

# WAFB JOURNAL

NOVEMBER - 1937

HONORABLE  
MENTION  
PHOTOGRAPH  
by A. R. McGonegal



“...in the public interest,  
convenience and necessity”

So must radio operate to fulfil its obligation. So does the National Broadcasting Company operate... Every month NBC creates and broadcasts more than 1000 hours of programs for the entertainment and information of the American public. These programs are NBC's own contribution to the maintenance of the first principle of radio. They build and hold the immense audience which listens to NBC Blue and Red network advertisers.

*47,000 PROGRAMS A YEAR*

**NATIONAL BROADCASTING COMPANY**

*A Radio Corporation of America Service*

*RCA presents the Metropolitan Opera every Saturday afternoon. And "Magic Key of RCA" every Sunday 2 to 3 P. M., E. S. T.*

*Both on NBC Blue Network.*



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# JOURNAL



VOLUME 4 ISSUE 8

NOVEMBER 1937

## RCA & NBC DEMONSTRATE LARGE SCREEN TELEVISION

RCA television projected on a screen approximately three feet by four feet in size had its first practical demonstration at Radio City Thursday, October 14, when engineers of the RCA and the NBC televised moving images from a newly developed cathode-ray tube to a motion picture screen several feet away. A new and improved RCA tube of intense brilliance producing black and white images also was demonstrated for the first time.

David Sarnoff, President of the Radio Corporation of America, addressed the members of the Society of Motion Picture Engineers, who were invited as guests to the demonstration. Mr. Sarnoff's remarks in full follow:

"It is the policy of the Radio Corporation of America to keep all who have either a direct or contingent interest in television, as well as the public press informed of its progress. We feel that the members of the Society of Motion Picture Engineers, who are our guests this evening, have not only an interest in television but also a professional experience which makes them unusually well qualified to judge its possibilities and comprehend its problems. It is therefore with particular pleasure that we shall give you this evening a brief demonstration of our latest developments in this new art.

"Television is today an unfinished product. Its progress up to now, and some of the problems which still remain to be solved, are parallel in many respects to the early progress and problems of the motion picture industry. You who remember the flickering images and the crude scenes of the early films—in contrast to the technical and artistic perfection of present-day motion pictures—can understand what we are up against in getting television in shape to perform a useful public service.

"We brought television out of the laboratory and 'into the open air' on June 29, 1936. At that time we began transmitting television images from the RCA experimental station at the top of the Empire State Tower to receivers in charge of our engineers at se-

lected observation points throughout the metropolitan area. As a result of continuous experiments under actual service conditions the transmitting antenna and much of our other equipment has been remodeled several times.

"Week by week and month by month television engineering progress has seemed slow and difficult. Yet when we look back today over the period of only one year and four months that separates us from our first television field tests we can observe a number of definite and promising achievements.

"Where a year ago each separate image was scanned with 343 lines, today we are scanning with 441 lines. This standard of picture-definition is now generally regarded as satisfactory. During the past year the color of television pictures has been changed from green, to black-and-white, and their brilliance greatly increased. The size of the picture has been increased from approximately 5x8 inches to 7x10—almost double the area. In addition, important progress has been made in projecting television pictures of approximately 3x4 feet on a screen. You will see tonight our first demonstration of a broadcast television program projected on such a screen.

"These are some of the technical advances in television accomplished by RCA engineers during the past twelve months. During this time the broadcasting service of RCA—the National Broadcasting Company—has been operating an experimental television studio in the RCA Building, and has also made significant progress, in the development of television programs. Lighting and make-up, sound effects, scenic design and studio architecture, as well as the manipulation and coordination of television cameras, have been the subject of continuous study and experiment by NBC engineers and program specialists. New techniques for the writer, the director, and the actor are being explored. Practical experiments with outside television pick-up equipment will get under way within the next few weeks. It has become apparent that the tele-

(Continued on page 7 )

# JOURNAL STAFF CHANGES

As this issue goes to press, drastic changes in Journal personnel are taking place.

Mr. B. L. Capstaff, who served the Journal in the various capacities of Business Manager and Advertising Manager and more recently as Executive Editor, has suddenly been transferred to Hollywood, leaving the office of Executive Editor vacant.

