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INTERNATIONAL BROTHERHOOD OF ELECTRICAL WORKERS — AFL-CIO

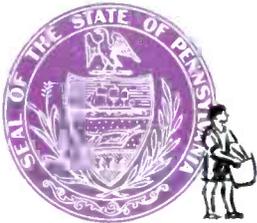
Early Legislation



During the mid-century period beginning in 1847 labor won advances through enactment of protective measures by state legislatures and the United States Congress.



In 1847 New Hampshire passed the first state law limiting the work day to ten hours.



In 1848 Pennsylvania set a minimum child labor limit at 12 years in commercial occupations and a year later raised the minimum to 13 years.



In 1852 Ohio passed a ten-hour day law for working women.



In 1868 Congress passed an eight-hour law limiting a day's work to eight hours. This applied only to laborers, workmen and mechanics employed by or on behalf of the Federal Government.

This early legislation may not appear advanced by today's standards, but the fact that any protections could be written into law constituted real landmarks of labor in the last century. Those laws laid the foundations for later statutes advocated by organized labor and eventually written into the law of the land.

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TECHNICIAN-ENGINEER

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The INTERNATIONAL BROTHERHOOD of ELECTRICAL WORKERS

GORDON M. FREEMAN International President
JOSEPH D. KEENAN International Secretary
JEREMIAH P. SULLIVAN International Treasurer

ALBERT O. HARDY

Editor, Technician-Engineer

. . . in this issue

Landmarks of Labor, No. 8	2
Central Africa's Saucepan Special	4
Season's Greetings	7
This Is WXYZ	8
Marconi Equipment Introduced	10
Academy Discusses Tape	13
Technical Notes	15
Station Breaks	16

. . . the cover

Many TV cameras and hundreds of microphones reported the doings of Santa Claus this month. Our cover shows a gathering around the old gent at Santa Claus, Indiana, where many letters from countless youngsters go every December.

. . . the index

For the benefit of local unions needing such information in negotiations and planning, here are the latest figures for the cost-of-living index, compared with 1958 figures: October, 1959—125.5; October, 1958—124.0.

commentary

Far be it for us in the labor movement to kick a guy when he is down. We've been the underdog too long ourselves.

The same sort of thing is happening to TV and the broadcasting industry that happened to labor. The entire industry is under heavy fire because of the actions of those who permitted the rigged quiz shows, the deceptive commercials and the disc jockey payoffs.

The bona fide organized labor movement did its best to show that the unethical practices exposed were limited to a few officers of a few unions. Labor tried to make clear that the benefits of unions to the nation far outweighed the corruption revealed.

Now the TV industry is being forced to make the same defense. For example, Louis Hausman, director of the Television Information Office, a new agency that is seeking to clear the industry's name, said recently:

"What concerns me most about the present situation . . . is the suggestion put forward by certain persons to the effect that the recent disclosures involving a handful of shows in a single narrow area of programming are somewhat typical of the ethical conduct of the whole television industry. It is the suggestion, in effect, that we are in the clutch of scoundrels."

Mr. Hausman's attitude is understandable. For many months the same type of charges have been leveled against the entire labor movement. When disclosures involving a handful of union officers were being used to smear all unions, labor appealed to Congress not to punish all union members for the misdeeds of a few. *The Machinist*



Central Africa's **SAUCEPAN SPECIAL**

... brings Christmas and
education to the natives

By **PETER FRAENKEL**

THE challenge to the Central African Broadcasting Station was immense and exciting: to bring education by radio to 7 million Africans. We were the first in Africa to try this and there were no precedents we could follow.

The station had had its beginnings in 1941, first at Kitwe, then at Lusaka, the capital of Northern Rhodesia. It then broadcast mainly war-news to the Africans of the territory. After the war its range was extended to Southern Rhodesia and Nyasaland and its broadcasts became primarily educational. It remained a government-run station until 1957 when it became part of the Federal Broadcasting Corporation of Rhodesia and Nyasaland.

The problems were many: for one, we had to use nine of the languages of the Rhodesias and Nyasaland—and even that left out large minorities.

But even more difficult was a problem that broadcasting stations in most other countries do not even have to think of: radio receivers.

At the end of the last war there were two or three hundred community receivers in welfare halls and mission-stations and at administrative centers, but hardly any Africans had sets of their own. These community receivers had not proved a success.

Peter Fraenkel, who has long been associated with the Central African Broadcasting Station, is the author of "Wayaleshi," a newly-published book devoted to the work of this radio station at Lusaka. (Publisher: Wiedenfeld & Nicolson, London; price: 21/-.)

The article is reprinted from the UNESCO Courier. Photos are from Northern Rhodesia Information Service.

Our pioneer staff set out to try and have a set made that Africans could afford to have in their homes. The requirements were unusual; it had to be a short-wave set because only short waves can cover economically the immense area of the Rhodesias and Nyasaland—an area larger than that of the British Isles, France, all of Germany and Holland together (485,000 square miles). It had to be a battery set because few African houses have electricity. But above all it had to be cheap.

Such a set did not exist and it took the first director, Harry Franklin, three years to find a firm which could be persuaded to make one. In the end a company specializing in batteries agreed to produce one for him. It turned out to be a sturdy, round little set which looked like a saucepan on its side, and that is why they called it the "Saucepan Special." (The original Saucepan Special" has now been replaced by another model of different shape.)

In 1948 twenty sample sets were flown out to Northern Rhodesia and within a few days they had been snapped up by Africans who paid £5 (\$14) for the set and 25/- (\$3.50) for the battery. The manufacturers sent their manager to investigate further and when he visited the new owners unexpectedly, he was met with such overwhelming enthusiasm that the company decided to go into mass production.

The sets were bought up faster than they could be manufactured and over the thatched huts of neglected villages and over the concrete-box houses of urban "compounds" aerials started to rise, dozens, hundreds, thousands and within a few years, tens of thousands.

