

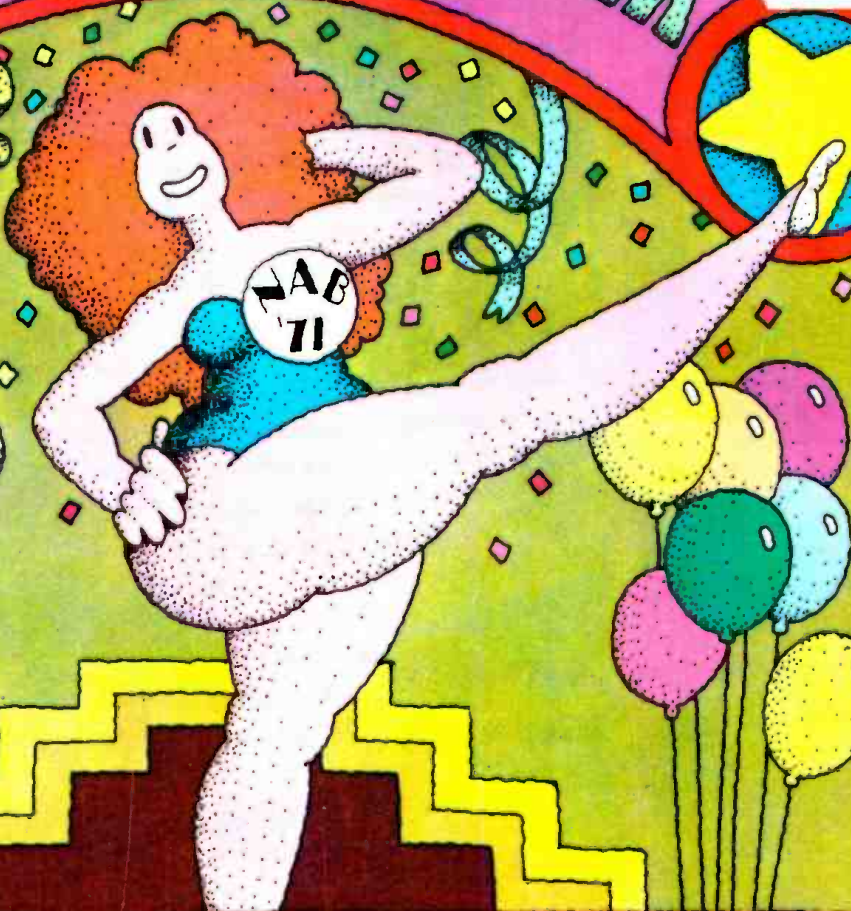
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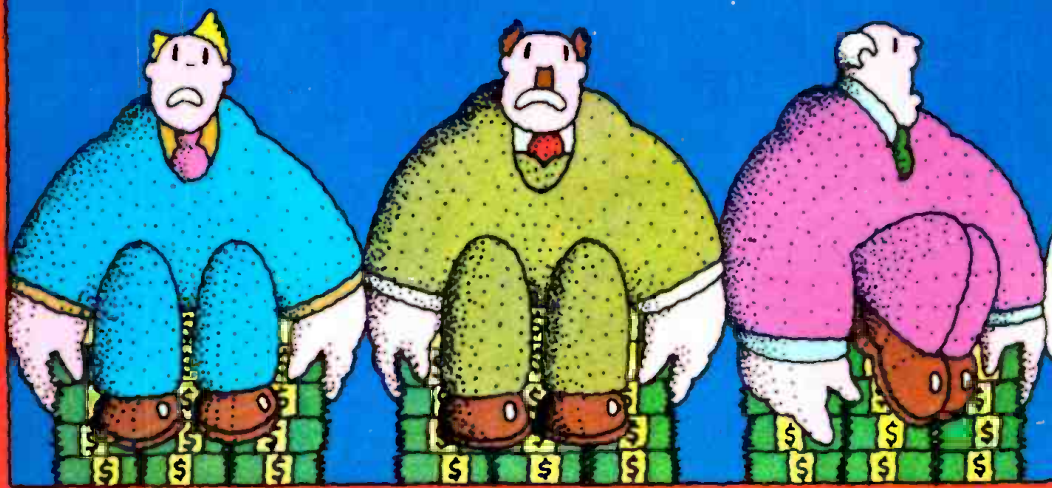
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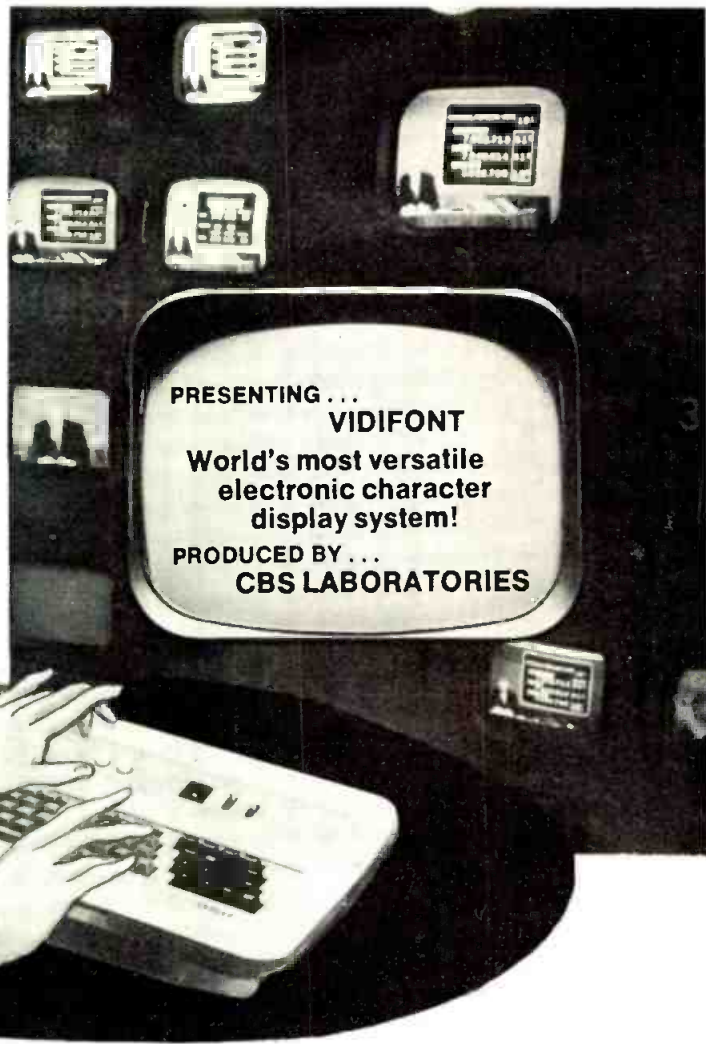
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- 6 Broadcast Industry News
- 10 Interpreting the FCC Rules and Regulations
- 16 Convention Log

### NAB CONVENTION 1971

- 19 Austerity On The Floor
- 24 Exhibitor List
- 40 The Money Crisis In England: Independent TVs Face Another Bad Year
- 44 Meeting the Engineering Shortage
- 47 A Cartridge System Using Cassettes
- 53 AM Stereo: Just Around the Corner?  
 CM/E Magazine—Inserted for cable readers only
- 59 Broadcast Equipment
- 66 New Literature
- 68 Sale of the Month
- 70 Crosstalk
- 77 From The Editor

### MANAGEMENT:

You'll want to know what to look for at the '71 NAB Convention—see highlights on **page 6** and equipment information starting **page 19**. What happens if broadcasters get hit with a tax on ad revenues? It happened in England—can it happen here? See **page 40**. Cablemen worried about their status April 1 should read our FCC Rules column, **page 10**. Radio operators trying to work in a tight budget, learn about a cassette system that may solve some problems, **page 47**. Or, on **page 53**, find out about AM stereo: It may help solve tomorrow's problems. As for the article on **page 44**—you and your engineers may want to talk the "engineering shortage" over.

### ENGINEERING:

Our NAB equipment coverage presents concisely major new equipment to be shown this year in Chicago, starting **page 19**, but first, take a look at **page 16's** report on the SMPTE Convention—with more previews of NAB. Bound to start controversy is **page 44's** article on the "engineering shortage." It takes a close look at the industry's use and abuse of engineers. AM stereo, **page 53**, and a cartridge system using cassettes, **page 47**, may be of interest now, essential tomorrow. And the new literature, **page 66**, and equipment, **page 59**, will help keep you informed of products already available.

12:17:53 PM

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NEXT				


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0:08 F1A FM

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## NAB Convention '71 Concentrates on Issues

"A sixth decade of unmatched service to the public" is what the 1971 NAB Convention will be planning in Chicago (March 28—31, at the Conrad Hilton Hotel). License renewals, prime-time programming, one-to-a-market and operator license requirements will be competing for discussion time with high-light speakers giving attention to other specific issues: Al Capp will talk about drug use and youth; Notre Dame U. president Father Theodore M. Hesburgh will discuss minority-group involvement in broadcasting; FCC chairman Dean Burch will discuss FCC plans and answer questions.

Other features: a joint radio-television assembly; a radio-only meeting; a conference on TV programming; early-bird workshops; a talk by FCC Commissioner Robert Wells; small-market radio and television sessions; and many additional gatherings, such as the NAFMB, APBE, AMST and TV Code Board annual meetings.

And, of course, the exhibits: more than last year, it appears. To get a rundown on these, see p. 19.

## Sony reveals \$1000 color TV camera

BM/E previewed Sony's prototype—production is planned for 1972 at under \$1000—and found it uses a single vidicon tube with an integral optical grating and electronic filter system to separate colors. Sig-

## FCC activities: Less program exclusivity?

Present exclusivity practices applied to non-network programming may make the programs "unduly and inordinately unavailable to other stations (than those first granted rights) and their potential audiences," according to the FCC. Thus the Commission has opened a rule-making procedure which would give smaller stations freer access to desirable non-network programming—UHF and CATV stations being the chief beneficiaries. Proposing no specific new rules, the FCC invited comments on: cutting the time of exclusivity down to one or two years; limiting exclusivity to one or two showings; eliminating all exclusivity; restricting exclusivity to a short period—six months to a year—with or without a specification of the number of showings; restricting exclusivity to a short period, with the requirement that thereafter the program be available to any UHF or CATV, with a fee based on the station's share of the market. Other activities:

- The FCC has proposed rules for **CATV station log keeping**, to meet the requirements of the revised CATV annual report (FCC Form 325) for cablecast programming data. Entries: the time each pro-

gram starts and ends; type and source of each program; channel lessees, sponsors of advertising announcements or paid-for programs, and political affiliations of campaign speakers; the total duration of commercials in each hourly time segment; and other program material.

- Upon the request of International Digisonics (see *BM/E*, January 1971, page 22) the FCC has granted a 90-day extension of its relaxation of rules allowing IDC's technique of **electronic verification of commercials** to be tested nationwide. Also working on an audio coding system, IDC has received FCC permission to verify radio commercials using tones below the bass end of the audible spectrum.

## Commercial substitution gets first trial

Bucks County Cable TV, Falls Townships, Pa., is earning itself a few lines in the history of cable TV by developing the first working system of commercial substitution.

After the FCC ruled that Bucks County had to stop importing signals of four independent TV stations in New York City, the cable operator argued it could not survive without the stations (WNEW-TV, WOR-TV, WPIX and WNDT). So now the FCC has authorized Bucks County to resume carriage of the signals. Just one condition: Bucks has to act as trial runner for the Commission's distant-signal importation rule-making proposal—and thus must substitute local TV station advertising for ads on the imported signal.

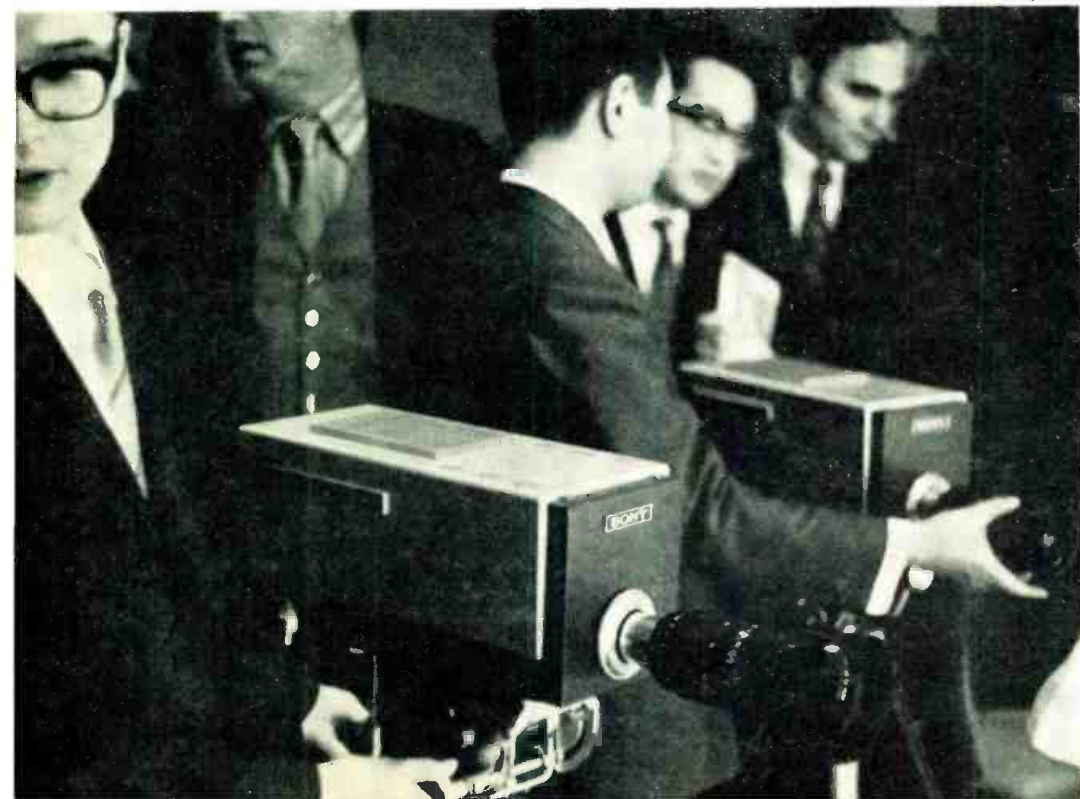
Automated switching might do the job. A Bucks County spokesman reported investigating other techniques as well. But whatever the cable tries, it will probably be going it alone. The FCC says it doesn't contemplate granting this "unique" authorization to any one else. And there might not be many cable operations disparate enough to join Bucks County in its pioneering effort.

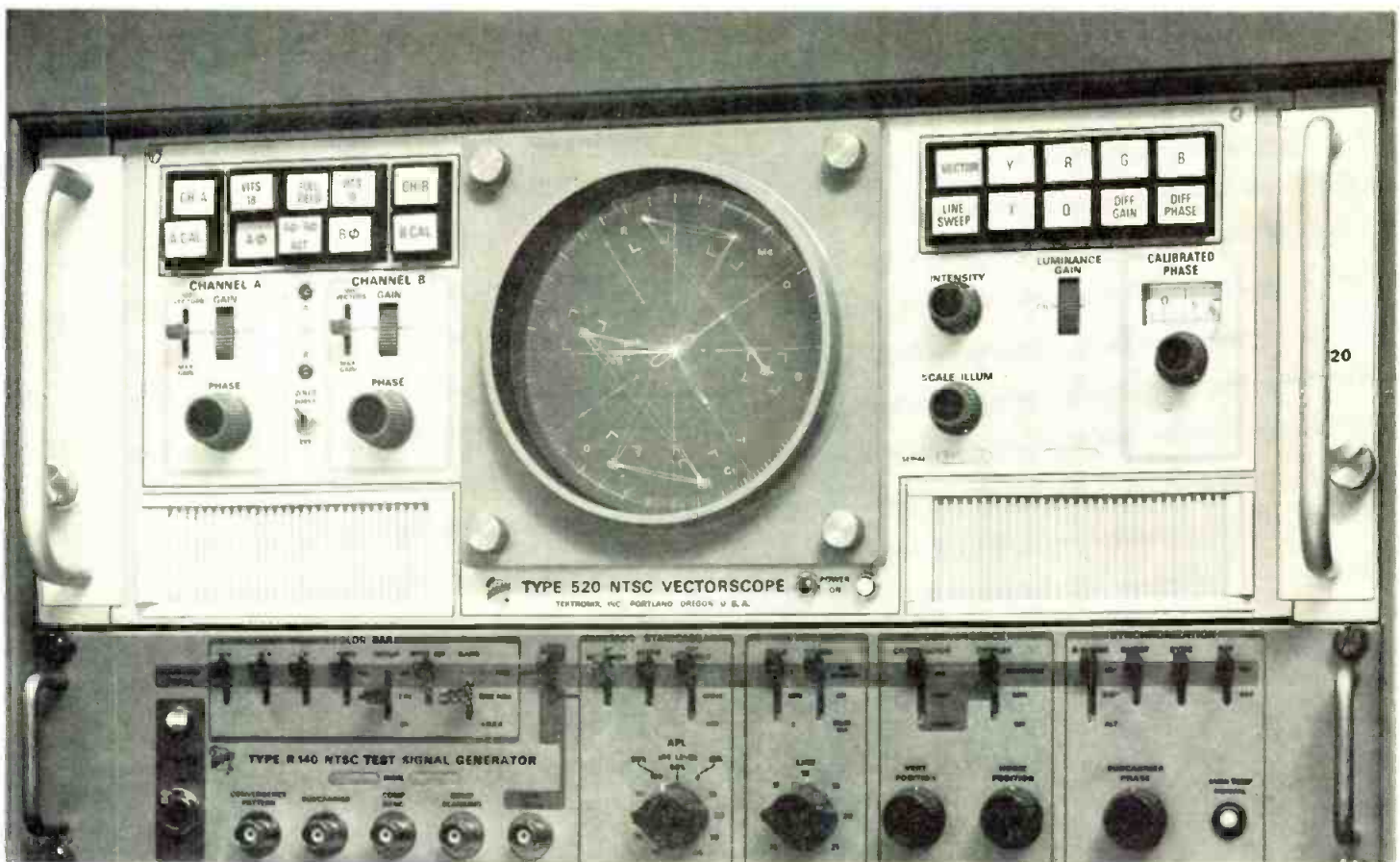
## Forum covers B'caster legal and business problems

The business and legal problems of television and radio are being discussed and answers offered by a distinguished panel of broadcasters, lawyers and others (including former FCC commissioner Kenneth Cox) participating in a two-day forum co-sponsored by the NAB

*Continued on page 8*

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The Type 520 Vectorscope provides the ability to check equipment performance during regular programming times through the utilization of Vertical Interval Test Signals. A digital line selector permits positive selection of Vertical Interval Test Signals from lines 7 through 21 of either field 1 or field 2.

For a demonstration contact your nearby Tektronix field engineer or write: Tektronix, Inc., P. O. Box 500, Beaverton, Oregon 97005.

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and the Practicing Law Institute.

The first program was held February 26 and 27 in New York City's Barbizon Plaza Hotel. The agenda covered speeches and discussions of such topics as the ways and means of buying and expanding in the broadcasting industry; acceptability of broadcast material; commercials; news operations and "Waves of the Future."

Registration is still open for the second running of this forum to be held March 26—27, Water Tower Hyatt House, Chicago, Illinois. Cost: \$125. Write Ruth Druss, Practicing Law Institute, 1133 Avenue of the Americas, New York.

## IN BRIEF . . .

**The first regular broadcast** of Electro-Voice's compatible four-channel stereo system (see *BM/E*, February 1971, page 16) was heard in New England January 23. WJIB(FM) Boston played 30 minutes of four-channel music, encoded into two for broadcast, received by listeners as compatible two-channel or mono—although selected receivers in the New England area were equipped to decode back to four channels. E-V has shipped encoding equipment to WCRB-FM Boston, WASH(FM) Washington, D.C., KSL-FM Salt Lake City, KSAN(FM) San Francisco, WNEW-FM New York, and WDHA(FM) Dover, N.J. E-V has also added classical record specialist Gold Crest to the list (now there are three) of labels producing four-channel encoded discs.

**NAB activities:** The TV board has amended **TV code time standards**, reducing from 10 to 9.5 minutes per hour the amount of non-program material which may be broadcast during prime time. The actual period to be designated "prime time" may be specified by individual stations as any consecutive 3.5 hours between 6 pm and midnight, an increase of a half hour from the old prime time period. No more than four non-program announcements are permitted within programs, no more than three during station breaks. Details include the exemption of 30-minute news programs from the prime-time limitations; credits over 30 seconds (except in feature films) will be counted as non-program material, a maximum of 40 seconds being allowable. The new restrictions go into effect October 1, 1971. NAB members are not required to adhere to the TV code—although the TV Code Review

Board did offer an unsuccessful recommendation making such adherence a condition of membership in the NAB. Other activities:

- The NAB Board of Directors approved a **1971-72 fiscal year budget**, starting April 1, of \$3,369,000.

- The Board ordered an **investigation** "to see what can be done to eliminate discrimination under Federal Law which prohibits radio and television stations from advertising government-sponsored lotteries," while other media are allowed to advertise the events.

- Board chairman Willard E. Walbridge urged action toward three goals: **Increase the license period** from three to seven years—to correspond with FCC commissioners' terms; **reverse the Red Lion decision restrictions** requiring only the broadcast media to answer to the government for its decisions as to what views to present on controversial issues; **establish property rights** in the broadcast signal.

**NAEB activities:** A **scholarship plan** has been established enabling minority-group broadcasters to attend forthcoming NAEB professional development seminars. **Eligibility:** You must be an NAEB member, employed full-time by a member institution, and capable of successfully completing the course.

### Schedule of NAEB Programs

#### Supervisory Management

New Orleans: April 2—5  
San Francisco: April 12—15

#### Instructional Design:

Lincoln, Neb.: March 7—12  
San Antonio: March 14—19  
Des Moines: March 28—April 2  
Sacramento: April 18—23  
Lincoln, Neb.: April 25—30

#### Helical-Scan VTRs

San Francisco: April 12—15

NAEB reports heavy subscription for these programs and space is limited. At press time, six tuition scholarships had been awarded.

Direct application letters to the Office of Minority Affairs, NAEB, 1346 Connecticut Avenue N.W., Washington, D.C. 20036. Include in the letter reasons your institution is applying for scholarship aid, and background information on your professional involvement at the institution. . . . HEW has announced it will spend the full **\$11 million appropriation** made for the Educational Broadcasting Facilities Program in fiscal 1971—which will

get the ball rolling on many of the 140 projects public broadcasters have proposed to HEW for the year.

**New services:** "Boating Tips" and "Miracle Gardening Tips" are two recorded radio series available this spring and summer from **Alan Sands Productions**, New York syndicator of radio programs. Each series contains 260 45-second features. . . . "The nation's first country and western radio library" is available from Memphis's **Pepper & Tanner, Inc.**, a broadcast service supplier. On 27 12-inch discs, the library includes "more than 830 individual productions with more than 90 country and western backgrounds and 454 authentic sound effects," supplemented by 30 new productions per month. . . . Complete engineering, facility planning and operational consulting services for commercial broadcast, CATV and educational/public broadcasting are available from former Metromedia v-p Malcolm Burleson's **Burleson Associates**, Washington, D.C.