Mr. H. E. Meyer, formerly Editor, has been appointed by the National Council to fill the vacancy and Mr. R. D. Compton, formerly Technical Editor, has been appointed Editor. Mr. H. M. Gabrielson, New York Maintenance Engineer, has taken over the duties of New York representative, the position formerly held by Mr. H. Kenney, and a reorganization of the Journal staff is now in progress.

The new editor in taking over his duties has expressed the desire for more and better cooperation between the Journal staff and the men in the field. Any notes of interest to the membership will be appreciated by the staff and will receive prompt attention in the Journal.

It is hoped and expected that the magazine will become more and more an integral part of the Association of Technical Employees of the National Broadcasting Company and the mouth piece for good will and better relations between employees of a great organization.

Mr. Rojas has assumed the duties of Business Manager, formerly held by Mr. Capstaff.

## JOURNAL CLOSING DATE

This new closing date for material submitted to the Journal will be the 10th of the month preceding the issue in which the material appears.

The closing date for material will allow the issue to come out promptly on the first of each month.

Cooperation of all concerned is earnestly requested.

## COVER PICTURE

The picture on the cover of this issue was one of the honorable mentions. This photo called "Nemo", is by Mr. A. R. McGonegal, FE, Washington. This picture was taken with an Eastman 616 camera, F 4.5 lens, 124 MM focal length. Exposure 1.25th at F 5.6.

## CHRISTMAS ISSUE

The big holiday issue of the Journal will be published this year as usual. Now is the time to get your advertisement placed. For new lower christmas rates see your local ATE representative. New York closing date for material and cash is December 10th. So get busy now.

# EDITORIAL STAFF

## MANAGING EDITOR

H. E. MEYER

Editor - - - - - R. D. COMPTON  
 Business Manager - - - - - F. R. ROJAS  
 Features - - - - - J. E. KAY

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 New York - - - - - H. M. GABRIELSON

The ATE Journal is a privately printed publication, issued by the Association of Technical Employees of the National Broadcasting Company, 30 Rockefeller Plaza, New York City, N. Y.

In the United States and Possessions: Fifteen Cents the Copy, \$1.00 the year (12 issues). In all other Countries, including Canada, Twenty Cents the Copy, \$1.50 the year (12 issues). Remittances from outside the United States by Postal or Express Money Order or by Bank Draft, payable in United States Funds. All prices subject to change without notice. All subscriptions must be paid for in advance.

Nothing appearing in the ATE Journal shall be construed to be an expression of the ATE Journal, or the Association of Technical Employees, but must be construed as an individual expression of the author or authors.

## HEAR YE! HEAR YE!

If you were one of the gay crowd at the New York Chapter of ATE dance last year, this bit of news won't interest you. You will already have your ticket and plans made for the gala get together this year. If you weren't lucky enough to be in on the doings then this is your chance to really treat yourself and yours to a swell time.

Packard says, "Ask The Man Who Owns One." We say, "Ask the Man Who Went Last Year."

Here are the details in a "Nutshell:"

Date: Friday Evening, November 19th.

Place: The Palm Garden of The Hotel Ambassador.

Time: 9:30 P. M. — Until.

Music: Peter Van Steeden's Orchestra.

Entertainment: Dancing by All

Fun and Frolic by several famous acts of Radio.

Cost: Four Dollars per Couple.

Tickets: Phone Ext. 547 or 450.

Dress: Optional.

Rumor has it that elaborate plans have been made for one grand time. There will be among other things a rendition of "The Big Apple" as only NBCites can do it. And Oh! Yes! a door prize. Don't say we told you but its Champagne.

—————We'll be seeing you there—————

## NEW ANTENNA FOR KDKA

The world's most modern and efficient antenna, a 718-foot steel "cloudscraper," located at nearby Saxonburg, will be dedicated at ceremonies marking the seventeenth anniversary of the world's pioneer broadcasting station, KDKA, Pittsburgh, Penn., on Saturday, October 30.

The entire radio industry will join KDKA in dedicating the antenna and in celebrating a common anniversary. Among those who will be present when the steel spire is formally placed in operation are A. W. Robertson, chairman of the board of the Westinghouse Electric & Manufacturing Company; F. A. Merrick, president of Westinghouse; Lenox R. Lohr, president of the National Broadcasting Company; Dr. Frank Conrad, Westinghouse Assistant Chief Engineer; W. C. Evans, manager of the Westinghouse Radio Division; Alfred H. Morton, manager of the NBC Operated Stations; A. E. Nelson of NBC, manager of KDKA.

