the debates therefore hot. Buy what you like to listen to, not what someone tells you is good "because it's a bass reflex."

The E-V and Wharfedale speakers are varieties of acoustic suspension systems. The University is a resonant box, the Empire uses a hyperbolic horn. The JBL system uses a passive-cone. The Jensen is a column-type system with a wedge-shaped directivity. The Hartley speaker is a vented infinite baffle.



Jensen
HFC-84



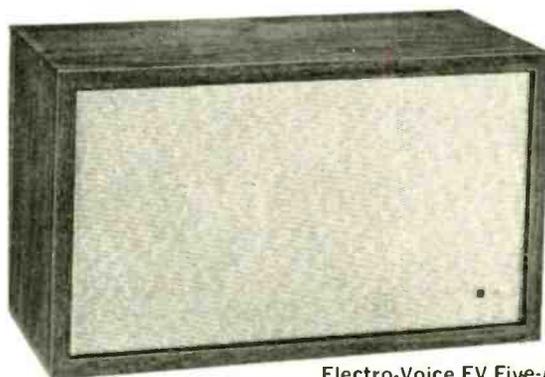
University
Laredo



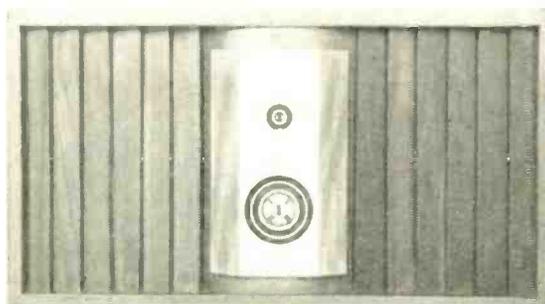
Hartley MK IV



JBL Caprice



Electro-Voice EV Five-A



Empire 8400



Wharfedale W60D

Hi-Fi 1968

TAPE RECORDERS



Ampex Micro 85 cassette system

Newell
cartridge-
less tape
changer



Norelco
radio-and-
cartridge-
tape-player

Wollensak
3500 reel-
to-reel
(left); 4200
cartridge



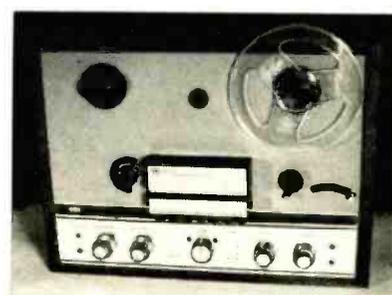
Allied
1040



Panasonic
RS-766US



Sony 230-CPW

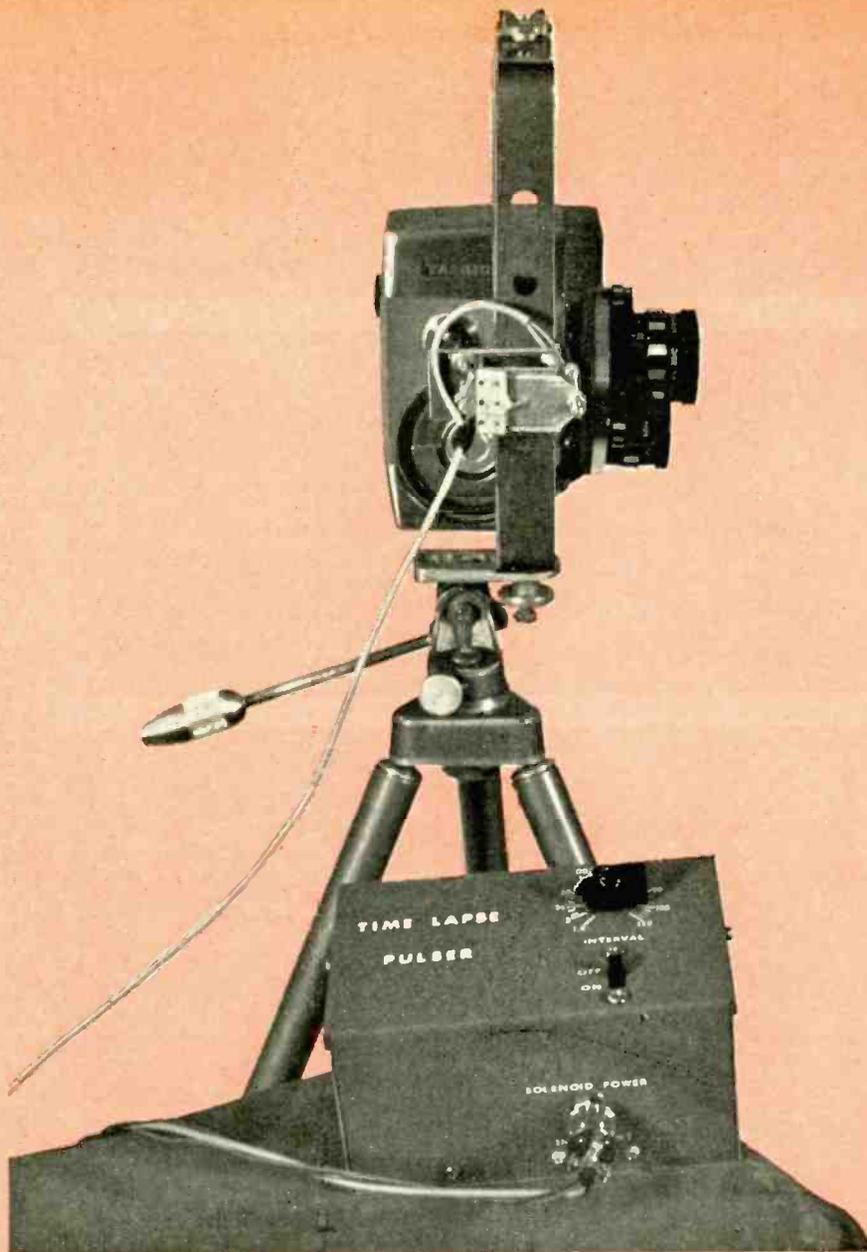


Heathkit/
Magnecord
AD-16

THERE'S A LOT TO BE SAID FOR TAPE. Everybody likes the fact that it can be erased and reused indefinitely until it wears out physically, that it can be spliced and edited, that several tracks can be recorded on a single strip with very little crosstalk, and so on.

Cartridges and the specialized machinery devised for their handling eliminate some of the problems of handling tape and make it almost as convenient as a disc record and a record player. But while the cartridge jobs solve some problems, they also remove some of the advantages tape has over discs.

For the person seriously interested in music, there is also the problem (temporary, we hope) that there is nowhere near the variety of recorded material there is on discs.



BUILD — HOME MOVIES TIME-COMPRESSION MACHINE

Useful project for amateur movie makers can make you a pro at time-lapse photography By BRUCE E. JOHNSON

Time-compression machine, or "Time-Lapse Pulser," take your choice . . . it triggers a movie-camera shutter to fire a single frame at a time at preset, precisely timed intervals. It will add greater versatility to your home-movie camera and create some startling photographic effects.

Time-lapse photography is the opposite of slow-motion pictures. It is a process of accelerating movement on the screen, without "eating" up more than a normal amount of film. With time-compression techniques, several months of activity can be made into a complete showing lasting no more than a few minutes—all in continuous motion. If you expose a frame every 5 seconds, the motion on the screen will be 80 times faster than normal; 1 frame every minute would speed the motion up almost 1000 times. Any desired time interval can be selected. The growth of a flower from seed

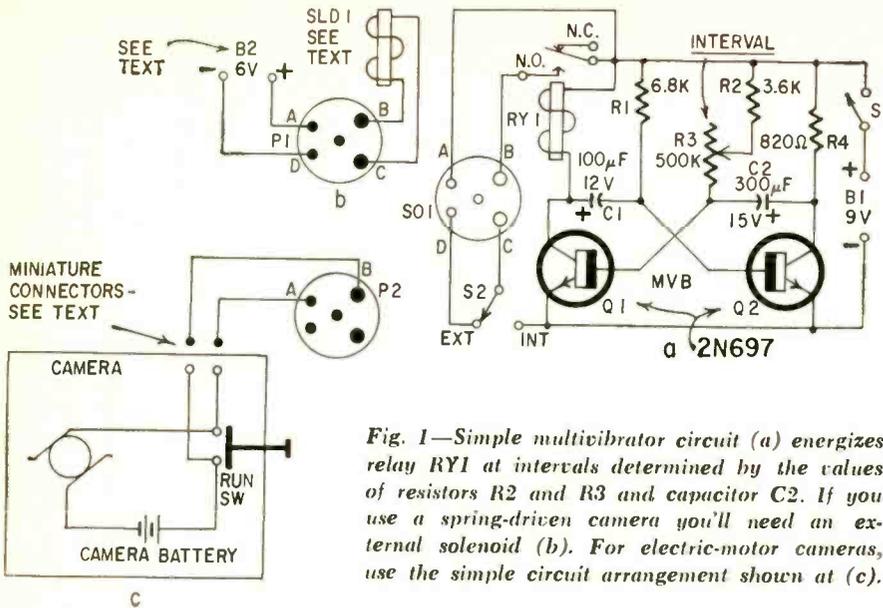


Fig. 1—Simple multivibrator circuit (a) energizes relay RY1 at intervals determined by the values of resistors R2 and R3 and capacitor C2. If you use a spring-driven camera you'll need an external solenoid (b). For electric-motor cameras, use the simple circuit arrangement shown at (c).

Parts List

- B1—9-volt battery, (NEDA 1603) two in parallel
- B2—See text
- C1—100- μ F, 12-volt electrolytic capacitor
- C2—300- μ F, 15-volt electrolytic capacitor
- P1, P2—Miniature 4- or 5-terminal male connector to match SO1 (Amphenol 126-217 or equivalent)
- Q1, Q2—2N697 or similar
- R1—6800-ohm, $\frac{1}{2}$ -watt resistor
- R2—3600-ohm, $\frac{1}{2}$ -watt resistor
- R3—500,000-ohm potentiometer, linear taper, (Centralab F1-500K or equivalent)
- R4—820-ohm, $\frac{1}{2}$ -watt resistor
- RY1—6-volt, 335-ohm s.p.s.t. relay, (Potter & Brumfield RS5D or equivalent)
- SO1—Miniature 4- or 5-terminal female chassis connector (Amphenol 126-218 or equivalent)
- SLD1—Solenoid—made from modified Guardian series 200 relay coil and contact assemblies. Coil 6Vdc, 24 ohms; switch assembly s.p.d.t. See text.
- 1-3" x 4" x 6" cabinet
- Misc—Hardware, circuit board, battery connectors, etc.

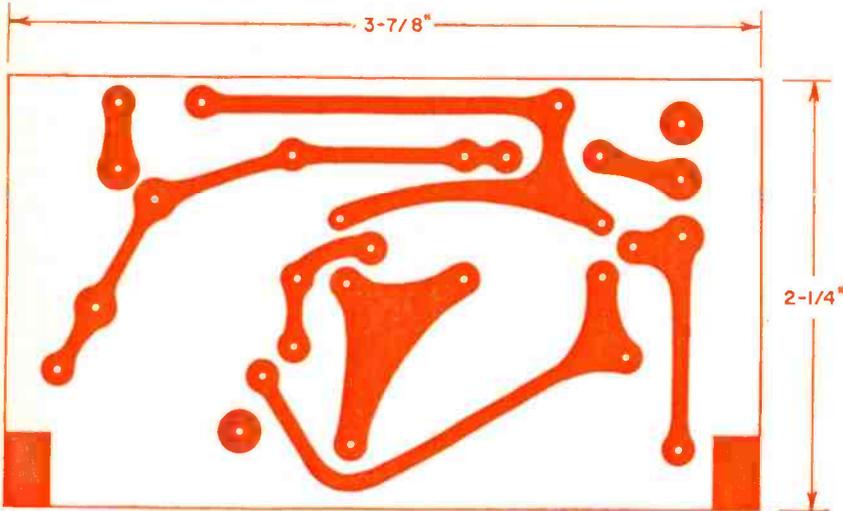


Fig. 2—You can use this actual-size drawing to make your own printed-circuit board.

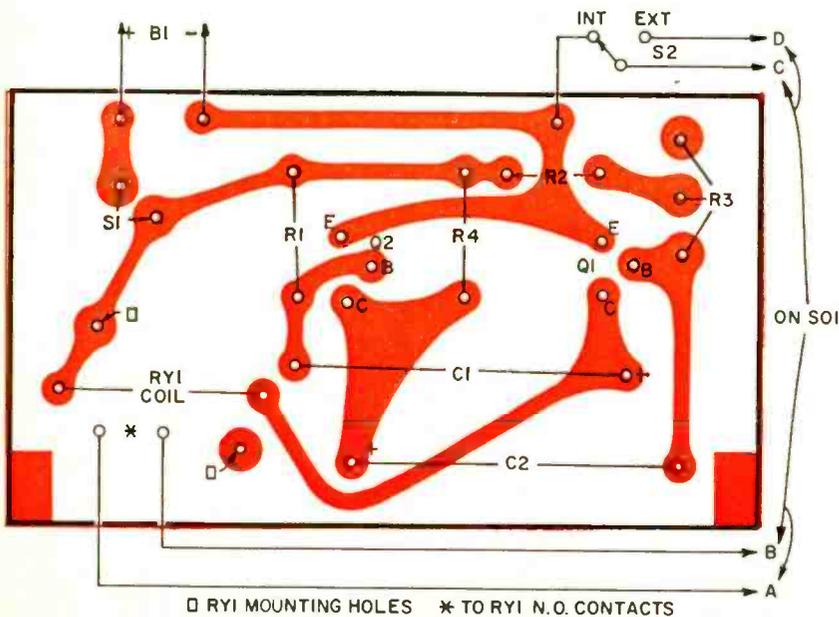


Fig. 3—Foil side of PC board showing location of components. PC board is optional.

to blossom, the flow of a river, the movement of boats, the passing of highway traffic, can be greatly accelerated, giving a humorous effect. The falling of autumn leaves or winter snow that took hours to occur can be reduced to a few minutes of film.

Before you undertake this simple, inexpensive project, make sure your camera has single-frame exposure or can be modified for it. The cost of the Pulser is approximately \$10-\$15, and the unit is completely portable. Batteries have long life as the device is transistor-operated and has low current drain. The Pulser has a stable time interval from 1.5 to 120 seconds (which can be extended if you desire).

Theory

As Fig. 1 shows, the Pulser uses a conventional free-running multivibrator (or flip-flop) with one exception: half the MVB (C2, R2 and R3) has a *variable* time constant from 0.5 to 120 seconds, while the other half of the MVB has a *fixed* time constant of 1 second. Relay RY1 acts as the load for Q1 and when energized (during the 1-second pulse) closes the N.O. set of contacts. The interval between pulses can be extended by increasing the value of C2.

A solenoid is used to trip the shutter release on those cameras that utilize a spring-drive motor. The contacts of RY1 are used as an external switch on cameras having a battery-operated drive motor. The solenoid and S2 are not required if the Pulser is used with an electric-drive camera.

Construction

Building the Pulser is simple—nothing is critical. All components, with the exception of the batteries and S2, and the solenoid (if used), are mounted on a printed-circuit board

(Fig. 2). If you don't wish to make a PC board, use a perforated phenolic board. The case is a 3" x 4" x 6" metal box. Mount all components, with the exception of R3 and S1, on the component side of the circuit board as shown in Figs. 3 and 4.

The relay is held in place with two 4-40 x 1/4" machine screws. Its coil is connected to the board by soldering a short piece of bare wire between each solder lug on the coil and the circuit foil. Use heat sinks when soldering Q1 and Q2, to avoid heat damage.

Next, mount R3 and S1 on the foil side of the board. R3 is mounted by bending the three solder lugs at a 90° angle and soldering the lugs to the foil. S1 is oriented level with R3 and then soldered in place. Refer to Fig. 5. Solder the necessary wires to the circuit board for connection between the battery connectors, S2 and the solenoid. The circuit board is held in place by S1 and R3. S1 is secured with two 8 x 1/4" sheet-metal screws, and R3 with its mounting nut.

Now refer to Fig. 6 for dimensions of holes and cutouts in the case. Solder leads to the battery connectors, S2 and the solenoid. I used a five-pin connector (one pin not used) to connect the solenoid and external battery leads to the timing circuit, although the leads may be brought out through a rubber grommet.

Install the batteries (B1) and attach the battery connectors. The two batteries take up half the space in the box and fit snug. However, you may wish to secure the batteries with a bracket as shown in the photos.

If your camera uses a spring drive, connect the solenoid as in Fig. 1-b. You can use any type of solenoid provided it has sufficient torque to trip the shutter release and if it can be mounted on or near the shutter release. If other than a 6- to 9-volt solenoid is used, you'll have to furnish external power from a suitable battery.

As a solenoid, I used a modified 6-volt 24-ohm relay (Guardian series 200). As you'll see in Figs. 7 and 8, I removed the contacts from the contact assembly and installed an extender arm (Fig. 7-a). The extension was held to the existing relay armature with a 6-32 x 1/4" machine screw through the existing hole. Mechanical linkage to the shutter release was made by joining a 2 1/2" 6-40 machine screw and 1 1/2" piece of 1/8" brass rod (tapered at one end) with a piece of nylon tubing (Fig. 7-b). The solenoid assembly was mounted on the bracket of a light bar.

I used this solenoid on a Yashica model 8EIII movie camera. Other types of cameras may require a different linkage to the shutter release, but you should not have much difficulty

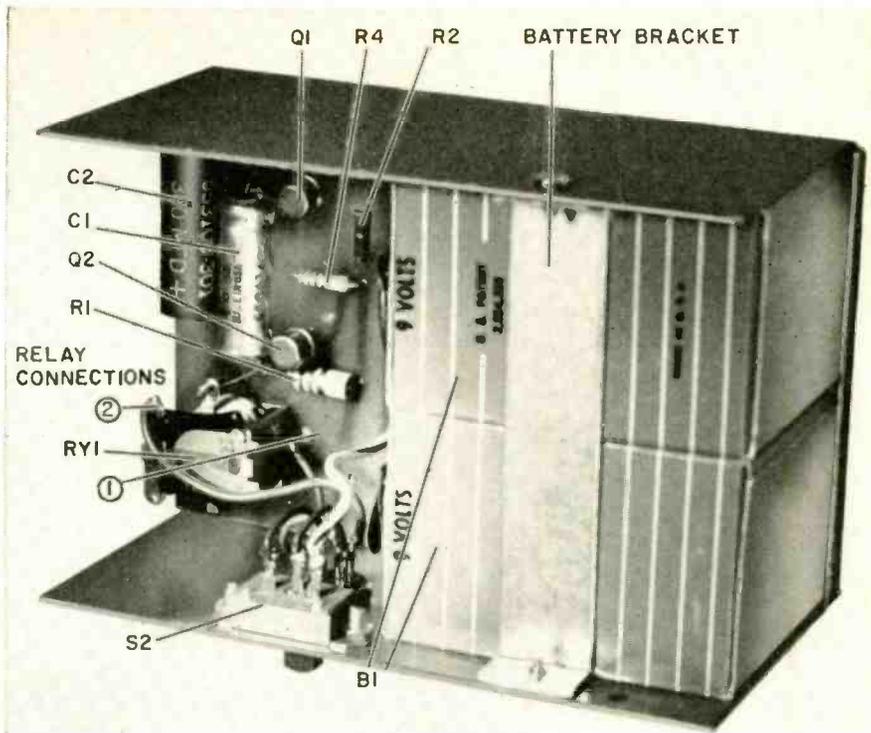


Fig. 4—Batteries fit snugly yet there's plenty of room for the other components.

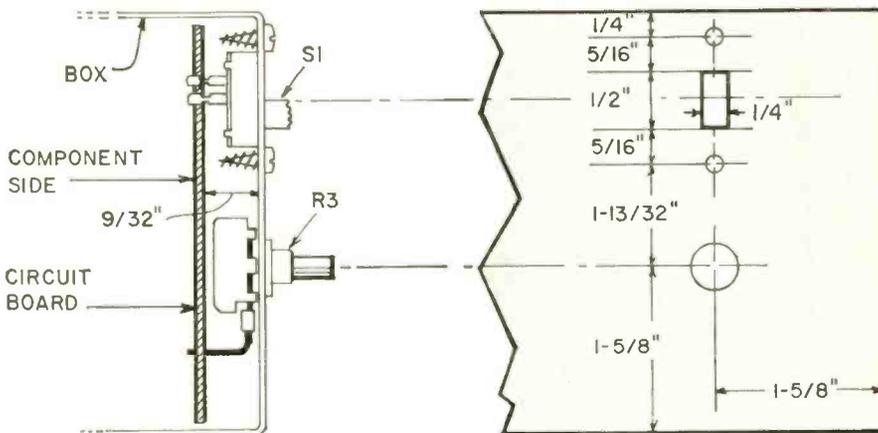


Fig. 5—Circuit board is held in place on the front panel by controls S1 and R3.

Fig. 6—Be accurate in locating the hole, to match PC board mounted S1 and R3.

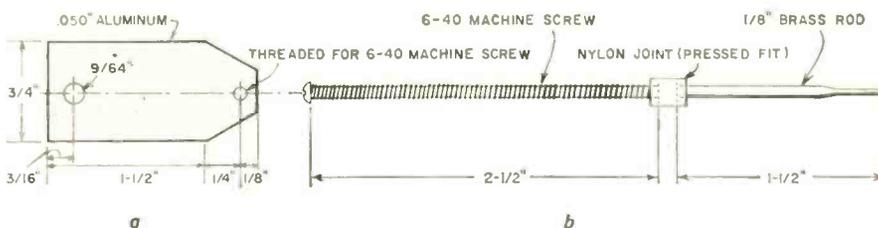


Fig. 7—Modify the relay by making up an extension arm (a) to support trigger arm (b). Setup is used on spring-driven cameras set to shoot single-frame exposures.

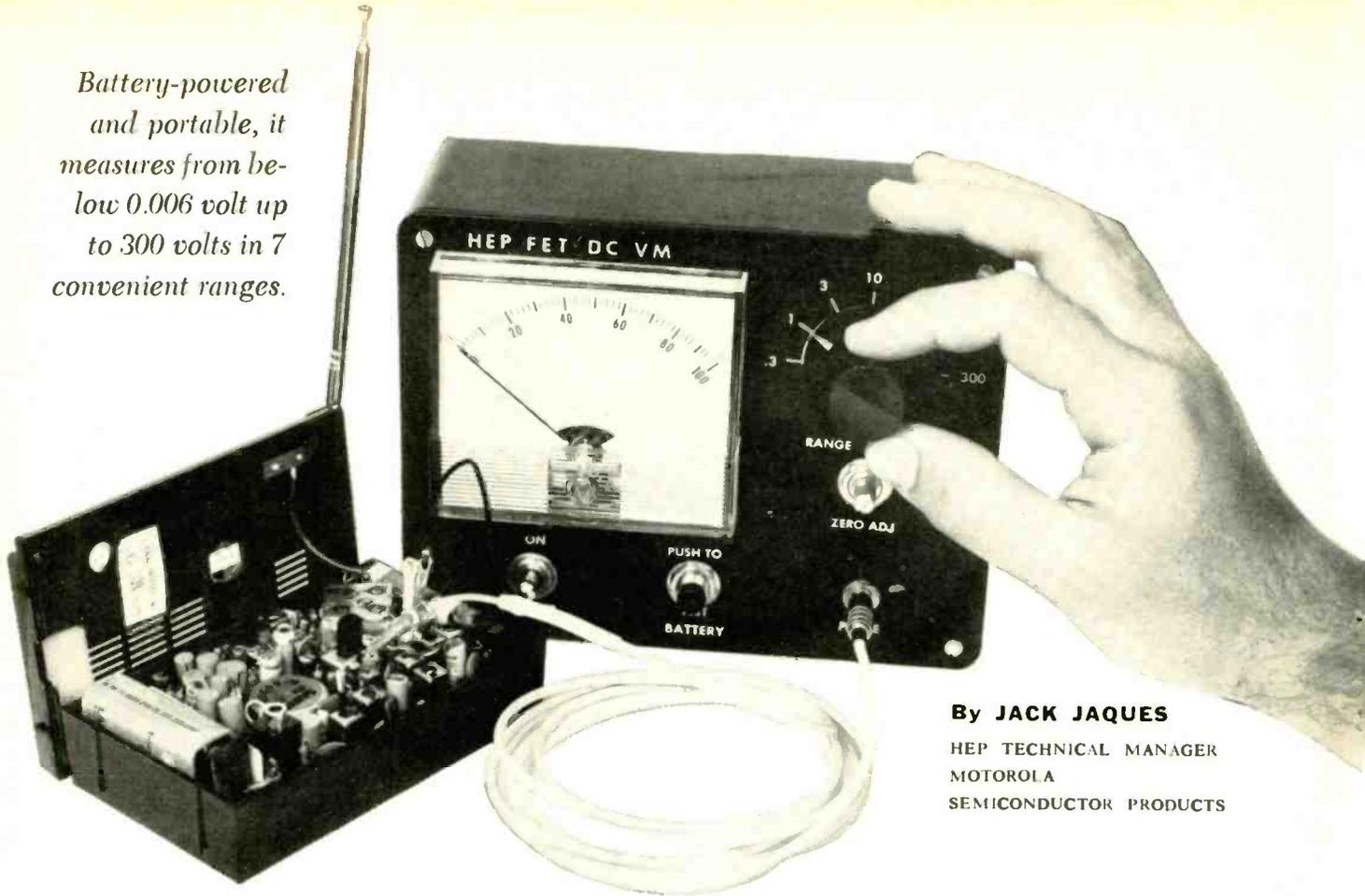
devising one. Cameras that have an electric drive will have to be modified by installing a miniature connector at a convenient point on the camera and wiring it across the run switch. When connected to the Pulsar, RY1 is an external camera switch (Fig. 1-c).

Calibration

Set R3 (INTERVAL) fully clockwise and time the interval from the start of a single 1-second pulse to the start of the next pulse. Mark this point (num-

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Battery-powered and portable, it measures from below 0.006 volt up to 300 volts in 7 convenient ranges.