**Financial reports** show CBC net income up to \$7,636,568, \$1.32 per share, in 1970, from 1969's \$7,101,864, \$1.23 per share. CBC president J. Leonard Reinsch credited the increased earnings to improvements in all nonbroadcasting divisions, reduction in surtax, and sale of an unprofitable TV syndication operation. . . . Record sales and earnings in 1970 jumped **Communications Properties'** net income from \$382,765 in 1969 to last year's \$671,596, earnings per share going from \$.12 to \$.26. . . . **Hewlett-Packard's** 1970 totals showed a lowering of net income from 1969's \$25,585,000 to \$23,103,000 (or \$1.01 a share down to \$.90).

**Recent acquisitions** include the purchase of **Jerrold's** 50% interest in **Florida TV Cable, Inc.**, by **American Television & Communications Corp.**, making the 23,000-subscriber Florida systems wholly owned subsidiaries of ATC. With this \$4 million purchase, ATC now claims 156,000 subscribers for its wholly owned systems. Another wholly owned subsidiary, **Southwestern Microwave Co.**, has just purchased the microwave communications system formerly owned by **Florida Cablevision Corp.**—thus making ATC's entry into the microwave transmission field; the system runs signals from Miami to Vero Beach and Fort Pierce, Fla. . . . **Microwave Associates** bought all microwave component lines from **SCM Melabs**, including company's Land Mobile Components group.



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without changing  
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# INTERPRETING THE FCC RULES & REGULATIONS

## CATV Program Origination—New Developments

On October 24, 1969, the Commission released its *First Report and Order* in Docket 18397<sup>1</sup> concerning required program originations by CATV systems. The initial rules have now been modified by a *Memorandum Opinion and Order* dated July 1, 1970<sup>2</sup> and, most recently, a *Memorandum Opinion and Order*, dated January 25, 1971<sup>3</sup>. While certain CATV systems must still begin local program originations, the rules have been changed regarding which systems will be affected.

### First Report and Order

In its *First Report and Order*, the Commission declared that CATV program origination is in the public interest and should be encouraged. The Commission also decided that the public interest would be served by encouraging CATV systems to operate as Common Carriers on some channels. This would afford an outlet for others to present programs of their own choosing, free from any control by the CATV operator as to content (except as required by Rule or law). Also CATV would provide other communications services. Specific rules in this area were not formulated, however.

All CATV operators recognize cable technology's great potential, but the Commission's awards are directed instead at TV broadcasting's long-established goals. These goals the FCC is attempting to further by increasing the number of outlets for community self-expression, as well as augmenting the public's choices of programs and types of services. Moreover, the Commission is seeking to promote new national and regional television networks, and intends to actively explore this possibility for CATV.

As a first step towards its announced goals, the Commission, in its *First Report and Order*, declared that all CATV systems with 3500 or more subscribers must, by January 1, 1971, "operate to a significant extent as a local outlet by cablecasting," and must have available facilities for local production and presentation of programs other than automated services. To enforce the provision, the Commission said that CATV systems could not carry broadcast signals from regular television stations unless they provided local program originations.

Obvious questions arose concerning what was

meant by the phrase "to operate to a significant extent as a local outlet" by originating programs. The Commission replied: "By significant extent we mean something more than the origination of automated services (such as time and weather, news ticker, stock ticker, etc.) and aural services (such as music and announcements)."

In essence "operation to a significant extent as a local outlet" necessitates that the CATV operator have some type of video cablecasting equipment for the production of local-live and delayed programming (camera, VTR, and the like). However, the Commission specifically refrained from instituting regulations relating to hours of origination, categories of programming, types of cablecasting equipment, and technical standards.

Additionally, the Commission declared that rules—alogous to (1) Section 315 of the Communications Act concerning broadcasts by candidates for public office, (2) Section 317 of the Communications Act concerning announcement of sponsored programs and (3) rules for broadcasters relating to making time available for the discussion of conflicting views of public importance,—would be adopted for CATV systems. These lengthy rules need not be discussed herein; however, attention is directed to Sections 74.1113, 74.1115, 74.1117, and 74.1119 of the Commission's CATV Rules. *All these provisions are currently in effect.*

In its *First Report and Order*, therefore, the Commission expressed its desire to make full use of CATV systems and expand their role in serving the public interest; local program origination requirements were a paramount consideration.

### July 1970 Order

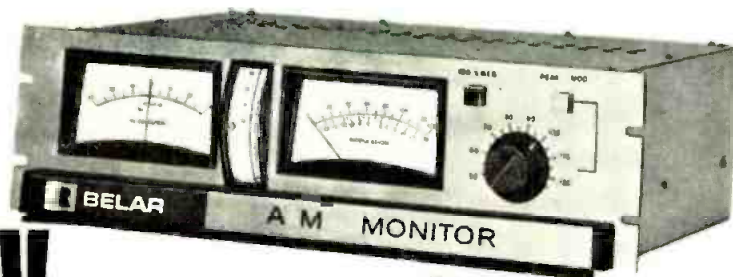
Following release of the *First Report and Order*, numerous petitions were filed with the Commission seeking reconsideration of its action.

After analyzing the many petitions, the Commission ordered that the time for requiring initiation of local CATV program originations *would be extended until April 1, 1971*. The rule was still in effect that all systems with 3500 or more subscribers would be required to begin such originations.

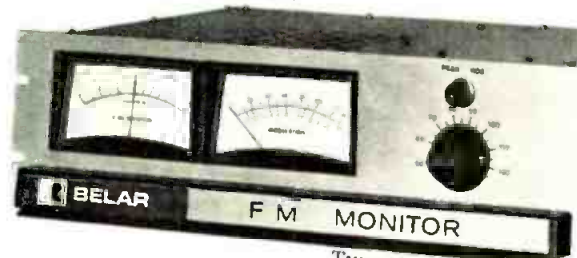
Through these petitions, an important development came to the Commission's attention: Some cable operators were found to be simply leasing the origination channel to a local radio station, which, in turn, presented its disc jockey shows over

1. 20 FCC 2d 201.  
2. 23 FCC 2d 825.  
3. \_\_\_ FCC 2d \_\_\_, FCC 71-78.

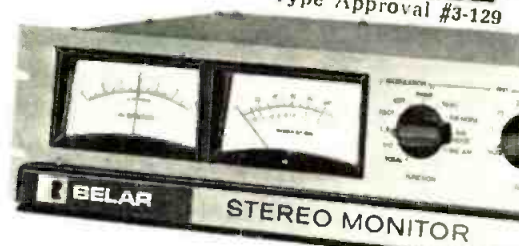
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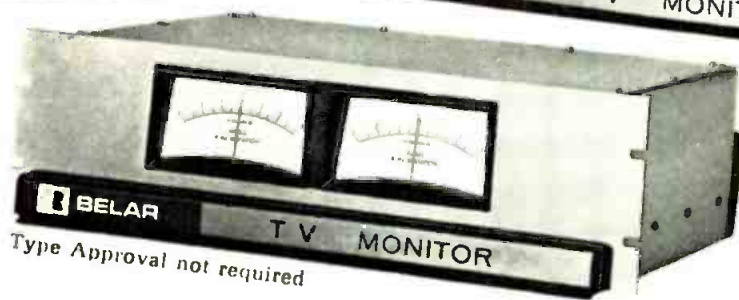
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the channel for virtually the entire broadcast day. The Commission, in eliminating such leasing arrangements, declared that "a most important contribution to the public interest is the existence of available facilities for local production and presentation of programs." This meant, for example, that a mayor or local political candidates, or others willing to discuss controversial issues, would have a means of access to the television viewer. Noting that the leasing of the origination channel to another source frustrated this avowed purpose, the Commission *amended the Rules* to make it clear that CATV systems could not enter into any arrangement which would inhibit or prevent "the substantial use of the cable facilities for local programming designed to inform the public on issues of public importance."

#### January 1971 Order

On January 25, 1971, the Commission released another *Memorandum Opinion and Order* in Docket 18397.

In its *Order*, the Commission noted that Midwest Video Corporation, an operator of various CATV systems, had (1) filed a Petition For Review of the rules adopted in Docket 18397 with the United States Court of Appeals for the Eighth Circuit, and (2) subsequently filed with the Commission a Motion for Stay of the effective date of April 1, 1971 for beginning local CATV program originations. The Commission denied Midwest's Motion and ruled, in essence, that the allegations contained in the Motion were not substantial.

However, the Commission did note that re-

quests had been filed by the California Community Television Association and the National Cable Television Association requesting that rule-making be inaugurated to *increase* the minimum subscriber number from 3500 to 10,000. The Commission declined to initiate such rule-making proceedings and stated that adequate showings to support these requests had not been made. But the Commission did rule that "we see no public benefit in risking injury to CATV systems in providing local origination. *Accordingly, if CATV operators with fewer than 10,000 subscribers request [on a case-by-case basis] waiver of . . . the Rules, they will not be required to originate pending action on their waiver requests.*" The Commission also declared that CATV systems with more than 10,000 subscribers may also request waivers, but they will not be excused from compliance with the rules *unless the requested waiver is specifically granted.*

For those systems planning to request appropriate waivers, the following guidelines have been set forth by the FCC:

Waiver requests must contain sufficient information for the Commission to judge the net effect of program origination cost on the ability of the CATV system to serve its subscribers. This must include at least (a) complete financial operating statements for each of the last 3 years including separate cost entries for all major expenses (such as depreciation, labor, interest, taxes, etc.) and identification of the amount included as expenses but paid to principals, (b) a description of the depreciation periods and computation method, (c) a company balance sheet as of the beginning of the 3 years, (d) average number of subscribers connected to the system and homes passed by the

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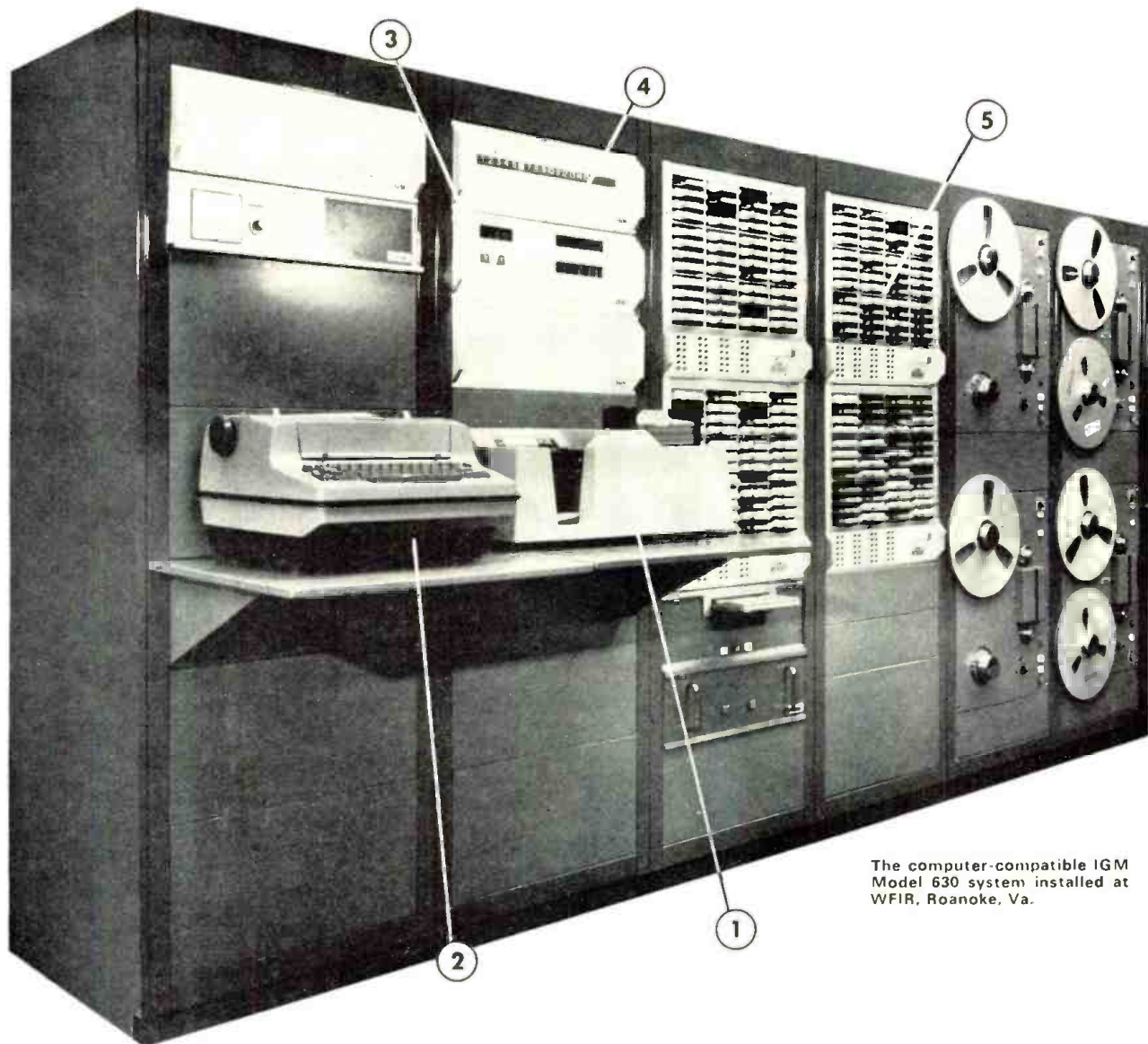
ADP-220 Automatic Data Printer, all solid-state RPL-2 Remote Pickup Link, and other major products will be available for your inspection in the West Hall, Booth 224. If you will not be attending the convention, write for details on the PBR-15A.



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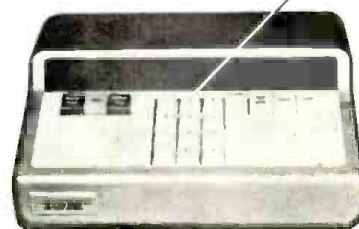
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system during each of the last 3 years, (c) plans for future expansion of the cable miles in the franchised area, and (f) estimated capital and operating costs for program origination. The waiver request should also include any other data which appear to be relevant, but the financial showing will be heavily relied upon in determining whether the waiver application will be granted.

### Conclusion

The present rules requiring certain CATV systems to begin local program originations are as follows: (1) All CATV systems with over 3500 subscribers must begin local program originations not later than April 1, 1971. However, (2) all systems with *under* 10,000 subscribers may, if they so desire, petition the Commission for waiver of the program-origination Rules on an individual basis. These Petitions must, of course, contain sufficient data to support such a request. (3) If such a waiver is requested (by systems with under 10,000 subscribers) *the CATV operator will not be required to originate programs pending Commission action on the waiver request.* (4) Systems with over 10,000 subscribers may similarly request waivers, but these systems will not be excused from compliance *unless such waiver is actually granted.* That is, even if a waiver request is filed, local program origination must be implemented not later than April 1, 1971, pending action on the waiver request. (5) All of the other rules relating to broadcasts by candidates for public office, announcement of sponsored programs, lotteries, discussion of controversial issues, and the like, as outlined above, are still in effect and must be adhered to by all operators originating local CATV programming.

Finally, it should also be noted that the Commission has instituted an inquiry into the possibility of requiring CATV program-origination operators to maintain *standardized program logs*, similar to those now in use by all broadcasters. It is likely that some rules will be promulgated in this area in the not too distant future.

Obviously, your counsel should be consulted regarding your special problems in the important area of CATV program originations. **BM/E**

This section, providing broad interpretation of FCC rules and policies, does not substitute for competent legal counsel. Legal advice on any given problem is predicated on the particular facts of each case. Therefore, when specific problems arise, you would be well advised to consult your own legal counsel.

(Advertisement)

**Want to free  
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See page 26.

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# CONVENTION

LOG

## Broadcasters Considering Helical Scan VTRs, Automatic Color Correction

SMPTE Winter Television Conference  
Surveys Recent Developments



Werner H. Ruhl, conference chairman, beams: Conference was a success.

In many respects, the 1971 SMPTE winter conference was a preview of what will be seen at the 1971 NAB Convention. This year's winter conference dropped its panel of technical commentators, who generally discussed field problems, in favor of more individual presentations of things recently accomplished—and soon to be.

Add to this conference fare a plant visit to Ampex, and you end up with a sneak preview of what will be touted heavily at the NAB exhibit later this month, March 28-30, at the Conrad Hilton in Chicago.

Among the recent or brand-new products discussed at the winter meet that will be seen at NAB are:

- An automatic color corrector from Ampex to produce balanced color programs and commercials regardless of source.
- An extended bandwidth color corrector for video-disc recorders from Data Memory, Inc.
- A helical recorder with excellent time-base stability from IVC.
- A processing system from Grass Valley for helical scan recorders to provide sync and fill in dropouts.

A big stir was made at last year's NAB with Ampex's introduction of a high-speed tape duplicator (quad)

and an automated quad cassette player. Ampex showed a production version of the duplicator during its plant visit and an art rendering of what its production version of the video cassette player will look like. An overview paper by Charles Crum of Ampex said the two products together represent a breakthrough in the mass distribution and playing of videotape.

Conferees received a glowing account of how RCA's video cartridge recorder is working for WDCATV from Paul Weber of the Washington, D.C., station. Weber said the introduction of the cartridge player changed station procedures in many ways, all of which were positive. He said the traffic department in particular was able to put more elements into the commercial segment than ever before because the cartridge machine provided increased production capacity and smoother switching. Far greater use of existing tape recorders is achieved, Weber said, because the recorders are available during the day for production of commercials and spots.

It didn't come up publicly at the Winter Meeting, but a question foremost in the minds of many engineers is standardization or lack of it in the video cartridge/cassette field. Some chief engineers have flatly said they'll buy neither RCA nor Ampex until some standards on compatibility are set. We did get a statement from Ampex's Howard Townsend on the subject. "Since NAB of 1970 we've actively participated in several meetings of the SMPTE subcommittee for tape and reels on the subject of standardized forms for spools and tape leaders for use in broadcast cassette recorder/reproducers. I am hopeful that we will achieve early agreement on an industry-wide standard for tape leaders and removable

spools in the interest of total interchangeability for commercial distribution."

### Helical VTRs assume new importance

The 1971 winter conference marked the first time the helical scan VTR was seriously discussed as a piece of broadcast equipment. This is primarily because of advances made in the area of time-base stability. Keith Reynolds of IVC described his company's system which offers a color time-base corrector which will correct the time base of an IVC 900 VTR to  $\pm 7$  nanoseconds. Jitter is reduced in two steps: Monochrome corrector (IVC-4100) holds the time base to  $\pm 75$  microseconds and an add-on color corrector (IVC-4102) goes down to the nanosecond figure.

IVC rented a nearby suite of rooms to demonstrate how the equipment did reduce jitter. Mixing, dubbing, and split screen presentations were shown. The company reports that several broadcasters have purchased the system (first shown at NAB last fall but not yet produced) and will use it for on-the-air broadcasting. Stability permits intermixing of both quad and helical programming.

Some of the problems in achieving high time-base stability were discussed by Delmar Johnson of Ampex. Johnson cited the following: Temperature variation of 50°F leads to 7.5  $\mu$ sec variation on playback; a relative humidity change of 50% equals 9  $\mu$ sec errors; scanner diameter tolerance variations contribute 1  $\mu$ sec or more; tape shrinkage during storage, 1 to 3  $\mu$ sec (and 10  $\mu$ sec at 140°F); tape tension variables, 1  $\mu$ sec phase error.

New tape tension control sys-



Michael T. Fisher, ABC, called for a systems approach to color balance for television.





Helical-scan VTRs that meet broadcasters' standards. IVC announced purchasers: KCR-TV Redding, Calif., KOB-TV Medford, Ore., WVIZ-TV Cleveland, WBNB-TV, St. Thomas, Virgin Islands.

tems in the latest helical scan VTRs reduce or compensate for these changes, Johnson said. Johnson did not comment on time-base corrector units per se, but told *BM/E* that the industry could expect shortly to buy a TBS stability system for the new Ampex VPR 7800-7900 line that would equal or better the specs offered by IVC.

To compensate for head dropout or lack of standard sync and blanking information from the general industrial type VTR, Robert L. Cobler of Grass Valley described a new processing system introduced last November at the NAEB Convention.

The Grass Valley design incorporates two modules: A genlocked sync generator provides sync blanking and other pulses necessary for operation of the system; and the processing module performs various correction functions. Genlock is possible with discontinuous input signals by incorporating an inhibiting pulse to hold off the AFC circuit during head dropout. A sample-and-hold type AFC system is used in the sync generator with the inhibit pulse acting to retain the last sample until the end of the inhibit intervals. The processor gates through color burst rather than regenerating it.

#### Giant efforts to improve telecine reported

In 1968 and 1969 the TV Winter Conference talked despairingly about the wide variation in color film for telecine. In 1971 the tenor of the papers on color telecine was upbeat. Michael T. Fisher, ABC New York, urged a total new system approach to film correction to avoid costly color print correction in the film lab and costly "painting" of the telecine at the broadcast station.

With available state-of-the-art equipment, he feels film labs could analyze color corrections that should be made for telecine reproduction and introduce a coding onto the film that would automati-

cally adjust the telecine whenever a frame requiring a change was projected. Thus no expensive broadcaster previewing would be necessary.

An encoding system that would work has already been perfected by CBS Labs (See *BM/E*, Color Correction Model 500, March 1970, page 23). All that remains to be done is to work out some automatic control and interface problems. Fisher feels that with just a little more manufacturer-broadcaster-lab processor cooperation, this could come about.

A step in this direction was shown by Ampex in the form of its new programmed color corrector, the ACC-1, which enters desired color correction into a memory system. An operator views the program material (film or tape) and decides on a correction that should be made. This correction setting is entered in the memory. Up to 32 different correction factors could be entered and Norm Boroski of Ampex feels this many different kinds of scene changes are more than adequate for most program segments. The Ampex automated unit incorporates the CBS Labs color correction device.

A general raising of the level of consciousness about color quality problems on the part of station operators has occurred this last year through the efforts of Eastman Kodak. The company has made calls on all broadcasters and has urged that they standardize on setting color monitors to D6500. They further urged that one color monitor be established as the master unit and that others be set to match it by using Colorgard or Minolta transfer instruments.

Eastman Kodak feels it is essential to establish one color monitor as the master (many stations had not done this) and to adopt a standardized procedure for adjusting this monitor. A standard reference for Illuminant D is needed—Eastman-Kodak used either the IRT (Hellige) or Mabeth light source for this purpose. Because

D6500 "white" looks pinkish, Eastman said a Kliegl filter could be put over the CRT to make it look white.

To help in setting up camera tubes for proper gray scale tracking and gamma correction, Eastman has delivered to the industry a new gray-scale slide, Eastman 285, made of Inconel. This slide is extremely stable and thus gives the broadcaster a standard that can be used for good telecine alignment and adjustment.

#### Other developments

Improvements in VTR time-base stability have not been limited to the helical scan area. Both Ampex and RCA gave papers on improvements in time-base stability for quad machines which make possible rapid synchronization (full color pictures at the touch of the button—no pre-roll). These improvements, which use digital control techniques, permit easier assembly of varying program material.