The new antenna system installed by KDKA, which is the Pittsburgh outlet of the NBC-Blue Network, will give primary broadcasting service over an area ten times greater than that previously provided with strong, clear radio signals. Its principal elements are the towering spire, the top of which is often obscured by clouds, and a circle of eight 90-foot antennas designed to suppress interfering waves normally emitted in radio transmitting.

In describing the new facilities, Westinghouse says:

"Vertical antennas of the type now installed at KDKA radiate both ground and sky waves. When these two waves meet in areas of varying distance from the station they interfere with each other to cause fading or mushy program reception.

"The ring of shorter towers also radiates skywaves but in opposite directions to nullify the effect of the skywave emitted from the main antenna. The fading zone is thus extended to great distances from the station and broadcast services vastly improved.

"The new system vindicates an original antenna design by Dr. Frank Conrad, first tried in 1929, but considered unsatisfactory because severe fading was experienced close to the station. By using the Conrad system as a suppressor ring for a standard antenna, the efficiencies he originally sought have been obtained and an interference problem solved."

The tremendous advances made by radio in the last seventeen years are signalized by KDKA's new antenna system. It was just seventeen years ago, on November 2, 1920, that the original KDKA, housed in one big room at the Westinghouse Headquarters Works in East Pittsburgh broadcast the news of Warren G. Harding's election to the few owners of amateur receiving sets then in existence. That broadcast inaugurated a daily program over KDKA which has continued without interruption since that time.

## NATURAL MAKE-UP FOR TELEVISION

Purple lipstick, green rouge and blue powder won't be ingredients of television beauty despite stories to that effect emanating from Hollywood, Percy Westmore, number one Hollywood make-up man, said today after a tour of the National Broadcasting Company television studio in Radio City.

"Television performers will wear natural make-up and probably less of it than the average New York woman uses for streetwear," Westmore predicted. "Thank heavens, I am now in a position to deny those ridiculous rumors that it will be necessary to paint girls up like a surrealist landscape in order to televise them properly. I have had an opportunity to study studio conditions and see the television image and I am confident the development of make-up technique for television will follow the current trend in motion pictures. We are using less greasepaint today, less powder and less lip rouge. There is every reason for television to do likewise, particularly because spontaneity and naturalness are keynotes of the medium."

Make-up's two biggest contributions to television, Westmore believes, will be to define features more clearly and accentuate the planes of the face.

"Eventually," he said, "television will have its own staff of make-up experts working hand in glove with the Iconoscope cameramen. Too many people think of make-up solely as a corrective measure—to make noses look shorter or eyes bigger. As a matter of fact, we proceed in a very scientific manner to assist technicians themselves.

"The Hollywood make-up man uses the camera as a microscope and the motion picture screen as a slide on which to examine his work. He is not only interested in glamour but in helping to solve technical problems. He will serve television in a similar fashion, once the medium itself has reached the necessary degree of perfection."

Gloria Dickson, Hollywood actress, accompanied Westmore on his NBC tour and did voluntary duty as a subject for the Iconoscope camera.

"Television is certainly a challenge from the actress' standpoint," she observed. "Just imagine having to go right straight through your part without any cuts or retakes! The television studio looks like the movies but its requirements are more like the legitimate stage."

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### 139th NBC STATION

The National Broadcasting Company added its 139th associated station on October 11 when Station KOAM, Pittsburg, Kansas, joined NBC's Southwestern Group, available to both the NBC-Blue and NBC-Red Networks.

KOAM operates on a frequency of 790 kilocycles, with a power of 1,000 watts. Owned by the Pittsburg Broadcasting Corporation, the station managed by Ed Cuniff.

# THE ERRORS OF TELEVISION

Continued from last issue.

## V

Let us assume however, that radio advertising will be intelligent or that we shall become hardened to it; of what will our studio entertainment then consist? The experimental programme makers already know that the public has become accustomed to the disembodied voice; the public gets some sense of personality over the air. Handsome as I am sure all news commentators are, the sight of them reading their comments, which audiences generally imagine are impromptu, would not be a particular gain. It is ungalant to say so, but quite possibly some of our vocalists are not as beautiful as their voices; and one man who advertises a hair tonic lives in mortal terror of the coming of television, because he is almost totally bald.