By JACK JAQUES

HEP TECHNICAL MANAGER
MOTOROLA
SEMICONDUCTOR PRODUCTS

BUILD 22 MEGOHM FET DC VOLTMETER

UNIQUE, FIELD-EFFECT TRANSISTOR (FET) input and control circuits make it possible to construct a solid-state dc voltmeter (FET-VM) that has features seldom available in inexpensive test equipment. You can use it to measure voltage in high-impedance circuits and to discern small differences in potential across low-voltage transistor circuits. Input impedance is 22 megohms (twice that

of most vtvm's) on all ranges. Full-scale deflection can be obtained for 0.3, 1, 3, 10, 30, 100 and 300 volts.

Because of the high input impedance on the low-voltage range, you can use the FET-VM on agc circuits and oscillator circuits without loading them and upsetting their operation. In this regard the FET-VM works like a vtvm but, unlike most vtvm's, it is completely portable and not "tied" to a

117-volt ac power line.

Accuracy and linearity of meter readings are excellent. Also, each range can be individually adjusted to obtain correct calibration.

Circuit theory

Differential amplifier Q2 and Q3 (Fig. 1) develops a "useful" output voltage—measured between the emit-

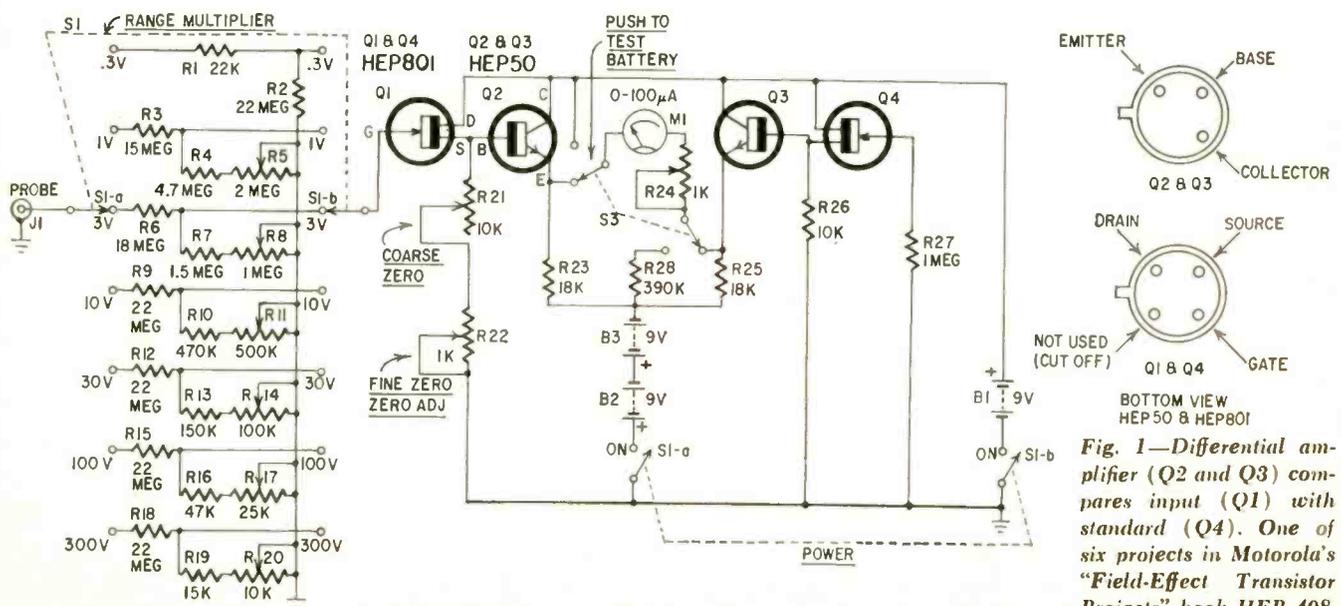


Fig. 1—Differential amplifier (Q2 and Q3) compares input (Q1) with standard (Q4). One of six projects in Motorola's "Field-Effect Transistor Projects" book HEP 408.

ters—when the current through Q2 exceeds that through Q3. Transistor Q3's base bias and emitter current (through R25) are held constant by the fixed operation of FET Q4. Transistor Q2's base voltage and emitter current (through R23) vary with the test voltage to be measured. The test voltage is applied to Q1's gate through one of the voltage dividers selected by S2, such as R1 and R2 on the 0.3-volt range. Current flows through the meter when the voltage drop across R23 exceeds the drop across R25. The higher the voltage being tested, the higher the meter reading.

Resistors R21 and R22, when properly adjusted, control the current through FET Q1 to make it equal to the current through FET Q4, when no test voltage is applied to J1. Transistor circuits Q2 and Q3 are equal with respect to bias and emitter currents and set up an equal voltage drop across R23 and R25. No current can flow through the meter under these conditions and the reading is zero.

Construction

Use of readily available perforated board having holes $\frac{1}{4}$ " on center

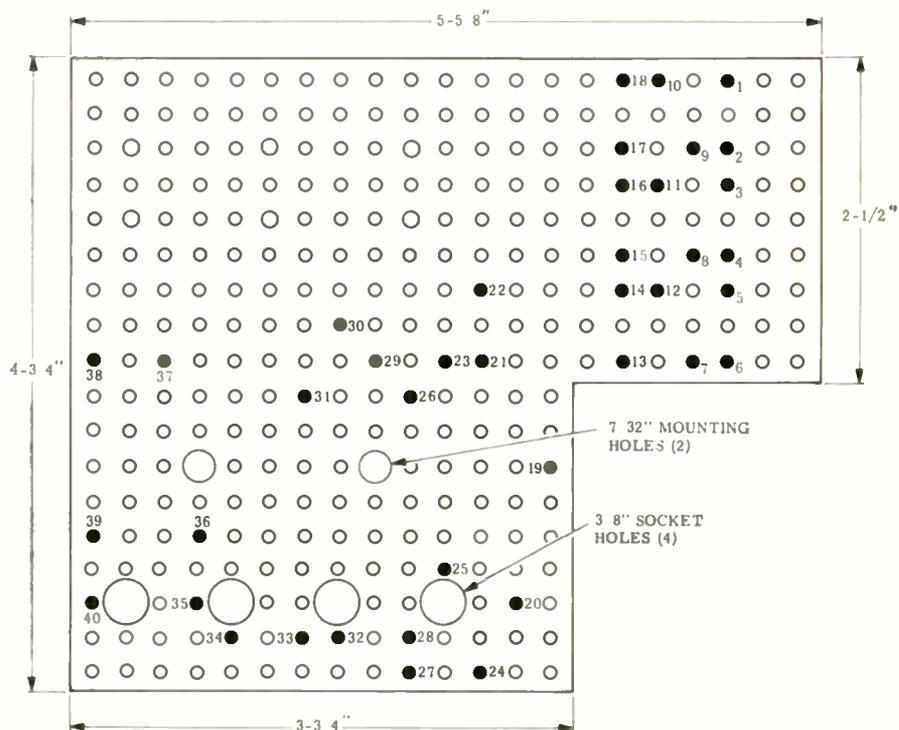


Fig. 2—Perforated board holes are $\frac{1}{4}$ " on centers. The numbers represent terminals.

simplifies wiring and assembly. While the bulk of the work is not critical, it should be clean, especially in the vicinity of the FET gate leads. Cut the board to size and shape as shown in Fig. 2. If you prefer to wire the transistors directly to the board, don't drill the $\frac{3}{8}$ " holes.

The two $\frac{7}{32}$ " mounting holes must line up with your meter when the me-

ter and the board are mounted in the case. It is best to mount the meter in the case first, then position the board in place to find the exact location of these two holes. The numbers are not actually on the board, but are shown here to help you duplicate the wiring of the original model. Insert a push-in terminal in each of the numbered

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PARTS LIST

- B1, B2, B3—9-volt battery (NEDA, 1604)
 - J1—Miniature phone jack (Switchcraft, TA-2A or similar)
 - M1—Microammeter, 100 μ A full scale, $3\frac{1}{2}$ " square (Allied Radio Cat. No. 52A7202 or similar)
 - Q1, Q4—FET (Motorola, HEP 801)
 - Q2, Q3—Npn transistor, (Motorola HEP 50)
 - R1—22,000-ohm, $\frac{1}{2}$ -watt resistor
 - R2, R9, R12, R15, R18—22-megohm, $\frac{1}{2}$ -watt resistor
 - R3—15-megohm, $\frac{1}{2}$ -watt resistor
 - R4—4.7-megohm, $\frac{1}{2}$ -watt resistor
 - R5—2-megohm, $\frac{1}{4}$ -watt, linear taper potentiometer (Mallory, MTC26L4)
 - R6—18-megohm, $\frac{1}{2}$ -watt resistor
 - R7—1.5-megohm, $\frac{1}{2}$ -watt resistor
 - R8—1-megohm, $\frac{1}{4}$ -watt, linear taper potentiometer (Mallory MTC16L4)
 - R10—470,000-ohm, $\frac{1}{2}$ -watt resistor
 - R11—500,000-ohm, $\frac{1}{4}$ -watt, linear taper potentiometer (Mallory MTC55L4)
 - R13—150,000-ohm, $\frac{1}{2}$ -watt resistor
 - R14—100,000-ohm, $\frac{1}{4}$ -watt, linear taper potentiometer (Mallory MTC15L4)
 - R16—47,000-ohm, $\frac{1}{2}$ -watt resistor
 - R17—25,000-ohm, $\frac{1}{4}$ -watt, linear taper potentiometer (Mallory MTC253L4)
 - R19—15,000-ohm, $\frac{1}{2}$ -watt resistor
 - R20, R21—10,000-ohm, $\frac{1}{4}$ -watt, linear taper potentiometer (Mallory MTC14L4)
 - R22—1000-ohm, linear taper, potentiometer (Mallory U4)
 - R23, R25—18,000-ohm, $\frac{1}{2}$ -watt resistor
 - R24—1000-ohm, $\frac{1}{4}$ -watt, linear taper potentiometer (Mallory MTC13L4)
 - R26—10,000-ohm, $\frac{1}{2}$ -watt resistor
 - R27—1-megohm, $\frac{1}{2}$ -watt resistor
 - R28—390,000-ohm, $\frac{1}{2}$ -watt resistor
 - S1—D.p.s.t. toggle switch
 - S2—7-position, 2-section, nonshorting rotary switch (Centralab, PA-1005 or similar)
 - S3—D.p.d.t. pushbutton switch
 - Misc.—Plastic case with cover $6\frac{3}{4}$ " x $5\frac{1}{4}$ " x $2\frac{1}{4}$ "; miniature two-conductor plug to fit J1; shielded test lead; miniature alligator clip (2); test prod; $5\frac{5}{8}$ " x $4\frac{3}{4}$ " perforated board; push-in terminals (40); battery holders and clips (3); transistor sockets (4); wire; solder; etc.
- Note: All resistors $\pm 10\%$ unless otherwise indicated.

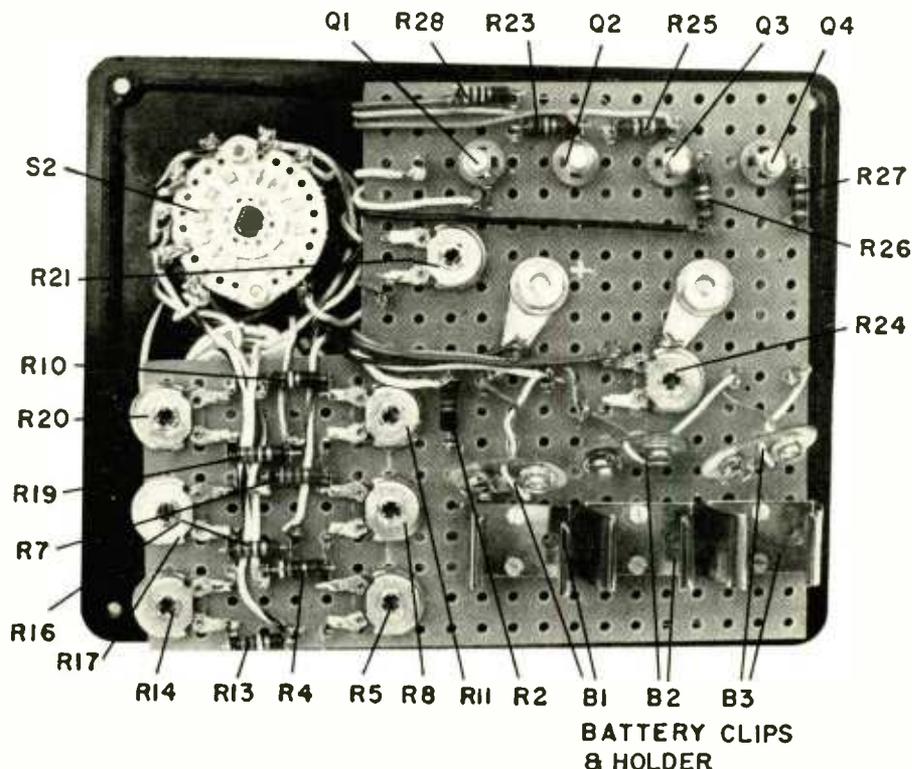
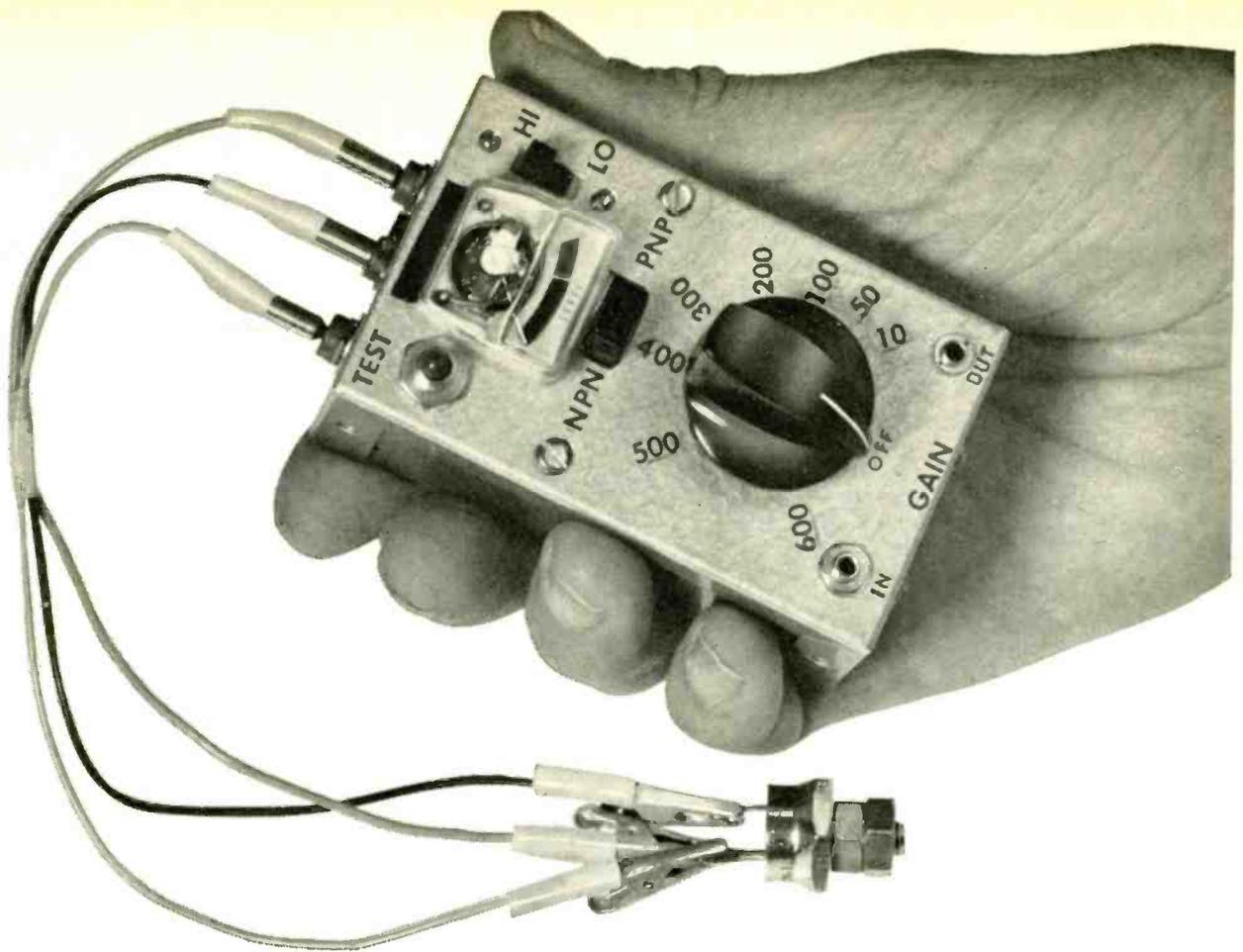


Fig. 3—Component layout is not critical, but save time and follow this arrangement.



BUILD TRANSISTOR AND DIODE MINI-TESTER

Test for leakage, shorts, opens and gain characteristic plus built-in audio amplifier to determine a transistor's optimum operating point By JAMES T. RANDALL

NOT MUCH BIGGER THAN a pack of king-size cigarettes, this handy instrument can be used to test quickly most transistors and diodes. It will identify pnp and npn types regardless of power ratings, and test for leakage, shorts and opens. You can also use it to determine the direct-current gain of transistors with betas ranging from about 10 to more than 600.

Another unusual feature for such a simple, inexpensive tester is the ability to check the performance of transistors in the Mini-Tester's built-in audio amplifier circuit. You can also quickly determine a transistor's correct emitter-base bias current for operation in an audio amplifier circuit.

Pin jacks J2, J3 and J4 in parallel with a universal transistor socket (SO1) enable you to test all types of transistors regardless of size or terminal arrangement.

Theory. Slide switch S3 (Fig. 1), shown in the pnp position, applies battery voltage (B1) to the transistor under test. This switch establishes proper polarity for the meter as well as for the

battery. Switch S1 is really not needed as no current can flow when a transistor or a diode is not plugged into the tester. However, this switch will protect the battery against shorted leads when the tester is not in use. Resistors R1 and R2 control the amount of current flow in the base-emitter circuit, and M1 indicates the amount of current in the collector-emitter circuit.

Momentary-make switch S2 (TEST) holds base current off until depressed. To determine dc beta it is normally necessary to determine the ratio of the direct collector current to the direct base current, but all of the math work is eliminated simply by calibrating R1 to read out gain directly. Using resistor R1 you can vary the base current from about 12 to 1,000 μ A. To test an npn transistor, it is only necessary to slide switch S3 to the NPN position.

To measure the performance of a transistor as an audio amplifier, or to use the Mini-Tester as a preamplifier, a low-level audio signal is fed into J1 and coupled to the base circuit through capacitor C1. This signal is amplified

and appears at output jack J5. Stepup transformer T1 lets you monitor the signal with an inexpensive crystal earphone. If the Mini-Tester is going to be used frequently as an audio preamplifier, you can replace S2 with an spst slide switch to eliminate the need to hold the button down.

Diodes are tested by connecting them to jacks J2 and J4. Relative front-to-back current ratios and leakage can be determined by the meter reading and the setting of R1. Switch S4 acts as a high/low range selector for current readings. It switches meter shunt resistor R3 in and out of the circuit.

Construction. Component location and wiring are not critical, but because of the Mini-Tester's small size, you should be careful to lay out the panel to accommodate all the parts. Mount the battery holder far enough to the rear of the case to prevent R1 from blocking the removal and replacement of batteries. The transistor socket and the transformer can be held in place with epoxy cement. Mount T1 as close

to R1 as possible—as shown in photo. Be sure to allow enough clearance on the box sides for the cover to fit.

The test leads for J2, J3 and J4 should be about 5 inches long, each with a pin plug on one end and a miniature alligator clip on the other, for connection to the transistor under test. Use color-coded leads to prevent mistakes in making the connections.

Capacitor C1 should be a non-polarized electrolytic. This type is relatively expensive and often hard to find. Its specifications are not critical in this circuit. You can use any value between around 35 and 70 μF at 6–10 volts. Instead of a nonpolarized unit, you can use two subminiature polarized electrolytics connected in series back-to-back. Use two 100- μF electrolytics in series.

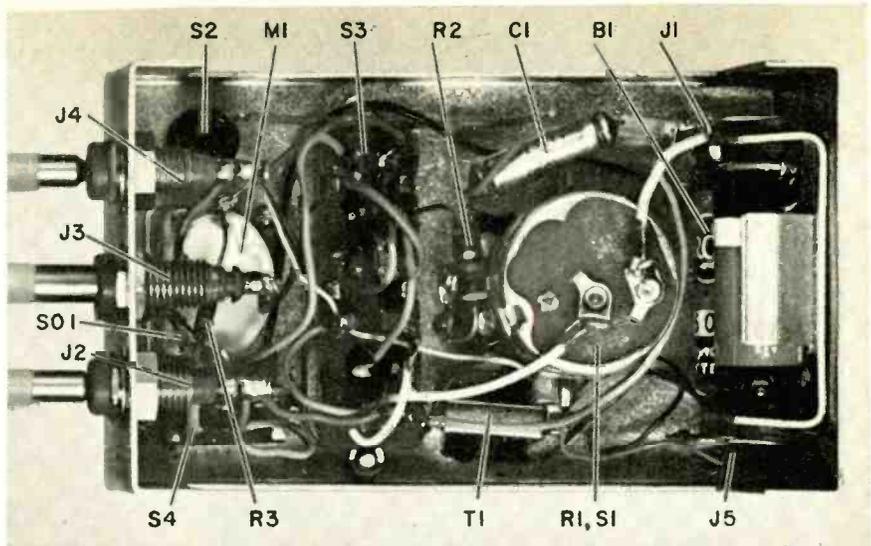
Calibration. If you don't want to make any marks directly on the case, make a dial scale out of heavy white cardboard about 1½ inches in diameter. Cement the cardboard on the panel face, under R1's pointer knob. Plug a dc microammeter into base-emitter jacks J2 and J3, and turn the tester on. Depress TEST pushbutton S2 and note the current reading on the microammeter. Slowly rotate R1 clockwise until you read an input current of 16.7 μA . Mark this point on your dial scale to represent a current gain of 600. Continue this procedure until all of the values shown in the table have been obtained, and the dial scale has been marked accordingly. The settings depend upon proper battery voltage.

The no-math approach is possible because R1 is precalibrated and M1 operates with a "fixed" 10 mA. The value of R3 should be selected to make the silver line at the end of the black scale on M1 represent 10 mA. Without the shunt this line represents approximately 250 μA . (Disregard the full-scale rating of the meter; you are go-

Calibration Data For Current, Gain and Resistance

Emitter-Base Current μA	R1 Resistance 1,000 ohms	Gain Beta
12.5	240	800
16.7	180	600
20.0	150	500
25.0	120	400
33.3	90	300
50.0	60	200
100	30	100
134	22	75
200	15	50
1,000	3	10

Values shown are for an emitter-collector current of 10 mA



You can use a larger box, or you can work carefully and keep the "mini" look.

ing to use only the silver reference line.) The value of R3 (2 to 10 ohms) is critical and it may be more convenient to use a miniature potentiometer in its place. You will need to connect a milliammeter temporarily in series with M1 to see that there is an actual current flow of 10 mA when selecting the final value of R3.

Operation. To test a transistor either plug it into SO1 or connect it to J2, J3 and J4. Connections to emitter, base and collector must be properly made.

Set S3 in the proper position and switch S1 on. When S2 is open the base current is zero and the emitter current is relatively low in a good transistor. Shorted or "leaky" transistors will have high current flow.

However, most germanium transistors will draw enough current for a full-scale meter reading when S4 is in the LO position. Many germanium power transistors draw as much as 2 mA and require a HI setting for S4.

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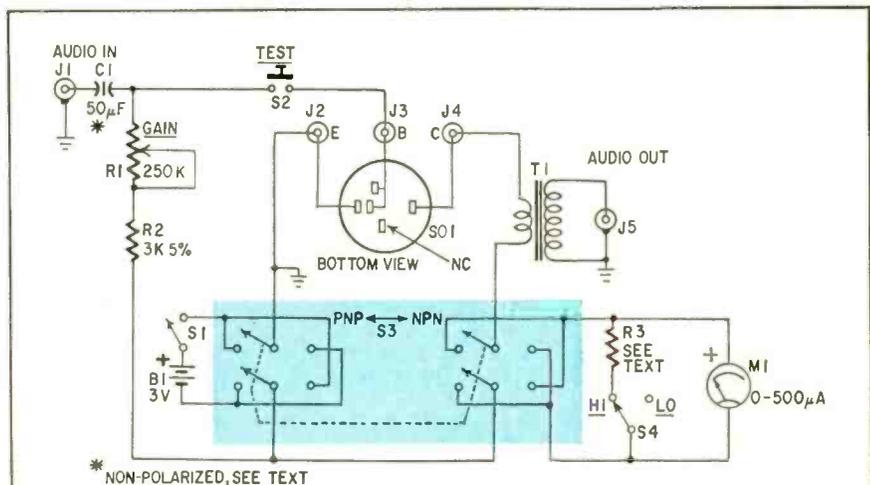


Fig. 1—Switch S3 reverses polarity to test pnp and npn transistors. Control R1 is calibrated to provide direct readout of gain and optimum bias.

Parts List
 B1—1½-volt cells (NEDA 910 or similar, 2 required)
 C1—50- μF , 6-volt, nonpolarized electrolytic, see text
 J1, J5—subminiature phone jacks
 J2, J3, J4—insulated tip jacks
 M1—miniature meter, 500- μA full scale (Lafayette 99 H 5036 or similar)
 R1—250,000-ohm potentiometer, linear taper
 R2—3000-ohm, ½-watt, 5% resistor
 R3—½-watt resistor (see text)
 S1—Spst switch (mounted on R1)
 S2—Pushbutton switch, momentary-contact, N.O., subminiature

ette 99 H 5036 or similar)
 R1—250,000-ohm potentiometer, linear taper
 R2—3000-ohm, ½-watt, 5% resistor
 R3—½-watt resistor (see text)
 S1—Spst switch (mounted on R1)
 S2—Pushbutton switch, momentary-contact, N.O., subminiature

S3—4-pdt slide switch, miniature
 S4—Spst slide switch
 SO1—transistor socket (universal type)
 T1—transformer, 200,000/1000 ohms (Lafayette 99 H 6034 or similar)
 1—3½" x 2½" x 1½" metal box
 MISC—Test leads, battery holder, knob, wire, solder, etc.