In the tape duplicating area, William Hendershot described the dynamic thermal transfer contact duplication process developed by Memorex. Hendershot reported he had formed a new company, Consolidated Video Systems, to manufacture a high-speed thermal duplicator for helical-scan formats. Chromium dioxide tape is used as the master.

Three papers at the Winter Conference were portents of keen future interest in one-tube color cameras. Messrs. Albert Mackovski and Louis Schafer of Stanford discussed color encoding produced by colored optical gratings and two-dimensional spatial filters that would electrically extract the separate signals.

A paper submitted by Nippon Columbia Co., Japan, discussed a new color vidicon that included an integral strip (grating) filter and a spatial frequency-limiting quartz filter that cuts down spurious color signal pickup. The electrode used was transparent indium oxide. This tube will reportedly work in 30 fc of light. (See page 6). In early February, Sony Corp announced a single-tube color camera that would be priced at \$1000. Sony spokesmen implied that they, too, had evolved a high-resolution, integrated optical system consisting of a grating, vidicon tube, and electrical filters that would cost as little as \$500 in large-volume productions. **BM/E**

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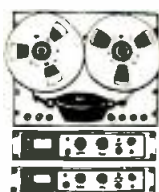
Programmer and Librarian systems for commercial wire and SCA broadcasting.



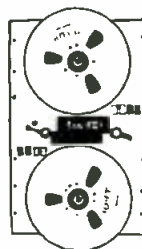
The Channel Caster, a music/announcement system for CATV distribution.



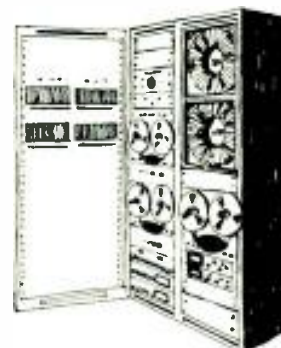
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# nab '71

## AUSTERITY ON THE FLOOR

Yes, Virginia, there will be exhibits at the Conrad Hilton this year. Most manufacturers are showing perfections of earlier developments (CBS labs' automatic color corrector, RCA's video cart player, etc.) but some firms are bringing out totally new developments (TeleMation's BC color studio camera, Hokushin's telecine projector). Despite the bleak economic picture, equipment companies have signed up for the show in numbers about equal to last year. We'll start with a picture of what's new and significant this year. Following this will be our rundown of the exhibits.

### Color Correction—Two Approaches

At last year's NAB, CBS Labs introduced the (manual) Color Corrector which enables correction of encoded video to compensate for transmission or film errors in chroma (*BM/E*, March 1970, page 24). While useful, the Model 5500 is a manual device, requiring constant operator attention.

Big surprise at this year's NAB will be an automatic color corrector. The CBS Labs Model 6000 operates unattended, on-line, in real time, and does not have to be programmed ahead of time. While it will be useful on much programming, it should be particularly valuable on fast-breaking events such as news and sports, where rehearsal is often impossible. The Automatic Color Corrector will compensate for chroma variations between various cameras, or between film, tape, and network programs. The device was invented by Renville H. McMann, Jr., vp for engineering at CBS Labs, and Clyde W. Smith, an engineer with the Electronic Systems Dept. Price tag is under \$5000.

For those who like to roll their own, Ampex has devised a programmer for the CBS Labs manual color corrector. The new Ampex ACC-1 is

designed for use in producing corrected color tapes from tape or film sources. Program material is viewed by the operator, who enters color corrections in the ACC-1 memory. When the program material is replayed, electronic corrections are made automatically as programmed. Up to 32 scene changes



Ampex's ACC-1 Programmer

may be programmed into the random-access memory. Cost of the programmer is approximately \$25,000.

### New BC color camera

From the desert labs of TeleMation comes a brand-new three-tube color camera which is expected to debut at the convention. Dubbed Chroma III, the camera is designed for either self-contained operation (it has inbuilt sync gen and NTSC encoder) using coax cable, with separate CCU, or as part of multi-camera studio system. Highlight of the new design is the elimination of operator-accessible centering and registration controls. TM says frequent setup just isn't necessary, as self-stabilizing yoke and preamp circuits make drift almost nonexistent. The operator presses two pushbuttons and presto—the camera is ready to make pictures. There are also automatic digital shading, automatic iris, and bias lights to retain color fidelity even at low light levels. Available optical assemblies are computer designed for use with vidicon, Plumbicon, or silicon-diode pickup tubes.

### An Automatic Cassette-Loading Telecine Projector

Continuing the trend toward total TV automation, Hokushin Electric Works of Tokyo has recently developed a 16-mm telecine projector which handles up to eight automatic threading film cassettes, and which may be controlled by a computer. The projector will be shown at NAB by the U.S. agent, Listec Television Equipment Corp.

Originally developed for and field tested at Japan's NHK Broadcasting Corp., the Model TC-701 projector was designed to handle the

CBS Labs' Automatic Color Corrector





panic period at station break time. It holds eight cassettes, each of which may be manually loaded with up to 400 ft. of film. Cassettes may be selected for showing either sequentially or in random sequence. Total access time is approximately 19 seconds. This period is from the time when the control system receives a finish signal from one cassette, until the time the next cassette is threaded and ready for showing. Operational features:

- Instantaneous picture and sound startup. The picture is fully stabilized in less than two frames, and sound in less than half a second.
- Automatic selection of either optical or magnetic sound.
- Automatic light control: Range of 100:1 accomplished by a neutral density wedge wheel and associated servo system.
- Automatic projection lamp changeover and alarm in less than one second.
- Automatic exciter lamp changeover and alarm in less than half a second.
- Automatic lower loop reset.
- Automatic stop at any point on film less than two frames from metal foil mark on sound track edge.
- Second metal foil may be placed on sprocket hole side of film to provide pulse for external control.
- Still frame operation with full illumination.
- Fast forward and reverse, and normal speed reverse with automatic audio inhibit.
- All control functions provide visual answer back and confirmation to computer.
- Color temperature is 3200 K from a corrected 24-volt, 250-watt quartz halogen light source.
- Analytical projection is possible either frame by frame or at three frames per second.
- An optional detector senses B&W or color film, providing an appropriate control signal to the telecine camera.
- An internal nickel-cadmium battery system provides film protection if power fails. A time-delay circuit operates the pull-down claw long enough to allow the mechanism to coast to a stop.

## Compact telecine chain

A new telecine chain will be shown by Rank Precision Industries. Unlike the usual crossfire telecine, Rank's Photoconductive Telecine is built on an inline format so that the projectors, multiplexer, and three-tube camera occupy a floor space of only about  $6 \times 2\frac{1}{2}$  feet.

What's unusual about this new telecine is the camera, which has been designed specifically for reproducing color film, instead of simply adapting a live camera for the task. This means the camera can handle the extreme contrast ratio of film (up to 500:1). It does so with logarithmic amplifiers which are accurate over a range of 600:1, and matching exponential amplifiers. A choice of logarithmic masking is given, and joystick control of gain, lift, and gamma are available.

Another telecine problem is that initial color analysis has been made by the film and cannot be significantly improved by the video camera. Rank's camera has very narrow taking responses which lie near the peak density wavelength of each film dye. The three pickup tubes are run at currents of 300 nA, and with FET head amplifiers an unweighted S/N ratio of greater than 48 dB is achieved. This provides a matrixed luminance S/N ratio of better than 50 dB.

The light-splitting system is direct imaging and narrow field, keeping flare to a minimum.

The Photoconductive Telecine is available in several versions with from one to three sources: 16-mm or 35-mm film, and a  $2 \times 2$  slide changer. The changer is a dual sequential or random select model holding two magazines, each of which contains 30 slides.

## Transmitter monitors

Moseley has a new AM modulation monitor which includes a 10-kHz notch filter to eliminate adjacent-channel whistle. The AMR-1 also recovers subaudible remote-control metering information. McMartin is another company showing a new monitor—the TBM-5500 TV aural modulation monitor for VHF channels. It's a semipeak modulation percentage meter which can also measure AM and FM s/n ratio and input RF level. Critical circuits are mounted on plug-in cards accessible from rack front. Another new monitoring device is from Moseley, the Model TAU-2 Tolerance Alarm Unit which provides an out-of-tolerance signal for Moseley's Automatic Data Printer. The TAU-2 can monitor base current ratios at a directional AM station using up to 11 towers.

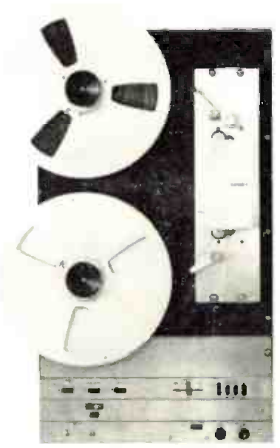
3M Company's Mincom Division will unveil a helical VTR dropout compensator which should be of special interest to CCTV and CATV users. Another Mincom feature will be an improved version of the Chromabeam color film printer which now includes a video disc storage unit that overcomes color fringing or breakup during rapid image motion.

Tape Athon will show an updated line of audio logging recorders which use dual capstans and can record up to 400 hours on a 10.5-in. reel. In the tape cartridge field, International Tapetronics will introduce the Encore series, a lower-priced line using 450 rev/min hysteresis synchronous direct capstan motor.

IGM claims a first in its new automated time/



## Put it all together with our ABR series broadcast recorders



Now you can get a tape recorder that fits the exact demands of your station. With our ABR series, the choice is yours. Install as much or as little reproducer or recorder/reproducer as you need. You'll have a broadcast recorder put together the way you want it, not the way someone else thinks it should be.

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temperature announcer. Four cartridge decks are used: one for even minutes, one for odd minutes, one for temperature (range 150°), and one for commercials.

## Automation

Gates Radio will again operate a completely automated 1-kW AM station (running into a dummy load). It will be an unattended operation, with all music, news, weather, commercials, IDs, time announcements and features on tape cartridges. Event sequence will be controlled by an SP-10 programmer and a Gates Clear Text Logging System will provide a complete log automatically, in regular text, of the station's activities.



Schafer Electronics will demonstrate its PCC-8000 radio automation system, in which a single computer will operate separate AM and FM programming. A feature is CLEAR Language Verified Logging. Up to 32 characters of alphanumeric information recorded on cartridge or reel-to-reel tapes prints out to verify that the spot, ID, or other announcement was aired as scheduled. An RF interlock provides a notation if the transmitter is off the air.

By the way, Cybrix was probably first with a clear-language logging system, and the company will demonstrate its equipment at the show. Look for it.

## Color monitors

Tektronix—long a maker of waveform monitors—has at last brought out a pair of picture monitors. The Model 650 color version is an NTSC type using the 14-in. Sony Trinitron CRT, which means color setup is much simpler (only six adjustments) than for a standard shadow-mask tube. Companion Model 630 B&W monitor works on either 525 or 625-line standards, switch selected.

Rank Precision Industries will feature a new 22-in. color monitor which operates on either 525- or 625-line standards, and is available with either NTSC or PAL decoding. It has two RGB inputs with provision for loop-through of both video and sync inputs. Display capability includes red, green, blue, complete color, or monochrome. Convergence adjustments are potentiometer controls which are independent of each other for ease of setup. Remote controls are available for front-panel adjustments.

World Video has an all-new one-gun color



Tektronix Model 630 B&W monitor.

monitor, Model CB6200. It features a 12-in. rectangular picture tube, keyed back-porch clamping, improved linearity, high-voltage regulation, and A/B switchable inputs.

## Tape equipment

A solution to the problem of stereo cartridge phasing is the Model 300S Stereo cart, says Marathon Broadcast Equipment Corp. The cartridge is rated at maximum L/R phase shift of  $\pm 10^\circ$  at 10 kHz, thus improving stereo performance and eliminating phase dropout to mono listeners. The demonstration will include measurements and music playback in both stereo and mono.

Now that broadcasters are beginning to use cassettes (see story page 47 this issue), Nortronics will introduce a professional cassette alignment tape. The test tape incorporates a zero reference tone and a range of frequency-response tones in addition to azimuth alignment reference. As an introductory promotion, Nortronics will give away an alignment tape with each magnetic tape head order for \$150 or more. The test tape will be available separately at a show promotion special of \$30 each.

## Generators

Rohde & Schwarz will show an unusual combination of video sweep generator, selective receiver, and display system known as the Type SWOF III Videoskop. The system has high selectivity and sensitivity which are achieved by a tracking, narrow bandpass filter with 2 kHz bandwidth. Dynamic range is 50 dB, and the Videoskop can make amplitude vs frequency measurements during normal on-air operation and on a continuous basis (no VIT signal). Using the inbuilt reference generator, video/video or video/RF measurements may be made on any open or closed TV link (baseband, RF, or microwave). It's also possible to make accurate sideband analysis as close as 50 kHz to the carrier.

A new VITS generator will be highlighted by Tektronix. The Type 147 NTSC Test Generator offers both full-field and VITS outputs. Full-field signals include  $\sin^2$  pulse and bar, with internal selection of T or 2T pulse modulated 14T or 20T pulse and bar duration and T or 2T transition; linearity waveform with internal selection of 5 step, 10 step, or ramp; and multiburst. The gen-

# Ask these people how to process 16mm and 8mm Ektachrome film fast.

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**WTVM**  
Columbus, Georgia

**KHOU**  
Houston, Texas

**KDTV**  
Dallas, Texas

**KVII**  
Amarillo, Texas

**KMOX**  
St. Louis, Missouri

**KHVV**  
Honolulu, Hawaii

**WFGA**  
Jacksonville, Florida

**WETA**  
Washington, D. C.

**WTTV**  
Indianapolis, Indiana

**WRBL**  
Columbus, Georgia

**KCST**  
San Diego, California

**KXTV**  
Sacramento, California

**WKY**  
Oklahoma City, Oklahoma

**KTVT**  
Fort Worth, Texas

**KRGV**  
Weslaco, Texas

**WDAM**  
Hattiesburg, Mississippi

**WDHN**  
Dothan, Alabama

**WTVY**  
Dothan, Alabama

**WINK**  
Ft. Meyers, Florida

**KLFY**  
Lafayette, Louisiana

**WAPT**  
Jackson, Mississippi

**WJTV**  
Jackson, Mississippi

**WSWO**  
Springfield, Ohio

**WLVA**  
Lynchburg, Virginia

**KNXT**  
Los Angeles, California

**WNDU**  
South Bend, Indiana

**WPRI**  
Providence, Rhode Island

**WTVG**  
Chattanooga, Tennessee

**KJAC**  
Port Arthur, Texas

**WCTV**  
Tallahassee, Florida

**KCBO**  
Lubbock, Texas

**WEAU**  
Eau Claire, Wisconsin

**WUSN**  
Charleston, South Carolina

**WLUC**  
Marquette, Michigan

**KFYR**  
Bismarck, North Dakota

**WTOK**  
Meridian, Mississippi

**KOSA**  
Odessa, Texas

**WJAR**  
Providence, Rhode Island

**WHTN**  
Huntington, West Virginia

**WRDW**  
Augusta, Georgia

**WNCT**  
Greenville, North Carolina

**WDAY**  
Fargo, North Dakota

**KARB**  
Wichita, Kansas

**WANE**  
Fort Wayne, Indiana

**WBRZ**  
Baton Rouge, Louisiana

**KHAS**  
Hastings, Nebraska

**KRBC**  
Abilene, Texas

**KATV**  
Little Rock, Arkansas

**WPTA**  
Fort Wayne, Indiana

**KOTV**  
Tulsa, Oklahoma

**KTUL**  
Tulsa, Oklahoma

**KNTV**  
San Jose, California

**KBMT**  
Beaumont, Texas

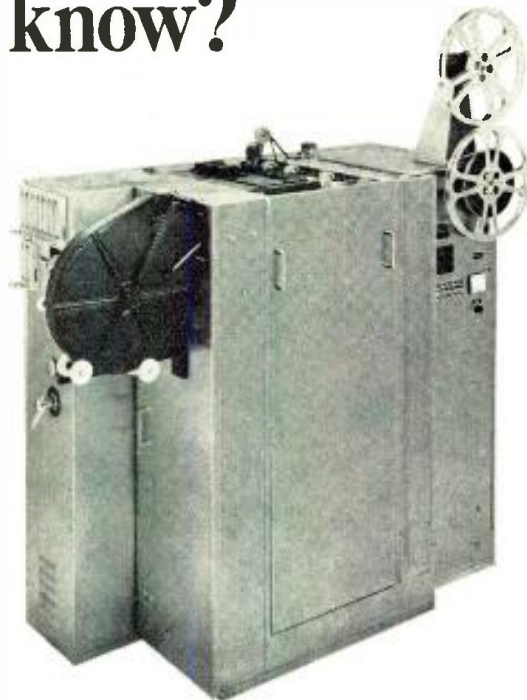
**KARK**  
Little Rock, Arkansas

**KALB**  
Alexandria, Louisiana

**WSPA**  
Spartanburg, South Carolina

## Do they know something about Jamieson's Mark IVA color processor you should know?

Jamieson's re-engineered low-cost Mark IVA 30 FPM color processor is the easiest of all machines to operate. It is fully instrumented. Automatically controlled. It has a warm-up time of just 10 minutes. A put-through time of just 23 minutes. And the Jamieson Mark IVA delivers processed film at a rate twice that of other machines of similar size. Write us for complete information on the Mark IVA and our other processors.



EQUIPMENT DIVISION

**JAMIESON FILM COMPANY**



9171 KING ARTHUR DRIVE, DALLAS, TEXAS 75247

(214) 638-2660

Circle 111 on Reader Service Card

erator also includes the new VIR chrominance signal.

Two new alphanumeric character generators will be shown by Chiron Telesystems. The Graphics I features high-resolution characters (24 × 20 point matrix), all-around edging, word-by-word color, and automatic centering. The Graphics II generator enables the user to design his own programmable fonts for a variety of character styles which can be mixed and programmed for immediate use. It automatically programs new characters from camera-generated video.

## Television equipment

A new videotape production switcher, VS-600, will be shown by Ampex. The switcher is also a special-effects generator, and uses digital communication between the control console and the

switching electronics. By the way, Ampex is celebrating this year the 15th anniversary of the introduction of videotape recording; remember that first VR-1000 at the 1956 NAB?

CBS Labs has developed a new video display system called Vidifont. It produces alphanumeric characters for titling from several type fonts and sizes.

Sarkes Tarzian plans to unveil a new video production switching concept designed around digital logic computer techniques. It is claimed the system can produce an array of electronic transitions formerly restricted to film techniques.

General Electric's Visual Communication Products Department will feature two new color TV film cameras, update kits for earlier GE film cameras, and a complete station automation system. The exhibit will feature regular and frequent demonstrations of the new film cameras and the station automation system.

# nab '71 exhibitor list

### ABTO Inc. (Booth 414)

See demo of ABTOgraphy package: 16-mm film and slide cameras that color-encode B&W film, and complete telecine chain that converts coded B&W film to color. Amazing!

*Circle 275 on Reader Service Card*

### Addressograph Multigraph Corp. (Booth 230)

Want fast copy for logs, schedules, spots, scripts, etc? Continuous Total Copy System from AM Corp. makes 150 copies per minute; does reduction copying, too.

*Circle 276 on Reader Service Card*

### AKG Div. North American Philips Corp. (Booth 336)

Try some condenser, shotgun, and other microphones.

*Circle 278 on Reader Service Card*

### Alford Manufacturing Co. (Booth 210)

FM-TV antennas are big here. Example: Alford designed and built new master FM system atop Chicago's John Hancock Building. Check it out.

*Circle 279 on Reader Service Card*

Booth numbers are keyed by halls in Conrad Hilton Hotel. 100 Series—Exhibit Hall; 200 Series—West Exhibit Hall; 300 Series—Continental Room; 400 Series—North Exhibit Hall. Our preview information was obtained from the manufacturers; some exhibitors are not listed because their booths were not confirmed at press time or they preferred to announce new products at the Convention itself.

### American Electronic Labs (Booth 243)

New look in FM transmitters is Advanced Equipment Line, with first 25-kW FM model to be shown. Controls and meters are at convenient level for easy operation. Two-tube grounded-grid model has solid-state exciters, automatic power output and filament voltage control.

*Circle 280 on Reader Service Card*

### Ampex Corp. (Normandie Lounge)

Production models of ACR-25 videotape cassette recorder and ADR-150 high-speed videotape duplicator will be demonstrated. Other goodies: AVR-1 third-generation VTR; RA-4000 automated programmer/editor; VS-600 production switcher and special-effects generator; VL-7404 video logger; helical video production recorder. You can also see UHF and VHF color TV transmitters in the vast Normandie Lounge. And new ABR series of audio recorders.

*Circle 281 on Reader Service Card*

### Andersen Labs (Booth 112)

Video delay line, studio processing equipment are highlighted.

*Circle 283 on Reader Service Card*

### Angenieux Corp. of America (Booth 109)

The 15x18E (f/2) zoom lens will be shown. It has focal length capability of 18-270 mm. Also see 6x9.5 high aperture (f/1.6) wide angle (68°) zoom lens, focal length 9.5-57 mm.

*Circle 284 on Reader Service Card*

### Arriflex Corp. of America (Booth 318)

New audiotape recorder for film-sync use, Arrivox-Tandberg, will be shown, in addition to full line of

### Arriflex 16-mm cameras.

*Circle 285 on Reader Service Card*

### Ball Bros. Research Corp. (Booth 217)

See working display of color picture monitors.

*Circle 286 on Reader Service Card*

### Bardwell & McAlister (Booth 340)

Various studio lighting equipment, including Quartz lights and dimmers.

*Circle 287 on Reader Service Card*

### Belar Electronics Lab (Booth 205)

Inspect this dazzling display of modulation and frequency monitors for AM, FM, stereo, SCA, and TV.

*Circle 289 on Reader Service Card*

### Berkey-Colortran Inc. (Booth 123)

Try out completely new dimmer package and control console. See new soft studio lights, Mini-Pan 20 and Maxi-Brute 4 and 6. Get in the spotlight here.

*Circle 291 on Reader Service Card*

### Bird Electronic Corp. (Booth 323)

See new 3-in-1 VSWR meter with dual-element movement which displays simultaneously forward and reverse power and VSWR. Range 10-5000 W from 2-1000 MHz in discrete bands. Ingenious!

*Circle 292 on Reader Service Card*

### Borg-Warner Corp.

### Ingersoll Prods. Div. (Booth 219)

On display will be Emcor line of custom and off-the-shelf cabinets, consoles, racks, and similar equipment housings.

*Circle 293 on Reader Service Card*

### Robert Bosch Corp. (Fernseh GmbH) (Booth 306A)

A first at the show—the Fernseh TV



The Conrac Model DZA is not just new. It's the best monitor there is or ever was. All solid state. Quick disconnect boards, interchangeable from model to model. A test instrument with a cabinet full of features. Dual matched switchable inputs to make picture comparison possible. Designed for UL approval.

Excellent stability. Keyed back porch clamp. Pulse cross. 12" or 14" kinescopes. See it. Try it. Buy it. NAB booth 107. Conrac Corporation, 600 N. Rimdale Ave. Covina, Calif. 91722. (213) 966-3511.