Technician-Engineer

Letters started to arrive at our broadcasting station in Lusaka in ever increasing numbers—some typed neatly, others scrawled painfully in one of the many vernaculars of the land.

"I have pleasure in telling you that ever since my life I have never had anything which could please my life better than the wireless I have got."

"Broadcasting is to Africans as the great invention of printing was to European countries in the Renaissance era. . . . We are no longer isolated."

"Nowadays I will be enjoying a lot if I don't die quickly. I do enjoy very much listening to my set although I don't get satisfied (satiated) as I do when eating "nsima" (Maize meal porridge)."

"I feel proud when I switch on my Saucepan Special and have the whole world in my hut."

Before long the languages of Central Africa had been enriched by a new word—"wayaleshi"—the local way of pronouncing (the English word) "wireless."

We experimented with many types of programs: There were discussion programs in which the participants were a dozen or two "men in the street"—recorded in remote villages and urban beer-halls, on farms and in mines—some of them educated and sophisticated, others illiterate and traditionalist. There was a serial about a Copperbelt family, designed to let our audience identify itself with the hero who suffers the common experiences of recent migrants to the towns and solves his problems in an intelligent, modern way. There were radio refresher courses for rural teachers who are normally cut off from all mental stimulation.

Blind historians found a great new audience for the oral traditions of their tribes through our station. We persuaded shy, timid African women to discuss marriages and what could and did go wrong with them.

Soon we were surprised to receive letters of comment from women, some from illiterates dictated to better-educated husbands. There was something stirring when the voiceless women of Central Africa came to write their opinions to broadcasters who were not members of their family or clan, but total strangers.

We had many spectacular successes. But far more, we learned from our failures. One of these we had with slogans.

Originally we had imagined that as broadcasting became less of a novelty our listeners would become more sophisticated. What we had left out of account was the increase in the number of listeners. As radio-ownership spread down the social pyramid the average standard of sophistication became lower. It all coincided with the increasing industrialization of the Rhodesias and the rapid increase in African incomes. Radio was becoming a "must"—a coveted symbol of status. We had to simplify and simplify still more.

That was when we decided to try slogans—hammering home a few simple lessons with repetitive little verses, not unlike advertising in commercial radio. Since ours was a public service station and carried no advertising, our audience had no experience of this approach—nor had we broadcasters.

For our first campaign we selected the advantages of education for girls and the dangers of the common house-fly.

I got together a team of helpers, among them an African author who was then working on a collection of proverbs in the Bemba language. I suggested that these might be useful. We might hook the new teaching-matter on to the known, traditional wisdom.

The others suggested we should use the traditional form, too. The chief or elder who uses a proverb never

The "Saucepan Special" helps to bring education by radio to seven million people in the Rhodesias and Nyasaland.

Since the first of these low-priced battery sets was put on the market in 1948, tens of thousands of aeri-als have risen above thatched hut villages and the concrete houses of urban native compounds. For the people of the two territories radio has been the link with the busy outside world. Broadcasting is to Africans what printing was to Europeans so many centuries ago.



says the entire saying. He says one half, the other is added by the man he is speaking to. One says: "A garden does not grow by itself. . . ." The other adds: "Unlike teeth in the mouth." (In other words, it needs effort.)

This was the pattern we decided to follow, having the second half chanted by a small chorus. Before many minutes had elapsed the five or six of us were scribbling away enthusiastically at possible proverb-slogan combinations. In the end we recorded a number, including the following. (The words in italics were spoken by a chorus of three.)

"Young trees: *they make the future forest.*

Let us educate little girls: *tomorrow they are the young mothers.*"

Another:

"Though it's small: *yet it's a heavy load.*

The fly: *though small, is dangerous.*

It gives us disease: *You, kill that fly!*"

We broadcast these and similar slogans for several weeks, then tried to assess their effect by interviewing listeners. Our interviewers chanted the first half and then—wherever they went—the remaining words were supplied word-perfect. But only very few listeners understood what we were trying to get at.

The better-educated townfolk knew all about the need for female education and about the dangers of the common housefly.

"You are quite right," said one, "there are many reasons why women should be educated. They are like the front wheel of a bicycle and the one behind are the men. As a bicycle cannot run with one wheel, so we men cannot raise the country lonely."

However, these new townsmen—in most cases only a decade or two out of their villages—were completely bewildered by the proverbs. First they ignored them, but when the interviewers pressed them they tried to interpret them literally.

In remote villages we found the opposite reaction. The proverbs were known and commented on at length, but these villagers saw no connection between them and our new lessons.

Yet all those interviewed had been regular listeners. Since these slogans were designed largely for the illiterate townsmen who might become listeners if incomes continued to rise, we decided to extend the inquiry.

We brought groups of such potential listeners into our studios, played them recordings of the slogans and tried to get their reactions. It took a long time to overcome their suspicions, but when at long last their reactions came, they were even more startling. There were many different reactions, but they all had one thing in common: they were deeply allegorical. Nothing was ever interpreted literally:

"You speak wisely," said one, "though small, yet it's a heavy load. The fly is small, but it brings disease. It's like this: One man can spoil the happiness of an entire village. He may be a witch. He brings fear and hatred and suspicion among the people. He may even give the chief an illness by his witchcraft. 'Kill that fly' means we should send such a man out of the village. One such man can spoil an entire village. Though it's small, yet it's a heavy load."

There was much that we had to learn the hard way . . . by trial and error!

A Child's Thoughts

Linda Westbrook, who is blind, talks about school with her special friend, Linda Brumitt, one of 27 sighted children in her class at the Joel Chandler Harris elementary school in Atlanta, Ga. Thomas Walker Cowan, Jr., records the remarks for one of the chapters in "Everybody's Mountain," the radio series on outstanding developments in education produced by Robert Lewis Shayon, standing rear for the National Educational Television and Radio Center in New York City. Mr. Shayon is the creator of the radio series, "You Are There."