REPAIR CB TALK TROUBLES



Service techniques to get the most out of that transceiver

By E. F. RICE and ANDY MUELLER

A GREAT MANY CB TRANSCEIVERS ARE brought into the shop with complaints of distorted sound or insufficient volume, or both.

Troubleshooting a transceiver can be simplified considerably by determining beforehand whether the trouble exists only on transmit, only on receive, or on both modes of operation. It is fairly easy to determine which circuits are common to both the transmit and receive functions and which circuits are used independently

for one mode or the other.

It is a good practice first to be sure that the transceiver is properly operating as a receiver. Chances are that when a trouble does appear, getting the receiver function to work properly will clear up most if not all of your talk troubles.

Locating the trouble

If you have any difficulty in identifying any of the circuits, or their func-

tions, refer to the manufacturer's service manual. The literature usually has a block diagram or a schematic as well as important service data and operation notes. Certain specialized test equipment is available with specific instructions in the use of the equipment and how to make certain tests.

Couple some experience with the right set of tools and you are ready for business. Here are a few common troubles and how they were remedied.

A solid-state transceiver with

modulation and rf circuits similar to those shown in Fig. 1 developed low volume on receive and showed a maximum of only 50% modulation on transmit when checked with a modulation meter.

Had we lived up to the practice-what-we-preach slogan, we could have saved a few steps by not paying any attention to the Q2 and Q3 circuits, since these circuits operate in the transmit mode only, and since the trouble was also present in the receive mode. But, from experience we almost automatically start with a quick check of the final stages.

A voltmeter check of the collectors on rf-driver Q2 and final stage Q3 showed normal voltages. Diode D1, the negative-peak clipper, was suspected even though it seemed unlikely that it could have much effect on the volume level in the receive mode. Also a waste of time . . . it checked out okay.

Process of elimination

The quick and dirty approach having failed, we headed for the circuits that are common to both the receive and transmit modes. The R/T switch was flipped to the receive position and a modulated signal was loosely coupled to the antenna to enable some signal-tracing activity with aid of a scope.

There was plenty of audio signal at the input to Q1, but the scope showed very little gain when the signal

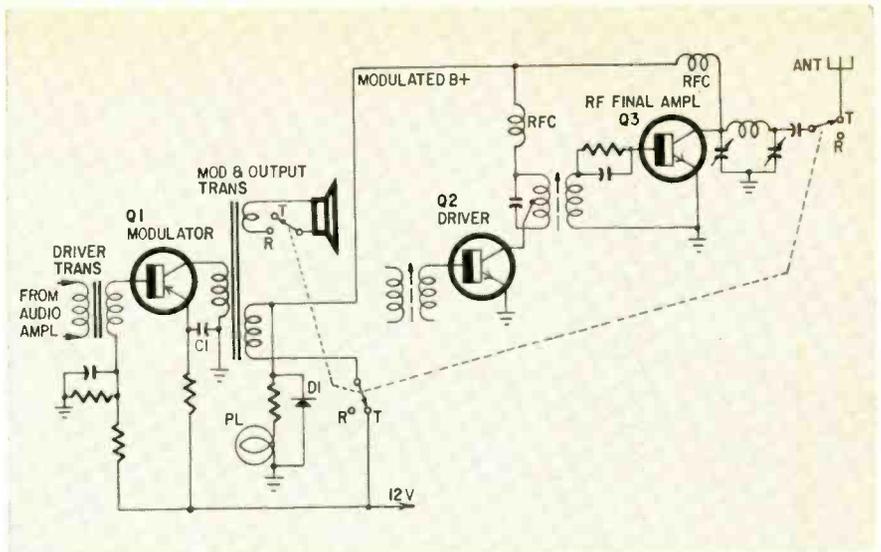


Fig. 1. Trouble that appears to plague a transceiver in both the receive and the transmit modes is most likely to appear in a circuit that is common to both functions. Defective capacitor C1 caused low volume on receive, and low modulation on transmit.

across the modulation transformer primary was viewed. This isolated the trouble to the modulator stage. The transformer and all voltages checked normal. This left only two possibilities: (1) the transistor had developed a defect which reduced its gain, or (2) the emitter bypass capacitor C1 was open, and increased the degenerative feedback of the stage to reduce its gain. Sure enough, it turned out to be the capacitor.

A similar defect, a faulty cathode-bypass capacitor C2, caused entirely different symptoms in the tube-type

unit shown in Fig. 2. This time the capacitor was shorted. There was plenty of audio, but it was distorted. The 6BQ5 modulator tube also seemed to go bad frequently. The faulty capacitor shorted out the cathode resistor and caused an increase in plate current beyond safe operating levels.

A popular CB transceiver came into the shop with very-poor-quality audio in the transmit mode. The receiver sounded okay. A check with the modulation meter showed about 40% modulation on peaks. There also was a definite drop in output power with modulation. Downward modulation is usually due to insufficient bias or excitation of the modulated rf amplifier, improper load resistance or overloading the stage.

Removing gimmicks

Checking the schematic (Fig. 3), we noticed that R1—a 4,700-ohm resistor—had been illegally “jumpered” with a piece of wire in an apparent attempt to increase the input power of the final amplifier. The result was that the output waveform did not properly increase with modulation. It did decrease on negative peaks of audio.

Too often not-too-expert operators try gimmicks to increase the power of CB rigs. Besides being illegal, such changes usually do not make a noticeable improvement. More often than not, they actually reduce the audio level and increase the amount of distortion.

Some rigs come in with downward modulation trouble caused by a bad case of “screwdriveritis”. Simply following the step-by-step instructions for modulation adjustments given by the manufacturer solved the problem neatly.

R-E

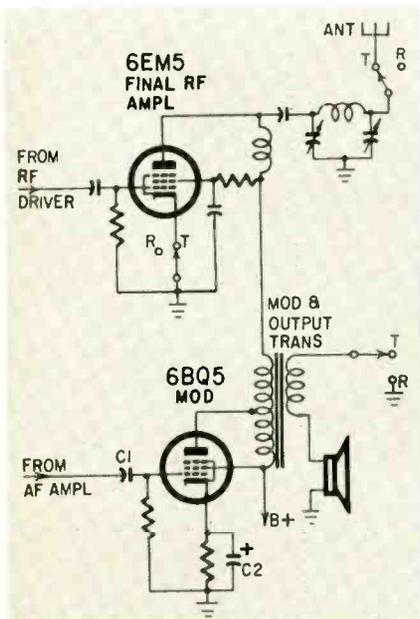


Fig. 2—In this transceiver, audio was distorted in both transmit and receive modes, but clean up to the 6BQ5 grid. Capacitor C2 was shorted, bypassing cathode resistor and increasing plate current.

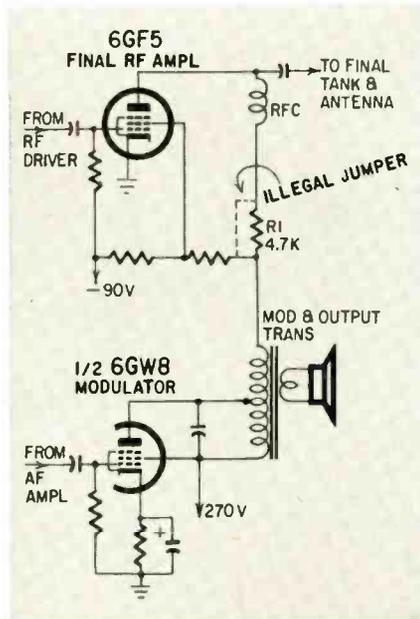
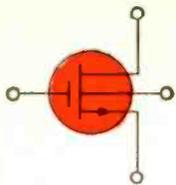


Fig. 3—A case of downward modulation was caused by this illegal jumper someone had used in an attempt to increase the input power to the final. Removing jumper corrected the trouble.



WHAT'S A MOS FET?

Newest type of transistor simplified

By GENE L. JACKSON*

IF the conventional junction-type transistor weren't already established, the MOS FET (*Metal-Oxide Semiconductor Field-Effect Transistor*) would have been developed instead. That's the opinion of many top scientists and engineers who have spent years experimenting with both kinds. Such comments suggest how dramatically versatile this new semiconductor is.

The principle of the MOS FET† has been known for many years, but only recently has the state of the semiconductor art reached the point where practical MOS FET's could be manufactured on a production basis. Early MOS FET's were unstable and permanently affected by high temperatures.

Some of the advantages of the MOS FET over other types of transistors:

1. A much higher input impedance
2. Lower noise
3. Lower stray capacitance
4. Better thermal stability
5. Wider frequency response
6. More uniformity from unit to unit.

There are two types of MOS FET's: the *depletion* and the *enhancement* type. Fig. 1 is a simplified cross-section of the depletion type. Notice that the drain and source regions are connected by a very thin channel of n-type crystal. The gate lead is connected to a metal electrode which in turn is separated from the n-type semiconductor channel by a layer of silicon dioxide. This layer of silicon dioxide is extremely thin and is the secret to successful MOS FET operation.

As is the case with the junction FET, appropriate bias voltages applied between gate and source electrodes can deplete the channel of its active current carriers. This is accomplished by the electric field in the gate region, very

much like the action of a tube's grid. The conductivity of this MOS FET conduction channel can be "enhanced," or increased, as well as "depleted."

Because the gate is well insulated and is nonrectifying (that is, no current can flow into or from the gate electrode), the input resistance remains high with either type of operation and the power of the transistor is not affected. What's significant is that while current can flow through the MOS FET (from source to drain) with zero bias between the gate and the source, this current can be increased or decreased by applying the proper bias or signal voltage between these two electrodes. These two modes of operation, called the *enhancement mode* and *depletion mode* respectively, are both applicable to the depletion type.

The current in the MOS FET does not cross a pn junction as in a conventional transistor. That eliminates minority-carrier problems and consequently many disadvantages inherent in the conventional transistor.

Enhancement Type

A simplified cross-section diagram of the enhancement type MOS FET is shown in Fig. 2. This type is identical to the depletion type except that the physical channel between the source and the drain does not exist. Because current cannot flow without *some* type of channel in a field-effect transistor, the enhancement-type MOS FET can be operated only in the enhancement mode. A bias must be applied between the gate and the source to "create" a channel.

In Fig. 2, when a bias voltage is applied so that the gate is positive with respect to the source, electrons are drawn into the region beneath the gate electrode. With enough bias voltage, the p-type crystal immediately next to the

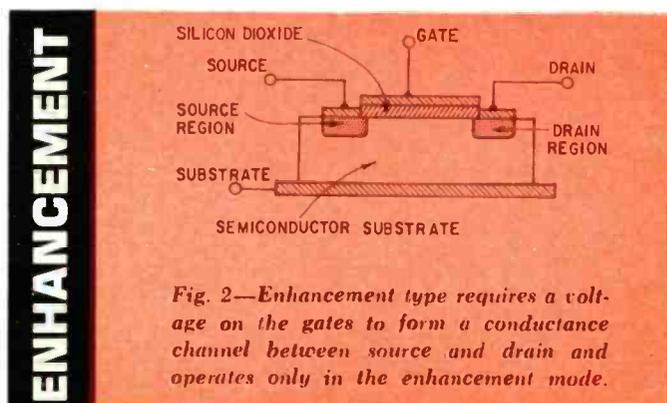
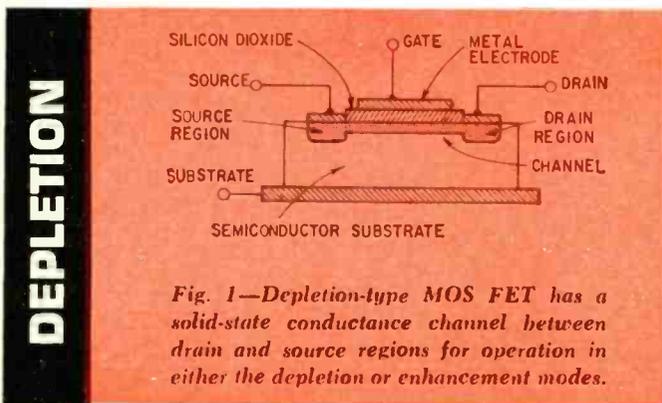
gate and between the source and drain regions gains enough electrons so that it begins to act like an n-type crystal. Thus the necessary "channel" is formed. The width and conductivity of this channel are proportional to the voltage applied. Again the current can be controlled through the device without drawing any current from or into the gate electrode, leaving the input impedance very high at all times.

While only n-channel devices have been mentioned so far, p-channel MOS FET's are also commercially available. The n- and the p-regions, and the polarities of the applied voltages, are reversed (as in pnp and npn transistors).

Unfortunately, symbols for MOS FET's are not yet standardized. Fig. 3 shows some of the symbols now used. All examples are n-channel type. The p-channel symbol is identical, except that the direction of the arrowheads is reversed. The substrate connection can be brought out of the case as a separate lead, or connected internally to the source electrode.

Beware of Electrostatics

The MOS FET isn't perfect—it has a disadvantage inherent to insulated-gate devices. It can easily become permanently damaged by a relatively low voltage across its leads. The insulating layer of silicon dioxide to which the gate electrode is connected is made very thin to allow good control over the conducting channel with a low gate-to-source bias voltage. That same thinness allows this layer to be easily punctured. Because any current through this silicon dioxide layer results in permanent damage, a static charge on your body or clothes can ruin a MOS FET. A large electrostatic charge can accumulate on the electrodes if the MOS FET slides around



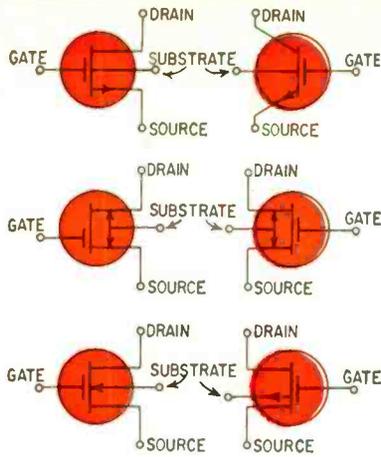


Fig. 3—Unfortunately, MOS FET symbols appear to vary as the number of manufacturers. Here are just a few you will find in schematics.

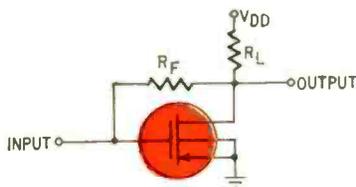
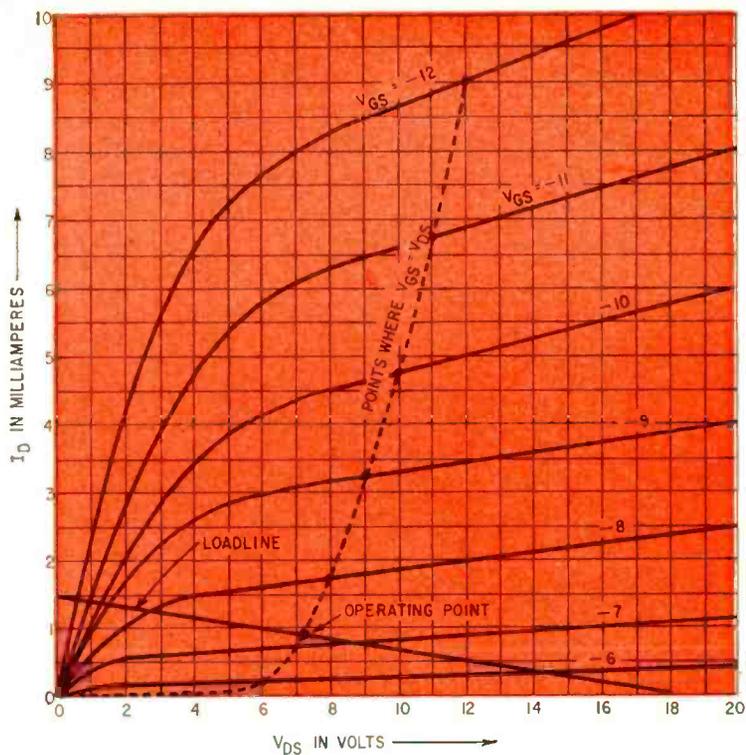


Fig. 4—Schematic diagram of the basic p-channel MOS FET preamplifier used to plot curves in Fig. 5. The FET can operate in a manner similar to a pentode vacuum tube.

DRAIN CURRENT-VOLTAGE RELATIONSHIP



DRAIN CHARACTERISTICS CURVES WITH 12K R_L LOADLINE AND $V_{GS} = V_{DS}$ POINTS CURVE.

Fig. 5—As the voltage across the drain and source increases, drain current increases. Operating point is the intersection of the load line and the line representing equal voltage across the gate and the drain, both with respect to the source. Load resistance R_L is 12,000 ohms.

in its packing material or if its leads are rubbed or brushed against clothing or other fabrics during handling. For this reason, MOS FET's (like meter movements) are usually shipped and stored with the leads tied together electrically with conductive foil or by some other means.

Some precautions to prevent damage to MOS FET's (and all FET's) during handling and in circuits:

1. Always keep the leads connected together electrically until they are connected into a circuit.
2. Get the habit of watching for accumulation of potentially harmful static charges. Ground yourself and your equipment before handling FET's.
3. Use only soldering irons with grounded tips when working with MOS FET circuits.
4. Be sure the MOS FET and the circuit it is to be connected to are at the same potential before touching the two together.
5. Be sure that power supplies used with FET's do not produce excessive voltage transients, especially when they are turned on or off. These precautions shouldn't fright-

en you from taking advantage of these new devices. With proper handling, damage to MOS FET's should be extremely rare. After installation in the circuit, there is very little chance of damage because the circuit impedances should be low enough to prevent buildup of voltages high enough to cause damage.

The MOS FET is especially good for preamplifiers, oscillators and other low-level circuits where high impedance and good frequency response are important. In many respects, it combines the advantages of both transistors and tubes, without their disadvantages.

Resembles Pentode Tube

A basic preamplifier circuit using an enhancement-type MOS FET is shown in Fig. 4. It can be used with a microphone, a phonograph or guitar pickup or for any other low-level signal application. The R_F value isn't critical—it could be as high as several hundred megohms—because no gate current is drawn by the bias circuit. A nominal value would be 22 megs, which is large enough to present a high enough input impedance for most applications. If you want an extremely high input imped-

ance, R_F may be increased in value.

The MOS FET shown in Fig. 4 is a 2N3608, made by the Microelectronics Division of Philco-Ford. Single-quantity price is \$8.05.

The resistance of R_L is selected to match the characteristics of the MOS FET and other circuit values. Generally, as the resistance of R_L is increased, voltage gain and output impedance increase, and input impedance decreases. The input impedance is approximately the R_F value divided by the voltage gain.

As an example of the process of selecting circuit values, refer to Fig. 5, a series of drain curves for the preamplifier. The dashed line represents the points where V_{GS} equals V_{DS} . The load line is drawn for a supply of 18 volts with R_L equal to 12K. The point of intersection of the load line and the dashed line represents the quiescent or self-bias point.

Small-value coupling capacitors will work well with this preamp, because of the high impedances involved.

Many possible applications for MOS FET's are only now coming into view. As cost drops, MOS FET's will show up more and more in commercial equipment.

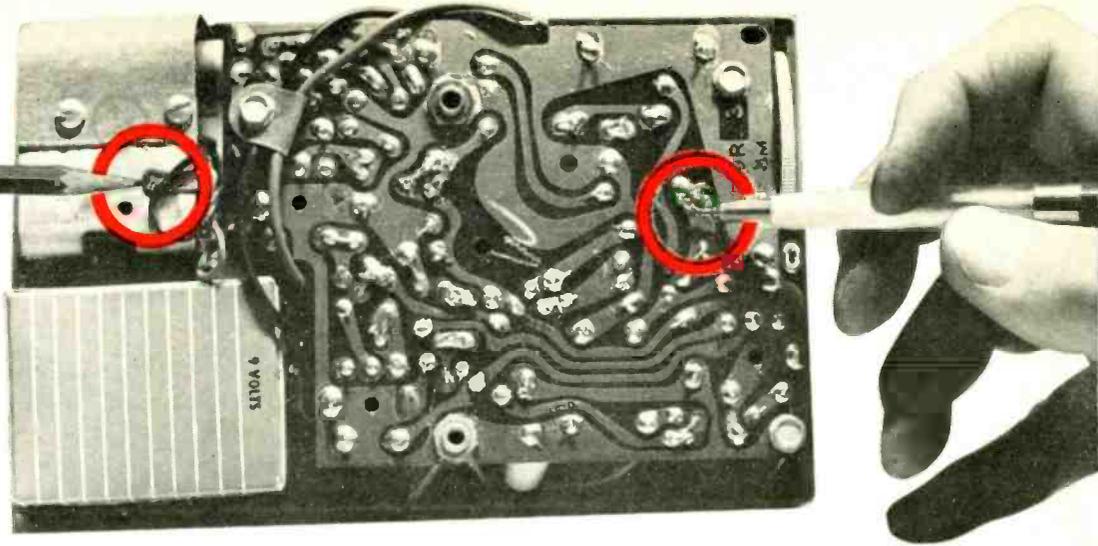
R-E

RADIO & TV

TROUBLES

Sets with more than one defect often confuse the technician

By HOMER L. DAVIDSON



HOW MANY TIMES HAVE YOU BUTTONED up a radio or TV set and pronounced it fit and faultless only to have another symptom pop up? This has happened to me many times, and yet I sometimes wonder how I can be so misled after giving the chassis a good going-over. Here are several cases in which I found at least two troubles in the same set and what I did about them.

A G-E transistor portable radio, model P-755A, had an audio whistle and low volume and could pick up only one local station. A defective filter capacitor C3 (Fig. 1) solved the whistle problem and stations were returned to near normal.

But the problem of low volume remained, so each stage was checked for signal loss. An audio signal was injected at the volume control and traced forward toward the speaker. Coupling capacitor C5, between Q4 and Q5, was found to be leaking and was replaced with a new one. When transistor radios reach the ripe old age of 5 or 6 years, it is always wise to check coupling capacitors for opens and leakage.

Another transistor radio had a couple of troubles in it, both at the same spot as it turned out. A Westinghouse radio, model H-795P6, was completely

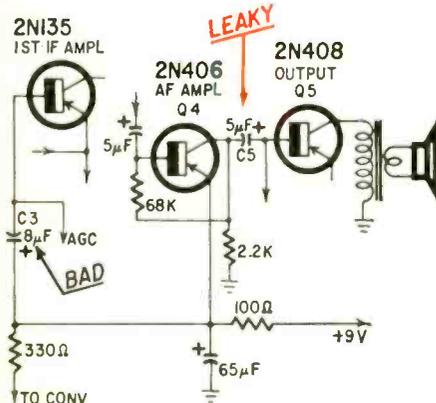


Fig. 1—G-E P-755A had two troubles: Bad C3 caused audio squeal; C5 low volume.

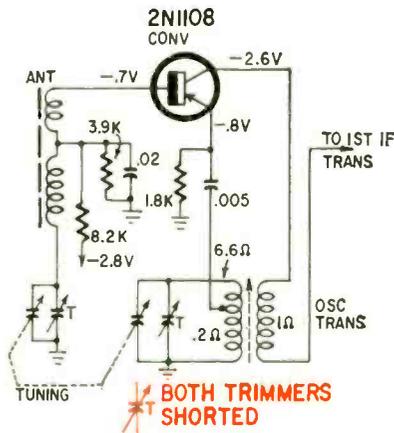


Fig. 2—Shorted antenna and oscillator trimmers disabled the receiver and almost threw the service technician for a loss.

dead, except for a low-level hiss.

An audio signal injected at the volume control showed the audio stages were okay. An rf signal injected into the antenna circuit (Fig. 2) failed to get through. But when the i.f. signal was injected at the collector of the converter, the signal could be heard from the speaker. The 2N1108 converter transistor was removed and checked. It proved to be good.

I examined the antenna and oscillator sections of the tuning capacitors. The plates were quite close, but they were not touching. Next, I disconnected the antenna coil. The ohmmeter showed a short in the antenna tuning capacitor. I rotated it, but the short remained. If the plates were at fault, the intermittent contact resulting from rotation would have caused an erratic reading on the meter.

There was only one thing left, the antenna trimmer capacitor. Sure enough, when the trimmer screw was backed out, the short disappeared. A new mica washer was placed under the thin plate and the screw returned to its position. Now there was no measurable continuity, and that was good.

The antenna coil was soldered into

place and the set switched on—and nothing happened! Deader than a door-nail!

This time I disconnected the oscillator coil from the variable capacitor; it checked out okay. If the antenna trimmer was bad, maybe the oscillator trimmer was also bad. I had never seen both of these short out at the same time. Sure enough, the oscillator trimmer was shorted. I replaced its small mica insulator and reconnected the coil. A careful realignment restored normal operation. (I assume that the owner or a tinkerer had run the screws in tight and they had eaten into the insulation.)

Let's look at a few of TV's two-in-one troubles. One RCA KCS122BD chassis produced very snowy pictures on all vhf channels. On uhf, channel 21 had a very good picture, but the set would go into an uncontrollable roll at the slightest provocation.

Here were definitely two troubles in one. I surmised that the vhf tuner had trouble in it and that the vertical sync section was bad. The uhf tuner feeds into the oscillator and mixer stage of the vhf tuner. The uhf picture was good

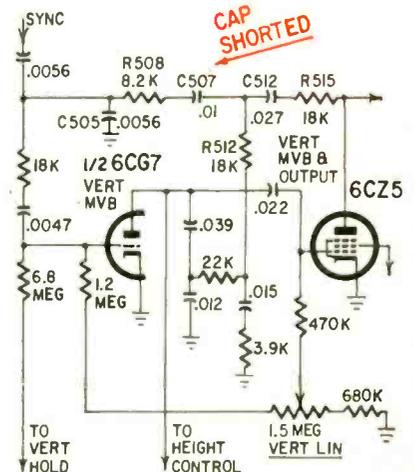


Fig. 3—Isolating the trouble in this vertical deflection circuit was tougher than finding the burned-out antenna balun coil.

so it had to be the rf section of the vhf tuner that was faulty. I pulled off the lid that covers the antenna coils. Sure enough, lightning had gotten to the balun coils—they were burned and open at both ends. It is always wise to change both balun coils if either one is bad. The replacement was made and channel 5 was as good as channel 21.