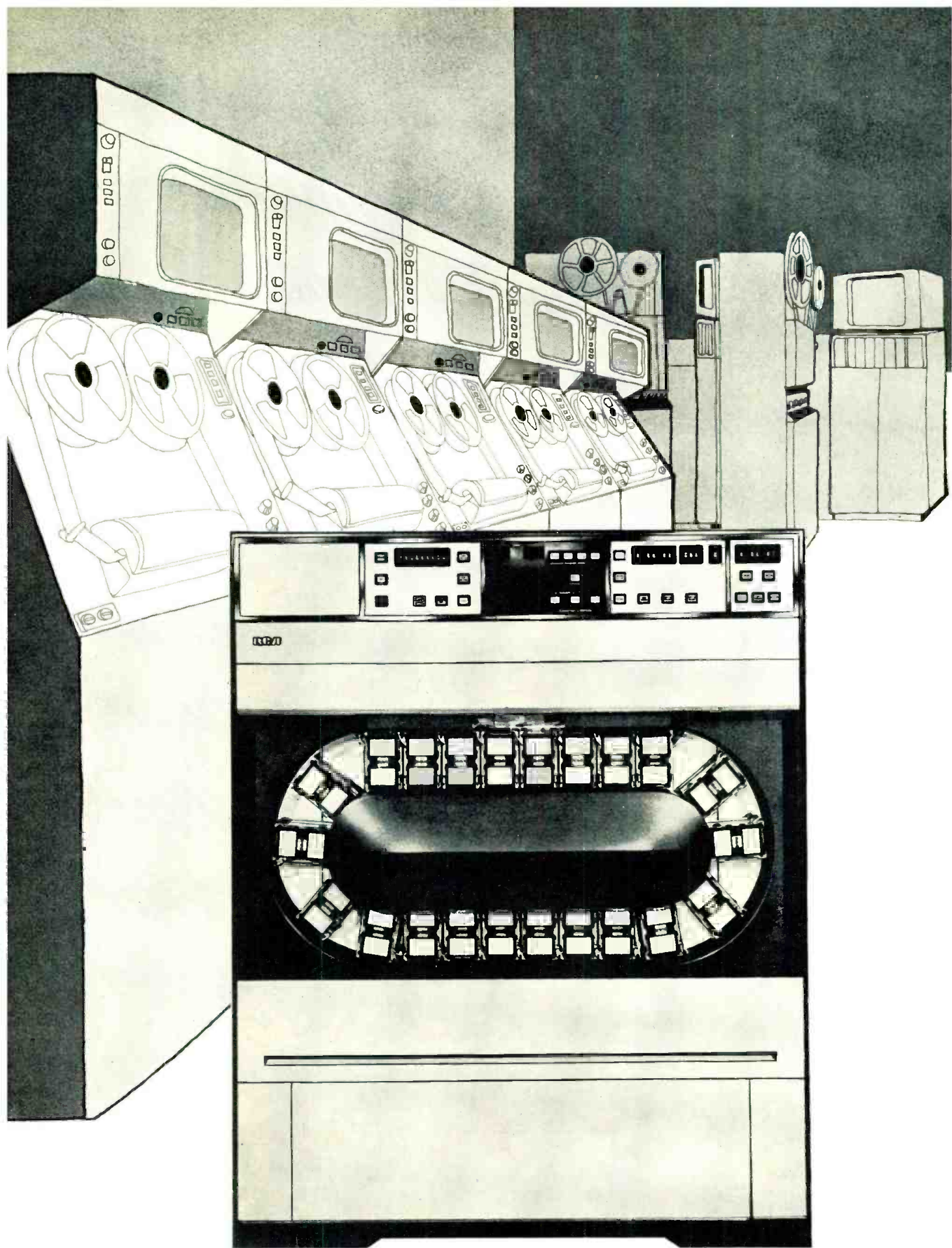
**CONRAC**  
CORPORATION

## NEW AT NAB

# An Extraordinary Monochrome Monitor



Circle 112 on Reader Service Card



# Should you put the 'cart' before the reels?

When a new piece of equipment creates as much excitement in today's cost-conscious broadcast industry as our "cart" machine has done, you know it's got a big potential for both saving and making money. The big question is how much can it do to make your operation more efficient, and what new profit opportunities will it bring? We suggest you take this little quiz and see for yourself what the "cart" machine can do, compared to the tape system you're now using.

1. How long does it take an operator to load, optimize and cue a tape commercial on a "cart" machine?  
a.  3 sec. b.  30 sec. c.  3 min.
2. If you schedule 4 tape commercials during a break, how many "cart" machines would be needed to play them back?  
a.  four b.  two c.  one
3. How many cartridges can be loaded into the TCR-100 at one time?  
a.  12 b.  22 c.  100
4. How many times can a cartridge message be replayed before it starts to deteriorate?  
a.  25 b.  50 c.  100 d.  200 or more
5. What about tape costs, compared to a reel-reel-to-reel video tape recorder?  
a.  about twice as much  
b.  about half as much  
c.  about the same
6. The "cart" machine can free up your reel VTR's for which of the following tasks?  
a.  teleproduction b.  promos  
c.  previews
7. What can the "cart" machine do about rebates?  
a.  virtually eliminate them  
b.  cut down on them drastically  
c.  nothing much

As you'll see when you've got all the right answers (upside-down, below), the "cart" machine is more than just a piece of hardware. It's a whole new system for saving time and money when you're airing commercials, promos, and ID's. And it opens up new avenues for making additional profits.

If you got more than five answers wrong, we'd say you need a "cart" machine right now. If you got them all right, you probably just ordered one.

And if you haven't already ordered one, ask yourself why not.





CBS Labs Vidifont char. generator produces many type fonts, sizes, logos in real time.

**standards converter.** Changes 525/60 to 625/50 (and vice versa) and converts NTSC, PAL, and SECAM. Pushbutton changeover, interlocked chroma/luma. Take a look at the KCU 40 color camera for field/studio use.

*Circle 294 on Reader Service Card*

**Boston Insulated Wire & Cable Co. (Booth 244)**

Eliminate heavy, bulky TV camera cables; see new **miniature TV-81 color cable**, adaptors, new miniature TV-85C connector, automatic camera cable tester. Get info on cable repair service, engineering and field service.

*Circle 295 on Reader Service Card*

**Broadcast Computer Services (Booth 331)**

See a demo of BCS **computerized traffic and accounting system**. User terminal at booth will be connected with Control Data Corp. 6400 computer in Colorado Springs, showing operation of system to handle any kind of broadcast schedule. Talk to the computer, it's lonely.

*Circle 296 on Reader Service Card*

**Broadcast Electronics (Booth 308)**

Get your picture drawn while you learn about new system using **audio-tape cartridge equipment with video character generator**. Sally Zippert will do caricatures as mementoes of the convention. You can also see wide line (22 models) of **tape cart equipment** as well as a new **compressor-limiter** and a **direct-drive turntable**.

*Circle 297 on Reader Service Card*

**Broadcast Facsimile Network (Booth 343)**

With cooperation of WGN Radio and

the Chicago Tribune, BFN will transmit that newspaper via FM/SCA at the convention. Stop by and find out more about this new service.

*Circle 288 on Reader Service Card*

**Broadcast Products (Booth 242)**

New AR-2000 Series **radio automation system** will be demonstrated. Includes MOS programmer with keyboard entry, up to 99 sources, and English language print-out logger system. You can also see Model 5025 Time Gate, which enables control of 25 functions of any hour, minute, or second of any day in week.

*Circle 298 on Reader Service Card*

**Canon USA Inc. (Booth 305)**

A complete line of lenses for film and video cameras will be shown.

*Circle 299 on Reader Service Card*

**CBS Laboratories (Booth 304)**

Vidifont is a new TV **character generating system** with several type fonts and sizes available. Try it yourself. Also look for the **Automatic Color Corrector, Image Enhancer, Automatic Loudness Controller**, and the latest versions of Audimax and Volumax. Continuous live demos for your pleasure.

*Circle 300 on Reader Service Card*

**CCA Electronics Corp. (Booth 234)**

New at CCA is radio **Mini-Automation** (starts at \$6000) and **Midi-Automation** (starts at \$15,000). Then you'll find **audio consoles** for Top-40 and for simultaneous AM-FM operation. There'll also be a complete line of **AM-FM transmitters** and circular-polarized **FM antennas**.

*Circle 301 on Reader Service Card*

**Central Dynamics Corp. (Booth 103)**

Everything's new this year, says CD.

Would you believe an **automatic videotape editor** (PEC-102) using computer control and a SMPTE time code generator? How about a **master control switcher** with program and mix A&B primary busses with preview and prelisten? Then there's TV **automation** with a mini computer and switcher, some custom audio consoles, and Marconi TV test gear. That will check out everything but those pretty girls in the hospitality suites (which is your job).

*Circle 302 on Reader Service Card*

**Century Strand Inc. (Booth 118)**

TV **studio lighting** is spotlighted (and floodlighted) here. Everything from fresnels to barn doors.

*Circle 303 on Reader Service Card*

**Chrono-Log Corp. (Booth 229)**

Would you like a **video clock system** that furnishes digital time display on picture monitors throughout your station, without having to install cables? You can also observe the Pinboard STEP system for automated **video/audio switching** during station breaks.

*Circle 304 on Reader Service Card*

**CinTel Corp. (Booth 114)**

Find out all about Colormaster **color film processing equipment**, including the Mini-Color Processor; various models handle 35, 16, Dual 8, Super 8, and Just Plain 8. You'll also see camera mounting heads, tripods, dollies, and pedestals for broadcast video cameras. Keep an eye out for Cindy the CinTel girl.

*Circle 305 on Reader Service Card*

**Cohu Electronics (Booth 325)**

Visit this booth for a display of TV **control equipment** including switchers sync generators, and cameras.

*Circle 306 on Reader Service Card*

**Collins Radio (Booth 212)**

Watch live demo of Twintape **audio tape cart playback unit**, and inspect 1-kW and 5-kW **AM transmitters**, 2-kW and 20-kW **FM transmitters**, several audio consoles, peak limiter and compression amplifiers.

*Circle 307 on Reader Service Card*

**Commercial Electronics Inc. (Booth 317)**

Have you seen the low-light-level **color camera** that uses moon-type SEC vidicon pickup tubes? Splash-down at this booth for a demo.

*Circle 309 on Reader Service Card*

**Conrac Corp. (Booth 107)**

Two **B&W picture monitor series** will be introduced: Solid-statc, uses interchangeable module boards, has 10-MHz video response, 800-line center resolution, linearity with 2% of pix height, loop-through operation, accepts comp or non-comp video and

CUT COST CUT SPACE CUT PROBLEMS  
WITH SHARP NEW BROADCAST GEAR FROM

# WILKINSON ELECTRONICS



A SUPERIOR PEAK LIMITING AMPLIFIER  
MONAURAL OR STEREO MODEL LA-2C.



A SUPERIOR GAIN CONTROL AMPLIFIER  
MONAURAL OR STEREO MODEL GCA-2.



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MODEL SCG-1.



THE BEST FM EXCITER IN THE WORLD  
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THE BEST STEREO GENERATOR IN THE  
WORLD MODEL SG-1E.

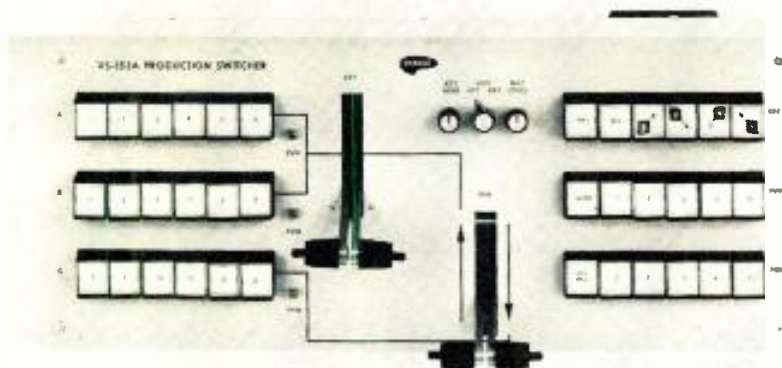
PLUS— TWO NEW FM TRANSMITTERS A NEW AUDIO CONSOLE A NEW  
REMOTE AMPLIFIER A NEW DIGITAL AM FREQUENCY MONITOR  
NEW 5/10 KW AM TRANSMITTERS AND MANY MORE SHARPIES.

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BOOTH 201 W. HALL NAB



Vertical-interval production switcher from Dynair has three mix busses.



Cybrix clear-text logger has automatic readout.

sync, is available in 9, 12, 14 in. screen sizes. Color monitors will also be shown.

*Circle 310 on Reader Service Card*

#### Continental Electronics (Booth 200)

For a look at 5, 10, and 50 kW solid-state **AM transmitters** using Continental's high-efficiency final, modulate over to this booth.

*Circle 311 on Reader Service Card*

#### Cybrix Corp. (Suite)

See a new **log-verification system** that types out in English what went on the air and when. Designed for live, automated, or multi-station use. You can easily edit or correct errors. And encode cart cue tracks for your automation system.

*Circle 312 on Reader Service Card*

#### Delta Electronics (Booth 206)

AMers will be interested in the Delta trio: OIB-1 Operating Impedance Bridge, CPB-1 Common Point Bridge; and RG-1 Receiver/Generator. Keep your RF clean!

*Circle 313 on Reader Service Card*

#### Dynair Electronics (Booth 215)

Goodies here include low-cost solid-

state **RX-3A TV demodulator** that's tunable all-channel and wideband; a low-cost vertical-interval **production switcher VS-151A** with effects; and switching gear, sideband analyzer, and video distribution systems. Ask about price reductions.

*Circle 314 on Reader Service Card*

#### Eastman Kodak (Booth 128)

You'll probably learn about **color newsfilm**, shooting and processing it. Ask about the new telecine **color balance slide**.

*Circle 315 on Reader Service Card*

#### Effective Communication Systems (Booth 316)

Effective people will be on hand to discuss **consulting services** (audio, video, RF) available to commercial and educational broadcasting.

*Circle 316 on Reader Service Card*

#### Electronics, Missiles & Communications (Booth 310)

EMCEE will feature its 1-kW broadcast **transmitter/translator** for color TV, and a new ITFS 2500-MHz **receiving converter** with noise figure of 8 dB and gain of 30 dB. System design engineers will be on hand to advise you.

*Circle 317 on Reader Service Card*

#### Fairchild Sound Equipment Corp. (Booth 315)

Fairchild will premiere a completely new product—an **automation system** for small radio stations, designed to retrofit existing installations without rebuilding. You can go from automation into manual operation at any time. Also on display will be a new line of modular **audio components** including IC preamplifiers and amplifiers, custom broadcast consoles, and systems. Stop by for consultation.

*Circle 318 on Reader Service Card*

#### Fort Worth Tower Co. (Booth 329)

Climb up and look over displays of **towers, equipment buildings, reflectors**, for AM-FM-TV broadcast, microwave, and what have you.

*Circle 319 on Reader Service Card*

#### Gates Radio (Booth 221)

There'll be something for everyone in Gatesland this year. For video people, a **VHF color-TV transmitter** exhibit with details about IF modulation. For radio folk, an **automated 1-kW AM station** driving a dummy load, including monitors and automatic logging. For audiophiles, an operating demo of **AM and FM limiters and an AGC amplifier**, with scopes to show you what's happening. FMers can inspect a four-rack stereo program automation system in operation. UHF persons haven't been ignored; the Gates Theater will deliver a presentation on the new 220-kW UHF color-TV transmitter just installed at WDCA-TV Washington. Still more goodies too numerous to mention will be on display.

*Circle 320 on Reader Service Card*

#### General Electric (Booth 101)

Many warm GE bodies will show you how two new **color TV film cameras** work, as well as demonstrating the PE-400 and TE-201 live color cameras (by focussing on some warm female bodies). You can also see update kits for earlier GE film cameras and a complete **station automation system**. Other products: computer logic switching systems, VHF and UHF TV transmitters, TV transmitting antennas. B&W and color video projectors. CCTV cameras, and Quartzline studio lights. Don't miss the last camera show on Wednesday afternoon—it's a gas!

*Circle 321 on Reader Service Card*

#### Gotham Audio Corp. (Booth 237)

For jingles, laugh tracks, and other special effects, the new Mellotron PEG (Program Effects Generator) is useful. Contains four 1-min. tape cassettes which may be mixed, with variable speed capstan for pitch change. Another feature at this booth: Gotham Delta-T 101 **audio delay unit**, all solid-state, no moving parts, using A/D conversion with storage in IC shift registers, delay outputs variable in 5-ms step up to 320 ms maximum delay, with up to five independent time-controllable outputs.

*Circle 322 on Reader Service Card*

#### Grass Valley Group (Booth 115)

Products in this booth include **TV automation** for MCR switchers, rout-

# More than 1000 standards

Altec attenuators are the standard of the broadcast and recording industry. And not only do we make them better, but we make more of them—over a thousand different kinds of rotary and straight line attenuators for every broadcast and recording requirement.

Available are bridging pads, precision decade attenuators, projection and turntable faders, fixed loss pads, mixer networks, minimum loss matching pads, impedance matching networks, stereo pan pots, calibrated attenuators, rotary differential attenuators, mixer controls, grid control pots, VU meter extenders and many more.

Variety is only part of the story. Every Altec-built attenu-



Units shown with cases removed

ator will last hundreds of thousands of operations. Precisely constructed, they're also "overbuilt"—for rugged dependability. Electrical integrity is assured, too, because of our exclusive use of cold-forged contacts of fine (100%) silver; also pure silver brushes, individually suspended to maintain perfect contact. Noise-free operation is further assured by dust-tight cases.

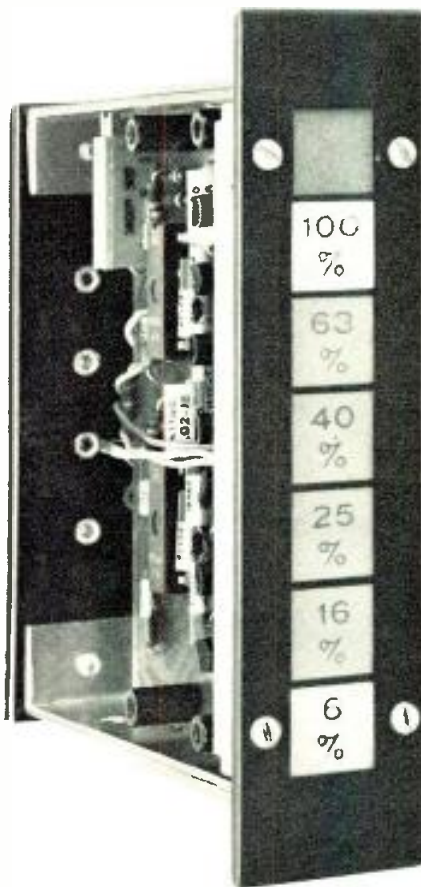
The most commonly needed Altec attenuators are available off the shelf. Custom configurations will be made to your exact requirements. For a complete catalog of the Altec attenuator line, please write.

## and a brand-new hit.

Our new illuminated audio peak reading indicators are bound to be a hit with recording engineers. Levels are indicated by a slim, vertical column of different colored lights. Each light represents a percent of modulation—blue: 6% (-24dBm); green: 16% (-16dBm), 25% (-12dBm), 40% (-8dBm), 63% (-4dBm); yellow: 100% (0dBm); and red: Overload (+4dBm). Overload represented by a red light is easily spotted, even out of the corner of your eye.

Are they responsive? More so than any regular meter movement, because the lights are triggered by solid-state circuitry.

(Actual size: 4" H x 1" W x 1" D including terminals)



Other benefits, too. Like size: Each indicator can be mounted on a 1" center.

For more information about this revolutionary product, please write for literature on the peak limiting indicator, model #9713A.

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- Please have authorized Altec representative call with complete information.
- Please send catalog "Altec Precision Attenuators and Networks"
- Please send information on Altec's new audio peak limiting indicator Model #9713A.

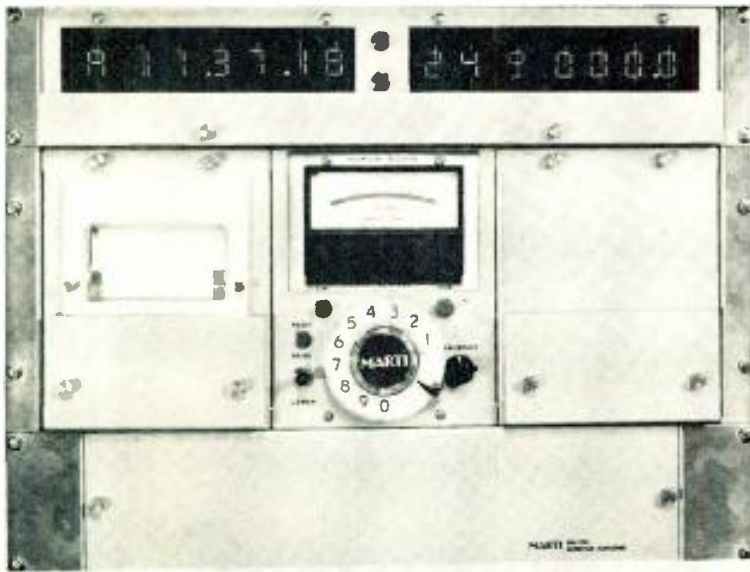
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Company \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_

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Stereo components and ensembles for the home/Microphones, speakers, horns, amplifiers for public address systems, Acousti Voice (TM) equalization/Audio controls, consoles, monitors for professional recording, broadcast and motion picture studios/Telephone transmission and termination products/Communications equipment for offices, factories, commerce, schools, hospitals, nursing homes, doctors' registry/Specialty transformers, filters, inductors, inverters

Circle 115 on Reader Service Card



ACL-100 Automatic Digital Transmitter Logging System by Marti works with 950 MHz aural STL.



Encore is new low-cost audiotape cart line from International Tapetronics.

ing switchers, machine control; switching and processing systems for production, transmitter, and helical VTR; and sync generators and pulse distribution amplifiers. Come to the valley and walk through the grass.

*Circle 323 on Reader Service Card*

#### Gray Research (Booth 228)

If you've got problems with turntables and pickup arms, the boys at Gray can help you. Just ask!

*Circle 324 on Reader Service Card*

#### Harwald Co. (Booth 235)

To show good TV film, you've got to inspect it. That's what this display is all about—equipment for inspecting and editing film.

*Circle 325 on Reader Service Card*

#### Innovative Television Equipment (Booth 322)

Exhibit will include a new counter-balance studio pedestal for TV cameras up to 130 lb. a cam head with dual interchangeable cam design, an elevator tripod for cameras up to 175 lb. and a companion lightweight dolly that folds into a compact package.

*Circle 327 on Reader Service Card*

#### International Good Music (Booth 247)

Make your automated radio station

sound more live; IGM will demonstrate an **automated time/temperature announcer**. Join live net or local news on real-time basis with new Model 393 **switcher**. Inspect new Model 364 **program logger** using SCM printing calculator to record audio source plus five-digit code. Other new items include 24, 12, 6, and 4 tray versions, mono or stereo, of Instacart **multi-cart system**.