Technician-Engineer



*Season's
Greetings*

To the men on duty on Christmas Eve . . . to those covering special events on the night the world rings in a new year . . . to every member of the International Brotherhood of Electrical Workers and their families . . . to our friends in labor and industry . . . our most sincere best wishes for a Merry Christmas and a Happy New Year.

GORDON M. FREEMAN
International President

JOSEPH D. KEENAN
International Secretary

and your International Representatives . . .

KENNETH D. COX
WALTER REIF
RUSSELL D. LIGHTY

ALBERT O. HARDY
O. E. JOHNSON
FREEMAN L. HURD
FORREST C. CONLEY

HAROLD J. BECKER
TAYLOR L. BLAIR, JR.
ROBERT H. WOODEN



This is WXYZ, Detroit

ABC's Detroit Flagship Station Now at Its New Center

By Richard L. McNutt, BM, LU No. 1218

WXYZ-AM-FM-TV, ABC's owned and operated station in Detroit, operating on Channel 7, first started regular TV broadcasts on October 9, 1948. Since that date when the station opened in the Maccabees Building, in near downtown Detroit, many of us have dreamed of the day when we would eventually move to a new and larger area.

On June 1st of 1959 this dream became a reality. The combined facilities, AM, FM, and TV have been located on a 99 acre plot, 14 miles from downtown Detroit. A beautiful new building, housing all AM and TV studios, FM and TV transmitter, has been built. The AM transmitter is installed in a small building at the "back-forty" of our 99 acres to insure no cross-hatch of RF in our TV cameras, etc. Sixty-seven IBEW members are employed in the total operation, exclusive of vacation relief personnel.

Since operation has opened in this location we now have room for "live" wrestling with studio audience participation,* have had helicopters bring in show-people to within 100 feet of our studio doors, had midget auto racing for kids, and horse and cowboy acts performed outside on the lawns of the property.

Facilities are such that automobile dealers may drive automobiles into the studio for show-advertising purposes.

One of the accompanying pictures shows a view of our master-control (TV) which is about 120 feet long and may be divided into three separate control rooms, thereby enabling us to run shows, rehearsals or audi-



The video "trench," TV control, at WXYZ, with John Doran and Jerry Zuckerman on duty.



Harry Lenk, TD on duty, with James Shankey on his left. Note the 196-button keyboard!

* EDITOR'S NOTE: We are sure, Brother McNutt doesn't mean this quite as literally as it sounds but we will withhold further editorial prerogative!

tions from any of the three 40 x 60 ft. studios. Another of our pictures shows a new type of master control studio switcher, containing a mere 196 buttons for the technical director to worry about! Special effects, pre-viewing of various incoming lines, etc. are handled on this switcher, as well as the regular job of switching the "on-air" camera shots and programs.

The executive offices of the company are fed auditions, rehearsals, live shows and ABC network facilities by two low-powered monitran transmitters, operating on channels 5 and 13.

Video controls are located in the MC Room, and control all cameras in three studios as well in all film cameras.

A recent and new bit of gear now in operation at WXYZ-TV are two 1000-B Ampex video tape machines. Future plans call for a mobile unit with one or more video tape machines to supplement our regular mobile TV unit.

Photos by Jack Weir, Rec. Secy., LU 1218



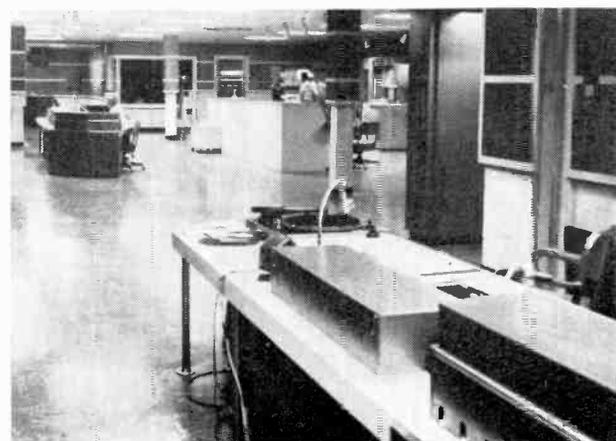
The AM transmitter house stands in an isolated portion of the 99-acre plot.



A view of the new building on West Ten Mile Road, in the suburbs of the Greater Detroit area.