In broadcasting circles, news commentary, advice to the lovelorn, instruction in any subject, and even political oratory are lumped together as 'talk programmes.' Following that shrewd classification, I postpone for a moment considering the rest of the average radio programme and note that statesmen may not find television an unmixed blessing. There has been an advantage in the sourceless voice. It has been not-human, even superhuman. In the newsreels Father Coughlin, for instance, lost much of the authority he exerted over the air; Huey Long, on the whole, gained; Mr. Roosevelt, in my opinion, loses a little, but I do not believe that this is a universal judgment. But in any case the politicians will fall under the law of compression which I suggested above. An actual audience in a stadium or convention hall enjoys the contagion of the mob and will sit for an hour and clap hands and throw hats in the air, but when only two or three are gathered together the spectacle of an orating man will not be nearly so absorbing. We shall be thrilled by the spectacle of a nominating convention, but before a debate or an ordinary radio speech is telecast the astute politician will want to be sure that his audience will have something agreeable, but not distracting, to look at—which, in nine cases out of ten, eliminates the speaker himself.

The greater part of sponsored broadcasting at the present time is divided between the dramatic sketch, the comedian, and the popular orchestra, each of these used separately or in combination. Obviously the dramatic sketch stands to gain most by the addition of sight—to gain most and to require the most energetic overhauling. The moment a sketch is made visible, it will require settings, properties, and actors in place of simple readers from manuscript. And, again, because of the concentration of attention, the momentum will have to be accelerated.

At present, all of a fifteen-minute programme can concern itself with the question of whether a young girl's party dress makes her look old enough to compete with her sisters. The famous breach of promise suit in 'Amos 'n' Andy' was stretched out over a period of months; the entire technique is that of the comic strip, each broadcast limited to a minute incident. But the moment these things are seen as well as heard, they come into competition with the moving picture,

which in some sixty minutes—the time of only four broadcasts—develops half a dozen amusing or illuminating incidents, three or four major episodes, and at least one dramatic climax. Successful sketches on the air have lived by cumulative interest; any single quarter hour of the Goldbergs or Amos 'n' Andy might be tiresome, but the listeners have memories of the past and definite anticipations of action in the future, involving characters in whom they are interested. That is why the sketches can afford to be slow. The new mechanism destroys that privilege because it renders the characters completely and instantaneously and must launch them into a decisive action which, I suspect, will have to be fairly complete in itself. The serial dramatic sketch may therefore prove unsuitable for television, and in its place we shall probably have the more compact condensation of plays which now usually runs for half an hour on the air.

About the comedian it is frankly difficult to say anything definite. Obviously the pun, which is the recurrent staple of radio comedy, gains nothing whatever through vision. The fantastic imaginings of Stoopnagle and Budd, by far the most distinguished of radio entertainers, lie in a realm of fancy which a Walt Disney or an intelligible Dali might illustrate, but merely to see them talking would not be an advantage. The old stage comedians such as Wynn and Pearl and Cantor would be as good as they ever were and would present, in substance, vaudeville sketches.

Ever since the days of the phonograph the public has become accustomed to listening to music without seeing the performer. The talking picture has reversed the process, but the intelligent musical film has seldom used its orchestras for more than a background and has even thrown in a complementary action when songs are being sung; what most people remember about Stokowski's work in *The Big Broadcast* of 1937 is the movement of his hands. Radio jazz bands are now full of galvanic comedians, and their antics could be telecast with some advantage, but I suspect that television will bring to the foreground, not the orchestras, but dancers who will work with them. The great opportunity television offers is to the one art which radio has never been able to encompass—the art of dancing, particularly the ballet.