*Circle 328 on Reader Service Card*

#### International Tapetronics Corp. (Booth 125)

Big news from ITC is new Encore series of economy-priced **audiotape cart equipment** with hysteresis synchronous direct capstan motor. Another interesting item is a three-deck cart machine. Slide by for a look.

*Circle 329 on Reader Service Card*

#### International Video Corp. (Booth 238)

Watch a demo of the new 1402 **time-base corrector** for IVC 900 series color helical VTRs. Reduces variations of 1.5  $\mu$ s to less than 7 ns, making possible dubs to quad tape with minimum burst-phase variation. Lovely models will be in front of lovely cameras, too.

*Circle 330 on Reader Service Card*

#### Jamieson Film Co. (Booth 330)

Inspect Mark IVA color **film processor**, fully instrumented, automatically controlled, handles 30 ft/min, warmup time 10 min. and put-through time of 23 min. For 16 and 8-mm film.

*Circle 331 on Reader Service Card*

#### Jampro Antenna Co. (Booth 225)

See the latest in **antennas and diplexers** for UHF and VHF TV, and **horizontal and vertical radiators** for FM.

*Circle 332 on Reader Service Card*

#### Jerrold Electronics Corp. (Booth 314)

Highlight is Starline 20 push-pull **CATV distribution equipment**—main trunk, line extenders, etc. In headend area, see Channel Commander II and II-FM. Then stop by Distributor Sales Div. section and see ITFS gear including J-Jacks for educational TV distribution systems.

*Circle 333 on Reader Service Card*

#### Johnson Electronics (Booth 240)

All you FMers come see a line of **SCA multiplex receiving equipment**.

*Circle 334 on Reader Service Card*

#### Kaiser CATV Div. (Booth 319)

Newest item you'll see is Phoenician **coax cable**. And Phoenician XR Series Extended Range **distribution gear** should generate interest: It's capable of 36 channels, or 32 TV channels plus FM.

*Circle 335 on Reader Service Card*

#### Kliegl Bros. (Booth 111)

Look over assortment of **TV studio lighting** and accessories.

*Circle 336 on Reader Service Card*

#### Lipsner-Smith (Booth 112)

You'll find **film conditioning gear** and **projectors** here.

*Circle 326 on Reader Service Card*

#### Listec Television Equipment Corp. (Booth 313)

Stand by and watch while the new Hokushin TC-701 cassette loading automatic threading **TV film projector** does its stuff to handle typical station breaks. There will also be demos of a new low-cost telecine **projector** TM-1. Vinten TV camera mounting equipment will be shown, too.

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#### Marathon Broadcast Equipment (Booth 316)

You FMers can hear and see demos of a new **stereo tape cartridge**, Model 300S. Marathon guarantees phase shift (L/R) maximum  $\pm 10^\circ$  to 10 kHz, which makes both stereo and mono sound better.

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#### Marti Electronics (Booth 222)

Feature: 950-MHz **aural STL system** working with ACL-100 automatic digital transmitter logger.

*Circle 340 on Reader Service Card*

#### McCurdy Radio Industries (Booth 311)

**Audio consoles**, switchers, power supplies, and accessories.

*Circle 342 on Reader Service Card*

#### McMartin Industries (Booth 232)

Newest McMartin item is VHF-TV **aural modulation monitor**, TBM-

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SAVES TIME - INCREASES  
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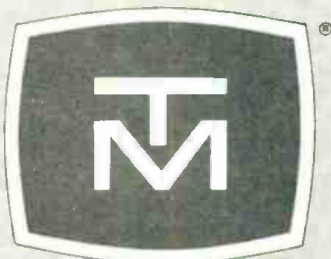
The TCG-1425 Broadcast Character Generator produces 14 lines of 25 characters each—full-page displays formed by line not dot matrix methods, so characters are all uniformly bright, easy to read. The TCG-1425 offers more editing functions than any other character generator and provides such flexible operating features as:

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#### **Rank Precision Industries (Booth 223)**

Inspect the Rank Cintel Photoconductive telecine, which may be the most compact such unit around for broadcast color reproduction of 2×2 slides, 16- or 35-mm films. Two more featured products will be a 22-in. color picture monitor with NTSC decoding and a 20-in. B&W monitor with illuminant D phosphor. Also shown will be the series of Rank Taylor Hobson 10:1 and 16:1 Varotal zoom lenses.

*Circle 360 on Reader Service Card*

#### **Raytheon Co. (Booth 106)**

Ask for info on turnkey microwave systems for STL and intercity use in TV and radio.

*Circle 361 on Reader Service Card*

#### **RCA Corp. (Booth 100)**

Since last year's preproduction showing, RCA's videotape cartridge system is in production, and a field trial of the TCR-100 has been running at Washington's WDCA-TV. TCR-100 will be running at the booth, too. In other fields, something new may appear in the transmitter area, and radio and/or audio may have a new product. Top-of-the line TR-70 videotape recorder has been refined. Wander around the vast RCA area for look at complete line of broadcast gear from mike and camera to antenna. Inspect new solid-state Amphiphase AM exciter.

*Circle 362 on Reader Service Card*

#### **Recortec Inc. (Booth 342)**

Bring your own videotape to this booth for evaluation on the new **Video Tape Evaluator (VTE)**, which cleans and tests tape at 120 in./s to indicate tape length, number of edge damages, and number of tape surface defects. Also shown will be the Video Tape Conditioner (VTC) with new audio playback facility.

*Circle 363 on Reader Service Card*

#### **Reynolds Printasign (Booth 334)**

Need signs at your station? Try out **sign embossing equipment** here.

*Circle 338 on Reader Service Card*

#### **Rodelco (Booth 404)**

Want to fill in holes in your FM coverage? See the new 10-W solid-state **FM stereo translator** here. Also shown will be 1- and 10-W VHF TV translators.

*Circle 364 on Reader Service Card*

#### **Rohde & Schwarz (Booth 239)**

TV test gear will be featured, including the new Videoskop Type SWOF III, combination video sweep gener-

ator, selective receiver, and display; video test modulator, Type MZF; and TV signal generator, Type SDF. Stop by and ask R&S engineers for advice in TV testing.

*Circle 365 on Reader Service Card*

#### **Rohn Communications Facilities (Booth 113)**

Towers for AM, FM, TV broadcast, CATV, microwave etc.

*Circle 366 on Reader Service Card*

#### **Rust Corp. (Booth 233)**

You'll be treated to a demo of the RC-2600 Digital Readout transmitter remote control with inbuilt high and low limit alarm, and the ALD-1RA Autolog system for automatic transmitter logging. Also shown will be the AP-200 10-position status/alarm system, a dc amplifier, and an audio-follow-video dial-access switching system.

*Circle 367 on Reader Service Card*

#### **Schafer Electronics (Booth 213)**

Models PCC-8000 and 800 automation systems will be functioning, with a single computer controlling both AM and FM separate programming. A feature of these updated systems is CLEAR language verified logging, which uses up to 32 characters of alphanumeric info recorded on cart or R-R tapes to verify spots were aired as programmed. Stop by for a discussion.

*Circle 368 on Reader Service Card*

#### **Schafer International (Booth 214)**

The 700/800 Series of professional **cassette recorder/reproducer** will be demonstrated. Available in various models with from one to four tracks, with or without control and cue tones, and high-speed cueing.

*Circle 369 on Reader Service Card*

#### **Seeburg Music Library (Booth 241)**

If you need a **background-music library**, this is the place to ask.

*Circle 371 on Reader Service Card*

#### **Shively Labs (Booth 333)**

Ask about **FM antennas**—design, engineering, installation.

*Circle 341 on Reader Service Card*

#### **Shure Bros. (Booth 204)**

A complete line of **microphones and miniature mike mixers** will be shown.

*Circle 372 on Reader Service Card*

#### **Skirpan Lighting Control Corp (Booth 320)**

Enjoy demo of modular **studio lighting control system**, and see array of control panels and solid-state dimmer

*Continued on page 60*

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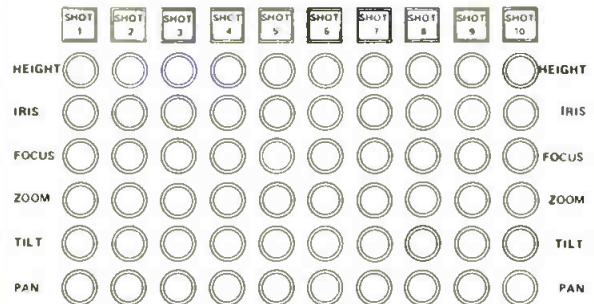
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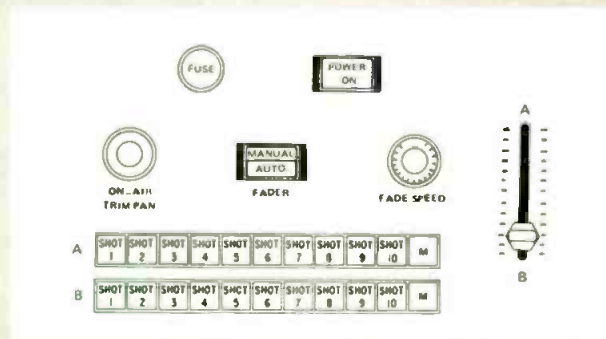
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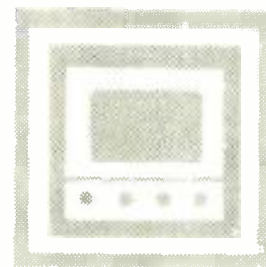
Circle 121 on Reader Service Card



# The Money Crisis In England: Independent TVs Face Another Bad Year

Levies, Taxes and the BBC are putting the squeeze on British independent TV stations; U.S. broadcasters better learn from the English—it might happen here.

By Alan Pearce



BRITISH COMMERCIAL TELEVISION is facing its biggest financial crisis since it began in September, 1955. Some of the smaller companies in Britain's Independent Television Network may be forced to merge in order to survive. By one estimate the number of commercial companies—there are now 15—might be almost halved. "In view of the changes in the pattern of costs and revenues, particularly as a result of the introduction of color television,"<sup>1</sup> the government commissioned an investigation into the economic structure of British commercial television. (See box, **Government Report**.)

In addition the Government has had to give some immediate relief to the Independents (commercial companies forming a regional network

in competition with the publicly-owned British Broadcasting Corporation). In April, 1970, the advertising levy, a tax on advertising revenue, was reduced by \$14.4 million annually to give the commercial network some financial breathing space until a Government investigation was completed. However, even now that the investigation is completed no action has been taken by the government.

The Independents in Britain are hard up right now because they are being squeezed in four ways:

**Advertising revenue** in 1969 was \$3 million less than in 1968. Apparently advertising expenditure has leveled off, at least for the time being. Also commercial television has been claiming a smaller share of the total audience—growing competition from the BBC has cost the commercials some of their viewers.

**High taxation** is crippling the industry. The Independents have to pay a 42.5% corporation

Alan Pearce is a British economist currently researching the economics of broadcast news at NBC in New York City.

## Government Report on Cost and Revenues

### For British Independent Television Companies

The Government inquiry into the costs and revenues of British independent television issued its report in October, 1970. The Prices and Incomes Board made the following recommendations to improve the situation:

1. The establishment of programming production indices to identify the best practices.
2. Better control over labor costs and better labor relations in some companies.
3. Joint union representation in all negotiations.
4. Better use of labor and quicker technical changes.
5. Revision of the job responsibility and wage structure.
6. More job security and an industry-wide pensions scheme.
7. A stronger employers' federation.

The report says that the financial effects of operating commercial television with only one company could be a saving of something like \$24 million a year, as well as large capital savings in studios and equipment. It does not recommend such a change but suggests that there should be a shift of balance from diversity and high costs to less diversity and lower costs. In other words, the number of network and regional companies should be reduced in an attempt to save money.

On the controversial advertising levy, the report says it is a disincentive to companies increasing their revenue and may deter small companies merging with larger ones. "It is difficult to find a method of assessing the levy which is clearly better than relating it to advertising revenue. Since, however, a levy attached to revenue is insensitive to shifts in profitability, we suggest that if it remains in this form it should be subject to a regular periodic review halfway through the lifetime of a franchise," the report says.

Unfortunately the suggestion of a nil levy was ruled outside the board's terms of reference, and many TV experts in Britain have likened this to asking for a review of an industry without considering profitability. However, the report found that, if there was to be a levy, a toll on revenues was better than one on profits, as otherwise it would be "a deterrent to the containment of costs." This seems to be a peculiar line of reasoning.

The National Board for Prices and Incomes, Report No. 156, "Costs and Revenues of Independent Television Companies," CMND. 4524, can be bought for \$1 from Her Majesty's Stationary Office, 49 High Holborn, London WC1V 6HB, England.





tax (on profits—just reduced from 45%) in addition to the levy on advertising revenue. While the levy has recently been reduced from \$69.6 million to \$55.2 million a year, it still amounts to about a quarter of the commercial network's total advertising revenue. For an example of the results, look at Thames Television of London, one of the biggest Independents. Out of \$36 million in advertising revenue, the Government took \$12 million in levy. The before-tax profit was \$2.4 million. After tax: \$1.7 million.<sup>2</sup>

**Expensive investment in color television**, introduced on the Independent Network in November 1969, has been necessary despite falling revenues. The conversion to color has cost the Independents something over \$48 million by now.

**Other costs** continue to rise, especially labor costs. The industry's most militant union, the Association of Cinematograph and Television Technicians, demanded a pay increase above the 4% raise they got in 1969, for "increased skills" needed to operate color equipment.

#### Started by ad levy hike

The current wave of financial unrest started in April of 1969, when Britain's Chancellor of the Exchequer (the Finance Minister) announced in his annual budget statement that the advertising levy would be increased in order to produce an extra \$7.2 million a year for the Government. Profits of the commercial network tumbled from \$65.6 million before corporation tax in 1968 to below \$24 million before tax in 1969. (Incidentally the 1969 profit level was lower than the profits made by the network in 1962-1963.) For 1970 profits are predicted to fall again to around \$12 million before tax and maybe even less than that.

Because of this dramatic slump in profits the Government decided to reduce the advertising levy in April, 1970, and to order the above-mentioned investigation into the financial structure of the Independents by the Prices and Incomes Board—a Government department which in effect controls prices and wages in key British industries. (For example if the Independents want to increase advertising rates, they have to go before the Prices and Incomes Board, make out their

case, and have the increase approved or denied.)

Here is a brief history of the troublesome advertising levy—introduced in 1963 as a fixed tax, but recently varied at will:

#### Advertising Levy scale up to June 1969

No levy on the first \$3.6 million of advertising revenue.  
25% on the next \$14.4 million.  
45% on everything over \$18.0 million.

#### Advertising Levy scale from July 1969 to mid-April 1970

No levy on the first \$1.2 million of advertising revenue.  
7% on the next \$2.4 million.  
35% on the next \$14.4 million.  
47.5% on everything over \$24 million.

#### New Advertising Levy scale from mid-April 1970

No levy on the first \$4.8 million of advertising revenue.  
20% on the next \$9.6 million.  
35% on the next \$7.2 million.  
45% on the next \$9.6 million.  
50% on everything over \$38.4 million.

Source: Independent Television Authority, London, England.

The first effect of the latest revision is that the five smallest regional companies—Border,

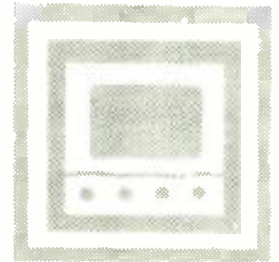
#### Taxing Broadcast Ad Revenues— Could It Happen In The U.S.?

It could happen in Iowa, according to a recent Iowa Law Review article which states: "There are no constitutional bars to at least some media taxation," which "would certainly include a levy on advertising receipts."

Such taxation could cover all mass media, and the article points out that even back in 1967, "a one percent gross receipts levy on the existing \$500 million pre-tax profits would add \$5 million to state and local budgets."

As for other states, the Review reports ten have gross receipt taxes applicable to publishing, 13 have such taxes applicable to broadcasting, five exempt printed media and four exempt broadcast media; Iowa exempts both under current legislation.

So it appears possible that all states could enact legislation to tax broadcaster ad revenues—unless the federal government pre-empts the field. And it seems Iowa, at least, is thinking of doing it.



Channel, Grampian, Ulster and Westward—pay no levy whatsoever. Border will save \$36,000 a year and Westward \$432,000—probably the difference between viability and bankruptcy for these small companies. The bigger ones gain, too. With an advertising revenue of just over \$15 million, Harlech saves \$1.44 million; London Weekend (\$28.8 million ad revenue) saves \$1.68 million; and Thames Television (\$38.4 million) saves \$1.92 million.

#### Ad revenue fell

After the first four months of 1969 advertising revenue began to slip for the first time in the history of British commercial television. The advertising revenues table shows what happened to advertising in the last eight months of 1969 compared with the same period in 1968. The cumulative percentage decrease in ad revenue over the eight-month period was 4.61%—and this includes August where a big increase was recorded because of the previous year's strike.

One reason advertising revenue has been falling: Increased BBC competition hurt commercial TV's performance in the ratings in 1969. Until last year the Independents used to regularly hold 60% of the audience or more; in 1969 this dropped to 53%. Advertisers do not take kindly

to seeing their audiences shrinking.<sup>3</sup>

#### Reorganization necessary

Television contracts in Britain are awarded by the Independent Television Authority—roughly equivalent to the Federal Communications Commission in the United States. In 1968 the ITA decided that it would reorganize commercial television. One regional Company, TWW serving Wales and the West, lost its license completely and was replaced by Harlech Television. Two other companies—Rediffusion and ABC—were merged to form Thames Television, serving the London area Monday to Friday. London Weekend Television, a new company, was awarded a contract for London from 7 pm Friday to Sunday. North of England, previously covered by Granada Television in Manchester, was split in two—half to Granada and half to another new company, Yorkshire Television.

The 15 Independents have a guaranteed life of six years and enjoy a complete commercial TV monopoly in their area for the term of the license. At the end of the period (July, 1974) their contracts will not necessarily be renewed. Because the whole structure of commercial television in Britain comes up for reassessment when the Television Act of 1964 (regulating all commercial

### Advertising Revenue—All Companies

Month	1968 \$	1969 \$	% decrease	% increase
May	23,067,588	22,232,337	3.62	
June	18,708,809	16,581,199	11.37	
July	15,392,112	15,030,504	2.35	
August	12,312,098	13,615,632		10.59
September	19,040,397	18,037,939	5.26	
October	25,344,941	24,062,546	5.06	
November	24,717,446	24,225,804	1.99	
December	20,140,719	17,622,341	12.50	
Total	158,724,160	151,408,302	4.61	

#### Notes:

- (i) "Advertising revenue" is the actual revenue received by all program companies before the levy but after deduction of agency commission and discounts.
  - (ii) The August returns for 1968 and 1969 are not directly comparable since August, 1968, was the month of a national industrial dispute resulting in a number of stoppages and makeshift programming.
  - (iii) The table is based on returns supplied by each independent television company to Deloitte, Plender, Griffiths and Company, Chartered Accountants, of London, England.
- Source: Independent Television Companies Association, London, England.



TV in Britain) expires in 1976, there is talk that the licenses should be extended to then.

Following the ITA's 1968 decision to award contracts to two new major companies—Yorkshire Television and London Weekend—profits of the rest of the network have suffered something like a \$24 million loss.

### Small companies flounder; some seek merger

Harlech Television serving Wales and the West of England well illustrates the difficulties facing smaller companies in the commercial network. The company is responsible for a bi-lingual area (programs are transmitted in both Welsh and English) with a commitment to produce far more indigenous material than produced by the bigger companies. The other companies last year broadcast an average of around 6.5 hours of local programs a week; Harlech's average was more than 12 hours a week. For the 12 months there was an operating profit of \$1 million before tax, but this was turned into a deficit of \$360,000 after taxes and other expenses had been paid.<sup>4</sup>

The companies are looking for ways to cut costs and naturally strenuously deny that the quality of programs is suffering. It is difficult to see how they can possibly avoid this, however—program companies need a fairly high return on their capital if they are to be adventurous or experimental.

Some companies feel that mergers would be a good way to save money. No change in the Television Act of 1964 need be made to allow for mergers of existing companies—in fact, there is a precedent. In 1963 Wales (West and North) Television could not survive financially and was taken over by TWW—Television Wales and West. In June of 1969 informal talks were opened between Yorkshire TV and Anglia TV about “some form of association.” This was not a merger, it was stressed, but a sharing of facilities. This idea was abandoned and in August, 1970, Yorkshire Television and Tyne-Tess Television, with a joint viewing area of 2.5 million homes, formed an \$8.4 million holding company. The two companies won the approval of the ITA, but in return the ITA insisted that the separate identities of each company should be preserved. In other words, the companies will have to save money in areas other than joint programming. Tyne-Tess has been transmitting since January, 1959, and announced pre-tax profits of \$339,000 for last

year. Yorkshire, which went on the air in July 1968, made \$1,645,000 pre-tax profit in its last financial year.

Scottish TV and Grampian TV (Grampian has already had to close one of its studios as an economy move) joined sales forces May 1, 1970, in an attempt to produce savings.

Two other companies, Westward and Channel, set up a joint sales operation some time ago. Although the British Government might not be averse to mergers, the ITA is firmly against the idea, and the Authority is expected to win the battle unless the financial crisis gets out of hand.

One possible economy not talked about so far is cooperation in programming. Duplication and even multiplication persist among the 15 Independents, many of whom have expensive rival drama departments and documentary units which often need special studio facilities. Another economy could be made in manpower. Television production suffers from featherbedding; one response to the current financial difficulties should be to look for ways of getting better production out of the same manpower.

### But little is being done

The Independents have so far been content to await the outcome of the Government inquiry. (See box, **Government Report.**) This has been the first inquiry since the Pilkington Committee Report of 1962 and, while things have obviously changed a great deal since then, the Independents continue to blame the Government and taxation for the current malaise. One spark of hope was generated in June, 1970, when the Conservatives won the General Election and formed a new Government. The previous Labor Government was believed to be anti-capitalist. The commercial TV bosses' lobbying group, The Independent Television Companies Association (the equivalent of the NAB in this country), now hopes for more financial relief from the more sympathetic Conservatives. But the Government report has come and gone and so far nothing has been done.

BM/E

### References

1. House of Commons speech by Mrs. Barbara Castle, the Secretary of Employment and Productivity, House of Commons Debates, April 7, 1970.
2. Annual Report of Thames Television, London, October, 1969, p. 20.
3. ITV 1970, ITA, London, 1970, p. 13.
4. Second Report and Accounts of Harlech Television, year ended 31st July, 1969.

# Meeting the Engineer Shortage

By R. H. Coddington

**Competent engineers and operators are hard to find—broadcasting pays less than other areas of electronics and routine transmitter operation doesn't tax a man's creative skill. Third-Phone operators aren't the solution; automation and unattended transmitters are. Good First-Phone men will be well employed keeping such automation systems going, and the result will be better all-around operation.**

IT PROBABLY CAME as a surprise to no one in the industry when the NAB recently petitioned the FCC for relaxation of the operator requirements in certain radio stations. After all, this is a natural—and somewhat justifiable—repeat of broadcasting history.