Next, I went to the vertical section and checked voltages. All were practically normal. Rotating the height control, I noted that in one spot near the end of rotation the control was scratchy. The 5-meg control was suspected, but held up when checked with an ohmmeter.

Capacitor C512 (Fig. 3) at the plate of the 6CZ5 tube was checked for leakage. This capacitor has broken down in many vertical circuits and was naturally suspect. This time it was okay.

The ohmmeter showed that capacitor C507, a .01- μ F paper type, was shorted. Replacing it restored the set to normal operation.

An Admiral 20UG6 chassis was troubled with intermittent brightness and horizontal lines. The left-hand side of the screen was jagged. When the brightness went off, a horizontal squeal could be heard in the flyback section. Brightness could be made to come and go by rapping the chassis. I tapped around the filter capacitor and power transformer, and out went the brightness. Replacing the capacitor apparently ended the trouble.

At least I thought so, until the first half-hour had elapsed. The darn thing started pulling horizontally and acting as if the horizontal was out of sync. Also, I heard the squeal again. Was it sync trouble? I checked the horizontal phase discriminator. One diode was bad. A replacement cleared up the trouble.

Here's one in a color receiver that kept me guessing for awhile. Actually, this double trouble at the same spot in an RCA CTC10A color chassis (Fig. 4)

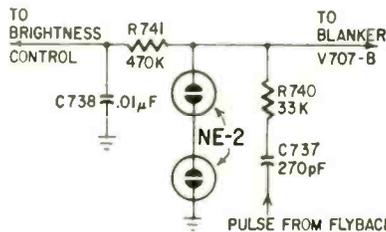
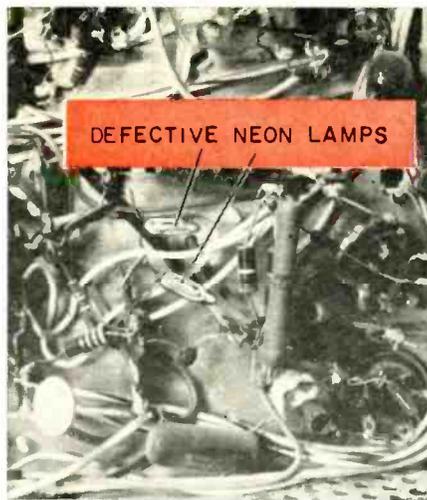


Fig. 4—Two bad neon lamps caused intermittent brightness in the CTC10. The photograph and diagram show their location.

showed two symptoms. The set had poor brightness and loss of color. When the brightness was turned up, the raster pulled in about 4 inches on each side. The low voltage was good. Replacing the horizontal output tube helped a little, but not enough to solve the problem. All the tubes in the horizontal and high-voltage sections checked out good.

However, two neon lamps under the chassis were brighter than usual, and I knew they were part of the color-blanking circuit. Since color was also affected, the two troubles might be caused by the same component. I was right. The two NE-2 lamps were replaced, and color and brightness were restored. Even the width problem was gone. **R-E**

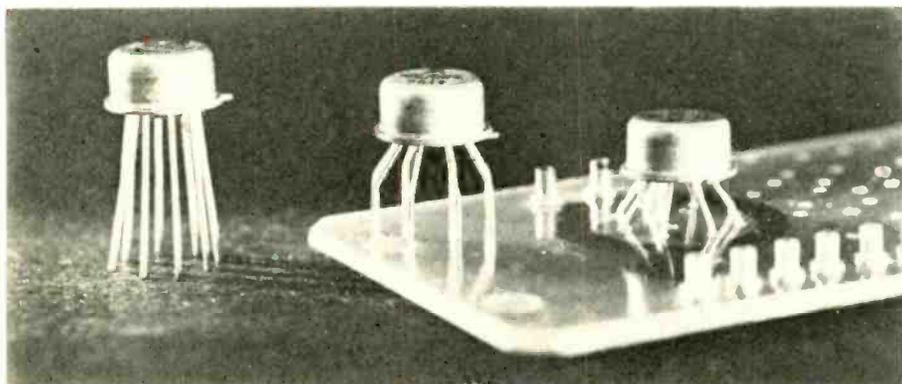


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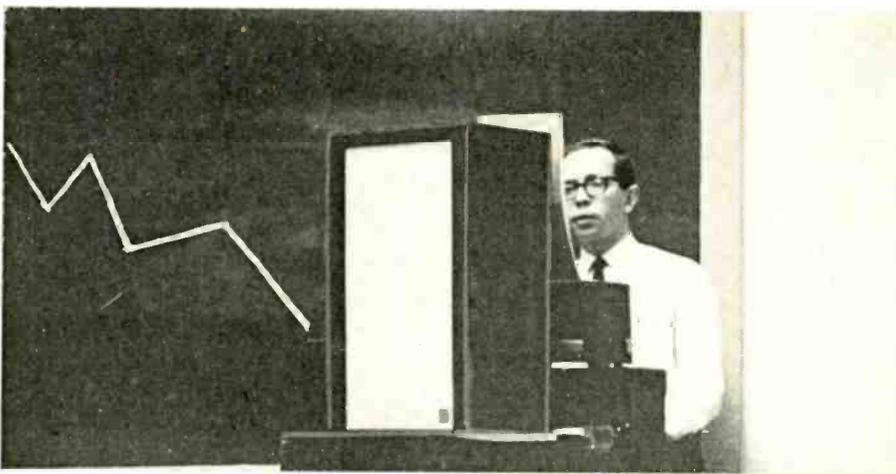
Part 2—Listener tests question the need for high-frequency response beyond 15,000 Hz in audio amplifiers—a report on an interesting experiment in high-fidelity sound

By **PETER E. SUTHEIM**

DO YOU REMEMBER RADIO-ELECTRONICS' "great debate" in the March 1966 audio issue? The opponents were two audio engineers, both well known for their leadership in the design of high-fidelity amplifiers. The question was: Does extending the frequency response of a reproducing system (in this case, amplifiers) beyond the normally accepted limits of human hearing have any effect on the reproduced sound as perceived by a typical listener?

Robert E. Furst, vice president of engineering at Harman-Kardon, Inc., claimed that it does, partly because one of the consequences of restricted bandwidth is relative phase difference, or phase shift, between signals in the middle of the audio band and signals at either extreme. This, he claimed, is audible. He also felt that the "normally accepted" limits of human hearing are antiquated, and that more research needs to be done. Perhaps humans *can* hear frequencies outside the range of 20 to 16,000 Hz. And, in any case, roll-offs should not be fixed into the design of the amplifier, but available at the listener's option.

Victor Brociner, assistant to the president of H. H. Scott, Inc., accepted the 20–16,000 limits as valid and true, and asserted further that a wider range in reproducing equipment is pointless because present-day recordings and broadcasts do not contain higher or lower frequencies. Extending audio system response beyond those limits, furthermore, makes the system susceptible to turntable rumble and other disturbances, like switching transients, stereo subcarriers and record eccentricities. These affect the sound not only by adding noise to it, but by modulating the



Dr. Lawrence Zeitlin of City College, New York runs through a series of the hearing tests.

audio and producing components impossible to filter out afterward.

Also, said Brociner, humans cannot hear the kind or degree of phase shift created in an amplifier where response is rolled off gradually just out-

side the 20–16,000-Hz range. He was willing to concede that stability considerations often make it necessary to broaden the response of an open-loop amplifier. But considered as a black box, an amplifier should reproduce the

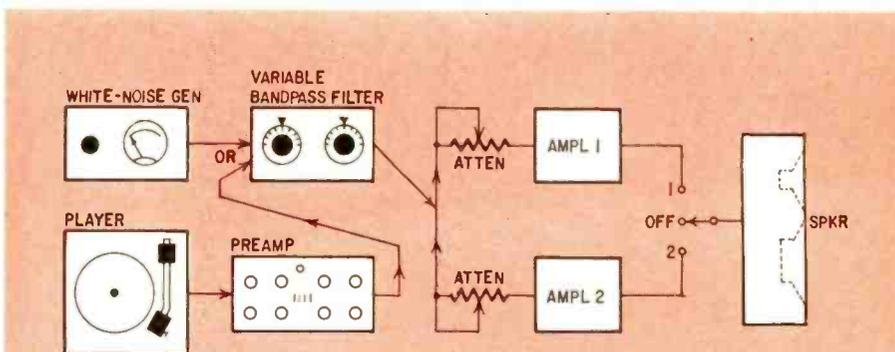


Fig. 1—The equipment and recordings used in the trials were:

- White-noise generator: Lafayette Laboratories
- Player: Acoustic Research turntable and tone arm, and Empire 888PE pickup cartridge
- Variable-bandpass filter: Krohn-Kite 315A, range 20 to 200,000 Hz, 12 dB/octave slopes
- Preamp: Marantz 7-T transistor stereo preamplifier
- Amplifier 1: Dynaco Stereo 120 transistor amplifier, one channel only, power bandwidth

approximately 5 to 100,000 Hz

Amplifier 2: Marantz 8-B tube amplifier, channels paralleled power bandwidth approximately 20 to 20,000 Hz

Speaker: Acoustic Research AR-3
 Records: Excerpts from RCA Victor LSC-1992, Beethoven, Violin Concerto (Heifetz, violin; Boston Symphony Orch., C. Munch conducting) and excerpts from Columbia MS-6746, Kodaly, Hary Janos Suite (Philadelphia Orch., Ormandy, conducting).

THE HIGHER THE FI?

complete audio range and no more.

We received a batch of letters about that, and printed excerpts from some in the June 1966 issue (page 53). At that time we promised to look into the matter and see if we could devise an experiment that would settle the argument. One of the letters was from an associate professor of psychology at City College of New York, Dr. Lawrence R. Zeitlin. He had done a good deal of research on human hearing, the effects of noise, and related problems. We called him, and he was soon hooked on the challenge of designing a suitable experiment!

We agreed to try two kinds of sound on a listening panel, in two independent groups of experiments. One sound would be white noise from a diode noise generator, unfiltered and unadulterated, and the other would be musical material from fairly typical modern long-play recordings.

The listening panel consisted of 21 people available at the time—by no means a varied sample, but the bias introduced that way turned out more to reinforce the conclusions than to render them suspect. They were male psychology students, ages 18 to 36.

Testing method

The basic experimental scheme was to produce bits of white noise (later, music) through a reproducing system (see Fig. 1 for the equipment we used) through a variable bandpass filter. The noise (and later, the music) was fed simultaneously via the filter to the inputs of two amplifiers—one, a high-quality, low-distortion tube amplifier with response deliberately rolled off by the manufacturer outside the conventional audio limits; the other a wide-range, low-distortion transistor amplifier.

A speaker was placed in front of the group so that all the members were seated within a 90° zone centered on the tweeter axis. The speaker could be connected to either amplifier by flipping a center-off toggle switch in one direction or the other. (Fig. 1 shows our hookup.) Before the experiment began, the speaker was switched from one amplifier to the other to check for equal output conditions from both amplifiers. The sound-pressure levels were equal-

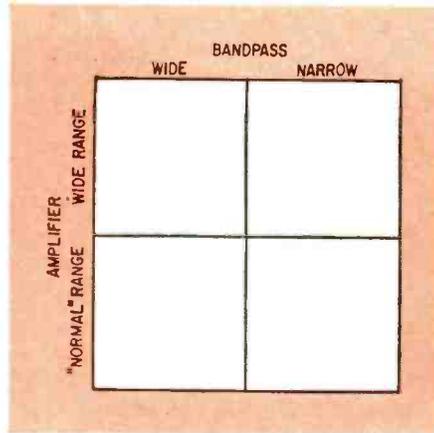


Fig. 2—The four cells in this diagram represent the four different tone bursts or conditions in each trial. Subjects were asked to listen to the bursts and to pair those that sounded most alike.

ized with the help of a General Radio sound-level indicator and a constant white-noise signal input. The sound-pressure level (SPL) was 83 dB, 1 meter from the speaker, on axis, and 76 dB, 5 meters away.

Each trial consisted of four short bursts of white noise, about 2 seconds per burst. One burst was through the wide-open filter and the wide-range amplifier; another from the filter narrowed by a known amount (known to us, but not to the subjects) and through the wide-range amplifier; another from the filter, widebanded, and the "normal-range" amplifier; and the last from the narrowed filter and the "normal" amplifier. That accounts for all four possible combinations. The order of these trials was shuffled at random throughout the

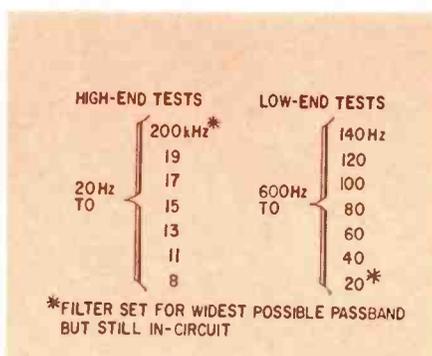


Fig. 3—A series of 20 trials was run for each of the 14 passbands shown above.

session, but according to a prearranged list so that we, the experimenters, could identify the subjects' answers.

For each trial, all four cells of Fig. 2 were completed. The subject was required to identify the pair of bursts that sounded most alike to him. This *stimulus-matching* response was used to eliminate one kind of bias. The subject did not have to choose between "better" or "worse." He did not know during the experiment exactly what was being tested, nor that two different amplifiers were being used.

Thus, if amplifier differences predominated, the subject would pair the two sounds coming through the same amplifier. If bandpass differences predominated, he would pair the sounds from similar filter settings. If there were no detectable differences within the group of four samples, a random pairing would result—that is, he would have to guess to produce a pairing.

We used pre-established passbands tabulated here in Fig. 3. A series of 20 trials was run at each of the indicated passbands.

And the results?

In any experiment of this kind, there is always a computable probability that subjects will answer right by chance. If the results, when they are analyzed, indicate that the accuracy of the subjects' responses is no better than chance—that is, if they could have produced the same responses by haphazard guessing—then the experiment would be inconclusive. In this case, the chance figure was $\frac{1}{3}$. If the subjects' answers, checked against our table of correct responses, showed a score of $\frac{1}{3}$ (or $33\frac{1}{3}\%$) from most of the respondents, we would have to attribute the responses to practically pure guesswork. The way the experiment was set up, that would mean the subjects could not reliably distinguish among bursts in a group of four, and hence were unable to pair them reliably.

Just this began to happen when the high-end cutoff was raised to 15 kHz and above. For all high-end cutoffs above 15 kHz, there was no significant deviation from pure-chance pairing of amplifiers or passbands. At cutoffs of 11 and 13 kHz, subjects could pair *passbands* with slightly better than chance expectation. At no point were *amplifiers* paired bet-

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ter than chance. These results are shown as a graph in Fig. 4.

At the low end, the results were so wildly contrary to experience and to other related experiments that they aroused our suspicion. Therefore those results are not given here. White noise is a poor choice of sound for low-frequency tests, since it is by nature deficient in low-frequency energy.

The musical tests

In the music portion of the study, we used 13 male subjects, ages 19 to 32 (again, these were immediately available and we don't pretend that they constitute a proper sample). The subjects were seated in a 10 x 22-foot classroom with hard-surfaced walls. All sat within a 60° zone centered on the axis of the speaker. Preamplified and equalized music from the phono cartridge was passed to the variable bandpass filter and from there to the two amplifiers as before. The two amplifiers could again be selected one at a time with a switch to drive the single speaker system. Sound pressure levels on fortissimo passages were approximately 83 dB 1 meter away, 80.5 dB 5 meters away.

The procedure was identical to that used in the white-noise study, except that the music bursts were 5 seconds long. We took care to repeat nearly the same musical passages frequently to reduce errors that might be caused by different volume, orchestration, melody, etc. Passbands were the same as before, and each was tested for 20 trials.

Throughout this part of the experiment, pairings by *amplifier* were only at chance level. There appears to be no audible difference between the wide-range and normal-range amplifiers used in these tests. The fact that one (the "normal"-range) was a tube amplifier and the other (the wide-range) a transistor amplifier had no bearing on this conclusion. To assume otherwise is to say that if both had been tube amplifiers or both transistor, there might have been a difference. That seems unlikely.

In the music tests, the ability to pair signals by *frequency range* (bandwidth) started with a high cutoff between 13 and 15 kHz. By the time the high-end cutoff lowered to 8 kHz, pairing became virtually certain. At the low-frequency end, neither amplifier nor bandpass-related signals could be paired at better than chance levels. With the music signals we used, the low-end cut-

off had to be higher than 120 Hz before our panel could distinguish the narrow-band signal from a wide-range signal with any reliability. Here again, this is very much at odds with experience. Probably we would find a lower low-end cutoff if we used organ music.

Of course that's a tentative conclusion. It's likely to be received with all the skepticism, triumph, abuse and rejoicing that has always been accorded investigators. Some people will certainly ask, "What do you have against hi-fi?" and others will say "If it's good enough for the birds, it's good enough for me."

The tests described here are far from refined. The huge leaps within the chance region in Fig. 4 indicate that. Still, the design of the experiment is valid.

Male bias

The use of males in a limited age group produces a bias; yet it is primarily men who buy and listen to high-fidelity systems, and primarily men between the ages of, say, 20 and 60. It is also well known that the high-frequency response of the human ear declines with increasing age, especially in males. While the results might be quite different from a panel of 14-year-old girls, they are not the majority of those who buy hi-fi systems.

Room acoustics, background noise, the quality of the speaker system, dispersion of high frequencies, the recorded material chosen, the seating position of the subjects with respect to the loud-speaker position—all influence the results. Certainly the outcome might have

been different with live music, but the purpose of the experiment was not to test human hearing. It was to determine whether an amplifier system with a frequency range greater than the apparent range of the ear has any effect on the quality of *recorded music*, the kind the majority of us listen to on our hi-fi systems.

A different speaker system might change the results slightly, although the speaker we chose can produce substantial acoustic energy with low distortion at the extreme ends of the sound spectrum. Even with that speaker, further restrictions in bandwidth could not be detected reliably until they fell well within the relatively flat range of the speaker. Except for a system whose output rises sharply at both ends of the spectrum (which would not, by definition, be a high-fidelity speaker), it is difficult to imagine that a wider-range speaker would have made any difference.

Conclusions

It is still possible that when the ear listens directly to live music, sounds in the range between 20 and 30 kHz intermodulate with each other and with sounds between 10 and 20 kHz in the ear to produce sidebands or difference tones that we *can* perceive. If that is true, it would be a valid reason for extending amplifier power response well beyond 20 kHz. However, strong experimental evidence (not ours) indicates that this does not happen. And in any case, for that extended range to be of any use, recorded and broadcast material must also contain those higher frequencies (extremely little of it does, now) and pickups and speaker systems must be capable of passing them.

At the present state of the art, and based on human hearing considerations alone, according to the evaluation of our panel's response, there seems to be no valid reason for designing amplifiers whose power bandwidth extends beyond 15 kHz at the high-frequency end.

More refined tests are being designed as you read this. We'll publish our finding as soon as they're ready. In the meantime, we will be delighted to hear from you about the way the tests were conducted, or about anything else that delights or puzzles you, or makes you enjoy hi-fi. **R-E**

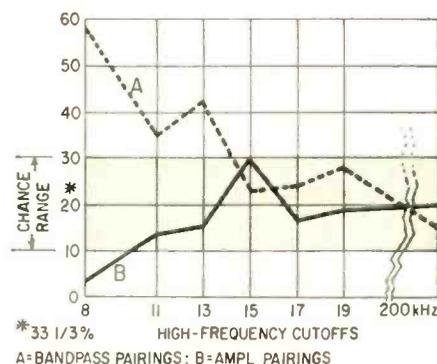


Fig. 4—At frequencies of 15 kHz and above responses showed no significant deviation from chance. More tests are planned.

SIGNAL-TRACE FM-RADIO AND TV TUNERS WITH A FIELD-STRENGTH METER

By JOHN FITZGIBBON

Easy tests for operation, alignment, sensitivity and gain per stage

ONE OF THE MOST OVERLOOKED instruments outside the antenna segment of the electronics business is the field-strength meter (FSM). Sure, you can set up antennas with it, but don't forget it is a sensitive tuned-rf voltmeter. Some instruments have full-scale deflection ranges as low as 50 and as high as 50,000 μV . Those designed for TV work can tune from 54 to 216 MHz and some also cover the UHF band. They are excellent rf signal tracers especially for the front ends of FM and TV sets.

There are a lot of different FSM's, all the way from my old Simpson 188 up to the latest transistor vhf/uhf instruments. Some are very accurately calibrated, some aren't. Mine doesn't even claim to be an accurate rf voltmeter, the dial being marked RELATIVE FIELD STRENGTH. This is about as unimportant as it can be. Since what we want to do is read *gain*, our readings will be a *ratio*: signal out over signal in; The meters will all do that with ease and grace. Incidentally, my Old Faithful, on its 50- μV range, actually does read very close to 50 μV .

With such a meter and any kind of signal generator—a pattern generator, bar-dot, or even an off-the-air TV signal—you can make fast, accurate rf-gain tests through any kind of TV tuner. The diagram (page 58) shows test points.

Most field-strength meters have both 300-ohm balanced and 75-ohm unbalanced inputs. For this kind of work, use the 75-ohm—easier. Get a piece of 75-ohm coax about 3–4 feet long. Put a connector on one end to fit your field-strength meter.

Strip about 1 inch of the shield

braid off the other end. Put a miniature alligator clip on the inner conductor. Wrap its shank and the wire with narrow strips of plastic tape to keep the solid inner conductor from breaking.

Better put an insulator over the clip, to avoid shorting things out. You can solder a small 2.2- or 3.3-pF ceramic capacitor between the end of the inner conductor and the clip to prevent loading and upsetting age, bias and input circuit impedance.

Stage-gain tests

This testing approach is valuable for sets where the question is "Does the tuner have enough gain on a certain channel, or is the trouble something else?" So, feed an rf signal into the antenna terminals. Read the signal level there, and note the value (1). We're using a single-ended probe, but this is immaterial. Clip the end to either antenna terminal and you'll get a reading. The probe seems to work just as well without a ground lead on the coax shield.

If you're using a signal generator, you can set the output for any convenient reading, but use a small signal. If your TV antenna signal is too high, you can use a resistive pad, but this ordinarily isn't necessary. As long as we know the signal level, we can figure out the gain, and that's what we want.

Now go to the rf grid (2). You can get at it without taking the tuner apart by setting the tube up on a test adapter. (If you want to, you can put the blocking capacitor inside the body of a test prod to make it easier to handle.) Note the rf signal strength. If it is about the same as at the antenna terminals, the

antenna transformer or balun is okay.

Now check the rf plate or collector signal (3 and 4). That, divided by the grid or base signal, should give you the gain through the tube or transistor. You can check various working tuners and see what it ought to be. I tried an old tuner with a pentode amplifier. Setting the signal for a reading of 10 on the antenna, I got 8 on the rf grid and a little over 50 at the rf plate. Cascodes or nuvistors might show a higher gain.

The mixer grid (5) read 500, so the interstage rf coil was okay, too. At the mixer plate (6), still at the input frequency, I read 350, which showed that the mixer stage was okay, since the lower impedance of the i.f.-transformer primary was cutting down the higher-frequency rf signal. However, it was going through, which is all I wanted to know.

These tests took about 5 minutes. All I had to do was touch the various test points and I got the readings, bang. So, this scheme should be handy for those is-it-okay-or-isn't-it tests that we have to make so often—the rapid-elimination-of-possibilities type.

If we can be *sure* that the signal is going through the tuner, then we can go on happily digging around in the i.f. stages or age, or whatever. If it isn't getting through the tuner, then we can fix that first. Also very handy for finding balun coils with blown-out windings after a short visit from a thunderbolt.

Oscillator tests

You can even read the tuner's oscillator signal on some channels if your FSM is the continuous-tuning type that goes from low to high TV channels

A plug for...



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Extension Coil Cord

"Molded-On" Stereo head
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Three conductor phone plug one end
of 15' (extended) coil cable. The other
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Molded-On guitar coil cord. Engi-
neered to connect guitar to amplifier.
Molded-On right angle, completely
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cable. The other end a straight
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Circle 26 on reader's service card

SIGNAL-TRACE FM-RADIO AND TV TUNERS WITH A FIELD-STRENGTH METER

including the FM band. For instance, on channel 2, the oscillator should be working around 101 MHz (40 MHz above the station carrier frequency), and does fall in the FM band. However, if a TV station signal will go through the tuner showing gain at all stages, but we still have no picture and no sound, we would suspect a dead oscillator (provided that all other things have been checked—i.f., video etc.). Snow indicates a weak rf amplifier.

Aligning tuners

Incidentally, if you want to touch up the alignment of a tuner, especially a turret type, without a lot of trouble, the field-strength meter is invaluable. Just hook the probe to the mixer grid or even to the mixer plate, and twiddle the rf and mixer grid coils to your heart's content. The field-strength meter will show you whether the signal is increasing or decreasing.

But you won't see the *curve shape* of course, so take it easy. You can check both the picture and the sound carriers for maximum, but equal amplitude. In the incremental inductance (wafer switch) tuners, be sure that you check the lower channels for proper alignment if you change any of the adjustments for the upper channels. Otherwise you are likely to detune one or more channels below the one you have adjusted. Procedure is the same as for oscillator adjustments.

Sensitivity checks

Want to check a tuner quickly to see if it has enough gain? Or make an overall sensitivity check of a TV set being used in a fringe area? You need to know two things: signal in and signal out, and a "standard" value for each.

As far as I know, there is no standard for *all* TV sets, but here are some values you can use. If the set will give you a 3-volt p-p video signal at the video detector with a 50- μ V rf input, it is pretty sensitive. We can use the field-strength meter here.

Hook the scope probe to the video-

detector output or video-amplifier grid (same place). Now feed in a test rf signal from any of the sources just mentioned, with the field-strength meter connected across the antenna terminals. Set the output of the signal generator to 50- μ V and then check the p-p signal output at the video detector.

You can use an "air" signal for this. If it is too strong, you can cut it down with resistive pads. Simpler way—just reduce the signal by moving the lead-in farther from the antenna terminals while watching the field-strength meter. In other words, just loosen the coupling.