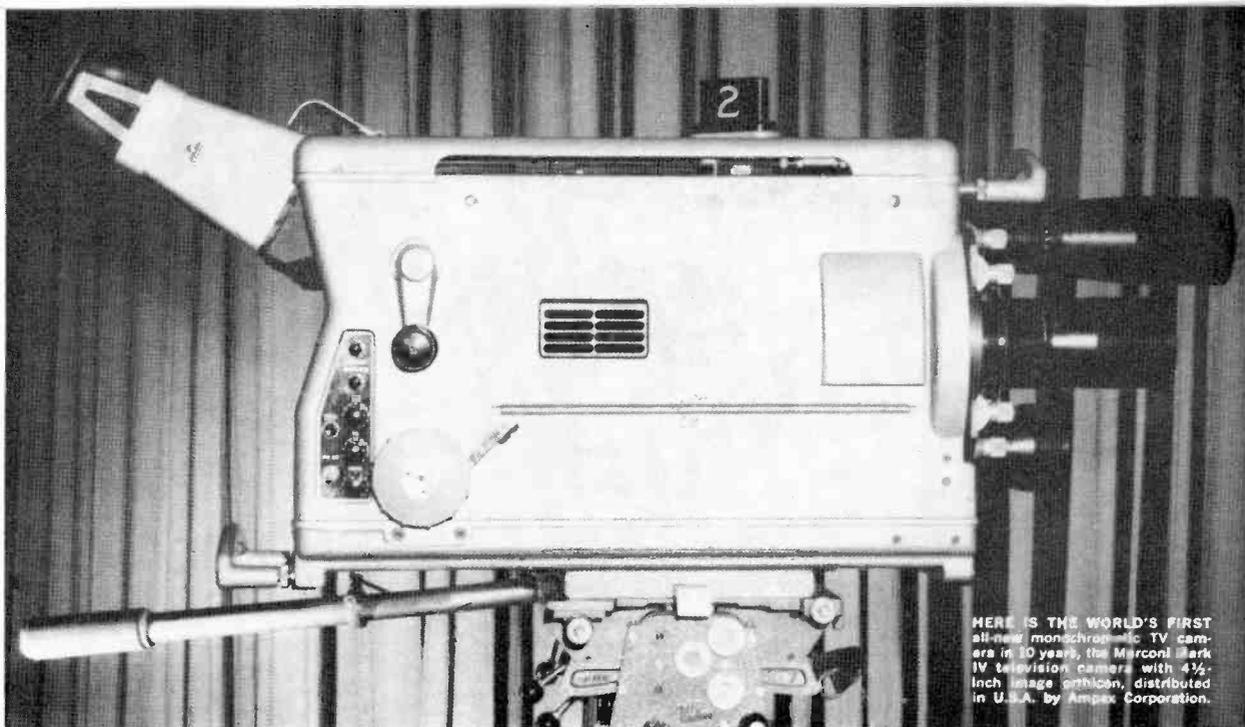
Part of the video tape setup, where two machines are now operating. Brothers Louis Dumon, Dick McNutt, and Jack Weir, in the usual order.



A long shot of television master control taken from one corner of the room. This section is about 120 feet long and may be divided into three separate control rooms.



Floyd Rush keeps an eagle eye on the console, while Mike Faccini logs meter readings on the 50 kw GE transmitter.



Marconi Equipment Introduced

WITH the availability of a 4½-inch Image Orthicon by the English Electric Valve Company, Marconi's Wireless Telegraph Company Limited set forth on a developmental project designated as "Mark IV." How well the project has succeeded can be judged by the enthusiasm with which technical audiences have greeted the new Mark IV camera.

The designers of the new camera set out to produce a camera as versatile in field operations as in a studio and to make camera, camera control, power supply and monitoring equipment which would fit field or studio mountings, be absolutely interchangeable in studio or field use and would provide field-standard durability and dependability for both services. The camera itself was to be smaller and lighter than any existing design and every possible technical or electrical adjustment was desired to be remoted to the camera control panel. Thus framing, focus and lens selection was to be retained by a cameraman but with all other functions possible transferred to the camera control position.

One of the very novel features of the design is a factory-installed option consisting of a completely reliable remote control of iris openings from the camera control position. It was recognized that remote iris controls had never previously been designed and constructed with satisfactory mechanical characteristics. Past attempts were plagued with non-linearity, were incapable of accurate calibration and subject to misinterpretation because some lenses have different f-stop ranges than others.

Since the design of the Mark IV is new from lenses to output, it was possible to obtain the cooperation of lens manufacturers who built special lenses for the wholly-new camera. These are arranged so that iris motion is logarithmic with relation to the rotation of the iris ring—equal angular variation of the iris ring of all lenses produce an equal change in light transmission. The lenses, therefore, follow the modern practice of being calibrated in "t-stops." The remote control of iris settings is calibrated directly in lens-opening numerals and its motion is linear with respect to light transmission—the illumination of the I. O. is affected equally by an equal change in the setting of the remote-control knob, over any portion of its travel.

The 4½" I. O. offers substantial improvements in performance over earlier 3-inch tubes. Among the notable advantages are:

- Better signal-to-noise ratio
- Longer linear transfer characteristic
- Reduced halo and edge effects
- Better and more linear shading effects
- Less tendency to "burn-in"

This new tube is claimed to be the first ever successfully used on the 10-megacycle, 819-line French television system and it probably possesses a normally-higher potential of both horizontal and vertical resolution than 3" tubes currently on the market.

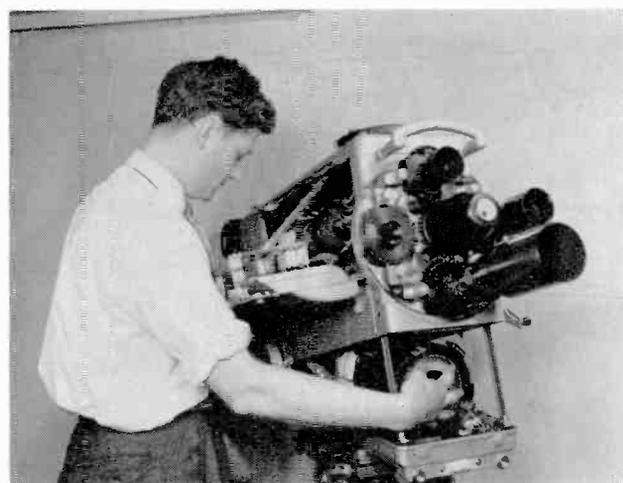
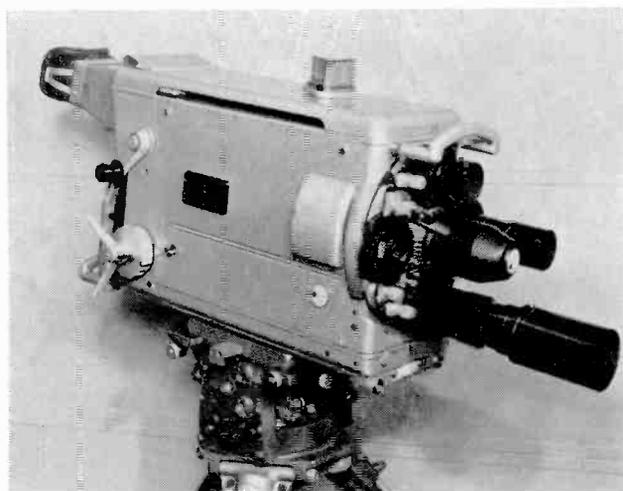
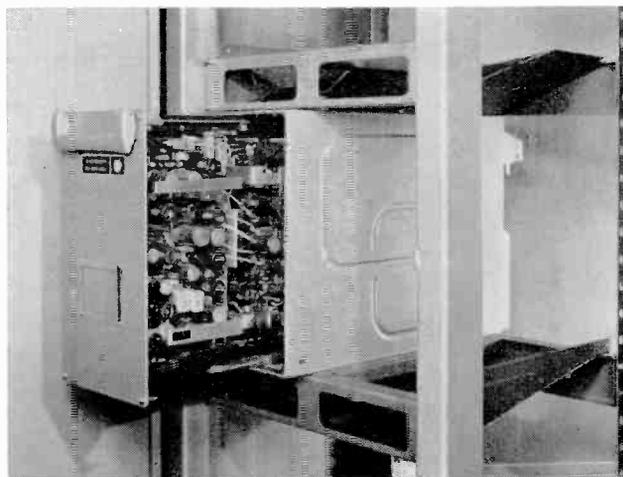
Another notable characteristic of the 4½-inch Image Orthicon, as compared with the 3-inch variety, is the