## VI

I have been discussing so far the elements of the usual commercial programme, but it is reasonable to assume that the poor relation of the air, the unsponsored programme, will also appear in television. The great fault of educational programmes so far has been not so much that they were too serious or too informative: they simply were not as skillfully and entertainingly presented as the sponsored material. Clearly a programme of information and ideas can gain even more by television than a programme of jokes and music. Here is a blackboard for the mathematician, a laboratory for the chemist, a picture gallery for the art critic, and possibly a stage upon which the historian can reenact the events of the past, or the news commentator the headlines of today. Moving-picture exhibitors now use travelogues and scientific films to vary their programmes; commercial radio has not

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## -- PERSONNELS --

Granted that there has been a business recession of small magnitude we know one thing which has not contributed to the downward trend. The building of new studios in Washington, Cleveland, Philadelphia, and Schenectady should have tipped the scales the other way. Men in the Audio Facilities group who have recently returned from Washington are T. H. Phelan and J. G. Strang. Out in Cleveland we have G. M. Hastings and T. Nolen taking hold of the situation. Not satisfied with nearby commuting R. F. Schuetz finds himself out Hollywood way looking over the situation — just what **situation** we can't disclose just yet. The rest of the group by simple deduction must be taking care of all the **rush** jobs that are left, and we're not kidding either.

As though this wasn't a big enough plug for the group may we add that all the "engineers" of the Audio Facilities group are licensed as Professional Engineers in the State of New York—their "shingles" literally clutter up the office.

Mr. C. G. Dietsch is rebuilding W3XAL in Bound Brook. The station is to have more power due to the increased demand for international programs.

### Doings of the NBC Gun Club

The Gun Club, a unit of the N. B. C. Athletic Association, has been moving right along and turning in some fine scores. The shooting this far has been on a purely entertainment basis but the results indicate that we'll soon be issuing challenges to other clubs.

Following are the results of the meet held Tuesday (Oct. 19):

Blue Team	Red Team	
Edward Roeder (Outsider) 91	Philip Falcone, Eng. ....	71
Harry Williams, Eng. ....	Robert Morris, Eng. ....	98
Roland Jordan, Eng. ....	Clarkson Bundick, Eng. ....	83
Beverly Fredendall, Eng. ....	Donald Castle, Eng. ....	93
Whitney Baston, Eng. ....	Lester Looney, Eng. ....	92
Max Jacobson, Eng. ....	Agnes Lockerer, Legal ....	94
Willard Butler, Sales Traf. 81		
Miriam Hoffman, Statistical 80		
Average 88.6	Average 88.5	

This week's meet was enlivened by a perfect score of 100 turned in by Roland (Curley) Jordan. It is evident that Curley's experience in dispatching rattle snakes, gophers, prairie-dogs, etc., while a resident of the far west, has stood him in good stead.

Jordan being high scorer two weeks in a row was ineligible for prize money. Bob Morris took the cash with a 98.

Miriam Hoffman, secretary of the club, received the prize for most improvement with a score of 83.

Lets see a greater turnout now that the long evenings are with us.

The place:

Manhattan School of Firearms,  
24 Murray Street, New York City.  
Sixth Avenue L to Park Place. Eighth Avenue subway to Chamber Street.

The time:

Mondays, 2 p. m.  
Tuesdays, 6 P. M.

Mazuma:

Range fee, 50 cents.

Ammunition, 30 cents.

The Kitty: 10 cents.

The range fee includes use of firearms, rifles or revolvers, and competent instruction.

### Previous Scores

Oct. 5

RED TEAM		BLUE TEAM	
D. Castle, Eng. ....	93	Lester Looney, Eng. ....	91
C. Bundick, Eng. ....	71	Max Jacobson, Eng. ....	95
Gus Boshier, Eng. ....	73	R. Jordan, Eng. ....	99
Agnes Lockerer, Legal ....	87	W. Baston, Eng. ....	91
Clare Conway, Program ....	64	E. Roeder, Outsider. ....	94
		G. Mills, Sales ....	89
	388		

Red Team Average 77.6.

Blue Team Average 93.1,

High scorer R. Jordan.

Most Improvement, M. Jacobson.

Sept. 28

RED TEAM		BLUE TEAM	
Agnes Locherer, Legal ....	93	Ed Broadhurst, Stat. ....	70
Max Jacobson, Eng. ....	85	Marion Ayers, Treas. ....	53
Clarkson Bundick, Eng. ....	90	G. Mills, Sales ....	96
Don Castle, Eng. ....	96	W. Butler, Sales Traffic ....	85
Lester Looney Eng. ....	83	B. Fredendael, Eng. ....	89
W. Purcell, WGY ....	96		
Average 90.5.		Average 78.6.	