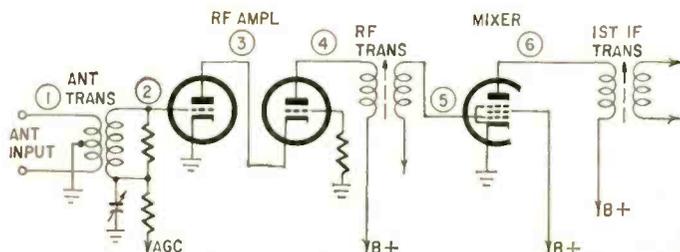
Testing antenna boosters

Got an antenna booster on the bench that's been repaired after being zotched by lightning? Want to know whether it's working or not before you climb all the way up that tower to put it back? Hook it up on the bench, fasten an antenna to it, and read the input and output signal levels.

On a typical wideband booster with one transistor, I read 250 at the input and 3,500 at the output, indicating plenty of gain. Since practically all of the more recent models are wideband, you can check them on at least four channels to see if they're working over the whole range. Say 2 and 6, and then 7 and 12 or 13. You can check each channel if you want to take the time, but it usually isn't necessary. If the band-edge channels are okay, the booster is apt to be all right over the whole band.

Incidentally, I got a fat fooling while running these tests, and you might watch out for it. I checked a booster on channels 2 and 6 and got nice gain. Then, on the high band, less than half as much. After checking it on an air signal, and finding that it had pretty good gain on the highs, I found out what had happened.

The generator's output on the low band which was "running" on fundamentals was higher than the high band which was "working" on harmonics. Solution was to "crank" up the generator's output control to get more signal. **R-E**

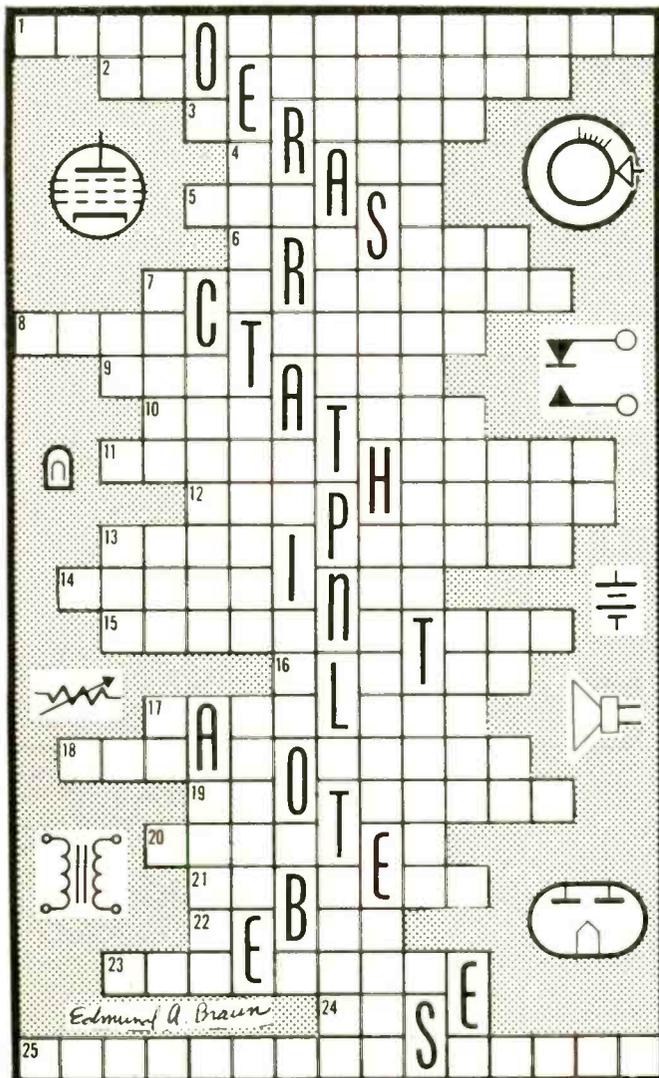


Key test points to use in tracing signal through a TV tuner with a field-strength meter.

R-E PUZZLER

Here are more electronics braintwisters to sharpen your wits on. They should be simple unless you think "ferrous" means a large wheel ride at an amusement park, or that "tweeter" is a canary and "woofers" a dog with tonsillitis! Each word is connected to the one above and below by a single letter. Then, GO!

- | | |
|---|--|
| 1 A thermosensitive detector of radiant power. | 14 Specially designed type of speaker baffle. |
| 2 Having the same electric potential. | 15 The study of communication and control mechanisms in man and machine. |
| 3 A short tube or bushing. | 16 Low-frequency video interference. |
| 4 The current taken from a power source. | 17 Form of mechanical hysteresis or "play". |
| 5 An alternate path around a circuit element. | 18 Device for measuring force. |
| 6 Piece of natural quartz. | 19 Two triodes in same tube envelope. |
| 7 Without color. | 20 Speaker designed to reproduce high frequencies. |
| 8 Antenna characteristic determining orientation. | 21 Surrounding; as of noise, temperature or pressure. |
| 9 Used in making high-reliability capacitors. | 22 The unit of magnetic flux. |
| 10 Negative-resistance vacuum tube. | 23 Picture tube in television receiver. |
| 11 Tough plastic compound with excellent insulating properties. | 24 An electrical protective device. |
| 12 A memory-type CRT. | 25 Emission of light which continues after excitation is removed. |
| 13 Loss of electrical energy as heat. | |



Solution next month

Forty years ago, radiomen bought this BH vacuum tube—patented by Raytheon—with complete confidence in its performance.



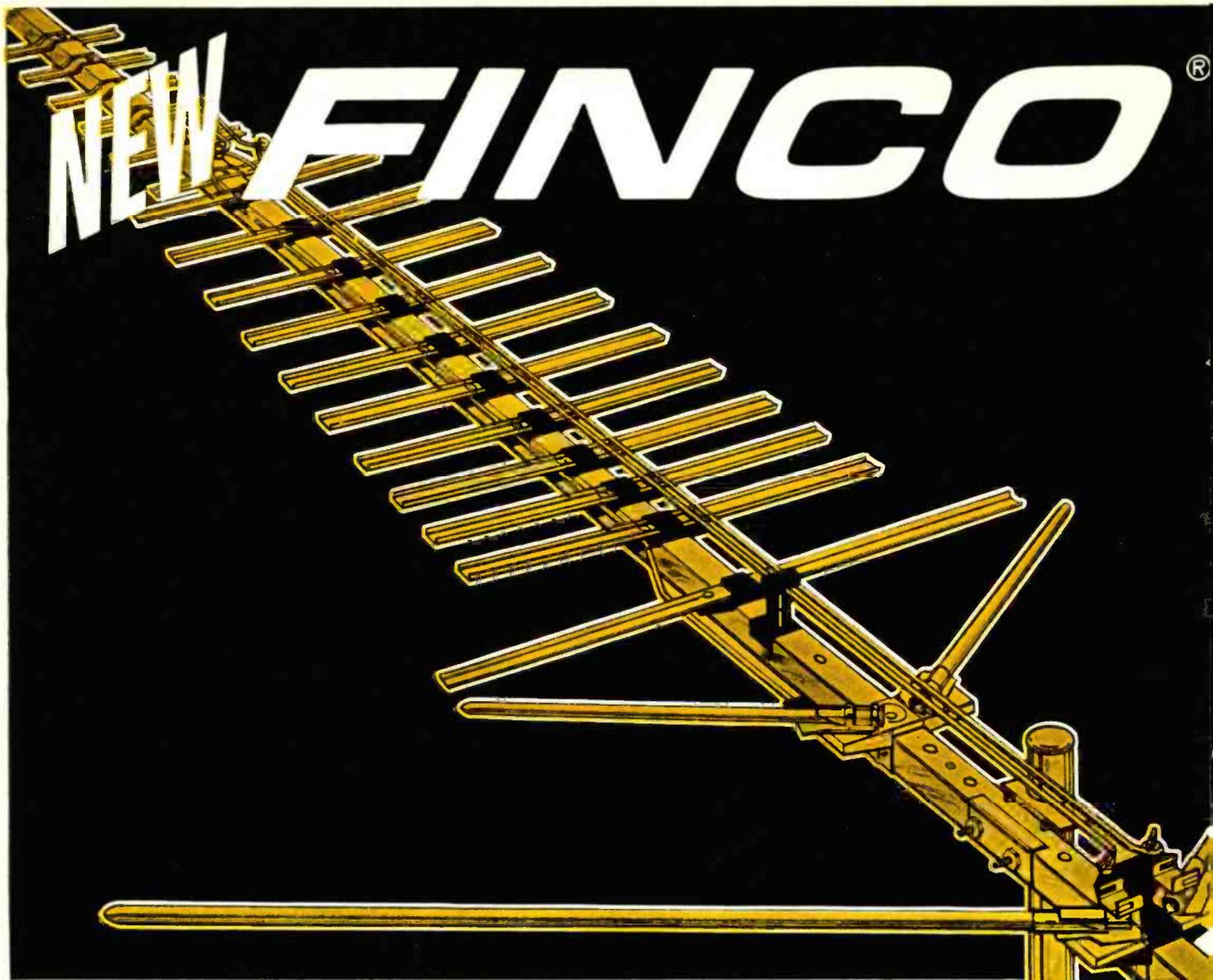
Today, you can buy the wide range of Raytheon receiving tubes with the same confidence. Because more than 40 years of engineering experience—with all types of electronic components and systems—go into every Raytheon receiving tube.



Ask your distributor or dealer about this Raytheon tube kit for color TV service. It packs nineteen popular types—including the widely-used 5U4—into a single low-cost kit. Look for this special buy—of reliable Raytheon receiving tubes—today.



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Engineering studies show that a receiving antenna should have more gain as channel frequency is increased — that is, channel 6 more than channel 2, channel 13 more than channel 7, and UHF from channel 14 on up...

- 1 — to compensate for signal strength loss
- 2 — to compensate for down-lead loss
- 3 — to meet receiver requirements for more signal to operate properly

FINCO Color Spectrum Antennas obtain this frequency dependent characteristic through a newly developed principle of spacing between elements. Gain increases as frequency increases. This new FINCO engineering break-through, combined with superior flat response patterns and unusually high front-to-back ratios, assure the finest COLOR and B & W reception possible... everywhere.



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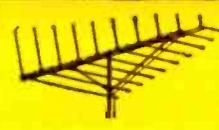
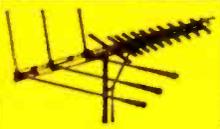
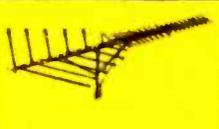
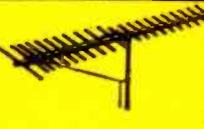
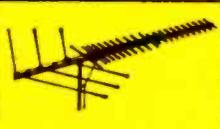
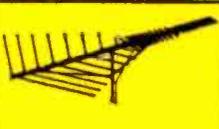
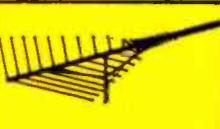
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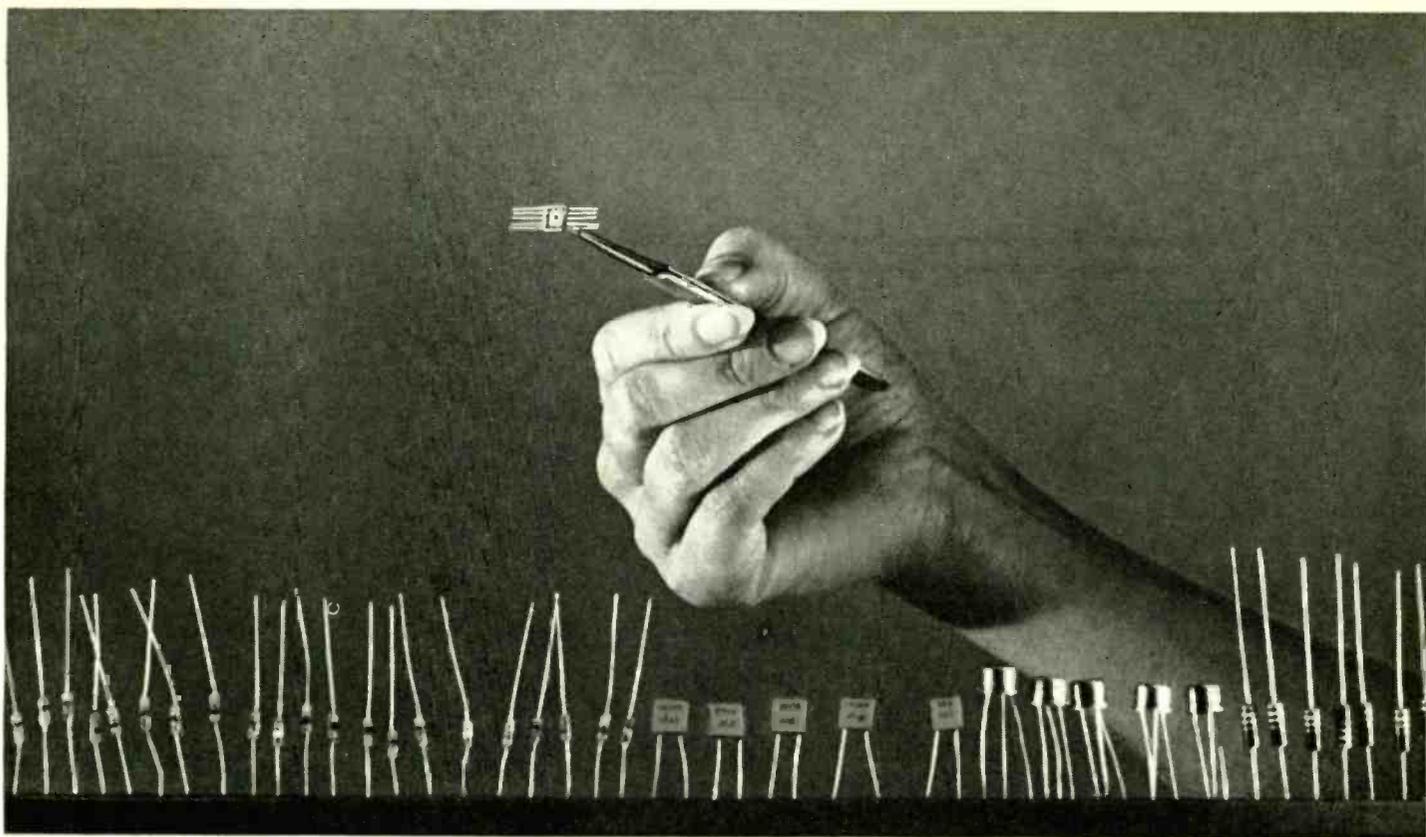
COLOR SPECTRUM T.M.

ANTENNAS are "signal customized" for better reception.

Check this chart for the FINCO "SIGNAL CUSTOMIZED" Antenna best suited for your area

STRENGTH OF UHF SIGNAL AT RECEIVING ANTENNA LOCATION	Strength of VHF Signal at Receiving Antenna Location				
	NO VHF	VHF SIGNAL STRONG	VHF SIGNAL MODERATE	VHF SIGNAL WEAK	VHF SIGNAL VERY WEAK
NO UHF 		 CS-V3 \$10.95	 CS-V5 \$17.50 CS-V7 \$24.95	 CS-V10 \$35.95	 CS-V15 \$48.50 CS-V18 \$56.50
UHF SIGNAL STRONG 	 CS-U1 \$9.95	 CS-A1 \$18.95	 CS-B1 \$29.95	 CS-C1 \$43.95	 CS-C1 \$43.95
UHF SIGNAL WEAK 	 CS-U2 \$14.95	 CS-A2 \$22.95	 CS-B3 \$49.95	 CS-C3 \$59.95	 CS-D3 \$69.95
UHF SIGNAL VERY WEAK 	 CS-U3 \$21.95	 CS-A3 \$30.95	 CS-B3 \$49.95	 CS-C3 \$59.95	 CS-D3 \$69.95

NOTE: In addition to the regular 300 ohm models (above), each model is available in a 75 ohm coaxial cable download where this type of installation is preferable. These models, designated "XCS", each come complete with a compact behind-the-set 75 ohm to 300 ohm balun-splitter to match the antenna system to the proper set terminals.



50 functions in a single chip. The functions of 50 separate transistors, diodes, resistors and capacitors can now be formed by the tiny dot in the center of the integrated circuit held by the tweezers.

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...will it make or break your job future?

THE DEVELOPMENT OF INTEGRATED CIRCUITRY is the dawn of a new age of electronic miracles. It means that many of today's job skills soon will be no longer needed. At the same time it opens the door to thousands of exciting new job opportunities for technicians solidly grounded in electronics fundamentals. Read here what you need to know to cash in on the gigantic coming boom, and how you can learn it right at home.

TINY ELECTRONIC "CHIPS," each no bigger than the head of a pin, are bringing about a fantastic new Industrial Revolution. The time is near at hand when "chips" may save your life, balance your checkbook, and land a man on the moon.

Chips may also put you out of a job...or into a better one.

"One thing is certain," said *The New York Times* recently. Chips "will unalterably change our lives and the lives of our children probably far beyond recognition."

A single chip or miniature integrated circuit can

perform the function of 20 transistors, 18 resistors, and 2 capacitors. Yet it is so small that a thimbleful can hold enough circuitry for a dozen computers or a thousand radios.

Miniature Miracles of Today and Tomorrow

Already, as a result, a two-way radio can now be fitted inside a signet ring. A complete hearing aid can be worn entirely inside the ear. There is a new desk-top computer, no bigger than a typewriter yet capable of 166,000 operations per second. And it is almost possible to put the entire circuitry of a color television set inside a man's wrist-watch case.

And this is only the beginning!

Soon kitchen computers may keep the housewife's refrigerator stocked, her menus planned, and her calories counted. Her vacuum cleaner may creep out at night and vacuum the floor all by itself.

Money may become obsolete. Instead you will simply carry an electronic charge account card. Your employer will credit your account after each week's work and merchants will charge each of your purchases against it.

When your telephone rings and nobody's home, your call will automatically be switched to the phone where you can be reached.

Doctors will be able to examine you internally by watching a TV screen while a pill-size camera passes through your digestive tract.

New Opportunities for Trained Men

What does all this mean to someone working in electronics who never went beyond high school? It means the opportunity of a lifetime—if you take advantage of it.

It's true that the "chip" may make a lot of manual skills no longer necessary.

But at the same time the booming sales of articles and equipment using integrated circuitry has created a tremendous demand for trained electronics personnel to help design, manufacture, test, operate, and service all these marvels.

There simply aren't enough college-trained engineers to go around. So men with a high school education who have mastered the fundamentals of electronics theory are being begged to accept really interesting, high-pay jobs as engineering aides, junior engineers, and field engineers.

How To Get The Training You Need

You can get the up-to-date training in electronics fundamentals that you need through a carefully chosen home study course. In fact, some authorities feel that a home study course is the best way. "By its very nature," stated one electronics publication recently, "home study develops your ability to analyze and extract information as well as to strengthen your sense of responsibility and initiative." These are qualities every employer is always looking for.

If you do decide to advance your career through spare-time study at home, it makes sense to pick an electronics school that specializes in the home study method. Electronics is complicated enough without trying to learn it from texts and lessons that were designed for the classroom instead of correspondence training.

The Cleveland Institute of Electronics has everything you're looking for. We teach only electronics—no other subjects. And our courses are designed especially for home study. We have spent over 30 years perfecting techniques that make learning electronics at home easy, even for those who previously had trouble studying.

Your instructor gives you assignments his undivided personal attention—it's like being the only student in his "class." He not only grades your work, he analyzes it. And he mails back his corrections and comments the same day he gets your lessons, so you read his notations while everything is still fresh in your mind.

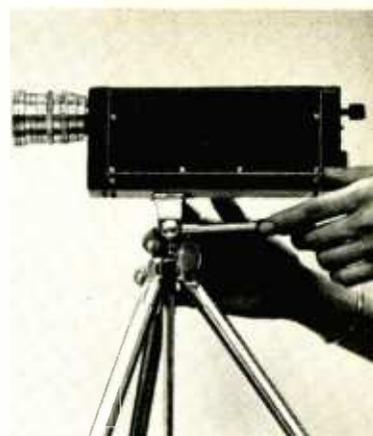
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Tiny TV camera for space and military use is one of the miracles of integrated circuitry. This one weighs 27 ounces, uses a one-inch vidicon camera tube, and requires only four watts of power.



ceive the most recent revised material as they progress through their course. This year, for example, CIE students are receiving exclusive up-to-the-minute lessons in Microminiaturization, Logical Troubleshooting, Laser Theory and Application, Single Sideband Techniques, Pulse Theory and Application, and Boolean Algebra. For this reason CIE courses are invaluable not only to newcomers in Electronics but also for "old timers" who need a refresher course in current developments.

Praised by Students Who've Compared

Students who have taken other courses often comment on how much more they learn from CIE. Mark E. Newland of Santa Maria, California, recently wrote: "Of 11 different correspondence courses I've taken, CIE's was the best prepared, most interesting, and easiest to understand. I passed my 1st Class FCC exam after completing my course, and have increased my earnings \$120 a month!"

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No matter what kind of job you want in electronics, you ought to have your Government FCC License. It's accepted everywhere as proof of your education in electronics. And no wonder—the Government licensing exam is tough. So tough, in fact, that without CIE training, two out of every three men who take the exam fail.

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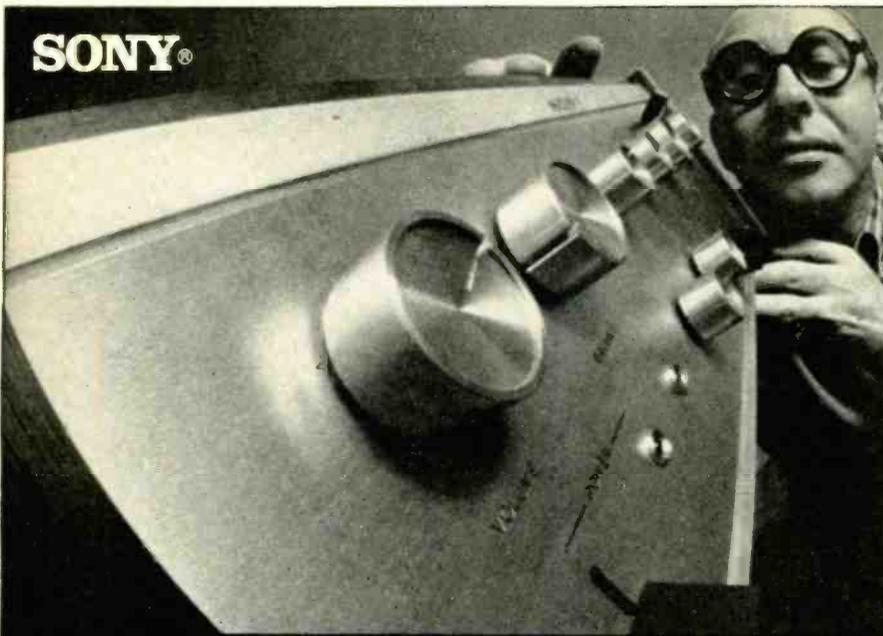
Want to know more? The postpaid reply card bound in here will bring you a free copy of our school catalog describing today's opportunities in electronics, our teaching methods, and our courses, together with our special booklet on how to get a commercial FCC License. If card has been removed, just send us your name and address.


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The TA-1080, \$299.50 (suggested list). Hear it at your high fidelity dealer. Sony Corp. of America, Dept. H., 47-47 Van Dam St., L.I.C., N.Y. 11101.

Circle 36 on reader's service card

NEW BOOKS

JUNCTION TRANSISTORS, by John J. Sparks. Pergamon Press, Inc., 44-01 21 St., Long Island City, New York 11101. 5 x 8 in., 356 pp. Paper, \$3.95

Generally mathematical in treatment, but practical and easy to read. Covers the subject thoroughly from the most fundamental junction principles through structures and special behavior. Aimed at the college engineering student.

COMMUNICATIONS ELECTRONICS CIRCUITS, by J. J. DeFrance. Holt, Rinehart & Winston, Inc., 383 Madison Ave., New York, N. Y. 6 1/2 x 9 1/4 in., 564 pp. Cloth, \$9.50

Written for the engineering technician, in textbook form. Examples, solved right with the problem, are scattered throughout the book. The teaching method is to illustrate by example whenever a particularly difficult topic is covered. The mathematics reach generally into advanced trigonometry, but almost never get in the way of understanding. Apparently designed for college use, the text could be understood by any high-school graduate who approaches it with a little determination. The end of each chapter brings a really generous supply of review questions, followed by plenty of problems designed to test your understanding of the material in the chapter; but, alas, no answers. Pretty well indexed.

FLUID AMPLIFIERS, by Joseph M. Kirshner. McGraw-Hill Book Co., 330 W. 42 St., New York, N. Y. 6 x 9 in., 296 pp. Cloth, \$16.50

An advanced book on an increasingly popular subject. Actually, the science of fluidics has many analogies in electronic circuit theory. Chapter titles can give you a clue to the range of similarities: Thermodynamics, Fluid Equations, Flow Through Passages, One Dimensional Flow, Vortex Motion, Fluid Theory, Bistable Amplifiers, Beam Deflection, Noise in Fluid Amplifiers, Characteristic Curves and Staging. Heavily mathematical in approach. Reads fairly dry (no pun intended) but covers its topic very thoroughly.

ENGINEERS' RELAY HANDBOOK. Hayden Books Inc., 116 W. 14 St., New York, N. Y. 10011. 7 1/2 x 10 1/2 in., 300 pp. Cloth, \$11.95

A highly specialized book, sponsored by the National Association of Relay Manufacturers. An exhaustive analysis of almost every imaginable facet of relays. Terminology, classes of service, operation principles, applications, reliability, and testing. Even has a chapter on how to specify what relay you want. Includes Government specifications. 45 packed pages of appendices add to the book's usefulness. Further, however, there is an extensive bibliography on relays, broken into topic categories. Thoroughly indexed. If there is anything you want to know about relays, you should be able to find it in this book. **R-E**

Now... the most enjoyable, most rewarding electronic kit project of your life



a Schober Electronic Organ!

The Schober Organ Corporation
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HAD YOUR FILL of amplifier kits, receiver kits, meter kits, all the conventional kits? Then go to work on the biggest, most fascinating kit of them all—and end up with a finer musical instrument than you could buy for twice the price. The Schober Theatre Organ at left, for example, plus Schober's self-teaching music courses, lets you *participate* in music, not just listen to it. This is one electronic project the wife and kids will encourage—because it's for them, too! It contains the best components available—thousands of them—plus the kind of unmistakable, step-by-step instructions you've dreamed of and Schober is famous for.