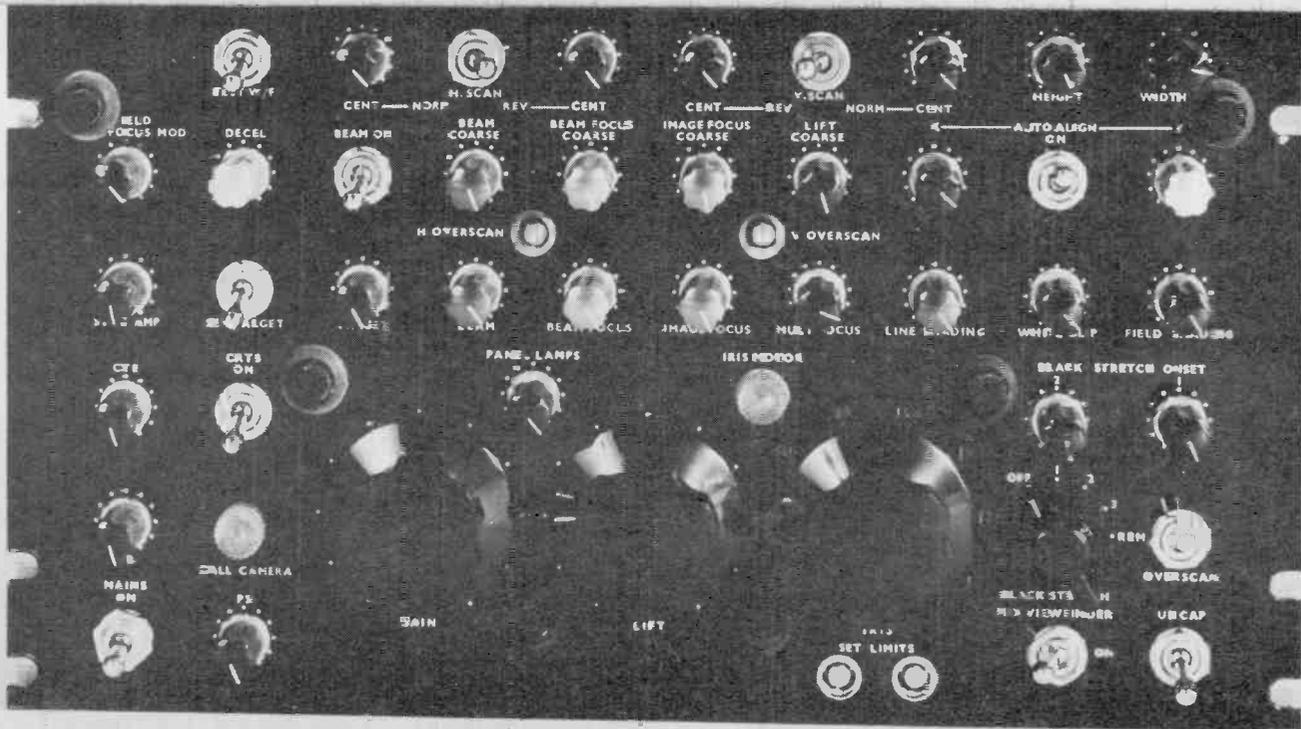
superior shading characteristics of the larger tube. The 4½-inch I. O. is characteristically free from spot-shading effects, the only shading which normally appears being a small degree of left-right shading. Since this is readily removed with simple corrective waveforms, and since the tube is exceedingly stable in this respect, over long periods of use, these effects once compensated may be substantially forgotten throughout long periods of programming. Its 7-inch viewfinder and larger I. O. does not make the physical size of the overall camera larger; indeed, the entire camera is only 17 inches high, 12 inches wide and 26½ inches in depth and it weighs between 80 and 90 pounds. Even the camera cables are appreciably smaller—approximately 7/8 of an inch in diameter. One of the factors in the weight of the camera is that nearly all the circuitry is on glass-fiber etched-circuit boards, which are plug-in. It is also interesting to note that only 14 tubes are contained in the camera—including the I. O. and the viewfinder.

Camera Control and Power Supply units for the Mark IV are designed to mount side-by-side in a single rack mounting 18¼ inches in height. Portable cases are provided for field use. Each of these units are mounted on ball-bearing slides and easy access is provided, with the power “on,” when either of the units is in the forward position of the rack mounting. The power supply is fully regulated and contains nine tubes; two additional tubes are in the iris servo amplifier, integrated with the power supply when this optional control is ordered as a part of the chain. Twenty-six tubes are contained in the control unit. A hinged cover is provided for most of the operating controls on this unit; the manufacturer claims that when a chain is aligned for normal operation, it can be controlled for long periods of time with primary attention being given only to the setting of the remote iris control.