Three tie scores of 96 were decided as follows: G. Mills, previous winner, ineligible.

Castle and Purcell shot it out, placing target edgewise. Purcell the victor, chalking up one hit out of three shots.

Ed Broadhurst took the prize for most improvement.

N. B. C. Gun Club.

Gordon Mills, chairman.

Miriam Hoffman, Secretary and Treasurer.

Donald Castle, Captain, Red Team.

Roland Jordan, Captain, Blue Team.

### SAN FRANCISCO

On Saturday, October 9, the San Francisco chapter of the ATE sponsored its first NBC party. The affair was in the form of a dinner dance and was held in the Gold Room of the Fairmont Hotel. Arrangements were in charge of chapter chairman Ed Callahan FE and P. A. Sugg CS. Guy Cassidy ME deserves credit for distributing the greatest number of bids, although Tom Watson FE and Dan Williams FE ran him a close second. The public address system was provided and installed by Dave Kennedy SE who also deserves a vote of thanks.

Music for the two hundred or more dancers was provided by Jimmy Walsh and his excellent orchestra. Access to the exclusive Army and Navy Club was obtained through Reserve Officer Sugg's efforts and provided the source of all necessary cooling liquids. Entertainment was donated by staff members and included M. C. Benny Walker, blues singer Beryl Cameron, John Wolfe and Clarence Hayes with their Jingle Town Gazette, George Nickson, tenor and announcer Frank Barton ex-singer and musician with Tom Coakley's Orchestra.

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WA 137 - WRAIN - WE 012  
 Jay Gehres RR#5 Evansville Ind

## BERNARD SHAW TO TALK

Bernard Shaw, the world-famous author and dramatist, will broadcast to overseas listeners to BBC programs. A recording of the talk may be heard in the United States at 6:30 p. m., EST, Friday, November 5, over GSP, 19.6 m., 15.31 meg.; GSD, 25.5 m., 11.75 meg.; GSB, 31.5 m., 9.51 meg. He has consented to give the initial talk in the series "As I see It," which will be heard from Daventry at weekly intervals until the end of January.

Mr. Shaw is being given a free hand in his choice of subject and in its treatment, but listeners may expect to hear some stimulating and provocative comment on matters concerning the Empire as a whole. This will be Mr. Shaw's first broadcast exclusively in the Empire programs. In July he made his first—and unrehearsed—television appearance, coming unexpectedly before the camera after the televising of his play "How He Lied to Her Husband."

Subsequent speakers in the "As I See It" series, all of whom will give their views on subjects of their own choosing, will include H. G. Wells, Lady Astor, Margaret Bondfield, Gracie Fields, the well-known variety artist, and Ian Hay.

## PERSONNELS

Jimmy Coleman W2FED is active on the 20 meter CW band and can be found at 14068 Kcs. Using a single 242A running about 300 watts in.

Johnny Kulik (W2ARB) really goes to town with that rig of his, can be heard daily working the VK's es ZL's and what I mean he gets some very nice reports.

What has happened to W9BG—Paul Clark—haven't heard a peep out of him on the 20 meter band? Come on Paul, dust that rig off es get down to 20 fer some rag chews with the gang in the east.

John Knight W2JJ is on the air with KW rig and is doing some nice work on 20 meter fone. Can be found at 14244 also, by the way John did you know that 8QUC is on the same frequency, look out for competition from Hackett's 125 watts as Johnson Q.

Keep a sharp look out for VP3THE es CX2QY—VP3THE is an expedition in the Amazon Jungles and is using some NBC equipment, OX2QY is the Morrisey expedition to Greenland and can be found on 14380 kcs fone es CW. More about these expeditions later.

Carl Lorenz (W2FE) has been transferred to Hollywood, maybe Carl can work those W6's now, we know definitely he called plenty of em while in the EAST.

What's happened to M. O. Smith (Hollywood) he promised to get on the air out there but nothing hrd from him here in the esat. How about some dope Smitty, plenty of East Coast ATE members wud like to rag chew wid you.

It seems strange and also to be regretted that although there are many camera enthusiasts throughout the staff that not a single picture was taken. The excuse most in evidence was that all were having such a good time that the art of reducing silver bromide to a reasonable likeness of people and things was completely forgotten.