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

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EQUIPMENT REPORT

EICO 711 Receiver

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THIS IS A GOOD kit for an electronics beginner to assemble. It goes together easily and, when you're finished, you'll be fascinated at the short-wave stations you can hear. The kit is also inexpensive.

It took me about 17 hours to unpack, wire, assemble and align the 711. I found no problems in assembly. The circuit is the bare minimum—4 tubes and a pair of solid-state diodes as B+ rectifiers. Still, the coils seem reasonably efficient and receiver sensitivity and selectivity are creditable. The main tuning capacitor uses split gears for anti-backlash tuning, and a separate bandspread capacitor works on all four bands, from broadcast through 30 MHz. Both dial cords were easy to string—a welcome feature!

The assembly and operating manuals assume that the builder has little or no electronics knowledge. This is a good thing, and I doubt that an electronics newcomer would have much difficulty following instructions. Eico has even listed the hand tools required for kit assembly.

You'll want to borrow an rf generator to align the Space Ranger. The process isn't difficult, but it's necessary to get maximum performance.

Despite the low cost and simple circuitry, the 711 has a noise limiter, a Q-multiplier input, an S-meter, a standby mode and a ferrite loop antenna for the broadcast band. You'll need an external antenna for short wave, and Eico has included instructions on how to make up one. They've also listed countries from which you can reasonably expect to get short-wave reception at various times.

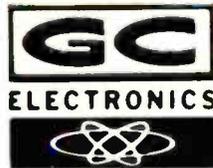
I found the Space Ranger simple to assemble and fun to use. It has renewed my neglected interest in SW listening. Surprising what a broader picture you get of world affairs with a short-wave receiver.

—Thomas R. Haskett

Price: \$49.95 kit, \$69.95 wired

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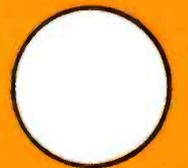
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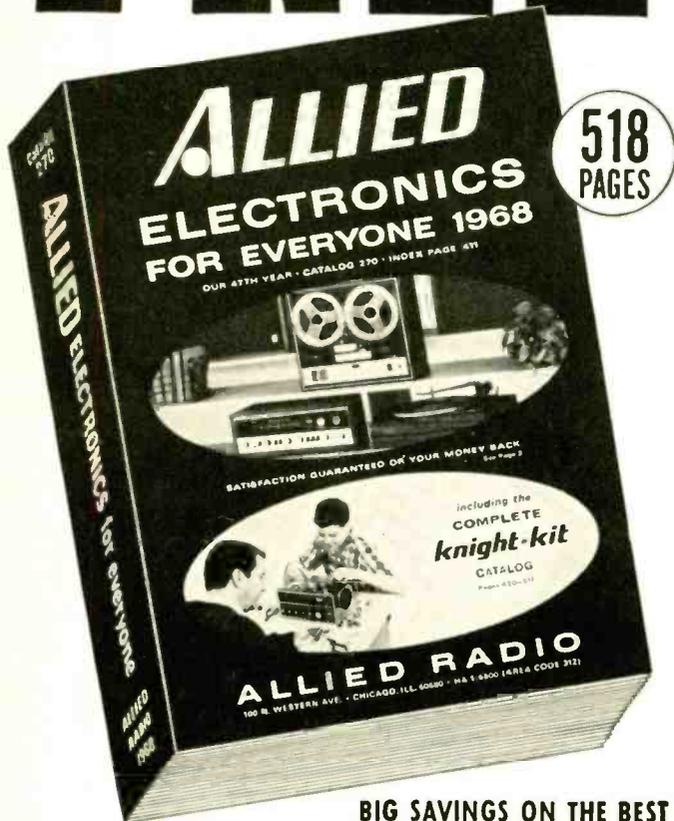
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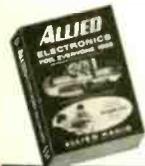
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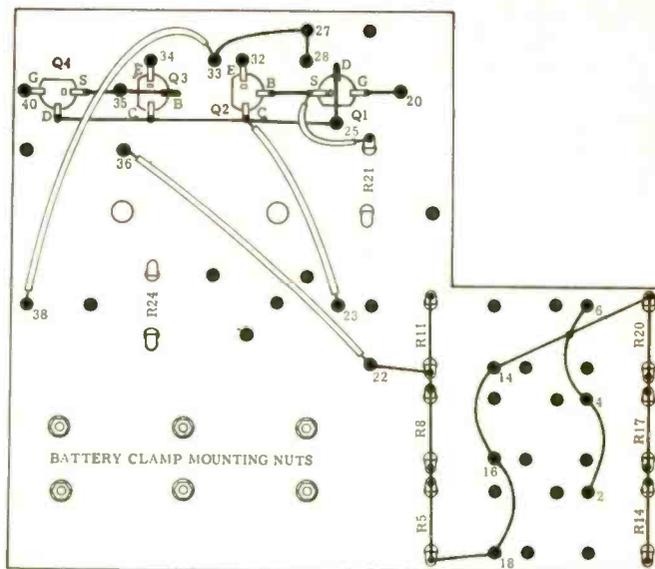


Fig. 4—Wiring on back of board is simple and not critical.

holes. Mount the trimmer potentiometers, resistors, transistor sockets and battery holders as shown in Fig. 3. Insert each trimmer's housing tabs through the holes in the board and carefully bend the tabs down. The arm of the potentiometer is electrically connected to the case.

If terminal lugs are used to connect the meter to R24 and the rest of the circuit, be sure that they are properly aligned with the $\frac{3}{32}$ " holes in the board. Wire the underside of the board as shown in Fig. 4.

Set the board aside for the time being and prepare the panel on the meter case as shown in Fig. 5. Work slowly and carefully to avoid a sloppy job and possible breakage. Check the hole sizes to see that they conform to the meter and the other hardware.

Prewire the resistors and hookup wire on switch S2, as shown in Figs. 6 and 7, before mounting it on the panel.

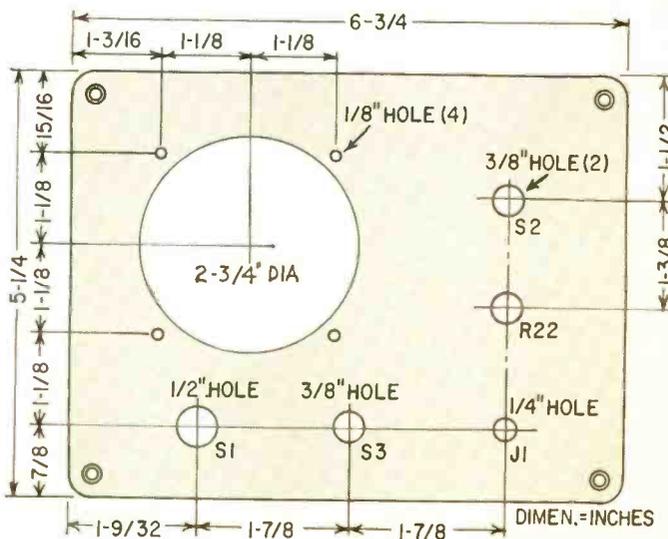


Fig. 5—Dimensions of panel can be changed to suit your parts.

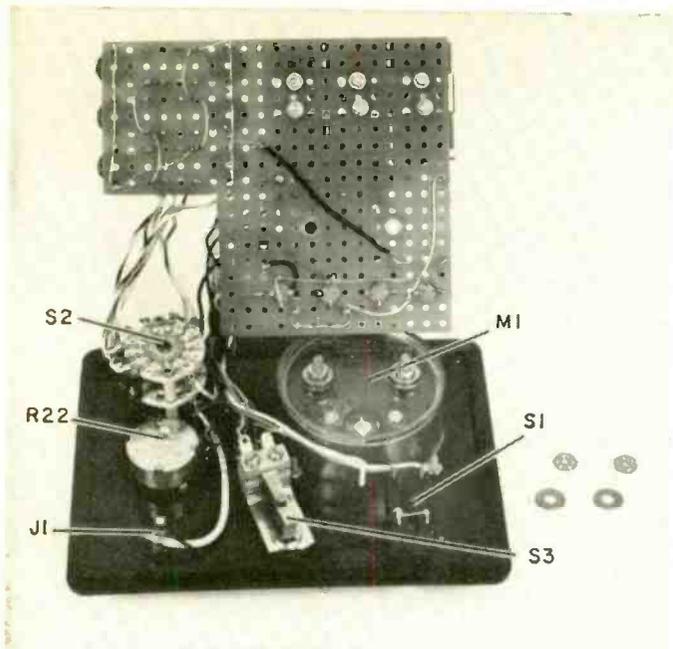


Fig. 6—Board mounts on meter terminals. Use long enough leads from S2 to permit board removal without any disconnections.

Once you have everything on the front panel, position the board on the meter and finish the wiring as shown in Fig. 8. When you finish, check your work carefully. The nuts on the meter terminals hold the board in place.

Because of the high input impedance, a shielded test-probe lead is a must. A pair of miniature alligator clips can be used on the business end of the probe, and a miniature phone jack to mate with J1 can be placed on the other end.

Calibration

As supplied, the meter scale is marked from 0 to 10, which is fine for the 1-, 10- and 100-volt ranges. For the 0.3-, 3-, 30- and 300-volt ranges, you will find it convenient to mark the dial linearly from 0 to 30.

Almost any voltmeter calibration technique will do. It is simply a case of adjusting a potentiometer to obtain a proper reading for a known test voltage. You can use a variable dc power supply and a conventional vom. Simply connect the vom and the FET-VM across the supply. Switch the FET-VM to the 300-volt range and adjust the voltage supply to 300 volts as read on the vom. Then adjust R20 for full-scale deflection of the FET-VM. Repeat this process for each range, using appropriate voltages, of course.

If you don't have a variable power supply, a few batteries will do the job, as shown in Fig. 9. If you use a 90-volt source for calibration of the 300-volt range, you'll have to adjust R20 for a 90-volt reading.

Before adjusting for full-scale readings, however, set

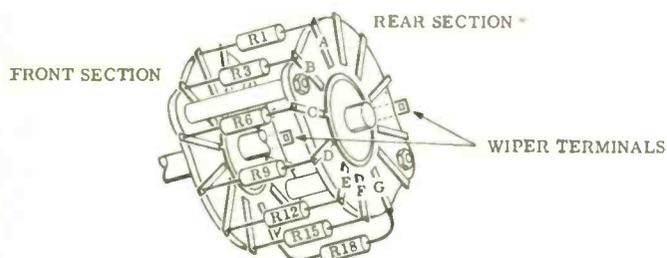


Fig. 7—Resistors can be prewired on the range switch. Letters on rear section of switch correspond to those shown in Fig. 8.

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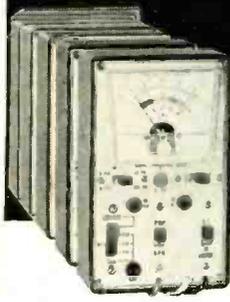
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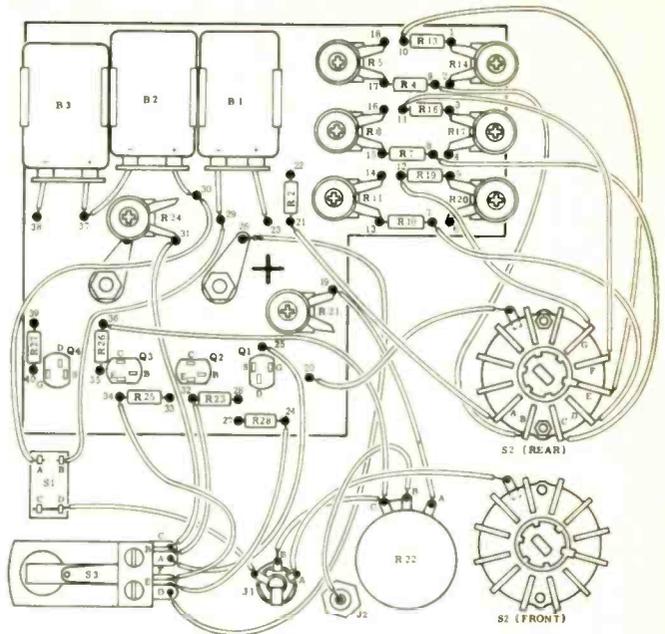


Fig. 8—Final wiring diagram. Note position of positive terminal on meter. Double check your meter for similar polarity.

R21 and R22 for a zero reading when no test voltage is applied. Be sure to short the input leads to avoid stray pickup. Resistor R21 should be set so that the meter zeros when R22 is set at the middle of its range.

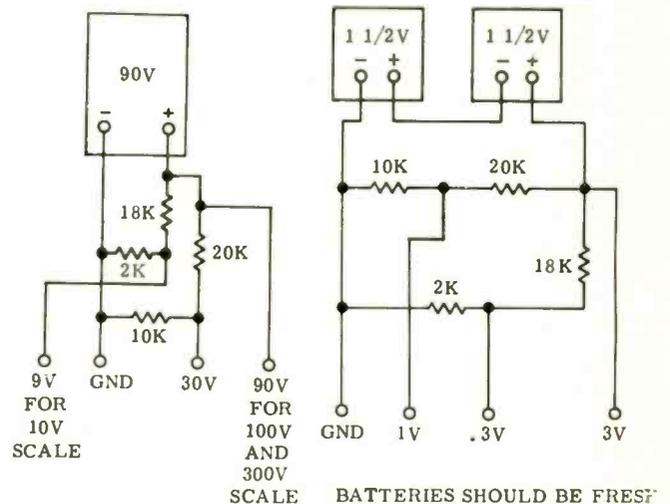
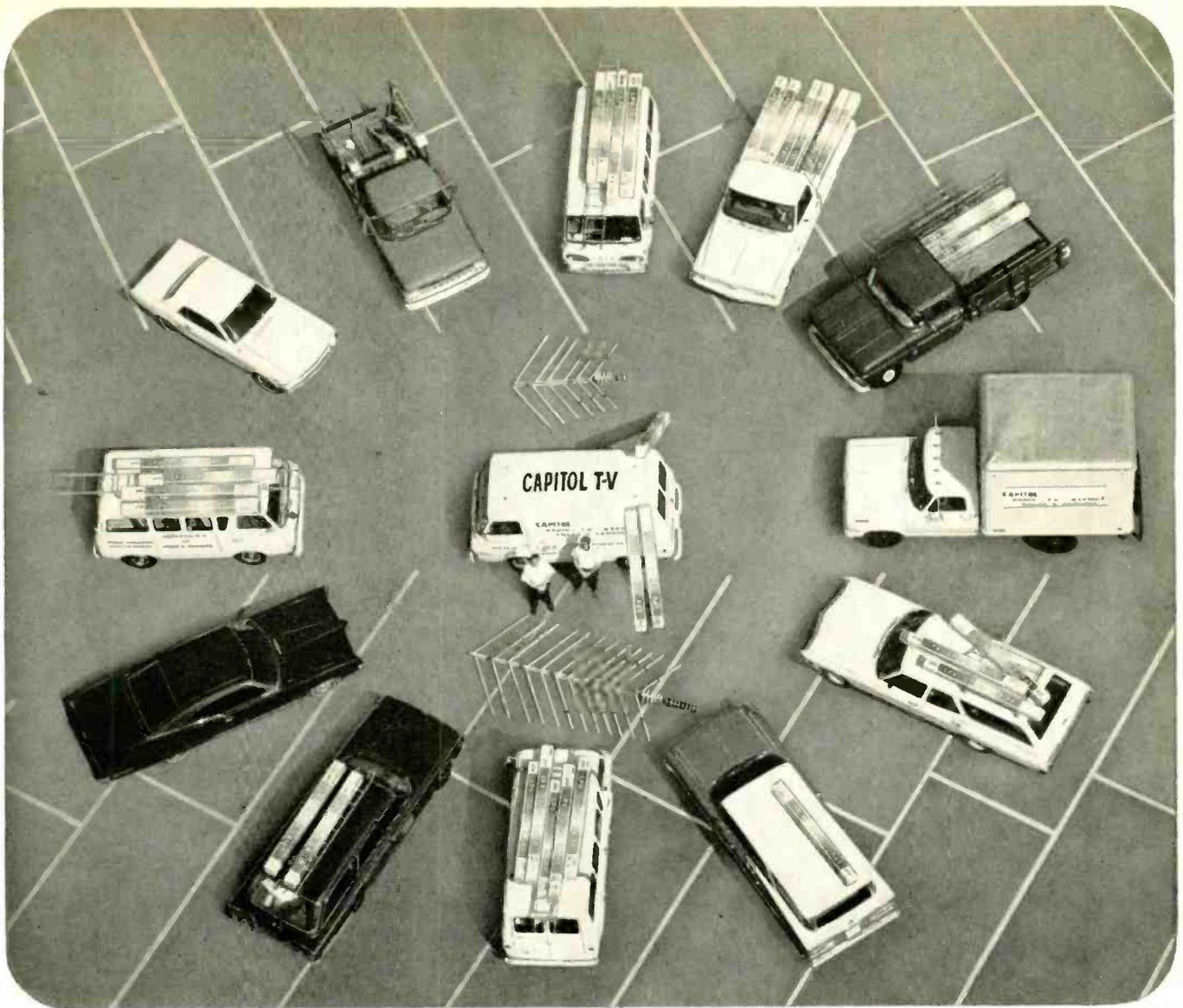


Fig. 9—Simple circuits needed to calibrate the voltmeter

Operation

Whenever you use the FET voltmeter, try the battery-test pushbutton first. If the meter indicates above the mid-scale point, the batteries are okay.

After you turn the instrument on, allow a few minutes for the circuit to stabilize. Check the ZERO ADJ control (probe shorted). You can disregard any meter indication when the probe is not shorted or connected to anything. Due to the 22-megohm input impedance, the voltmeter is subject to some stray pickup—especially on the 0.3-vol range. To be safe, as when working with any voltmeter, start with the range switch on the highest range, then switch to a lower range until you get a usable meter deflection. R-E



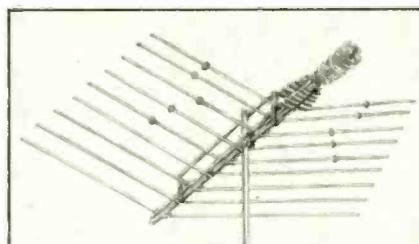
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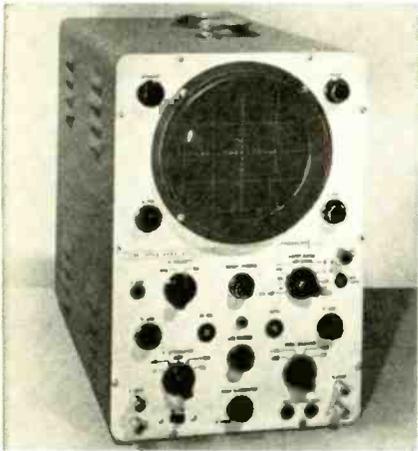
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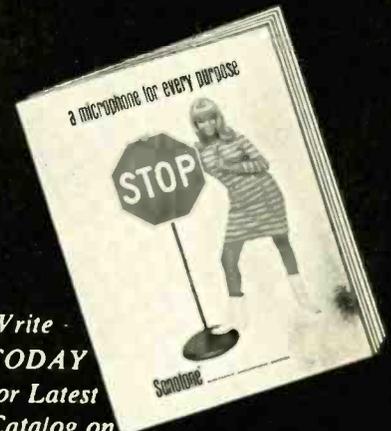
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by Art Zuckerman. While concerned with tape recording as a hobby, this revision of the book *Magnetic Recording for the Hobbyist*, also provides many ideas for important uses of the recorder in home and office. Describes special entertainment uses, ranging from party tricks and "detective-type" work to building a library of sound. Includes useful tips on microphones, special sound effects, candid recordings, correspondence recording, the versatile use of battery-powered portable recorders, tape editing, producing your own programs, synchronizing sound on tape, tape and recorder maintenance—plus home video tape recording. 160 pages; 5½ x 8½". Order 20583, only. \$3.25

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Circle 107 on reader's service card

NEW CB EQUIPMENT

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5-CHANNEL CB TRANSCEIVER, the *Courier TR-5*. Solid-state. 100% modulation. Illuminated channel selector. Auxiliary speaker jack. Single-knob tuning. Transmit and modulation indicators. *Safety-Circuit* to protect against mis-



matched antenna, incorrect polarity, and overload. 10-yr. guarantee. Includes channel-9 transmit and receive crystals. 5¼ x 6¼ x 1½-in. \$99.—Courier Communications, Inc.

Circle 50 on reader's service card

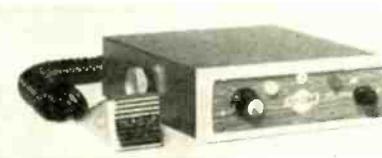
CB 2-WAY RADIO, the *Director 23*. Solid-state. Hand wired. Amplified automatic gain control circuit. Cross modulation rejection, 80 dB down. Frequency synthesis uses only 2 frequencies. Transmitted frequency tolerance, ±.003 per-



cent. Has dual-conversion superhet receiver, high-gain audio power amplifier, negative peak clipping, high level saturation limiting, squelch and automatic noise-limiting circuitry. 8½ x 2¼ x 8½-in. \$269.90—Pearce-Simpson, Inc.

Circle 51 on reader's service card

SELECTIVE CALL UNIT, the *Poly-Call TONE ALERT*, models *TC-1*, *TC-7*. Solid-state. The *TC-1* is a 1-tone unit which permits selective calling of all sta-



tions in the network; the *TC-7* is a 7-tone unit for individual calling of up to 7 stations. Both models have electronic filters. *TC-1*, \$59.95; *TC-7*, \$89.95—Polytronics Laboratories

Circle 52 on reader's service card

HAND-HELD CB TRANSCEIVER, model 80. 3W. 11 transistors. 2 diodes. Contains a new receiver module that utilizes low noise "front end" transistors and ceramic-disc filters. Sensitivity, better



than 0.5 mV at 10 dB S/N. Transmitter module features a switch that shifts from high to low power modes. Includes an 8-section telescoping antenna, pair of channel 11 crystals, leather case. \$119.95—Amphenol

Circle 53 on reader's service card

11-CHANNEL TRANSCEIVER, the *Skylark-366*. For use under a Class D CB license. Solid-state. Tantulum capacitors, filtered power leads, glass epoxy circuit board, Zener diode voltage regulator, enclosed plug-in relay. Can be used as a paging system. Includes an external loudspeaker jack. 22 transistors, 11



diodes. Power input, 5W. Nominal rf output, 3W. Receiver sensitivity, better than 0.4 mV for 6 dB S/N. Audio output, 3W. Receiver bandwidth, 7 kHz at 6 dB, 20 kHz at 40 dB. 2¼ x 6¼ x 9¼-in. 7 lb. 12V dc operation, \$179.95; ac operation, \$219.90—Kaar Electronics Corp.

Circle 54 on reader's service card

SOLID-STATE CB SYSTEM, The *Craig 4101* hand-held unit features an automatic noise-limiter, plug-in crystals, and superheterodyne circuitry with low-distortion transmitting amplifier. 7 tran-

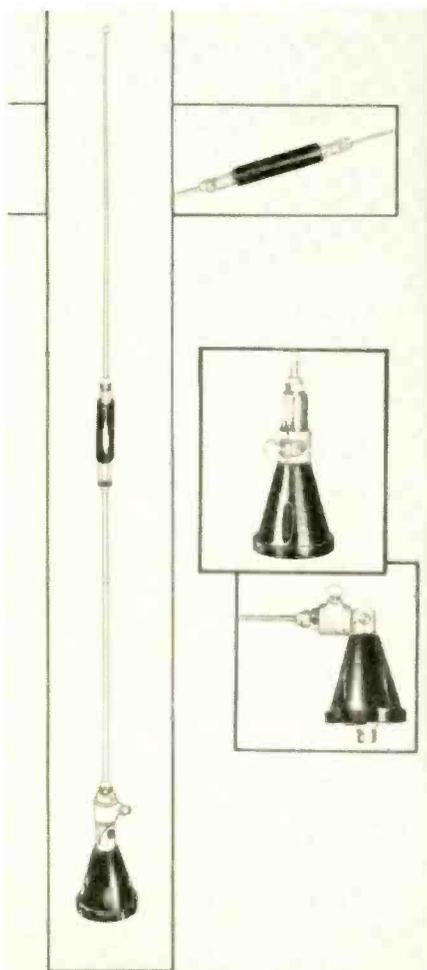
sistors, 2 diodes, 1½-in. speaker. Includes output for earphone, built-in 28-in. 8-section telescopic antenna, 9V battery. 2¼ x 4 x 1½-in. \$44.95 per pair. The 4301 base station (shown) features a full-



power transmitter, double modulation, modulation limiter, high-gain speech compressor, silicon transistors. 5 channels. Operates on 12V systems. Includes a transmit/modulation lamp. \$99.95. Ac adapter bracket available, \$24.95—Craig Panorama, Inc.

Circle 55 on reader's service card

CB MARINE ANTENNA. The CHANNEL CAT is designed to eliminate the need for radials. Feed-point impedance, 52 ohms. Loading is through water-



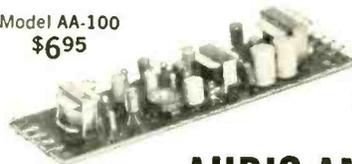
proof coil in antenna center and matching via a high-Q transformer. Weight, 2 lb. Height, 8 ft, ¾ in.—Mosley Electronics, Inc.