Control over gamma correction is incorporated in the Camera Control Unit. It is possible to alter the transfer characteristic over *three* instead of the usual two lengths; two different “knees” may be produced in the transfer characteristic, and the slope of the 3 resulting sections of the characteristic may be altered. Since it is normal, within any one studio, to use a single standard characteristic for all cameras, the gamma characteristic is determined by the value of resistors installed in simple plug-in units, once the desired characteristic has been obtained by experimentation with the controls on the Camera Control Panel.

U. S. distributor for the Mark IV is the Ampex Corporation, with sales offices in Redwood City and Hollywood, Calif.; Atlanta, Chicago, New York City and Washington. We acknowledge, with thanks, the cooperation of Messrs. Jack Neitlich and N. K. McNaughten in furnishing us with informational material and in providing pictures of the equipment.





A close-up view of the camera control unit for the new Marconi camera, described on the preceding pages. Note the hinged cover, normally closed, but raised here to show the controls available. The manufacturer claims that when a chain is aligned for normal operation, it can be controlled for long periods of time with primary attention being given only to the setting of the remote iris control.

**NINTH ANNUAL
DIVISION**

PROGRESS MEETING

THE ANTLERS HOTEL
COLORADO SPRINGS, COLO.

AUGUST 12-13-14, 1960

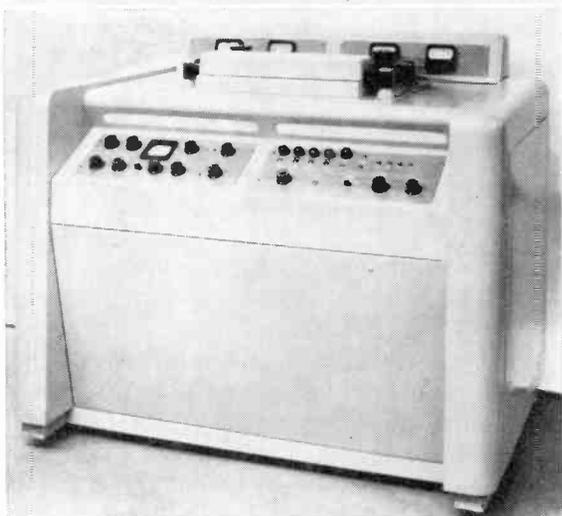
PLAN FOR IT NOW!

Your Interests Are Involved. You
Should Be Represented. Your Local
Union Should Plan to Participate



**YES BUT MY DADDY CAN FIRE
YOUR DADDY...!**

An Evening With Videotape Is Enlightening to TV Professionals



chain and the tape recorders were used in the course of the demonstration. The audience was invited to visit the cruiser and to ask questions about it, following a coffee break at the conclusion of the meeting.

A panel discussion followed Mr. Day's remarks. Dr. Frank C. Baxter of the University of Southern California acted as moderator during this part of the program. Despite his considerable experience as a narrator and performer, Dr. Baxter emphasized his impartiality toward the subject and the panelists and disclaimed both his technical knowledge and experience in the field of tape recording. The panelists were Messrs. Sheldon Leonard, Producer-Director of *The Danny Thomas Show*; Howard Meighan, President, *Videotape Productions, Inc.*; James Schulke, Vice President, *Paramount Television—KTLA*; Ross Snyder, Video Products Manager, *The Ampex Corporation*; Bud Stefan, Vice President, *BBD&O, Inc.*; Ralph Wells, Technical Test Engineer, *Screen Gems (Columbia Pictures)*; and Bud Yorkin, Producer-Director, *Tandem Productions*.

Academy Discusses Tape

ON Tuesday evening, December 8, the Academy of Television Arts and Sciences held a meeting at the Beverly Hilton Hotel in Los Angeles to hear a short lecture followed by a panel discussion on the question of whether video tape "will kill" the television film industry. Interest was evident on the part of Academy members and their guests, shown by the standing-room-only crowd in the Grand Ballroom of the Beverly Hilton.

The program began with a short lecture by Mr. Robert Day of the Ampex Corporation, who very briefly summarized the history of video tape recording and recent developments of techniques and accessories. His talk was laced with short demonstrations of taped material, presented to his audience on the screens of some twelve strategically-placed monitors. While Mr. Day's remarks were frankly promotional, considering his interest in the subject as a whole, the tenor of his talk was quite general and emphasized the disadvantages as well as the advantages of the tape recording process. To illustrate his comments, a commercial, a much-spliced dramatic scene from a "Playhouse 90" production, a re-run of the Khrushchev-Nixon Moscow interview, a sequence from a spectacular made on a Bermuda-bound ship and an especially-prepared interview with Jack Linkletter at Hollywood and Vine Streets were shown to the audience as examples of the versatility and adaptability of the relatively-new process.

The John Guedel Productions "On The Go" mobile cruiser was parked just outside the hotel and a camera

Following short preliminary statements by each of the panel members, Dr. Baxter asked questions which were passed to him from the audience by means of slips of paper provided for that purpose. While some questions were obviously designed to provide moments of levity, most of them showed the sincerity of the questioner and the intense interest of the audience. Mr. Leonard developed to be the only panel member, perhaps, to be firmly of the opinion that almost-never the twain shall meet. His chief point was that only film offers the full opportunity of the producer to present a highly "polished" production. He leaned toward the admission that his conclusion might be based upon the theory that program production on tape is usually handicapped by too-small budgets and therefore, for purely economic reasons, has to be simplified. However, he stoutly maintained that the actual experience of the industry with (albeit more costly) film processes convinces him that film is the superior medium.