The undoubted success of the evening as acclaimed by all who attended will surely result in more of these congenial gatherings in the near future.

James F. Hackett (W8QUC) now operates 20 meter fone, frequency 14241 and lays down a nice signal here in the east. He and W2BXY sort of maintain a round table once per week. Hackett is very fond of talking to his mother-in-law living in the east and someday BXY will keep his promise and bring that mother-in-law to his shack fer a QSO wid Jimmie.

W9RUK (Eichorst) is still maintaining fone scheds with VK's and K6's and can be heard daily working em. He sure is laying down a FB sig here in the east also, but its a wonder the guy wudn't give a listen when he sines off and see if anyone else was calling. W2BXY is tired of calling W9RUK fer a chat. Your not going high hat on we low power fones are you Eich?

*Battery by*  
**BURGESS**



**No. 6Z3W95**  
**SMALL COMBINATION "A", "B" & "C"**  
**RADIO PACK**

Designed for  
**PORTABLE RADIO SETS**

<b>Taps at</b> This battery has taps at +C. -4½C. +C. -3C. -A. +4½A. -B. +22½. +67½. +112½. +135.	<b>Size</b> The battery measures 5¾" in width, 3 1/32" in depth, 3 11/16" in height. Weight 3 lbs.
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For further information, write to  
**BURGESS BATTERY CO.**  
FREEPORT, ILL., U. S. A.



## LARGE SCREEN TELEVISION

(Continued from page 1)

vision program, while borrowing much from the stage, the screen and sound broadcasting, must blaze many new trails in order to develop a form of presentation fitted both to the scope and limitations of the new medium.

"While the technical problems yet confronting us are formidable, they are not the only obstacles which lie in the path of television's commercial introduction to the public on a general scale. In evolving a satisfactory program technique we have already learned that television programs will cost much more money than sound broadcast programs. If television programs are to be provided through the support of commercial sponsors, advertisers must first be furnished with sufficient circulation to justify their expenditures. Here we have the dual problem of simultaneously creating a cause and an effect: we must create large audiences in order to support costly programs, and we must build costly programs in order to attract large audiences.

"To meet the requirements of a nationwide television service, vast sums of money must be invested in new facilities. The present range of useful television signals is less than 50 miles. The creation of even limited networks, with connection by coaxial cable or radio relay, is a highly expensive undertaking. As in every other pioneering development and rapidly changing art such investments cannot be made without risk. I believe, however, that the same American pioneering spirit of private enterprise which has given us great systems of transportation and communication, and has produced the great industries of the automobile, motion picture and radio, will likewise provide us with a nation-wide system of television.

"Radio and motion pictures rank at the top of the younger industries which have furnished extensive employment to both capital and labor. In television, the newest child of the radio art, we can foresee another vigorous industry which will provide many new avenues of employment, and will furnish opportunities to the younger generation looking for careers in new fields.

"We can, I believe, look forward to the ultimate establishment of an American television system, which, like our present system of sound broadcasting, will employ many thousands of workers, will offer a unique advertising service to American business, and will render a free educational and entertainment service to the public."

### Industrials

The RCA Manufacturing Company has just announced that their entire production of the Model ACR-175 Amateur Communication Receiver has been sold. Their announcement further states that they do not plan to produce any more of these receivers.

We are pleased to report the complete recovery of Washington's chairman, W. H. Chew, after a recent accident resulting in a broken collar bone.

Washington welcomes to its' midst the following additions to the engineering personnel: J. H. Hogan, J. G. Rogers, D. O. Hunter, W. L. Godwin. Hi'ya boys.

## ERRORS OF TELEVISION

(Continued from page 4)

found any way to adapt the same material. Yet underneath the obvious tendencies of current programmes one can discern a slight inclination toward using educational material; it comes close to the surface in the 'cavalcade' programmes dramatizing various periods of history.

I think it probable that a skillful adapter might break through the timidity of the sponsors and create an educational programme of considerable commercial value, especially if he offered such a programme in one of those recurrent moments when sponsors are panic-stricken because all the familiar types of programme have grown stale and they are casting about for something new, something to set such a vogue as was created by the comedians or by the amateur hours. Television will at least have one advantage: the educational film short will certainly be used, and, as it is often very well made, it may take the blight of futility from the educational programme. Many of the significant intonations of intelligent human beings have been stuffed away into the dark corners of radio programmes; it would be a pleasant irony if television brought them to light and proved that they were valuable for commercial purposes.