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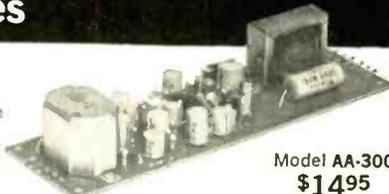
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	Model AA-100	Model AA-300
Frequency Response	±3 db, 100 to 12K cps	±1 db, 20 to 20K cps @ 200 MW ±2 db, 20 to 35K cps @ 100 MW
Harmonic Distortion	Less than 3%, 100 to 12K cps	Less than 1%, 20 to 20K cps @ 100 MW Less than 2%, 20 to 20K cps @ 200 MW
Input Impedance	150, 600, and 100K ohms (shielded transformer)	50 to 150 ohms, or 600 ohms, balanced (mu-metal shielded permalloy core transformer) 2K or 100K ohms unbalanced
Gain	70 db	80 db, 50 ohm input, 8 ohm load
Output Impedance	500 ohms and 8 ohms (grain oriented transformer) 200 MW	
Circuit	5 transistors, 1 thermistor	7 transistors, 1 thermistor
Power Supply	9 volts DC, 50 MA	9 volts DC, 100 MA
Size	5½" L x 1¾" W x 1" H	8" L x 2¼" W x 1½" H
Weight	3½ ounces	12 ounces

1-WATT AUDIO POWER AMPLIFIER



Model AA-400
\$995

A transistorized audio power amplifier that can be driven to a full 1-watt output by a 1.5 volt signal. When the AA-400 is used with the Round Hill AA-100 or AA-300 Amplifier, a complete high gain, 1-watt audio system is obtained. Power can be furnished by any stable DC source delivering 14 volts at 150 MA, such as the PS-300.

Frequency Response.....	±1 db, 20 to 20K cps @ 1 watt	Output Impedance	4 to 16 ohms
Harmonic Distortion.....	Less than 1.5%, 20 to 20K cps @ 1 watt	Circuit	4 transistors
Input Impedance	500 ohms and 2,000 ohms	Power Supply	14 volts DC, 150 MA
		Size	3½" L x 2" W x 2" H
		Weight	3 ounces

REGULATED POWER SUPPLY

The PS-300 is a zener-referenced, voltage regulated power supply which delivers a highly stable, extremely low ripple DC output of 9 volts with loads up to 200 MA and an unregulated output of 14 volts DC. The PS-300 is ideally suited for transistor circuit applications requiring a well-filtered regulated DC source, and may be used to furnish power to all Round Hill circuit boards.



Model PS-300
\$1895

Input Voltage	105-120 volts AC, 60 cps, 5 watts	Output Voltage.....	9 volts DC fully regulated; 14 volts DC unregulated;
Regulation	Line + load 5 MV	Size	4½" L x 2" W x 1½" H
Ripple	Under full load 10 MV, peak-to-peak	Weight	23 ounces (with transformer)
Maximum Load Current	200 MA		

TRANSMITTER



Model TR-100
\$1095

The TR-100 is a complete crystal controlled Transmitter for the Citizens' Band. It is factory pre-tuned and supplied with a channel 10 crystal. The Transmitter is capable of an RF output in excess of 100 MW and may be modulated with the Round Hill AA-100 Amplifier. Transmitter power supply requirements are 9 volts DC which can be obtained from the PS-300 Power Supply.

Circuit	Crystal controlled, 3 transistors	RF Output	100 MW, 50 ohm load
Frequency Range.....	Any CB channel (channel 10 crystal supplied)	Power Supply	9 volts DC, 50 MA
Modulation.....	CW or AM with external modulator such as Round Hill AA-100	Size	5½" L x 1¾" W x 2" H
		Weight	3½ ounces
		Additional CB Crystals	\$3.00 each



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AA-400 AUDIO POWER AMPLIFIER		\$ 9.95	\$
PS-300 POWER SUPPLY		\$18.95	\$
TR-100 TRANSMITTER		\$10.95	\$
CB CRYSTAL (channel:)		\$ 3.00	\$
		TOTAL:	\$

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 Send C.O.D.

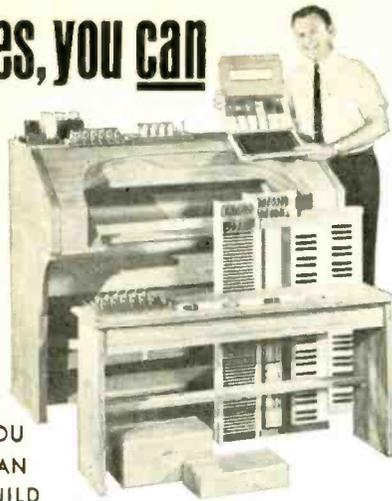
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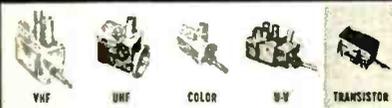
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NEW PRODUCTS

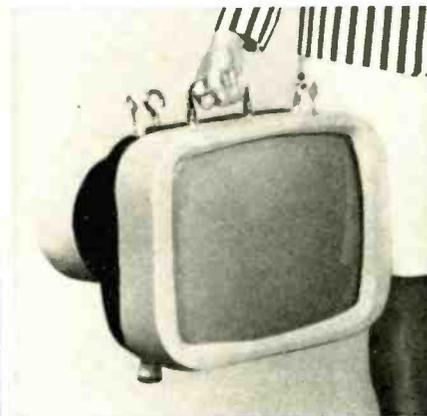
BATTERY OPERATED STUDIO MIXER, the *Studio MixMASTER*, model 307TR. Solid-state. Stereo-mono audio frequency mixer/amplifier. Can be used with phonographs, microphones, electronic instruments, tape recorders. Distortion,



1% maximum. Frequency response, 20 Hz-20,000 Hz. Signal-to-noise ratio, 60 dB. Accepts up to 4 monaural or up to 2 stereo input signals from any combination. 3½ x 12 x 7½-in.—Switchcraft, Inc.

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PORTABLE COLOR TV TEST UNIT, the *Chek-a-Color*. Includes a 19-in., 90° rectangular bonded-shield color picture tube, deflection yoke, convergence assembly and blue lateral magnet assem-



bly. Allows service technicians to check all 19- 21- 22- or 25-in. color TV receiver chassis without disturbing the neck components or picture tube. Under 50 lb.—Sylvania Electric Products, Inc.

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REVERB UNIT, model R-300. Solid-state. 12V. Features volume and reverb tone controls. Control between front and

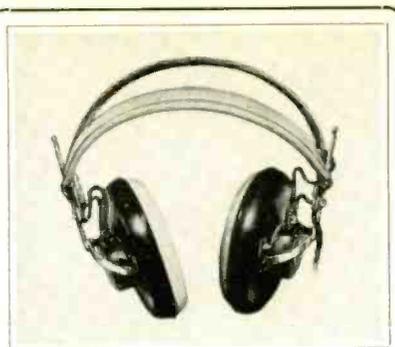


rear speakers. Walnut wood and chrome face. Includes bracket for underdash mounting.—California Auto Radio, Inc.

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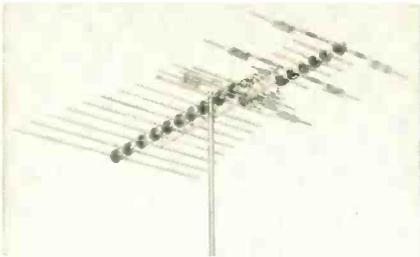
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82-CHANNEL AND VHF-TV/FM ANTENNA SERIES. The 5 *VUfinder* models can be converted to *Coloraxial* reception by using an 82-channel matching transformer, model *MUV-374*. Includes model *FS-1314* frequency separa-



tors to split vhf from uhf for separate inputs into TV sets. *ColorPeak* models converted to *Coloraxial* reception by vhf matching transformer, model *TO-374A*.—Jerrold Electronics Corp.

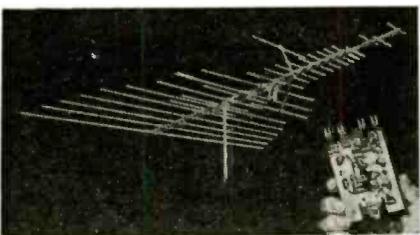
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MOBILE-PERSONAL CB TRANSCEIVER. the *Pace-Mate*. Solid-state. 3 channels. 2W. Receiver has double conversion super-heterodyne design. Features 6-section tuned i.f. filter, shaped push-pull audio design, automatic noise limiting and tapered squelch control, and full stage automatic gain control. Includes detachable helical coil antenna, and *snap-back* power jack for operation on pen light batteries or rechargeable Nicad pack. 2½ x 1½ x 7¾-in. 1¼ lb. \$99.95—Pace Communications Corp.



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ANTENNA SERIES. *Super Color-tron*. Five 82-channel, 4 vhf and 3 uhf models. Solid-state preamp and terminal cartridges enable 300- and 75-ohm hook-ups. A spectrum filter cartridge shuts out all electromagnetic frequencies below 54



MHz. Uhf vertical resonant reflectors for enhanced vertical pickup of channels 14 to 83. Other elements peak channels 52 to 83. Anodized boom is ellipsoidal shaped for greater strength.—Winegard

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CORRECTION

MODEL ADV-606 SOLID-STATE FM STEREO RECEIVER (July, 1967) is manufactured by Audio Dynamics Corporation, not by Singer Products Co. as reported. R-E



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Circle 63 on reader's service card

CAPACITORS AND SEMICONDUCTORS. 6-page catalog for hobbyists, engineers, repairmen and experimenters. Covers ceramic disc capacitors, ceramic tubular capacitors, precision trimmer capacitors, film capacitors and semiconductors. Drawings and charts with data and ordering information are included.—Erie Technological Products

Circle 64 on reader's service card

FREQUENCY CONTROL CRYSTALS. 12-page catalog includes prices and engineering data on crystals and holders for low-, medium- and high-frequency industrial standards. General purpose and special applications as well as crystals for Citizens band, marine and amateur use are included.—Texas Crystals

Circle 65 on reader's service card

MOLDED-ON PLUGS AND CONNECTORS. Catalog describes stereo headset extension coil cords, guitar coil cords and plugs, connectors and cables for hi-fi and other audio applications. Barker Products Co.

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SOLID STATE SWITCHES. 4-page brochure No. 30-10 describes physical dimensions, electrical characteristics and capabilities of complete line of solid-state switches.—American Electronic Laboratories, Inc.

Circle 67 on reader's service card

CLOSED-CIRCUIT TELEVISION. Booklet describes various types of system connections, camera block diagrams, monitor diagrams, camera lenses. Shows where CCTV sales market is and explains how to install.—GBC America Corp.

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TECHNICAL BOOKS. Sams Technical-Scientific Book Catalog lists more than 300 titles, for all levels from beginner to engineer. Includes topics such as electronics in oceanography and space science.—Howard W. Sams & Co., Inc.

Circle 69 on reader's service card

NUTDRIVERS. Illustrated bulletin No. N567 describes two sets of color-coded nutdrivers in "keep and carry" cases. Set No. HS6-18 consists of 10 hollow-shaft nutdrivers with hex openings ranging in size from 3/16" to 9/16". Set No. 77 has 7 nutdrivers with hex openings from 3/16" to 3/8". All have precision fit, case-hardened sockets.—Xcelite Inc.

Circle 70 on reader's service card

SUB-MINIATURE INDICATOR LIGHTS. Twelve-page illustrated catalog No. L-178B describes both incandescent and neon types. Data, specs, drawings and ordering information is provided for dimming and non-dimming types. Indicators have plastic lens caps in a wide range of colors.—Dialight Corp.

Circle 71 on reader's service card

ELECTROLYTIC CAPACITORS. 32-page guide includes all electrolytic capacitors used in color chassis from 32 TV set manufacturers. Indicates recommended Color-Lytic replacement by cross-reference to the OEM number, or by direct reference to rating capacitance/voltage for single, dual, triple and quadruple section units. Contains listing of printed circuit types for replacement.—Cornell-Dubilier Electronics

Circle 72 on reader's service card

WIRE, SWITCHES AND HARDWARE. 64-page catalog features dimensional diagrams, illustrations, and other data on wire, cable, tubing, electronic hardware, switches, and other radio-TV accessories and components.—Birnback Co., Inc.

Circle 73 on reader's service card

MAGNETIC TAPE SYSTEMS. 8-page brochure lists professional-quality tape recorders and systems for home, studio and industry.—Teac Corp.

Circle 74 on reader's service card

TAPING TIPS FOR ELECTRONIC SERVICING. Concerns insulating tape. For both hobbyists and professionals, this 32-page illustrated booklet describes 21 topics including power input connections, wiring harnessing, circuit isolation protection and antenna and lead-in protection. Also tells how to avoid cold weather problems and how to achieve high temperature stability even in areas of atmospheric or chemical contamination.—3M Co.

Circle 75 on reader's service card

MINIATURE SWITCHES, RELAYS AND HARDWARE. 12-page catalog features Design Ideas for Engineers. Includes miniature electronic switches, remote-control relays, readout indicators and pilot lights, ceramic terminal strips, and machined aluminum knobs. Contains complete listings and prices, drawings and engineering specs.—Aleo Electronic Products, Inc.

Circle 76 on reader's service card

TEFLON-COATED TWEEZERS. 80-page catalog describes all standard shapes available in nickel-plated steel and stainless antimagnetic steel. Teflon coating now available. For use in all semiconductor handling.—Techni-Tool, Inc.

Circle 77 on reader's service card

ELECTROLYTIC CAPACITORS. Catalog No. 4-81 describes computer-grade aluminum electrolytic capacitors with over 900 size ratings. Units have pressure-sensitive safety-vent construction, temperature range from -40° to +85° C, and higher capacitance. No. 4-74B covers MTA and MTV molded-case electrolytic capacitors in 12 different case sizes, voltage range of 3 to 50 Vdc, capacitance to 1,000 µF. Available with either axial or vertical leads. No. 4-82 covers TIM (radial leads) and TAC (axial leads) molded, solid-electrolyte tantalum capacitors featuring epoxy molded case, printed-circuit board compatibility.—Mallory Capacitor Co.

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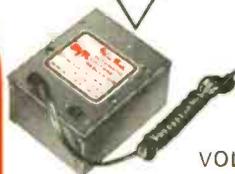


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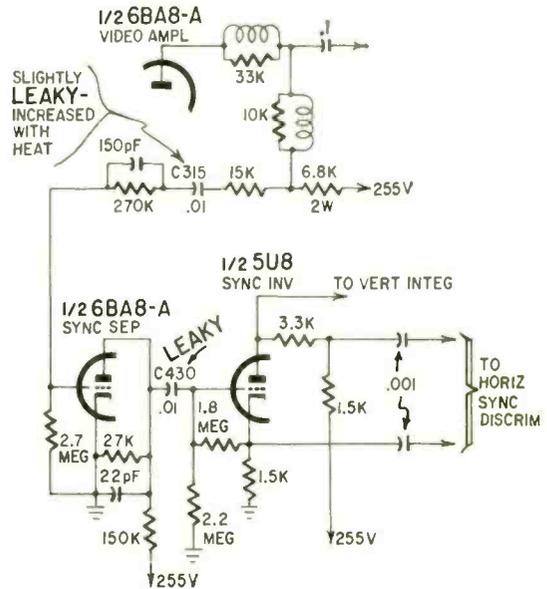
Circle 117 on reader's service card

TECHNOTES

ADMIRAL 14UY3B

Complaint: Horizontal sync instability increases with temperature. Horizontal pulling began about an hour after the set was turned on. In about two hours, horizontal sync was difficult to hold and there was a tendency toward vertical rolling.

Remedy: Checks in the sync amplifier and inverter stages showed that coupling capacitor C430 was slightly leaky. Re-



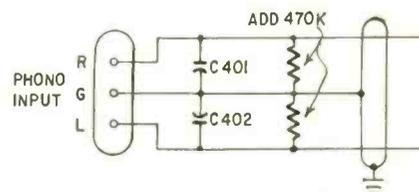
placing it reduced the symptoms but did not eliminate them. Since the problem was obviously thermal, we tried holding a hot soldering iron close to the capacitors in the circuit. The symptoms got worse when the iron was close to C315. The trouble cleared up when this unit was replaced.—Homer Davidson

RCA YGG '45 STEREO RECORDER

Hum in the right channel is peculiar to only some of these units and can be corrected by changing the value of R91 to 470 ohms.—RCA Radio and Victrola Service Tips

RCA VGT 66 PHONO

Complaint: A loud pop, heard in the speakers when the pickup touches the record, cannot be eliminated by adjusting the muting switch. This occurs when the charge and discharge cycles of capacitors C401 and C402 (see diagram) do not follow the muting switch action.



Remedy: This can be corrected by connecting a 470,000 ohm, 1/2-watt resistor across each phono input channel as shown.—RCA Radio and Victrola Service Tips

R-E

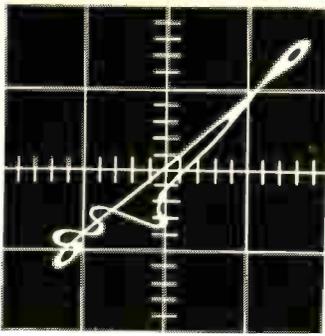


Fig. 9. Right-channel mistracking. Antiskate force is needed.

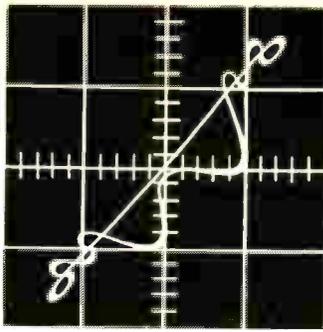


Fig. 10. Tracking limits . . . no further correction is possible.

Cartridge Tracking Tests

continued from page 34

trace as shown in Fig. 9 and can be corrected by adding antiskate force. If the pickup arm has an antiskating mechanism, adjust it in accordance with the manufacturer's instructions. Elliptical styli require about 1.5 times the antiskating force of conical styli. When this tracking error is corrected and a trace as shown in Fig. 8 is obtained, go on to the next most difficult tracking band. Continue this procedure until no further improvement can be obtained, or until equal mistracking occurs on both channels, as shown in Fig. 10.

Antiskating force is properly adjusted for the tracking force in use when both channels mistrack equally. The velocity band just below the one being used, where a normal trace is obtained, is the maximum tracking capability of the cartridge at the measured tracking force. Should you need a greater tracking capability, you can increase stylus pressure, but do not exceed the cartridge manufacturer's specification.

Left-channel mistracking, due to excessive antiskate force or excessive tone-arm friction, distorts the waveform as shown in Fig. 11. Correction is obvious; either reduce the antiskate force or repair the tone arm. Reduction in stylus pressure could be beneficial in some instances, but don't go below specifications.

OTHER TROUBLES

In the event you get a trace going up toward the left as shown in Fig. 12 (instead of a trace going up toward the right as in Fig. 8), check the wiring of the cartridge leads and the leads of the test setup. **R-E**

Fig. 11. Left-channel mistracking due to excessive antiskate.

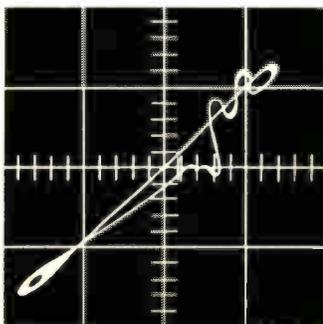
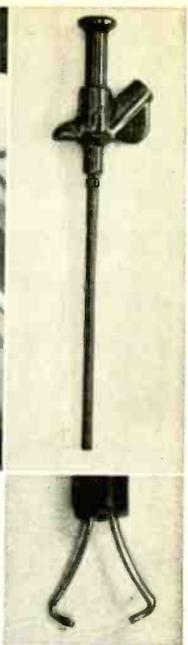
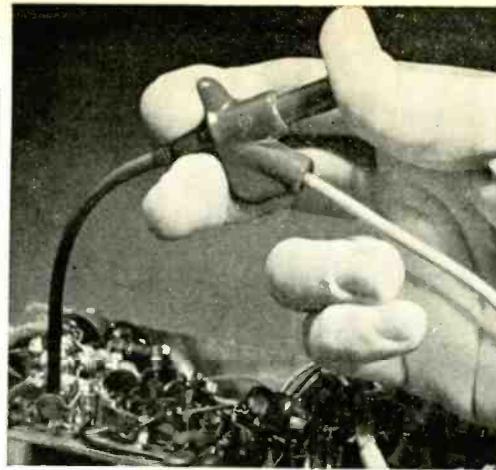
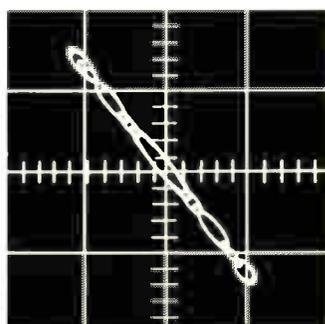


Fig. 12. Tracking is normal, but something is out of phase.



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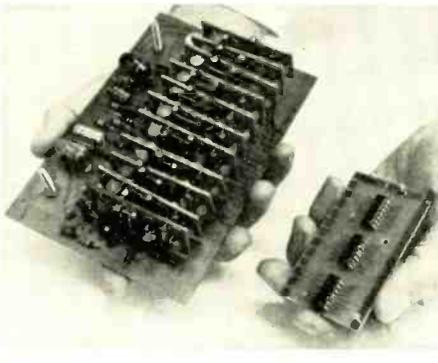
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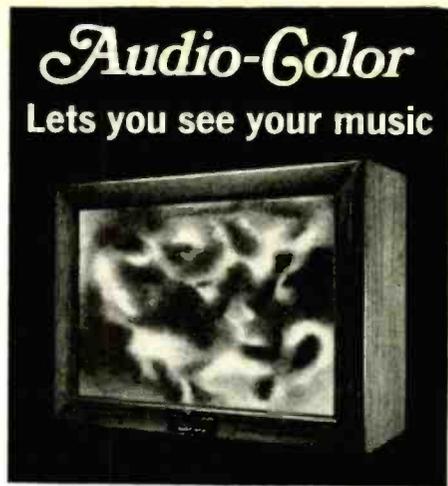
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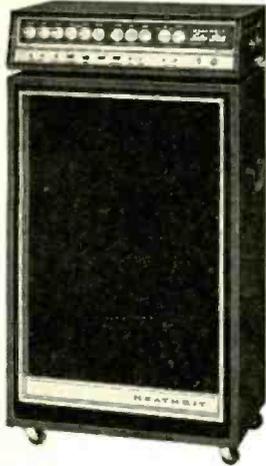
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Kit TAS-17-2 Amplifier & 2 Speaker Systems

Save \$20.00
\$395⁰⁰

240 lbs.

All the "big sound" features every combo wants . . . tremolo, built-in "fuzz", brightness, reverb plus a shattering 120 watts of EIA music power. Has 3 independent input channels each with 2 input jacks. Handles lead or bass guitars, combo organ, singer's mike, even a record changer. Speaker system features two special 12" woofers, special horn driver and matching black vinyl-covered wood cabinet.

Kit TA-17 Amplifier
\$175⁰⁰

Kit TA-17-1 Speaker System
\$120⁰⁰

NEW! Low Cost Single-Channel Solid-State Guitar Amplifier



Kit TA-27
\$89⁹⁵

Assembled TAW-27
\$134⁹⁵

Boasts 20 watts EIA music power, 40 watts peak power; variable tremolo & reverb; two inputs that handle lead guitars; singer's mike; special heavy-duty 12" speaker; line bypass reversing switch that reduces hum; transformer-operated power supply; and handsome leather-textured, black vinyl covered wood cabinet with extruded aluminum front panel and chrome knobs. 35 lbs.

NOW Available Fully Assembled . . . Heathkit "Starmaker" Dual-Channel Guitar Amplifier



Assembled TAW-16
\$199⁹⁵
(Kit TA-16 \$134.95)

Features all solid-state circuit; 25 watts EIA, 60 watts peak power; two channels, one for accompaniment, accordion or mike, the other for variable tremolo & reverb; two inputs each channel; two 12" heavy-duty speakers; line bypass reversing switch for hum reduction; leather-textured black vinyl covered wood cabinet with extruded aluminum front panel & chrome knobs. For extra savings, build the kit version in just 15 hours. 52 lbs.

NOW Available Fully Assembled . . . World's Most Advanced Stereo Receiver!

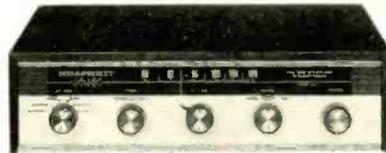


Assembled ARW-15
\$499⁵⁰ Kit AR-15, \$329.95
(less cab.)

Acclaimed by owners & audio experts for its advanced features like integrated circuits and crystal filters in the IF amplifier section; ultra-sensitive FET FM tuner; 150 watts dynamic music power; complete AM, FM and FM stereo listening; positive circuit protection; all-silicon transistors; "black magic" panel lighting; stereo only switch; adjustable phase control for best stereo and many more. 34 lbs. Optional wrap-around walnut cabinet \$19.95.

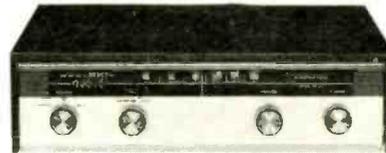
NEW! Low Cost Solid-State FM Stereo Receiver

Kit AR-17
\$72⁹⁵
(less cabinet)



NEW! Low Cost Solid-State FM Mono Receiver

Kit AR-27
\$49⁹⁵
(less cabinet)



AR-17 FM Stereo Receiver features cool all-transistor circuit; 14 watts music power; wide response 18 to 60,000 Hz, ± 1 db at full 5 watts continuous power per channel; 30 db separation; front panel controls; flywheel tuning; adjustable phase control for best stereo; stereo indicator; phono and auxiliary inputs; outputs for 4 through 16 ohm speakers; preassembled, prealigned "front-end"; fast, easy circuit board assembly. 12 lbs.

AR-27 FM Mono Receiver has same features as AR-17 except for FM mono only reception and 7 watts music power. 9 lbs. Optional walnut (7.95) or beige metal (3.50) cabinets available for both units.

NEW! Heathkit Soldering Iron



Kit GH-17
\$14⁹⁵

Ideal for kit-building or other electronic soldering jobs. Safe 6 volt, 25 watt GE midget iron with non-corroding tip. 3 heat ranges. Excellent heat recovery time. Quick warm-up . . . iron ready in 2 minutes. Protective metal cage. Build in an hour. 5 lbs.

NEW! Professional 10-Band Shortwave Listener's Receiver



Kit SB-310
\$249⁰⁰ (SB-600 8 Ohm, 6" x 9" Speaker, \$18.95)

Covers 6 shortwave bands (49, 41, 31, 25, 19 & 16 meters) . . . 80, 40 & 20 meter ham bands . . . 11 meter CB. Includes 5 kHz crystal filter for AM, SSB and CW listening. Features selectivity that slices stations down to last kHz . . . no more guessing station identities; 11-tube circuit; crystal-controlled front-end for same rate tuning on all bands; prebuilt & aligned LMO; tuning dial to knob ratio 4 to 1; and many more deluxe SWL features. 2-tone green metal cabinet included. Optional crystal filters for optimum CW & SSB available. 20 lbs.