Mr. Stefan took a more middle of the road position and opined that there is a place for both tape and film and that it is much too early to predict the eventual proportion. Mr. Snyder pointed out that patent considerations and other factors precluded his being wholly frank but that a great deal of developmental work is being done to increase the versatility and the availability of special effects which will no doubt be forthcoming soon. Mr. Yorkin commented on some physical techniques in use by NBC which he has found

very useful in the production of the Fred Astaire programs in particular.

In his preliminary remarks, Mr. Meighan recounted the fact that when the first automobile bodies were made, carriage makers were called upon for the work and thus the first automobiles were provided with whip sockets. This analogy, in terms of philosophy and think-

ing, was subsequently referred to by several of the panelists during the course of the evening's discussion. It became increasingly obvious through the discussion that many people were giving thought, perhaps some for the first time, to the proposition that the "new" process need not be hamstrung by older, previously-established techniques and habits.

Significant Court Decision Issues

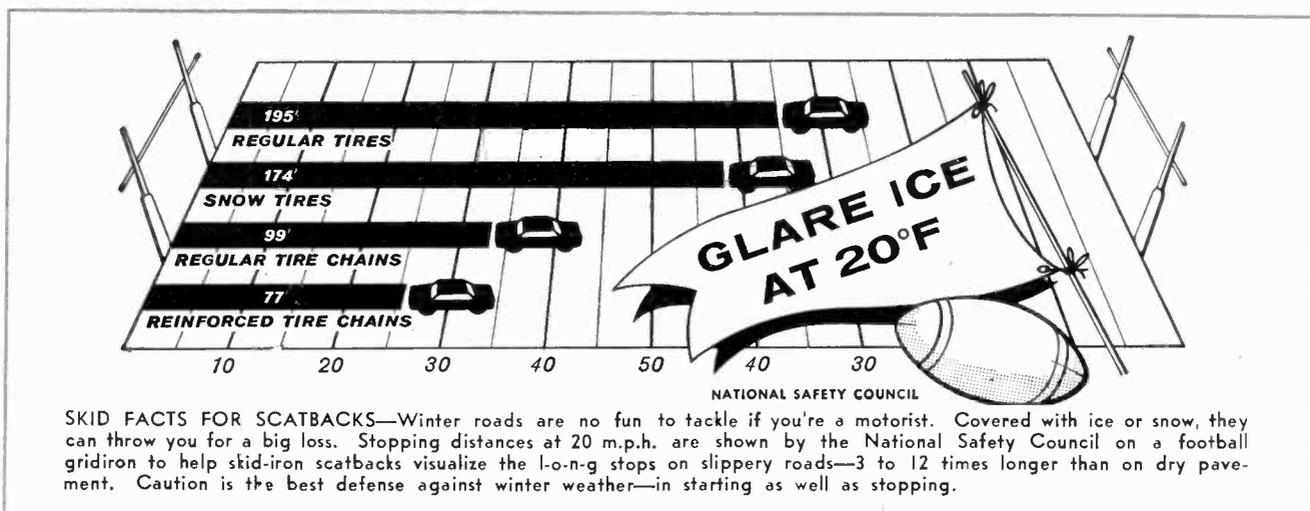
NLRB Enforcement Denied In Jurisdictional Dispute

AFTER two and one-half years of litigation, Radio and Television Broadcast Engineers Local Union 1212, IBEW was vindicated in its jurisdictional dispute with CBS over lighting on remote telecasts. In a decision of far-reaching consequence, the Federal Court of Appeals in New York threw out a petition for enforcement of the NLRB's cease and desist order against Radio and Television Broadcast Engineers Local Union 1212. The hassle arose in April, 1957, when CBS granted jurisdiction over lighting on TV remotes to the IATSE Stagehands, over Local 1212's protests. A telecast of the "Tony" Awards and dinner at the Waldorf Astoria was cancelled when the technicians refused to man the cameras unless they also handled the lights. CBS filed a charge of unfair labor practice and a civil law suit for \$100,000 against Local 1212. The Labor Board promptly secured an injunction against the technicians. In a subsequent hearing the Labor Board ruled that although the disputed work was not the technicians', it was also not granting jurisdiction to the stagehands, thus in effect giving CBS free rein. It was this ruling (or lack of ruling) which was taken to the U. S. Court of Appeals for the Second Circuit.

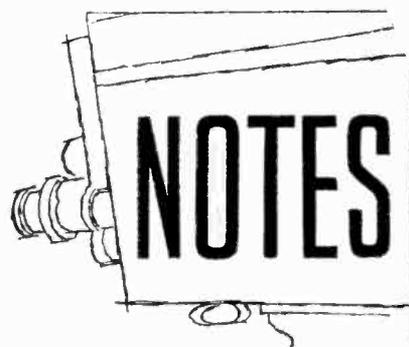
In a seven-page opinion, Chief Judge Charles E.

Clark, speaking for a unanimous bench, held that the Labor Board was obliged to make an affirmative award of jurisdiction to one union or the other. "It seems clear that the Board's function is to impose a settlement in the event that the parties are unable themselves to reach an agreement." The futility of the Board's indecision was highlighted when Judge Clark pointed out that during the pendency of the present case another telecast, "Let's Take a Trip," was cancelled because of picketing of the ship where the show was to take place by the stagehands when the lighting work was assigned to Local Union 1212 technicians.

The case on appeal was argued for the victorious union by its general counsel, Robert Silagi of Schoenwald, Silagi & Seiser. "In refusing to make any clear-cut award," said Mr. Silagi, "the Board not only violated the law and its own rules, but chose to ignore the fact that CBS itself had awarded the lighting work to Local 1212 in over 93 per cent of all remote telecasts in the past ten years." Mr. Silagi also stated that this decision would outlaw all "deals" between an employer and a favored union where another union could prove its legitimate claims to the disputed work assignments by past practice and usage despite the lack of a contract or a Labor Board certification.