Specifically, the NAB wants modified those rules requiring a First-Class Radiotelephone operator to be in attendance during the operation of FM stations with transmitters over 25 kW, and AM stations over 10 kW or using a directional antenna. NAB contends that a Third-Class operator with a Broadcast Endorsement is competent to perform routine operational adjustments in such stations, just as they now do in low-power and non-directional operations.

Ostensibly, the reasons behind this petition are a shortage of available First-Class men, and a desire to open the industry to minority-group members who may have had small opportunity to become highly qualified. Basically, of course, the motive is economic. This isn't said disparagingly; broadcasting in the U.S. is a business enterprise and economic motives are valid if they can be justified in terms of social ethics and technical excellence.

I harbor serious doubts about materially aiding minority-group members through relaxation of operator rules. The number of potential openings this would create in all of broadcasting is infinitesimal in comparison to minority-group needs. Rather, it seems that broadcasters may be eyeing a new source of inexpensive personnel who, under relaxed regulations, might never be impelled to develop higher professional qualifications.

If broadcasters want to help the disadvantaged, even in small numbers, they will set up apprenticeship programs in their respective operations. This is the route to genuine long-range opportunity for disadvantaged persons.

Such training programs would also develop additional qualified engineers to meet the current shortage. However, there is a risk: As a technician

gains knowledge and experience, he may be attracted to the many opportunities outside of broadcasting where he can command more money.

Herein lies a vital clue to the present shortage of broadcast engineers: The industry has failed to maintain the competitive financial lead it once held. While broadcast technical pay scales have risen over the years, they have failed to keep pace with living costs and the enticements of other industries.

It's fair to say, then, that broadcasting has created its own engineer shortage. The prosperity of the industry in general suggests—on the surface—no economic justification for the present situation.

## The engineer as baby-sitter

There is another consideration, however. As technology has evolved, the broadcast engineer has become less productive. Greatly improved equipment reliability has reduced the engineer's value as a crisis-breaker. Given good maintenance, the modern radio broadcast plant rarely fails in service. In those operations still requiring a First-Phone man on duty, the shift engineer is reduced to a log-keeping nursemaid. His knowledge is instantly available in the event of a failure, of course, but his professional pay becomes expensive insurance when the incidence of breakdowns approaches the vanishing point.

Thus, in management's assessment, the shift engineer is a financial liability. He commands skilled wages for many hours during which his productivity consumes only a few minutes. It's extremely difficult for the business-minded to equate that limited productivity with its inordinate cost.

The result is seen in the current NAB petition to relax the operator requirements. It is based less, I believe, on its purported concern for minority-group members and the engineer shortage, than on plain old business attitudes of cost vs. productivity.

But the broadcasters have a point. It must be conceded that the shift engineer in a modern radio plant is pretty much superfluous in terms of pro-

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R. H. Coddington is the author of *Modern Radio Broadcasting*, 1969, Tab Books, Blue Ridge Summit, Penna.

ductivity, and his required presence is a costly anachronism. It is the proposed remedy with which I take issue. Reduction of the requirements to admit lesser-grade operators promises to degrade broadcasting's technical standards. This isn't because Third-Class operators *can't* deliver adequate transmitter supervision; it's because so many of them *won't*.

### How we got where we are

Many persons in the industry today are too young to have benefited from radio's long history. It's been nearly 20 years since the first reduction of operator requirements was conceded by the FCC.

Previously, even the smallest of radio operations—and they were as small as 50 watts—was required to have a First-Phone man attending a live transmitter at all times. In that era, most licensed men were interested principally in the technical aspects, although there were some announcers who put forth the effort to pass the FCC exam. (These “combo” men commanded about ten dollars more weekly in combined operations than did unticketed announcers.) While technical operation in those days wasn't perfect, either, it generally received more attention by qualified operators than is true of many stations today.

As radio stations proliferated and sliced up market potentials among themselves, and as TV loomed on the horizon to lure audiences away, operating economies were anxiously sought. In operations where the shift engineer did little but log readings, and perhaps operate the audio console, management saw a chance to economize. Those duties could be performed by the announcer without overburdening him (remember that radio's on-air pace was considerably less frantic then), and TV would absorb the engineers who were displaced.

So came the trend toward combined studio-transmitter plants and a campaign to obtain relaxed operator requirements and—later—remote transmitter control. In due time the FCC capitulated to the extent of permitting the routine operation of certain stations by holders of Restricted Operator Permits.

The Restricted Permit was obtained through a simple application form and required no technical knowledge. This made it available not only to any announcer, but also to janitors, office girls, and even salesmen. Thus these stations were enabled to operate with a minimum of personnel. It seemed at the outset to be a workable and reasonable arrangement. The available services of a First-Class operator were required for maintenance and other than routine adjustments, as is the case today.

What developed from this relaxation, however, was a steady increase in the number of rule violations. After more than a decade, the FCC—in its usual tardy manner—concluded that an operator must possess some technical knowledge. Consequently the FCC adopted the present rules re-

quiring the operator to hold a Third-Class permit with Broadcast Endorsement for routine operation of most radio stations. Holders of Restricted Permits in the industry immediately began memorizing enough rules and formulas to pass the necessary exams.

Without resorting to statistics, one may safely conclude that the tighter requirements have not materially reduced the incidence of violations (although the more recent FCC power to fine operators may have). The underlying cause of operating violations lies in the makeup of the non-technical license holder of *any* grade.

### You can't make a silk purse . . .

In general, this operator is primarily occupied with various aspects of production. His technical duties are merely formal, legal requirements and usually are beyond his area of interest. Despite his good intentions, he easily forgets his memorized parameter limits and corrective manipulations. He also forgets even to look at the meters in the press of today's fast-paced radio.

Consider an actual example: One announcer-program director, who is highly intelligent and fully capable in his principal duties, has operated with a Third-Class, Broadcast-Endorsed ticket for a half-dozen years—ever since his Restricted Permit was no longer acceptable. When an engineer recently pointed out to him that his transmitter was operating at excessive power and should be adjusted downward, this announcer responded with: “Now, what is it that I turn to do that?”

Under his license, this man is supposed to *know* how to adjust the transmitter power. He had been coached on that particular transmitter from time to time over a period of about seven years. There were typed operating instructions at his fingertips, had he elected to check them; and the

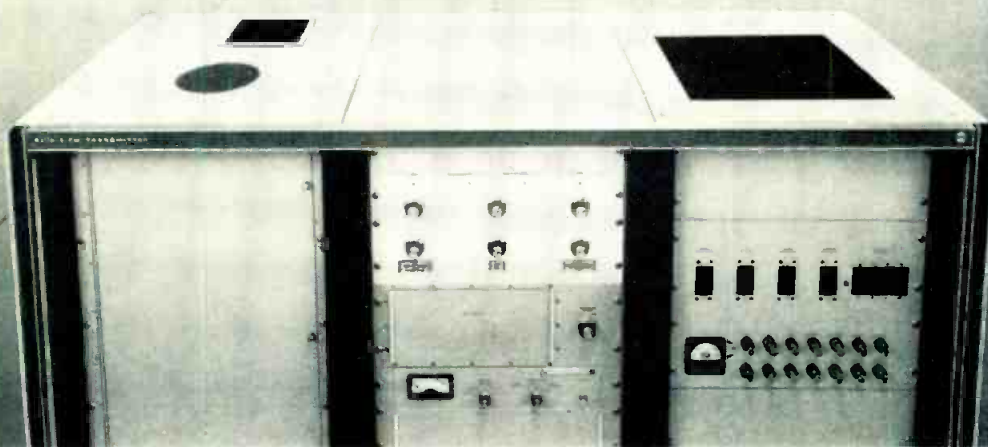
*Continued on page 56*

Automated logging equipment—with alarm for over-tolerance operation—can save a valuable engineer's time.



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COMMUNICATION/COMPUTATION/CONTROL

Circle 122 on Reader Service Card

# A CARTRIDGE SYSTEM USING CASSETTES

By George Buck

**You give up some sound quality, but you save time, money and inconvenience by putting your spots, jingles, IDs and what-have-you on cassettes instead of cartridges.**

TAPE CARTRIDGE EQUIPMENT was our biggest need when we set about last year to improve and modernize our station's audio equipment. As a Class IV full-time 250 W AM, KONP wasn't in the market for unnecessary sophistication, however, and that's just what the cartridge systems we investigated offered: Cue tones we didn't need at all; 7½ ips tape speed was faster than we needed; cartridges were bulky and costly, especially those holding over ten minutes playing time; using cartridges on portable equipment outside the station seemed impractical. It seemed we would be paying plenty for extras of little value to KONP and would have to put up with some inconvenience, to boot.

So we took a look at some Norelco-type cassettes, running at 1⅞ ips, reel-to-reel with provision for fast forward and rewind. They are compact (2.5 by 4 inches) and easily portable, snapping in and out of the recorder without tape threading or handling being necessary. It ap-

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**George Buck** is general manager of KONP (AM), Port Angeles, Washington.

KONP's control room features two cassette decks mounted on standard rack panels at right, and a third deck on a plywood stand located between console and rack cabinet.



peared we could get from cassettes some of the advantages cartridge and reel-to-reel systems offered, plus some added benefits—and at low cost.

So we bought five Concord F-98 portable recorders, and five Wollensak 2515 AV decks. The Wollensaks are monaural record-playback decks, designed for audio-visual use in schools, and are the most rugged mechanically of any cassette machine we found. We mounted two Wollensaks as our control room decks on aluminum panels in our rack cabinet, the third on a plywood stand. The other two decks we installed on a plywood stand in our production room.

The F-98s held their speed accurately, both on 120 VAC and on battery power, so we used our cassettes interchangeably on all ten recorders.

From our jack panels in the control room and production room (all balanced circuits) to the 2515 AV microphone inputs (unbalanced), we installed 500-ohm line-to-line transformers and 40 dB T-pads. From the 8-ohm output jacks (unbalanced) to our jack panels, we installed 23 dB minimum loss T-pads and 500-ohm line-to-line transformers.

From the three decks in our control room we brought out separate 120 VAC motor leads, so that we could leave the amplifiers operating throughout our broadcast day. This avoided the problem of warm-up time (about two seconds) for the amplifier, and permitted a fast start, remote controlled from our console program-monitor switches.

Each of these decks has adjacent to it a toggle switch to provide motor power. This permits recording, playback and cueing independently of our console.

Mechanical and electrical performance of these decks has been excellent. The manufacturer's specifications claim a frequency response of 50-11,000 Hz, wow and flutter 0.25 per cent rms, and signal-to-noise ratio greater than 46 dB.

### How we use them

Of course, a major problem in using cassettes is cueing. We decided to record copy on both sides of each cassette, and to cue simply by inserting the cassette in the deck and rewinding until tape motion stopped. This may appear to be a crude way of cueing but, with a little care in recording our starts, we have found it to be quite satisfactory.

All our cassettes can be opened by removing screws which hold the sides together. This permits us to wind cassettes to our own specifications, and to replace worn or damaged tape easily. We wind all our cassettes with Scotch brand "Dynarange" tape. We wind them without leader, making it possible to start play without delay. We put a spot of white acrylic paint at each end of the tape on each cassette, so that the operator can tell at a glance whether the cassette is properly

cued, or whether it needs to be rewound before play.

Standard playing times per side on our cassettes are 80 seconds, five minutes, 15 minutes and 30 minutes. Each playing time has its own color and block of numbers for easy and quick identification. The ends of each cassette are numbered with label tape of the proper color. And the sides are marked similarly, showing the cassette number and side identification ("A" or "B").

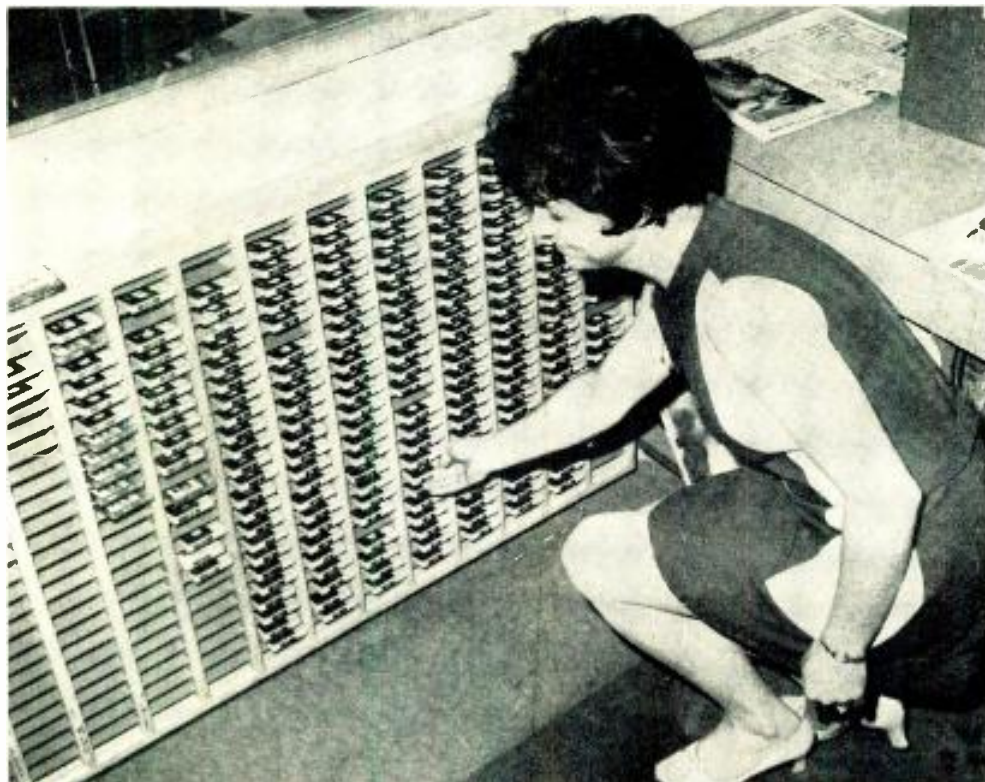
We store our cassettes in a rack 30 in. by 60 in., mounted on the back wall in our control room. This provides a capacity of 384 cassettes (768 sides) within easy reach of the operator from his regular operating position. Such compact, convenient storage is impossible with standard cartridges.

Cassettes are so inexpensive and versatile that we use them lavishly, in preference to most live copy and to other means of tape recording wherever possible. We have retired our Gates 101 Spot Recorder and now find relatively little use for our reel-to-reel tape recorders.

We record on cassettes most of our commercials, promos, IDs, public service announcements, speculative advertising copy, local special events, local newscasts—even some of the singles on our music playlist.

Our sports announcer sometimes takes taped commercials to games for broadcast. He patches the output of one of our Concord F-98s into the bridging input on one channel of our remote amplifier-mixer (a Shure M-67). When it is time for a recorded commercial, he simply inserts the appropriate cassette into the Concord and depresses the play button.

We expect to continue finding new uses for



Room for 384 cassettes, mounted within easy reach of the control room operator's desk, in KONP's 30-by-60-inch cassette rack.



New

# Now showing...the Reliables

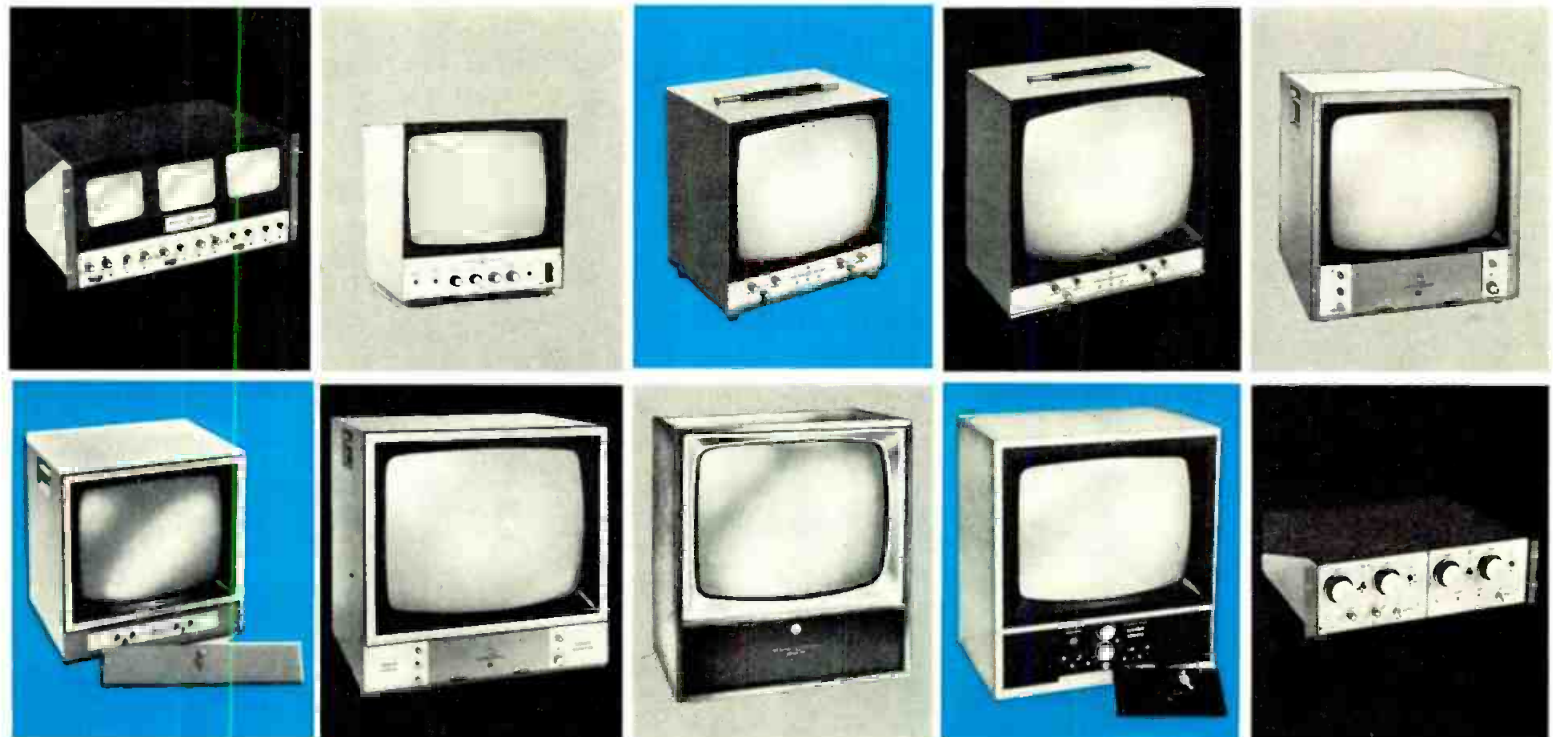
Five inch monochrome assembly features three 5" units in rackmount configuration. Small size requires less rack space than similar units and permits monitoring of 3 separate video signals. High quality, all-purpose monitors with Setchell Carlson UNIT-IZED® plug-in circuit modules.

New 10" monochrome video monitors offer horizontal resolution of 640 lines or better plus 100% solid-state circuitry for long-life reliability. Unit is available in rackmount or in attractive metal cabinet. A 12" model is also available.

In addition to 640-line resolution, the 16" monochrome monitors have all major operating controls located on the front panel for ease of operation. Front-panel screwdriver adjustments for vertical linearity, vertical height, and focus provide protection against accidental misadjustment.

Nineteen inch monochrome video monitors offer traditional Setchell Carlson quality, including exclusive UNIT-IZED® plug-in circuit modules for easy maintenance. Horizontal resolution is 640 lines or better. Available in rackmount or attractive cabinet models.

Professional quality 19" color video monitors offer broadcast quality at a modest price. Horizontal resolution is 300 lines (color) and all set-up controls are located behind a hinged front panel to prevent accidental misadjustment. Also available in 25" model.



The 23" monochrome video monitor offers excellent picture quality and attractive styling at a modest cost. Circuitry is 100% solid-state and the horizontal resolution is rated at 640 lines or better. Monitor has a variety of applications due to multitude of professional-quality features.

Regulated circuitry in the 25" color monitor provides extremely stable operation and prevents raster size or brightness deviations due to line voltage fluctuations. Horizontal resolution is 300 lines (color). Set-up and operating controls are front-mounted for ease of operation.

"Educator" Monitor/Receiver, 23" monochrome model, is designed specifically for educational and training applications. Controls are front-located. Tamper-proof control compartment door with lock is optional. Horizontal resolution is 600 lines or better with video signal input. Also available in 25" color model.

The Color "Educator" is a 25" model offering big-screen, sparkling color — 300-line (color) resolution — plus big-room audio. Designed specifically for educational and training applications, the "Educator" series Monitor/Receivers offer the utmost in reliability, flexibility, and ease of operation.

Setchell Carlson's solid-state UHF/VHF television receiver and RF demodulator provides a high-quality composite video signal and separate audio signal, assuring excellent monochrome and color picture quality. It is ideal for video recording and as a signal source for video monitors.

The quality and reliability of Setchell Carlson products is legendary. SC Electronics pioneered the concept of modular circuit construction. Every Setchell Carlson product features this concept in our UNIT-IZED® plug-in circuit modules, assuring operating dependability and maximum ease of maintenance. One hundred percent solid-state circuitry means maximum stability, long-life, low power drain, and a minimum of heat. Every feature in a Setchell Carlson product is meticulously designed to give you outstanding performance at a modest cost.

For many years, people involved in many different facets of broadcasting, closed circuit television, medical training, industrial TV applications, custom remote installations, and in the field of education have been able to depend on Setchell Carlson quality and reliability. It has become a tradition. We know that whatever your application, you will find a product to fit your need in the Setchell Carlson line.

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our cassettes as we gain more experience with them. It will not surprise us to find cassettes gradually replacing discs as a source of music to be aired. Such a trend will be accelerated if the record industry begins marketing one-dollar recorded cassettes with the same type of music now provided on 45 rpm discs.

#### Expenses

Total cost of our five cassette decks and five portable recorders (all are record-playback machines) was about the same as the price of a single top-grade standard cartridge record-playback machine. Costs of our cassettes range from about \$1.00 for our 80-second (per side) units, to about \$1.80 for our 30-minute (per side) units. Costs for standard cartridges range from about \$2.25 for a 70-second unit to about \$12.00 for a 30-minute unit.

We have found it necessary to take special care in keeping the cassette tape, the erase and record-playback heads clean. Other than this, mechanical and electrical maintenance costs throughout three months of use have been negligible. With our good tape transport mechanisms, slow (1 7/8 ips) speed, and solid state circuitry, we anticipate continued low maintenance expense.

Probably the greatest advantage of our cassette configuration is the extreme simplicity of

recording almost anything at any place, coupled with the ability to put that same recording on the air without the necessity of dubbing or transcribing. An important corollary advantage is the ability to play any cassette recorded at the station at any place outside the station, for example in the office or store of an advertiser.

We believe that time will bring onto the market improved and more sophisticated cassette recorders and players. Already Schafer Electronics has developed a cassette recorder which will permit the use of control tones for automatic cueing. Before long we expect to see good quality cassette machines providing automatic reverse, automatic stop, automatic eject, etc. (Ed. note: Advent Corporation has come up with a cassette deck, Model 200, which uses the Dolby Noise Reduction System and chromium dioxide tape to get optimum performance on a cassette. Also, the NAB has taken an interest in broadcast use of cassettes. It has formed a committee to develop standards for cassette tape recorders to make them compatible for broadcasting.)