The moving picture will not merely supply its ready-made films for telecasting. As the new entertainment becomes more expert it will demand films expressly made for television, and presently it will have a profound effort upon all our moving pictures. I confess that there is a great deal of speculation in all of this, but I am convinced that because television will be shown in the home to single individuals or very small groups, because it will be sponsored and therefore each fragment of it must be comparatively short, the tempo of the dramatic or musical numbers will be rapid; just as the movies are more compact than radio, television will approach its points and its climaxes with far less lost motion than the movies now do. And no matter how often people are told that they must not compare the two forms, they will compare them, and the movies will have to cut out their waste material in order to compete. It would be a good thing. They have become

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## PERSONNELS

(Continued from Page 5)

Jerry Seller W2ALB—is off the air, rebuilding that 350 watts of CW into a nice new rack and cabinet job. Better Hurry Jerry the DX season opens soon.

Now that the excitement, furor, etc., created by the completion of the new NBC studios in Washington has subsided somewhat, a few comments are forthcoming. It had been expected that an article covering details would appear in an early issue of the Journal but due to various reasons this was not possible. We now have a tentative promise from those gentlemen in charge of the installation that said article, includ-



ing photographs, will appear shortly. We trust we will not be disappointed. Preliminary to its' appearance, we include herewith a shot (titled "Two men on a horse") by A. R. McGonegal, depicting a scene in Washington's master control room (prior to completion) as the first program thru the new set-up wends its way.

Washington regrets to inform ATE members of the loss of one of its' most esteemed members in the person of Mr. C. F. Rothery, occasioned by his transfer to the San Francisco studios. Cliff, long a staunch supporter of the ATE fulfilled the duties of his office as Secretary-Treasurer, for several years in a manner leaving nothing to be desired. A token of appreciation from his fellow co-workers was presented to him at

a farewell gathering at the last Chapter meeting on August 14th. Elected to fill his office is C. S. Fisher (WMAL). Congratulations, Charlie. Better sharpen your pencil.

Toastmaster at a recent alumni gathering was R. L. Terrell, Washington control supervisor. Bob had to make a speech. Bet'cha it was a good one, too!

Washington's Journal representative is curious to know whether any "ham" member has contacted members in all ATE divisions on 14 mc. phone. To make this complete, lacking only are contact with Schenectady and Denver. So — if you'se guys out there in those respective divisions hear W3HN, give him a shout.

How about some dope from you ATE HAM boys working at the xmtr's would like to hear from youse guys once in awhile, let's have some info on what your using together wid sum pictures if possible.

Jack Fricker (W2IHI) wat a call, has moved to a new QRA and will be on the 20 meter CW band shortly with a revamped rig, higher in power.

W2BXY had a nice rag chew on 20 meter fone wid W8NOE — Cincinatti, Ohio. He works at WSAI the companion station to WLW. Wud like to here more from the ham gang at WLW.

Bill Elsworth (W3FED) KYW xmtr dropped in the other day, sure glad to see him. He can be found active on 40 meter CW.

Ed Wilbur (W2BNL) active on the 80 meter band find him working 20 meter fone every so often.

## ERRORS OF TELEVISION

(Continued from page 4)

dignified and a little lethargic in their methods; they

This will be particularly painful to the movie makers who are now drowning themselves in a sea of color, apparently persuaded that if the face of Marlene Dietrich and her hair and her clothes are in a series of brilliant hues (especially her face), the whole moving picture can stand still while the audience enjoys the pleasure merely of looking. In almost every case, so far, color has slowed up the movies. Yet color will not save the movies from the competition of television. It will be sad news to Hollywood to learn that as long as 8 years ago color television was actually demonstrated; and Mr. Scroggie says that, although the difficulties are great, they are statistical rather than instrumental. So, if the invasion of color conquers the movies, it will only temporarily make them different from television. And once the movies recover, as they did from their temporary surrender to the talking mechanism, the sharpness and brevity of a television drama will make the ordinary talking moving picture seem as slow-going as a play by Clyde Fitch.

(Continued)

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