'68 HEATHKIT® Catalog!

Introducing The Exciting New Look Of Heathkit Solid-State Instruments!

Now from Heath... the most exciting innovation in electronic instrumentation... new ultra-functional cabinet styling. These new Heathkit instruments feature a cabinet frame consisting of front and rear panels with side rails that completely support the component chassis independent of the top and bottom cabinet shells... allows complete freedom for assembly, checkout and calibration. You'll like the

clean bold panel & meter markings for easier reading... the easier-to-grasp knobs... the compact size... and the retractable carrying handles that are concealed in the side rails. The die-cast front panel bezel styled in chrome and black, the black side rails, and the special two-tone beige front panels and cabinet shells give these new instruments an appearance as up-to-date as their performance.

NEW! Deluxe Solid-State Volt-Ohm Meter... Battery Plus Built-In AC Power

Features 8 DC and 8 AC voltage ranges from 0.5v to 1500 v. full scale; 7 ohmmeter ranges x1 (10 ohms center scale), x10, x100, x1k, x10k, x100k and x1 megohm; 11 megohm input resistance on DC ranges; 1 megohm on AC ranges; internal battery or 120/240 v., 50/60 Hz AC power for portable or "in-shop" operation; large, easy-to-read 6" 100 uA meter; separate switches for individual functions; single test probe with finger-tip flip switch for all measurements; simple circuit board construction.

Kit IM-16
\$44⁹⁵

Solid-State High Impedance Volt-Ohm-Milliammeter

All silicon transistors plus FET's. Features 9 AC and 9 DC voltage full scale ranges down to 150 mv; 11 current ranges from 15 uA to 1.5A full scale; 7 resistance ranges (10 ohms center scale) measure one ohm to 1000 megohms; AC plus battery power for portability; 6" 200 uA meter with zero center scale for + & - voltage measurements without switching; accuracy of ± 3% full scale on DC volts, ± 5% on AC volts; separate range switches for each function; 1% precision resistors; 10-turn thumbwheel zero adjustment; fast circuit board construction. 10 lbs.

Kit IM-25
\$80⁰⁰
Wired IMW-25
\$115.00

New FM Stereo Generator For RF, IF and FM Stereo Alignment

Produces virtually all signals for trouble-shooting & aligning multiplex adapters, FM tuners and receivers. Generates mono FM or composite stereo FM signals. Crystal-controlled 19 kHz (± 2 Hz) pilot signal, adjustable from 0 to 10% for checking tuner lock-in range. Switch-selection of 400 Hz, 1000 Hz, 5000 Hz, 19 kHz, and 65 kHz or 67 kHz SCA signals for complete alignment capability. 100 MHz sweep signal (adjustable ± 2 MHz) for overall RF and IF alignment. Built-in crystal controlled marker oscillator for IF and dial tracking checks. Phase test capability. No balance adjustment needed for equal right and left channel modulation levels.

Kit IG-37
\$79⁹⁵

New Variable Regulated High Voltage Power Supply

Features 6v. and 12 v. AC filament voltages; also furnishes B+ from 0 to 400 volts DC, bias from 0 to -100 volts DC; separate panel meters monitor B+ output voltage & current; voltmeter switched to read C- volts; output terminals isolated for safety; high voltage and bias may be switched "off" with filaments still "on" for maximum testing efficiency and safety.

Kit IP-17
\$59⁹⁵

New Solid-State Regulated Low Voltage Power Supply

New Zener reference-voltage power supply. New up-dated circuit that is virtually immune to overload from exotic transients. Relay-protected against short circuit & overload. Provides 0.5 to 50 volts DC with better than ± 15 millivolts regulation. 4 current ranges: 50 mA, 150 mA, 500 mA & 1.5 A. Adjustable current limiter: 30 to 100% on all ranges. Panel meter shows output voltage or current. Choice of kit or assembled versions.

Kit IP-27
\$76⁹⁵
Wired IPW-27
\$119.95



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Please send FREE Heathkit Catalog.

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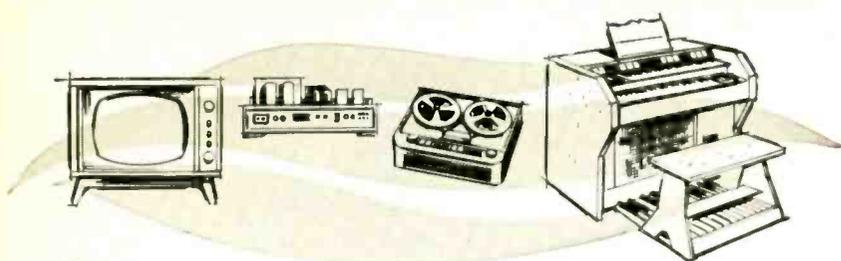
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CL-301



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Circle 124 on reader's service card

BUILD—HOME MOVIES TIME-COMPRESSION MACHINE

continued from page 43

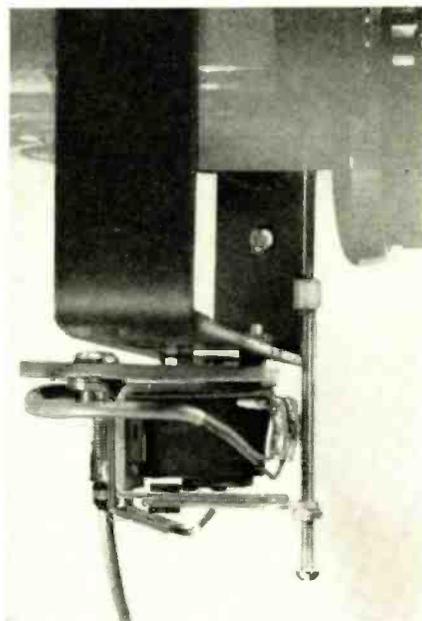


Fig. 8—Relay and extension arm mounted ready to trigger a spring-drive camera.

ber of seconds) on the panel and then turn R3 slightly counterclockwise to a point where another desired interval is obtained. Continue this process until the scale is completely marked (R3 fully counterclockwise). Also adjust the machine-screw linkage (Fig. 8) along with the contact arm stop until proper action occurs. (The camera shutter should trip when the solenoid energizes, and release when the solenoid de-energizes.) Once the contact arm is adjusted properly, it should never have to be readjusted. You should adjust the linkage for as little travel as possible to trip the shutter release. Average travel required is usually $\frac{1}{16}$ ".

Operation

When you try time-lapse filming, be certain the camera is mounted on a sturdy tripod and don't disturb it during the filming. To film a sunset, for example, set the Pulser interval for 2 seconds. Turn on the unit approximately 15 minutes before the sun sets and continue running until just after it sets. On the screen, the 15 minutes of sunset will last 30 seconds. **R-E**

MISS-Q

In the "Wanted: Test Instrument Info," article (July, 1967), change the letter "D" to letter "C" in the 3rd column on page 52 for Hickok's Tube Tester, model 6000A. This tube tester is a current model.

Now There Are 3 Heathkit® Color TV's To Choose From

Introducing The NEW Deluxe Heathkit "227" Color TV

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

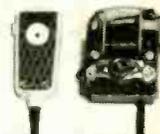
Advanced Performance Features. Boasts new RCA Perma-Chrome picture tube with 227 sq. in. rectangular viewing area for 40% brighter pictures . . . 24,000 v. regulated picture power and improved "rare earth" phosphors for more brilliant, livelier colors . . . new improved low voltage power supply with boosted B+ for best operation . . . automatic de-gaussing combined with exclusive Heath Magna-Shield that "cleans" the picture every-time you turn the set on from a "cold" start, and keeps colors pure and clean regardless of set movement or placement . . . automatic color control and gated automatic gain control to reduce color fade and insure steady, flutter-free pictures even under adverse conditions . . . preassembled & aligned 3-stage IF . . . preassembled & aligned 2-speed transistor UHF tuner and deluxe VHF turret tuner with "memory" fine tuning . . . 300 & 75 ohm VHF antenna inputs . . . two hi-fi sound outputs . . . 4" x 6" 8 ohm speaker . . . one-piece mask & control panel for simple installation in a wall, your custom cabinet or either optional Heath factory-assembled cabinets. Build in 25 hours.

GRA-227-1, Walnut cabinet \$59.95
GRA-227-2, Mediterranean Oak cabinet (shown above) . . . \$94.50



Kit GR-227
\$399⁹⁵
 (less cabinet)

Kit GRA-27
\$19⁹⁵



New Remote Control For Heathkit Color TV

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



Kit GR-295
\$479⁹⁵
 (less cabinet)

Deluxe Heathkit "295" Color TV

Has same high performance features and built-in servicing facilities as new GR-227, except for 295 sq. in. viewing area (industry's largest picture) . . . 25,000 volt picture power . . . universal main control panel for versatile in-wall installation . . . and 6" x 9" speaker.

GRA-295-1, Walnut cabinet (illust. above) \$62.95
GRA-295-3, Early American cabinet \$99.95
GRA-295-2, Deluxe walnut cabinet \$94.50



Kit GR-180
\$349⁹⁵
 (less cabinet)

Deluxe Heathkit "180" Color TV

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

GRA-180-1, Contemporary walnut cabinet \$49.95
GRA-180-2, Early American cabinet \$75.00
GRA-180-3, Table model cabinet \$24.95
GRA-180-5, Table model cabinet & mobile cart (illust. above) \$39.95



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Enclosed is \$ _____, including shipping.

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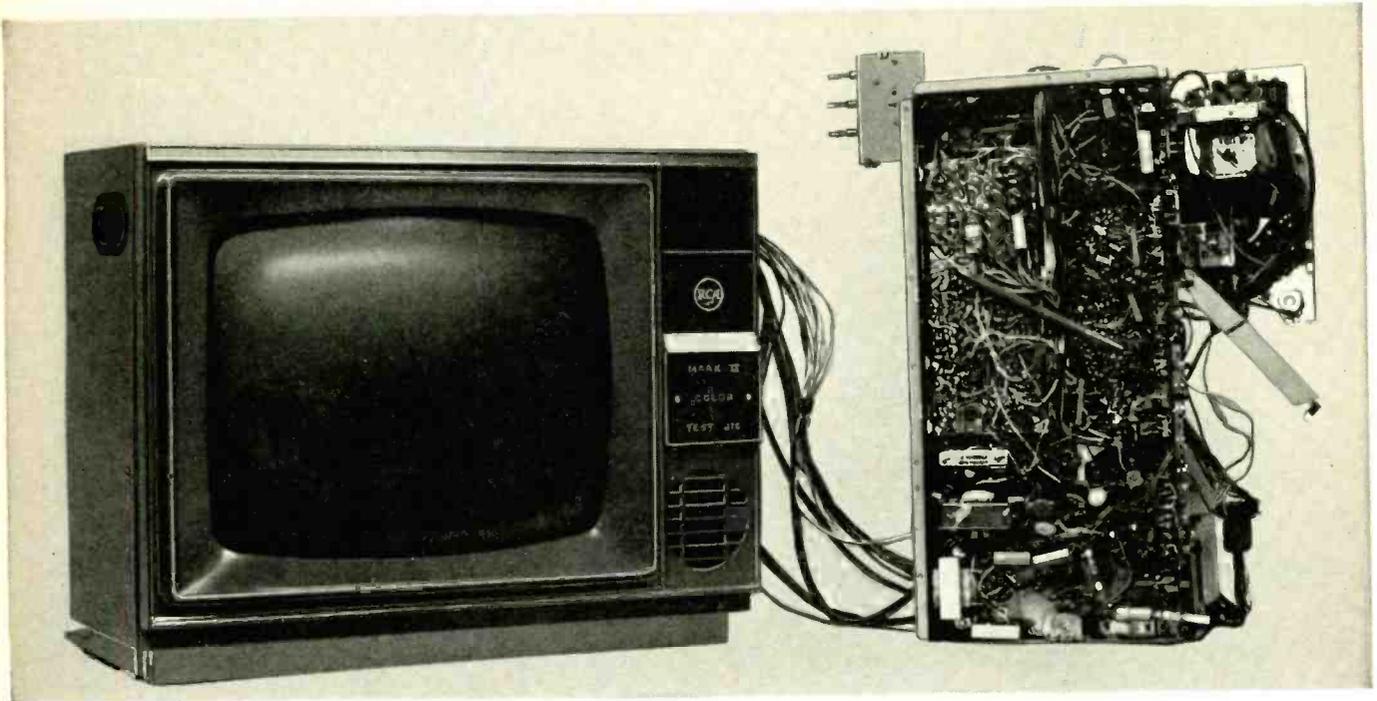
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CL-306

RCA announces 2 new color-TV test jigs



New RCA MARK II

■ **IDEAL** for servicing all the RCA 90° rectangular receiver chassis (18" diagonal and larger) and RCA 70° round (21") receiver chassis made within last 10 years.

■ **COMPACT** in size, weight and price. 30% smaller and less than half the weight of former models.

■ PACKED WITH NEW FEATURES.

- ... Automatic degaussing assembly.
- ... Large padded hand holds double as side entry paths for servicing cables.
- ... Preassembled Kine neck components are ready to slip on and clamp in place.
- ... Rugged welded-steel cabinet, in rich hammeroid cobalt grey to match test equipment. Picture tube not included.

New RCA MARK III



■ **PORTABLE**, for in-the-home chassis check, without removing chassis from cabinet.

■ **A SALES TOOL.** Lets you compare customer's picture tube with test jig picture tube performance.

■ **VERSATILE.** Use the Mark III with all RCA 90° rectangular receiver chassis (18" diagonal and larger), and all RCA 70° round receiver chassis (21") made within last 10 years.

■ **INCLUDES** all Kine neck components—preassembled. Ready to slip on and clamp in place. Durable polyethylene cabinet. Picture tube not included.

Put an RCA Mark II in your shop and an RCA Mark III in your truck. The combination will help you speed up job completions . . . and sales. See both of these outstanding color-TV test jigs at your RCA Distributor today.

RCA PARTS AND ACCESSORIES, Deptford, N.J.



The Most Trusted Name in Electronics

See the Perry Como Holiday Special in color on NBC-TV. Thursday, November 30. 7:30-8:30 P.M. EST.

Transistor and Diode Mini Tester

continued from page 47

Silicon transistors, on the other hand, will show no perceptible leakage even on the LO scale.

After making this test for "leakage," you can check for gain. Simply depress the TEST button and rotate R1 slowly clockwise until the meter pointer is on the silver line. The direct-current gain of the transistor can then be read directly from R1's dial. Open transistors will pass little or no current and shorted or improperly connected transistors can show a runaway current characteristic.

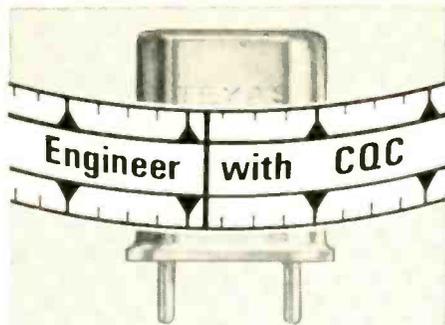
To test the performance of a transistor as an audio amplifier, feed a small audio signal (about 1 mV or less) into J1, plug a crystal earphone into J2, and listen. Depress the TEST button and rotate R1 until you hear the loudest output without distortion. You should have no difficulty in identifying good and bad transistors in this manner. You may have to listen to some good and bad units to get the "hang" of it.

Optimum Bias. To determine the bias current flow while the transistor is working in the tester (at maximum volume without distortion) simply compare the gain figure indicated by the position of R1, with the Emitter-Base Current tabulation in the Calibration Chart. You can simplify matters by marking the values of current directly on R1's dial, along with the gain markings.

Diodes can be checked by connecting them to J2 and J4 and depressing the test pushbutton. When the tester is turned on and S4 is on HI, the meter will read full scale for a diode with good forward conductance. Next, slide S3 to its NPN position and read the diode's reverse current: it should be nearly zero for a good diode, with S4 set in its LO position.

Polarity of the diode and the initial position of S3 are not of any consequence for this test. Whether you get a high or a low reading the first time you hit the test button is not important. The important thing is that there be a big difference between forward and reverse current. The best diodes have a large front-to-back ratio and a small reverse current.

If you wish to identify the anode and cathode in the diode under test, simply note the position of S3 when you get a forward current reading. When S3 is in the npn position, the anode is connected to J4. **R-E**



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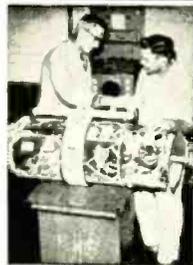
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NOTEWORTHY CIRCUITS

FIVE-CHANNEL TONE CONTROL

From time to time, readers ask for diagrams of multi-channel tone controls that can be added to PA, hi-fi and other audio equipment. Here is the circuit of a five-channel tone control unit that was described in *Funkschau* (Munich, Germany). Fig. 1 shows the right channel of the stereo unit. Channel 1 (top) is a low-pass circuit that begins to roll

off at around 60 Hz. Channels 2, 3 and 4 are band-pass circuits and channel 5 is a high-pass network. The overall response and the response curves of the individual networks are shown in Fig. 2. Maximum signal input is 1.5 volts and maximum output is 2.1 volts. Output impedance is 680 ohms, making the circuit ideal for driving almost anything. **R-E**

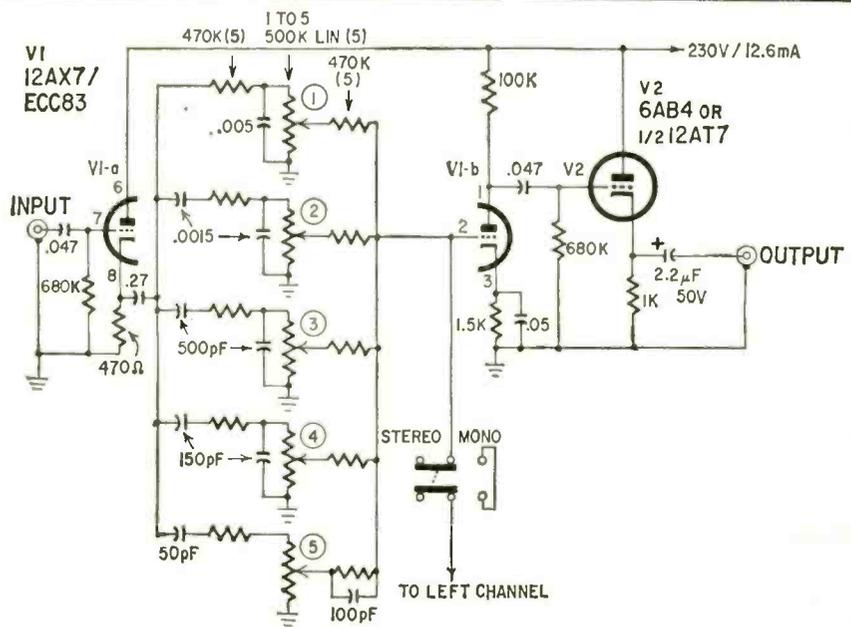


Fig. 1

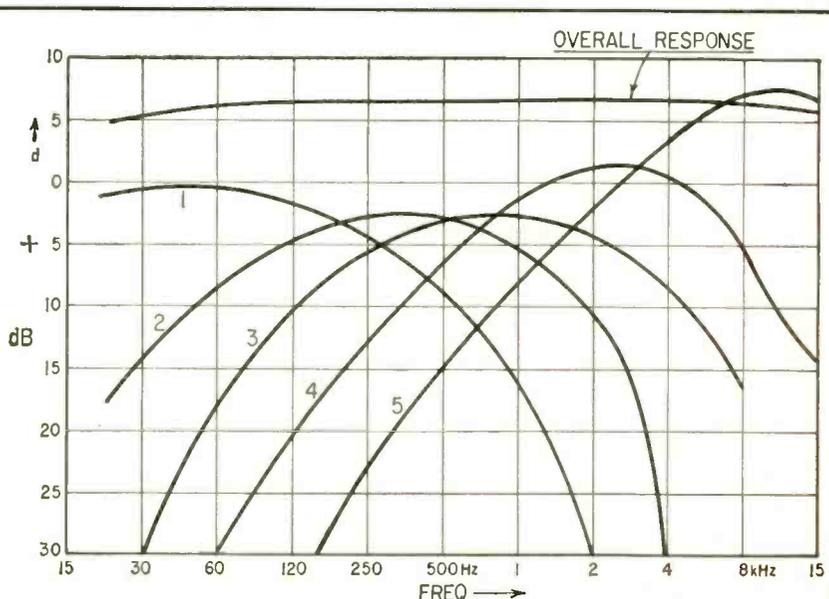


Fig. 2

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- - - 80-MW Walkie-Talkies, Per Pair **\$19.60**
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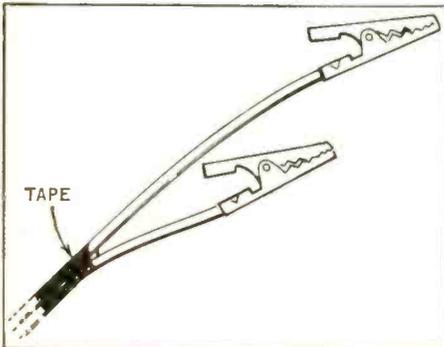
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DEPT. RE-107 LINCOLN, NEBR. 68501

Circle 130 on reader's service card

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PREVENT TEST-LEAD SHORTING

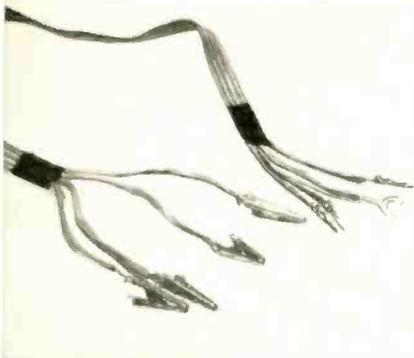


Test leads with alligator clips often become tangled and short together. A simple remedy is to tape the two wires together, so that one wire is longer than the other, just enough that if they do come together, they cannot short.

—Lee D. Fortun

QUICK ROTATOR HARNESS

A simple rotator connecting harness can be made out of a scrap piece of rotator wire, four small alligator clips and four lugs. Solder the lugs on the four wires at one end of the cable; this end goes on the rotator box ter-



minals. The alligator clips clip to the motor terminals. Use the silver-colored wire as No. 1, the next wire as No. 2 and on down the line. It is easy to connect the two units and you don't have to twist and curl the wires around each terminal post.

—Homer L. Davidson

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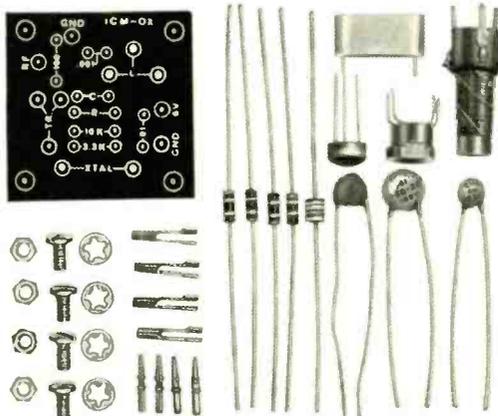
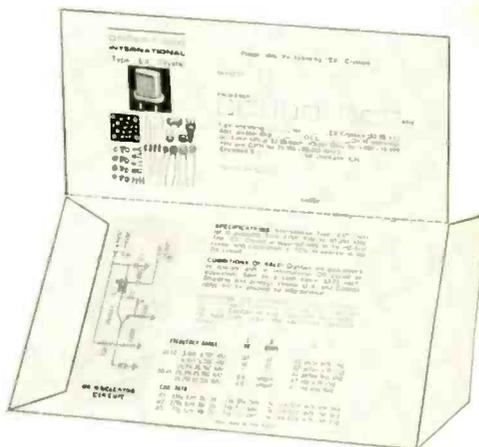
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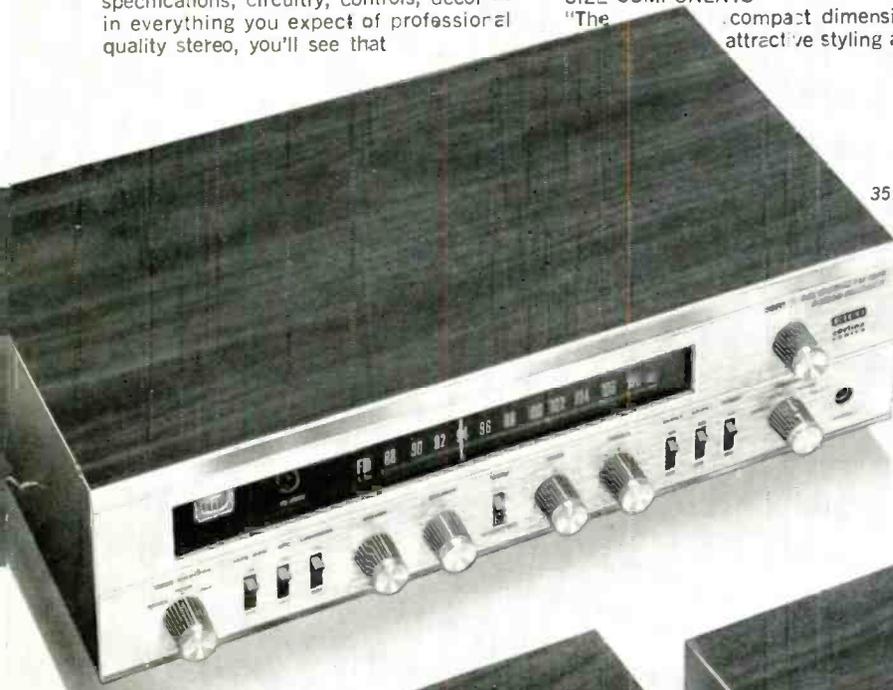
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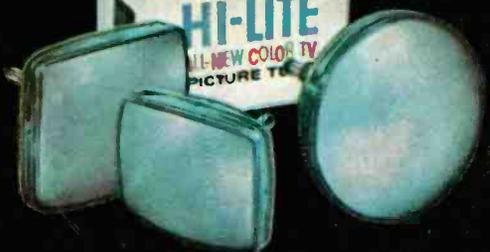
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