But even with the equipment we now use, we believe we have available to us a flexibility and versatility, combined with low cost, which are difficult to beat. We recommend the cassette route to any broadcaster who is considering the purchase of new tape cartridge equipment, or who wishes to update present equipment. **BM/E**

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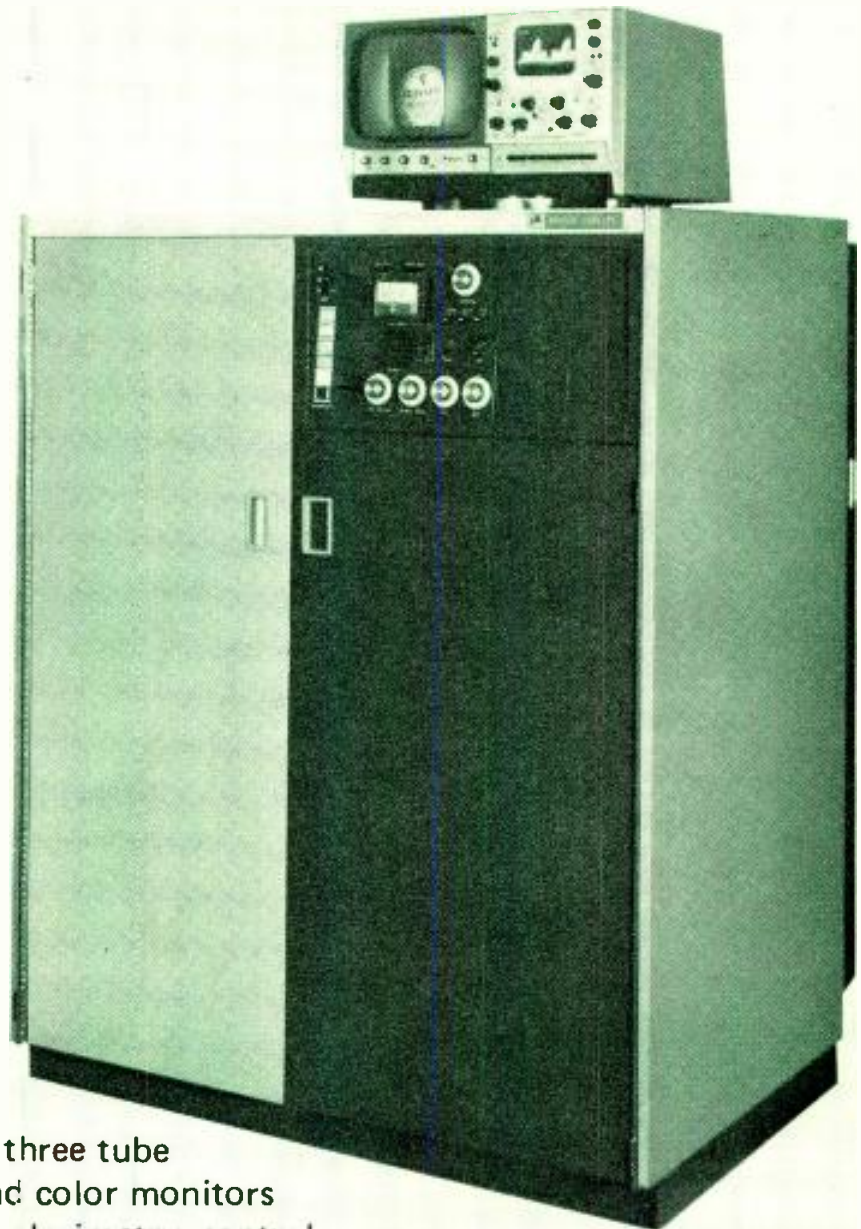
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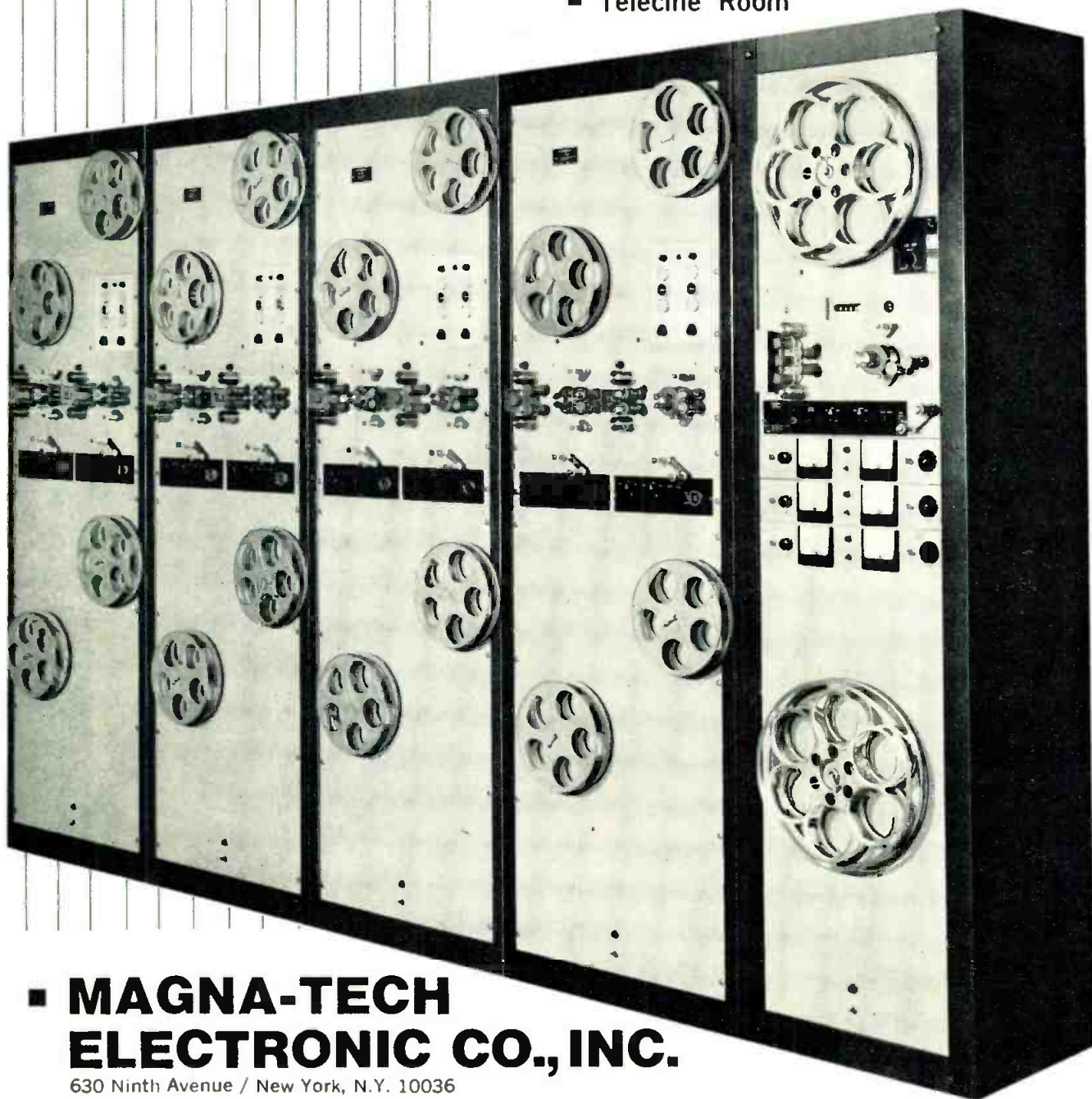
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# AM Stereo: Just Around the Corner?

Good old dependable AM broadcasting hasn't had a consumer-oriented technical innovation in years. How can you compete with instant replay, satellite relay, color and stereo FM. Why not compatible two-channel AM?

FOR 50 YEARS conventional AM radio has provided dependable entertainment and information to the public. Today almost everyone in the U.S. has an AM receiver, yet the medium is considered old-fashioned by some. Stereo FM is supposedly tops in aural broadcasting.

If FM goes four-channel, can two-channel AM be far behind? That question was raised last year when *BM/E* heard a demonstration of compatible two-channel stereo transmitted by a single AM station. The so-called lo-fi medium never sounded so good, and even with noise, directionality came through to enhance the music.

Inventor is Leonard R. Kahn, of Kahn Research Laboratories, Freeport, N.Y. (He brought you Symmetra Peak and Voice-Line, both speech-processing devices.) Kahn explained his system and played aircheck tapes at a meeting of the Radio Club of America in New York. One tape had been made through two ordinary receivers tuned to a flea-powered transmitter in Kahn's lab. The other tape was recorded in Seattle from a regular broadcast of station XETRA, Tijuana, Mexico. It's the first AM broadcast station to go two-channel in normal programming (*BM/E*, June 1970, page 8). XETRA operates with 50 kW at 690 kHz and can be heard in San Diego and Los Angeles. The Seattle tape had interference due to long-distance reception, but clearly indicated that channel sep-

aration isn't lost or even obscured by noise.

Kahn's prototype transmission went to Mexico because AM stereo hasn't been approved by the FCC. However, Kahn said he plans to petition the Commission soon for a rule change.

## Advantages

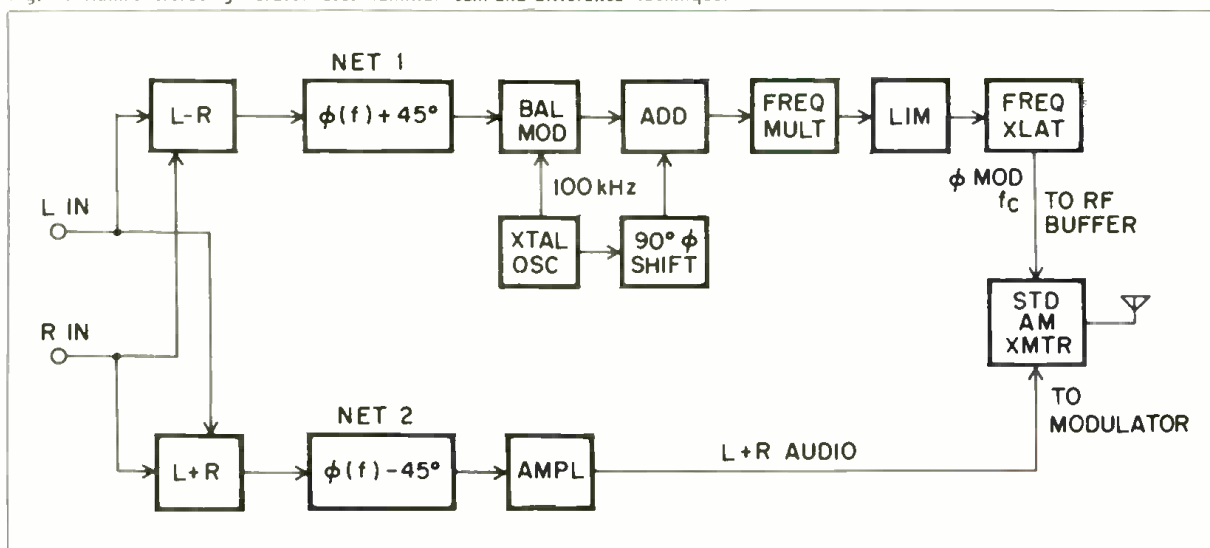
Supporting his contention, Kahn explained that his split-channel transmission system is perfectly compatible in two ways: A transmitter adaptor plugs into an existing rig, requiring no modifications. Existing receivers then get a normal mono signal.

But there's an instant added attraction: Many persons have two AM receivers, with which they can get instant stereo from a Kahn-equipped station. In essence, his system puts the left channel on the upper sideband, and the right channel on the lower. Thus you tune one receiver off-frequency upband, the other downband. Put the receivers about six feet apart and you've got stereo.

Two receivers aren't the ultimate solution, however. Kahn's chief engineer Bob Gordon has designed a single receiver that will do a better job, using ceramic filters. While there are no plans to produce it yet, Kahn is willing to talk about licensing with manufacturers.

There are still more advantages to the Kahn

Fig. 1. Kahn's stereo generator uses familiar sum-and-difference technique.



system. Channel separation isn't degraded by noise and static. Unlike FM stereo, separation in this AM stereo system isn't a subcarrier function. Rather, it's inherent in the two sidebands. That means AM stereo will work where FM stereo won't—in autos and rural homes. In cars, FM multipath distortion causes the subcarrier to drop out frequently, thus eliminating stereo. Also, the useful range of FM stereo is often limited to urban and suburban areas. Rural listeners may have a hard time getting listenable FM stereo.

Furthermore, many AM stations cover a much wider range than most FM stations. Most listeners in that wider area can get AM stereo with the Kahn system.

#### How it works

Fig. 1 is a block diagram of Kahn's transmitting adaptor. Incoming L and R signals are combined in the L+R matrix, then fed into Network 2, which delays the audio phase by 45°. The phase-shifted audio is then amplified and fed to the modulator in the existing AM transmitter. Thus listeners to ordinary receivers tuned to the center of the channel get an L+R signal.

Meanwhile, the same incoming L and R signals are fed to a subtractive L+R matrix and thence to Network 1. This network advances audio phase by 45°. The shifted audio is fed to a balanced modulator, where it modulates the RF from a 100-kHz crystal oscillator. Output from that stage consists of the two sidebands minus the carrier.

But the 100-kHz RF signal is also fed to a 90° phase-shifted network, then combined with the sidebands in an adder stage, producing phase modulation. The following stages are a frequency multiplier, which increases the small amount of phase modulation, and an amplitude limiter which removes any residual AM. Finally, a frequency translator heterodynes the phase-modulated RF up to the carrier frequency of the station. The signal is then fed to a low-level RF stage (such as the buffer following the oscillator) in the existing transmitter.

At the final RF stage in the transmitter, the amplitude and phase modulation components add vectorially, putting the L channel on the upper sideband and the R channel on the lower.

#### Receiver tuning

In Fig. 2(a) you see how a single AM receiver receives the sum of the L and R sidebands, producing a mono signal. In Fig. 2(b) you see the situation with two conventional receivers. Each receiver is tuned off-carrier by about 1000 Hz, and responds chiefly to either the L or the R sideband. Both receivers get mixed low frequencies, but this is no drawback as there's little stereo separation for low frequencies anyway.

Kahn claims specifications of less than 1% harmonic distortion from 50 to 13,000 Hz, fre-

quency response to match, stereo separation of 30 dB, and bandwidth no greater than conventional AM. Each channel suffers a 3-dB loss compared with a mono signal, but mono loses nothing. It's also less than an FM subchannel loss of more than 20 dB, according to Kahn.

The system has been demonstrated (at Kahn's Long Island lab) to several broadcasters, including executives and engineers from New York area AM stations. All were impressed.

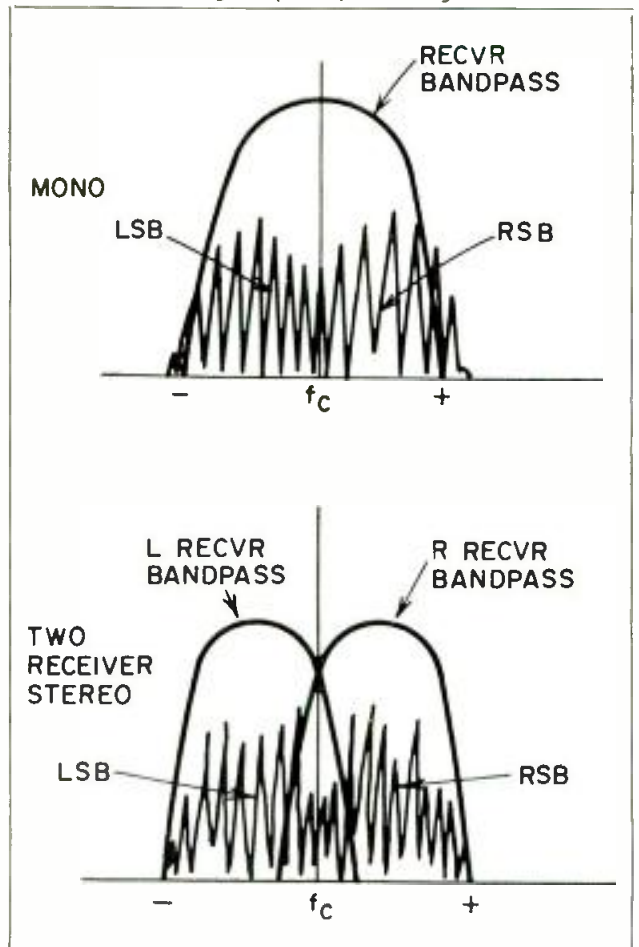
Back in 1958 both RCA and Philco separately proposed AM stereo to the FCC, which rejected the idea. Kahn said the Philco system was a hybrid with noise problems, but he admitted the FCC action then was to "give FM stereo a break." While FM stations were paupers in 1958, the situation today is considerably different.

#### Will AM stereo sell?

The answer is a qualified yes. FM will probably get into four-channels soon, strengthening the argument for two-channel AM. With the FCC's separate-but-equal AM-FM and one-to-a-customer rules looming overhead, broadcasters are wondering what the future of AM is. The all-talk format isn't everybody's answer, and stereo FM in cars has bombed: The 1970-71 windshield FM antennas in cars are turkeys. Multipath distortion due to auto motion wrecks stereo separation and causes severe distortion, and stereo FM covers

*Continued on page 66*

Fig. 2. A mono listener receives sum of L and R sidebands, while two receivers get separate, stereo signals.



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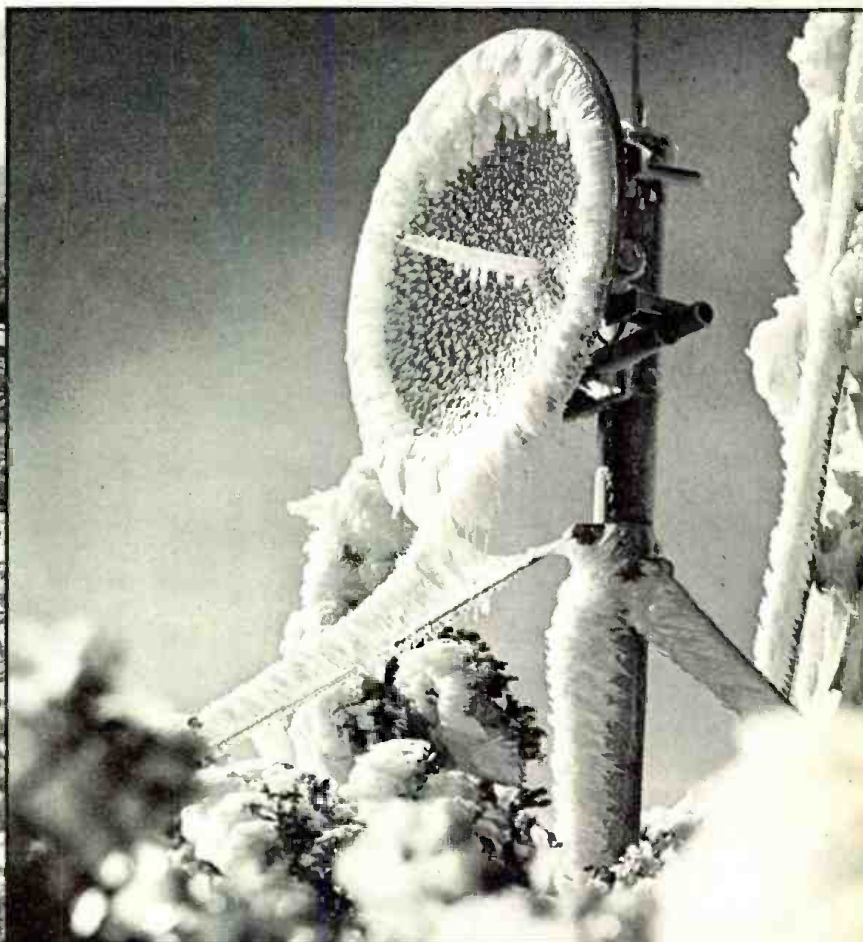
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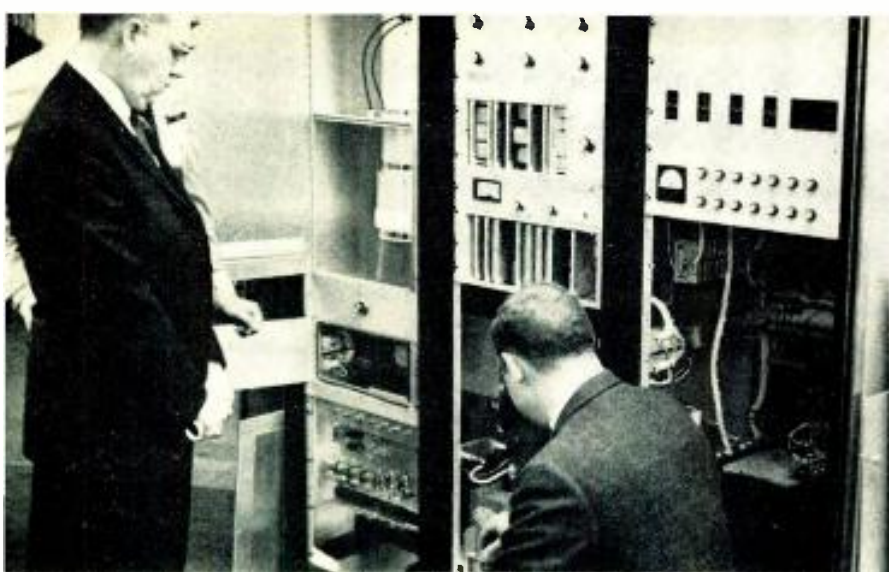
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Troubleshooting equipment—not operation—is the real value of a competent broadcast engineer.

## Engineering Shortage

*Continued from page 45*

appropriate knob on the transmitter was clearly labeled OUTPUT LOADING!

Further, this announcer hadn't even realized that he was operating at excessive power. He had neglected one of the most fundamental responsibilities imposed by his license, one in which he had been intensively instructed.

This man was not guilty of willful neglect. His primary interest in production and the demands it made on his attention, coupled with a natural disinclination toward things mechanical and technical, combined to produce an individual who simply should not have been charged with the operation of a transmitter. To some degree this probably applies to most holders of lesser-grade licenses in the industry. It also extends to many who have spent a few hundred dollars and as little as three weeks of intensive cramming for a First-Class license to supplement their non-technical qualifications.

This is not to give bona fide technicians a perfect score, by any means. Certainly many engineers are guilty of violations, too—but their percentage must be much smaller, if less excusable. Most of them at least *know* proper operation, and it usually receives their primary attention.

Apart from legal technicalities, are the rule violations committed by nontechnical operators of

(Advertisement)

**How fast  
can you set up and cue  
a tape commercial?**

See page 26.

real consequence? Some of the common ones are. Operation outside power tolerances, incorrect modulation levels, and other measurable malfunctions are among the frequent offenses. Such conditions, when widespread, inevitably degrade radio's technical performance. Further, the very frequent offense of improper logging—while not a direct cause of inferior performance—clearly suggests that the operator has neglected to find out the actual operating parameters at sufficiently frequent intervals. If they should happen to have drifted, he would have failed to note the fact and to have made corrections. This certainly breeds potential degradation of performance.