Technical



UHF Study Planned

A \$2.25-million appropriation for a new study of UHF television—and concurrent investigation of new transmission techniques—is on the verge of being accepted by the U. S. Bureau of the Budget.

The figure was included in the FCC's budget request and was considered when FCC officials met with Budget Bureau officials. The Budget Bureau acts for the President in considering requests for funds by departments and independent agencies.

The FCC is operating on a \$10.55 million budget for the fiscal year ending June 30, 1960. It is asking for several millions in additional funds for its regular operation in fiscal 1961.

Although the research appropriation would be under FCC supervision, its actual operation would be carried out by an independent research laboratory, it was learned.

If the Budget Bureau approves the research project, it will presumably be included as part of the FCC budget recommendations submitted to Congress in January by the President.

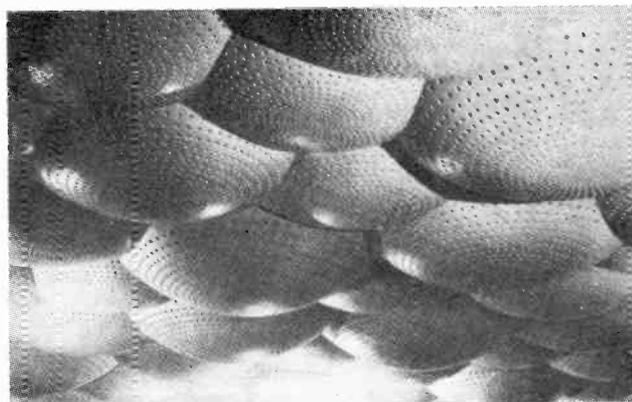
An inkling of engineers' thinking on the subject was contained in a report submitted last September to the Commission by William C. Boese, chief of the Technical Information Division in the office of the Chief Engineer.

Mr. Boese suggested that the Commission undertake a basic restudy of TV standards. His viewpoint was that TV standards are 20 years old and that many developments in engineering as well as in information transmission have outmoded these standards.

All-Seeing Camera

Dage Television Div. of Thompson Ramo Woodridge Inc., Chicago, has a contract from Westinghouse Electric Corp. to make an ultra sensitive TV camera to accompany a tube Westinghouse will produce for the Electronic Technology Lab at Wright-Patterson Air Force Base, Dayton, Ohio. Called the "intensifier image orthicon," the new tube combines in the same glass envelope the features of an image orthicon (the most sensitive TV camera tube to date) with an "image

French 'Golf Balls'



Here's how one French broadcasting station baffles those bouncing sound waves. Giant "golf balls" of tile perforated with rings of holes stud the ceiling of the company's studios. (Photo courtesy UNESCO Courier)

Radio City in Paris



A huge circular structure nearly 500 feet in diameter which is now rising on the right bank of the Seine in West Paris will be the new headquarters of French radio. When completed it will have 15 special studios for musical, theatrical, and variety performances; five large halls for shows with live audiences (one hall will seat 900 people); a central recording section; and many other features.

intensifier" or "light amplifier." Dage says "This will truly be a TV camera that can see in the dark. . . ."

Station

Breaks

'57-'58 NLRB Decisions

The annual supplement of the Digest of Decisions of the National Labor Relations Board for the period July 1, 1957 to June 30, 1958 has just been made available at the Government Printing Office in Washington.

A well-indexed volume, the Digest is a very handy form of reference material. One of the indices, for instance, separates out cases under various section numbers of the NLRA. Headings are "Evidence," "Jurisdiction," "Practice and Procedure," "Remedial Orders," and under "Unfair Labor Practices" will be found "8(a) (1)," "8(a) (2)," etc.

The current edition of the "Digest" contains more than 600 pages and, bound in a paper cover, is for sale by the Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C., at a price of \$2.00 each. Orders may be expedited by referral to the Digest by its full title and the GPO Catalog No. LR 1.8/3: 957-58.

Educational TV

Expanded continental classroom has begun its second year on the NBC television network with a record number of colleges and universities offering academic credit for the new Modern Chemistry course being transmitted in color. This course has an estimated viewing audience of one million persons. By latest tally, 309 colleges and universities are offering credit for the new chemistry course. This is 44 more than carried last season's Atomic Age Physics course for credit.

8-Cent Hike Predicted

Wage increases becoming effective in 1960 under contracts now in force will average just under eight cents an hour, according to a survey by The Bureau of National Affairs, Inc.

These increases will exert a strong influence on next year's wage negotiations, in many areas virtually establishing a settlement "floor." With this in mind, BNA has analyzed more than 1,900 increases coming due in 1960 to determine their size and the industries in which they occur. BNA points out, though, that many contracts calling for deferred wage increases also contain escalator clauses; the total 1960 increase under such agreements may thus be several cents greater than the amount of the deferred increase.



Say, buddy, there's a union meeting next week. You concerned about money, grievances, your job? You ought to be there!

The BNA report shows that in manufacturing industries, the average deferred increase in 1960 will be 7.1 cents an hour. Increases in nonmanufacturing average 9.9 cents an hour. Excluding the construction industry (where deferred increases are unusually large and numerous), the average is 7.5 cents an hour.

Besides construction, industries with substantial numbers of increases greater than 10 cents are trucking, and wholesale and retail trade. The smallest increases are found in aircraft, apparel, automobiles, paper, textiles, and services.

Fringe benefits (pensions, vacations, insurance benefits, and the like) will be increased in many cases when wage rates are revised upward. The most common fringe change will involve pension benefits.

Horsy Prediction

Just for the benefit of our members interested in such things, we are told that the following remark was recently overheard at Aqueduct: "Blessed are the horse-players, for they shall inherit the turf." It seems that if following four-legged roulette doesn't pay off immediately, it is possible to realize a long-term capital gain.



Technician-Engineer

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