That's the way it is today in many radio stations where lesser-grade operators are permitted. Try as he may, the supervising First-Class operator cannot guarantee top technical and legal performance at all operating times.

It seems logical to expect that, if the NAB petition is granted, similar deterioration will come to many 50-kW and directional AMs. The old-line powerhouses, traditionally the technical flagships of the AM industry, may come to sound no better than some of the marginal smaller operations to be found on every dial.

Reliable and stable though it is, modern radio broadcast equipment does need *some* supervision. If those who hold licenses as a matter of convenience, rather than of technical interest, cannot be relied upon to perform this supervision adequately, what are broadcasters to do? Is there a choice only between unrealistic, costly personnel requirements or sacrificed technical standards?

### The solution: automation

Modern technology suggests an additional alternative: *automated* supervision. This is the superior solution, requiring neither inferior performance nor unproductive personnel.

It is well within the scope of the electronic art today to achieve effective and complete supervision through automatic devices. The vital parameters can be sequentially monitored as frequently as desired—several times per second if necessary. Should they drift too close to their respective limits, the supervising monitors can immediately initiate corrections—or shut the transmitter down and sound an alarm if a fault makes correction impossible. In the meantime, those parameters can be logged accurately and—again—as frequently as may be required.

This automatic, total system would provide far more intensive supervision and accurate logging than can the most conscientious engineer. Further, it can do so completely unattended, with periodic maintenance and calibration being the only demands upon technical (not operating) personnel. Once approved, this system eliminates the need for shift technicians or licenses of convenience in radio stations of all classes.

Some engineers will greet this proposal as a  
*Continued on page 75*



# You enabled us to decrease prices in the midst of inflation. (Thanks.)

That's right. Effective March 1, many of DYN AIR's 200 television products have been reduced substantially in price. Not because labor costs are down . . . they're up. And not because of reduced parts costs either . . . they've skyrocketed!

How did we do it? Well, increased efficiency and marked decreases in overhead have helped. So have tightly controlled computerized cost accounting methods. But the primary key to reduced prices has been you.

Your faith in DYN AIR has been substantiated by a solid increase in our sales, particularly in certain product areas. Since manufacturing costs are directly related to quantity, this has enabled us to decrease our price to you.

It works both ways though, and we were also forced to raise a few prices. Not much . . . just enough to allow a fair profit in the face of drastically increased parts costs. Only a few items are affected, with the increases being very moderate.

We have refused to play the inflationary game of blanket price increases. We have also refused to price an item based upon what the market will bear. We look carefully at costs on each particular product and establish a price which is compatible with normal profit considerations. Our continued growth, even during the past year when so many corporations failed, is indicative of your agreement with our philosophy of high quality products at competitive prices.

Request a copy of DYN AIR's new price list today. We think you'll like what you see.

TYPICAL PRICE REDUCTIONS		
PRODUCT	OLD PRICE	NEW PRICE
MINI-3 Video Switcher, 3-input	\$ 65	\$ 55
MINI-6 Video Switcher, 6-input	85	70
MINI-DAV Video Distribution Amplifier	255	200
MINI-DAP Pulse Distribution Amplifier	255	200
DA-30C Video Distribution Amplifier	325	275
DA-60C Video Distribution Amplifier	425	375
PD-81C Pulse Distribution Amplifier	425	375
DA-1060C Video Distribution Amplifier	180	150
DA-1064C Video Distribution Amplifier	250	200
PD-1041C Pulse Distribution Amplifier	185	150



## DYN AIR Electronics, Inc.

6360 Federal Blvd., San Diego, Calif. 92114  
Telephone (714) 582-9211

Please send me a copy of your new price list and short-form catalog.

NAME \_\_\_\_\_ TITLE \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

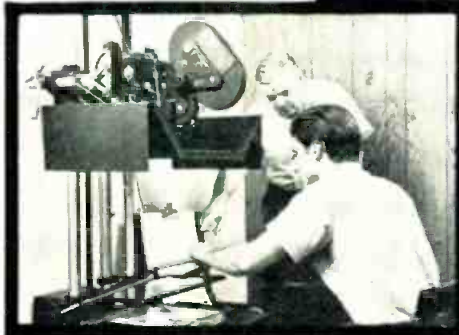
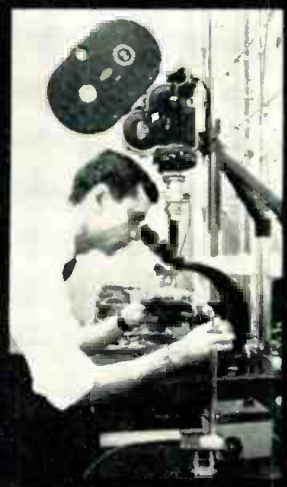
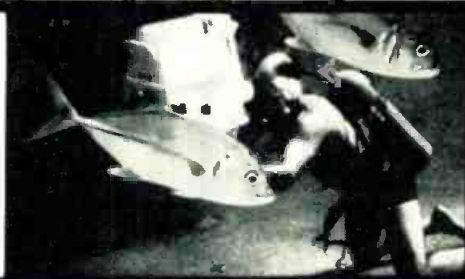
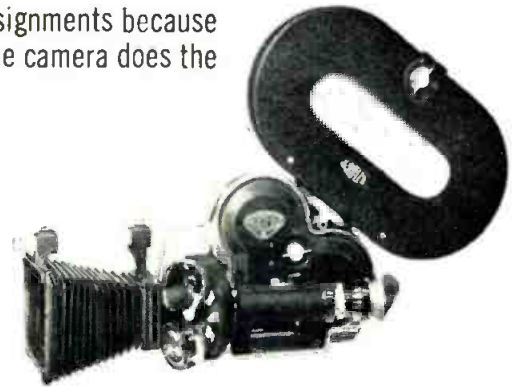
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The Arriflex 16S/B can handle the widest range of assignments because it's part of a complete accessory system. And when one camera does the work of many, you're saving big on equipment costs.



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## EQUIPMENT

**New and significant**

**Strobe light** freezes rapid image motion, is designed specifically for B&W or color video systems, has flash duration of 50  $\mu$ s at vertical sync rate (interlocked with house syne). Videostrobe 800 furnishes 175 fc over 100 sq ft with color temp of 6000 K, has light pattern of 70° × 90° and requires 10 A at 117 Vac. \$1995. UNILUX. **252**

**Digital AM freq monitor** operates in three modes. TBM-8000 normally uses 10-second gate, displays deviations to  $\pm 39$  Hz with modulation. One-second gate permits precise freq adjustment of transmitter without modulation. Wideband mode uses 0.1-second switching and increases range to  $\pm 390$  Hz. Indicator lamps operate for deviations more than 10 and 20 Hz, with relay closures available for external alarm. Uses front-accessible plug-in cards, with optional cards available for analog remote metering or with parallel BCD output for automatic logging. \$975. McMARTIN. **253**

**Portable 14-in. VTR** is battery-operated, self-contained. Model VT-100 helical recorder system uses 5-in. reels, provides 20 min recording time. System includes camera, zoom lens, microphone, optical viewfinder, inbuilt automatic light compensator, recorder with 3-in. video monitor, battery charger, rechargeable batteries. Resolution 200 lines, video S/N ratio better than 40 dB, audio freq resp 100-10,000 Hz. \$1295. AKAI AMERICA. **254**

**Color TV projector** displays 30 × 40-in. picture, including screen, speakers, requires only antenna, as inbuilt tuner covers 83 channels with AFT. Resolution 320 lines (center), 280 lines (corners). Wireless remote control of tint, hue, VHF channel selection, volume, on/off. Uses three projection CRTs, dichroic mirrors, has image throw of 8 ft. \$3700. Made by DISPLAY SCIENCES, distributed by TELEMATIION. **255**

**Quiet lavalier mike** minimizes friction and clothing noise by use of two separate cases, one inside other, shock mounted in rubber. Outer case has smooth finish, cable also smooth to minimize friction. Model RE85 weighs 8 oz, is 2 $\frac{5}{8}$  in. long, has freq resp 90-10,000 Hz, matches low-Z inputs. Comes with 30 ft cable, neck cord, tie clip, belt clip. \$133. ELECTRO-VOICE. **256**

**Test gear**

**Logarithmic loss meter** makes low-level VSWR measurements of -80 to +20 dBm with accuracy of -0.3 dB +1%. Readout is inbuilt meter for CW, external oscilloscope for swept frequency measurement. Model 501A range 5-500 MHz; Model 501 available for any RF band with external amplifier. WILTRON. **246**

**RF test system** finds bad connections, cracks, other discontinuities in waveguide systems and narrowband coaxial equipment up to 18 GHz. Model 1580A narrowband time-domain reflectometer is useful for finding trouble in antenna feed systems of microwave communications repeaters, can identify impedance differences as low as 1%. \$6000. HEWLETT-PACKARD. **247**

**Triggered-sweep oscilloscope**, Model 1460, has fixed-switchable sweep positions for line and field TV waveform display. Vertical amplifier bandwidth to 10 MHz, horizontal to 800 kHz, writing speed to 0.1  $\mu$ s/cm (with X5 magnification). Has FET input stage, includes combination direct and 10:1 probe. \$389.95. B&K. **248**

**Short locator**, Model LO-1, indicates faults in connector cabling, conduits, wiring harnesses, PC boards, etc. Sends VLF signal down line, reads out via tone in headset. Also detects open line. \$495. CONCEPT ELECTRONICS. **249**

**Envelope delay measuring set**, Model D-700, covers range 50 kHz-50 MHz with sweep or single-frequency measurements. Delay measurement range  $\pm 2000$  ns, has automatic 10-50-90% APL cycling for video equipment measurements. Self-contained sync and blanking, measures both absolute and relative delay. \$3250. DATATEK. **250**

**Audio gear**

**Electronic switch** is transient-free, has freq resp 10 Hz to 50 kHz, with insertion loss 6 dB, open-circuit isolation 97 dB at 1 kHz. THD less than 0.1%, input 8 k, output 10 k. Both remote and local control. \$330. MACAN. **257**

**Signal/noise squelch circuit** operates

**For more information,**  
circle boldfaced  
numbers on Reader  
Service Card.

directly on audio signal, compensates for background noise, is insensitive to false triggering. Heart of device is signal analysis computer which monitors channel to determine if information or noise is present. KAHN. **258**

**Tweeter accessory** adds to AR or K.L.H. speaker system to extend HF range. Microstatic tweeter freq resp 3.5-22 kHz  $\pm 2$  dB, dispersion 180° with 0.45% THD, requires 15-60 W rms. \$77. MICRO/ACOUSTICS. **259**

**Telephone scrambler** provides privacy with any phone. Battery-powered device fits against handset, scrambles voice for all but similar device at other end of call. SIGNATRON. **260**

**Tape head cleaner** is aerosol spray for cassette and reel-to-reel decks. Designed to remove dirt, film, and tape oxide building up on tape heads and capstans. Includes 6-in. spray extender. CHANNEL MASTER. **261**

**Transmitting gear**

**Carrier generator** uses rubidium frequency standard to stabilize visual and aural carriers of TV transmitters. Inherent drift rate less than 2 parts in 10<sup>11</sup> per month. Model 6500 generator provides frequency accuracy within .025 Hz for 100-MHz carrier over one year period. TRACOR. **272**

**Air-dielectric coax cable** has copper corrugated outer conductor, solid polyethylene non-collapsible helix covering center conductor. Cufil is 50-ohm type available in 7/8-, 1 $\frac{1}{8}$ - and 3 $\frac{1}{8}$ -in. diameters with peak power ratings of 49, 160, 352 kW. All operate at TV broadcast and microwave frequencies. PHELPS DODGE. **273**

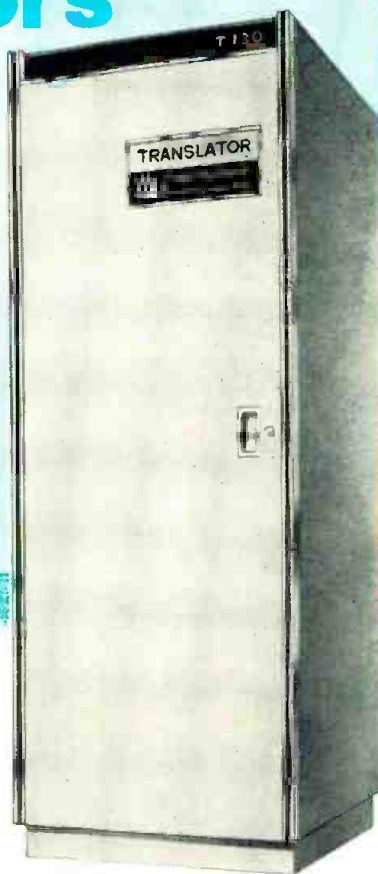
**TV microwave system** covers 10.7-12.95 GHz, is portable, has 50 mW transmitter output, 12 dB noise figure at receiver. Model 1501-TV handles color with diff gain of 0.5 dB, diff phase  $\pm 1.0^\circ$  at 90% APL. Freq resp

*Continued on page 74*

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so dependable...  
they carry a  
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## NAB '71

Continued from page 36

panels. Modules mount in EIA RS-310 enclosures. Also see audio-visual system controlling sound, slide, light show.

Circle 373 on Reader Service Card

### Joseph M. Soll Inc. (Booth 339)

See high-power **RF control panel** for switching transmitters between antennas—AM, FM, or TV. Get advice on transmitter installation.

Circle 374 on Reader Service Card

### Sparta Electronic Corp. (Booth 225)

A fully functioning **radio control center** will be featured, using Model 1052 Automatic Program Controller and Sparta-mation Control Center. Program controller provides control and audio switching for 10 regular sources plus network and fill music. Capacity is 52 events, expandable to 260. Other products exhibited: AM and FM transmitters, including 20 kW FM rig with stable Strip-line tuning.

Circle 375 on Reader Service Card

### Spindler & Sauppe (Booth 312)

Line of front, rear, slide **projectors**.

Circle 376 on Reader Service Card

### Standard Electronics (Booth 110)

Transistorized (except for final) **transmitters** for FM and TV.

Circle 377 on Reader Service Card

### Stanton Magnetics (Booth 208)

Hear demo of Model 500AL rugged professional **phono cartridge** for rough-duty DJ use. Also on tap: High-quality cartridges for disc/tape transfer use.

Circle 378 on Reader Service Card

### Systems Marketing Corp. (Booth 220)

Watch demo of Sono-Mag **digital programming equipment** for radio automation.

Circle 379 on Reader Service Card

### Systems Resources Corp. (Booth 108A)

New line of Chiron **character generators** will be introduced. Graphics I features high-resolution characters (24 X 20 point matrix), all-around edging, word-by-word color, automatic centering. Graphics II allows selection of various type fonts. Model D-500 Colorizer Mixer accepts color control and edge key inputs, produces video output with edged color matted titles.

Circle 380 on Reader Service Card

### Sarkes Tarzian (Booth 104)

You'll find several new TV products:

New production switching concept including production effects equipment designed around digital logic computer techniques; live demo of STARCOM data-processing system allowing computerized management for less than \$2000 per month, expandable into full TASCOM data processing; new three-tube color studio/film camera; master control automation; single cable distribution of all six sync feeds for color plant.

Circle 381 on Reader Service Card

**Tape-Athon Corp. (Booth 236)**

Broadcast music system with spot intermix will be introduced. Completely automated, Channel-Caster has minimum of two R-R transports, can be expanded up to six inputs for music and spots. Find out about the updated Model 900 audio logger tape machine, with dual capstans, automatic reversing, and self-seeking playback.

Circle 382 on Reader Service Card

**Tapecaster TCM (Booth 227)**

Audio cartridge tape equipment.

Circle 383 on Reader Service Card

**Tektronix Inc. (Booth 102)**

First pix monitors from this company will be demonstrated—Model 650 color version uses Trinitron CRT for simpler setup. Model 630 B&W monitor works on 525 or 625 lines. Check out new video test generator, Type 147. It furnishes both full-field and VITS output. Lots of other TV test gear here.

Circle 384 on Reader Service Card

**Tele-Cine Inc. (Booth 116)**

Zoom in on this booth and see the Schneider 11.2:1, f/2.1 manual/servo zoom lens. Then check out the new line of color camera special-effects optics including a behind-lens image rotating device which allows simultaneous rotation and zoom. And don't forget to look over the Tele-Tec videotape editing programmer.

Circle 385 on Reader Service Card

**TeleMation Inc. (Booth 127)**

Big news here is debut of completely new and different broadcast color TV camera. Stop by for a live demo. Then look over new TCG-1425 full-page tiling generator which puts out 14 lines of 25 characters each, with such features as copy up, hop left, hop right, and flashing action.

Circle 386 on Reader Service Card

**Telemet Div. Geotel Inc. (Booth 211)**

For TV people, a line of sync generators, video and pulse distribution amplifiers, signal generators, switchers, etc.

Circle 387 on Reader Service Card

can the same lens :

zoom from 18 to 270 mm ? \*  
**angēnieux** 15 to 1 can

change extenders by  
pushing a button ?  
**angēnieux** 15 to 1 can

focus down to 25" ?  
**angēnieux** 15 to 1 can

have adjustable back focus ?  
**angēnieux** 15 to 1 can

have a geometric \*  
aperture of f/2 ?  
**angēnieux** 15 to 1 can

fill a full screen with an  
object less than 1/2" high ?  
**angēnieux** 15 to 1 can

be lighter than  
a standard 10 to 1 ?  
**angēnieux** 15 to 1 can

\* for standard plumbicon

# angēnieux

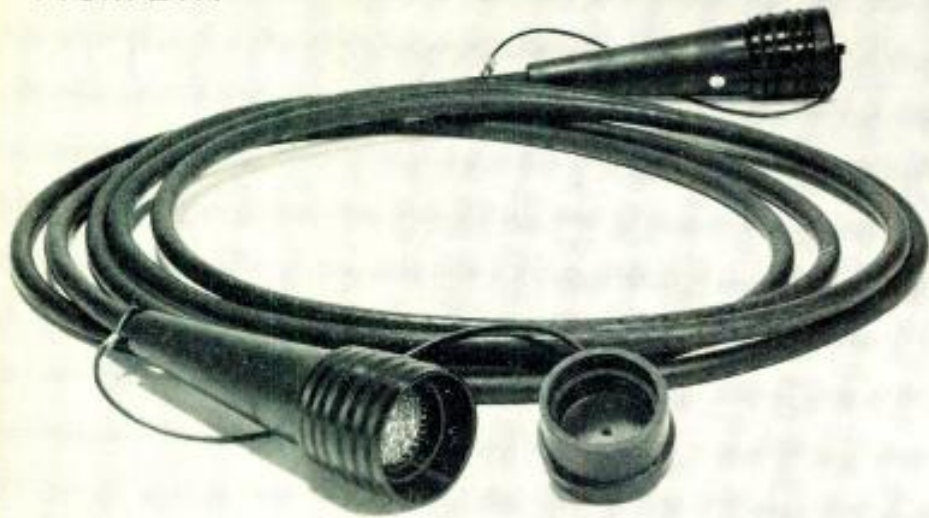
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OCEANSIDE, NEW YORK 11572  
(516) 678-3520

Circle 132 on Reader Service Card

From BIW —



New, slim design — New TV-81 MiniCable is only about half as thick as standard cable. Weighs less. Easy to handle.

## NEW, easy-to-handle "mini-cable" assembly for color TV cameras



**New TV-85C MiniConnector** — Smaller. Lighter. Shorter. Mates with all existing 85-pin connectors.



**New color coding** — Connectors color-coded to show length at a glance. Another BIW exclusive.



**New BIW guided pin entry** — Assures fast, positive connections.

### ... and you get all these proven BIW connector features:

- Outer sleeve protects mating threads from physical damage.
- Outer sleeve design assures positive alignment, pins cannot be damaged by mismatching.
- Connector parts machined 7075-T6 aluminum.
- Rubber compression gland seals against cable at rear of connector.
- All pins and sockets crimp to cable conductors.
- All pins and sockets front release, rear removal.
- Woven cable grip and molded rubber boot provide bend relief and protection against cable pullout.
- Complete with protective molded rubber dust cap.

**BIW "mini-cable" assemblies for color TV cameras are available from stock for prompt delivery. Write: Robert Fanning, Product Mgr.**

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Circle 133 on Reader Service Card

### **Telestrator Industries (Booth 337)**

Try out unique Telestrator system—using probe, write or draw on picture monitor and thereby insert graphics electronically into video. Graphics may be recorded, played back via audiotape.

Circle 388 on Reader Service Card

### **Telesync Corp. (Booth 226)**

See demo of video prompting equipment. Retro-Reflective front projection, and horizontal-vertical crawl.

Circle 389 on Reader Service Card

### **Television Equipment Associates (Booth 105)**

Try on new Astrolite headsets that weigh under 8 oz. have optional ventilated ear cushions. See Magnetek videotape cleaner for both 2- and 1-in. tapes. Clean Air Shower eliminates dust at VTR transport. Other features: Cuemaster audio tape cart machine; HERN low-cost music synthesizer.

Circle 391 on Reader Service Card

### **Telex Communications Div. (Booth 309)**

Listen to new 1325 stereo broadcast headphone, which uses audiometric-type transducers. Ask about RP-84, new mono record/playback tape pre-amp for decks with two or three heads, equalization from 17 $\frac{1}{2}$  to 15 in/s. See and hear demos of recorders, headphones, cartridge gear and cassette equipment.

Circle 392 on Reader Service Card

### **Thomson-CSF Electron Tubes (Booth 110A)**

Need high-power transmitting tubes? See new line of power-grid tubes such as TH 360 12-kW tetrode for Class B operation in FM; TH-491H 25 kW peak video power in UHF-TV service; UHF translator tetrodes with 400 W, 1 kW peak video power. Also shown: video storage pickup tube, flying spot scanner.

Circle 393 on Reader Service Card

### **Time and Frequency Technology (Booth 404)**

New and different is TFT 701 monitor for UHF or VHF television; off-air digital readout of aural and visual frequency, per cent aural modulation. Uses internal oscillator or accepts external rubidium standard feed. Find out for yourself.

Circle 394 on Reader Service Card

### **Utility Tower Co. (Booth 231)**

Stop by and learn about towers for radio and television broadcasting, cable headends, microwave.

Circle 395 on Reader Service Card

### **Varian Associates (Booth 246)**

Line of integral cavity klystrons for

March, 1971—BM/E



P17X30B2

# We've got your lens!

Broadcast or CCTV, manual or motor, 1" or 1 1/4" plumbicon or 1", 3/8" vidicon—Canon's almost sure to have just the size and performance you need, plus extra features you can't afford to pass up.

There are good reasons why the big names use Canon lenses when they build their cameras—and it's not just price or range. It's also to get the optimum in clear, sharp images for any TV need.

Check our new pride, for example: Canon TV Zoom Lens P17X30B2. Even with a zoom ratio of 17X, the relative aperture at maximum focal length is F2.5 (440-500mm). At 30-440mm it's an impressive F2.2.

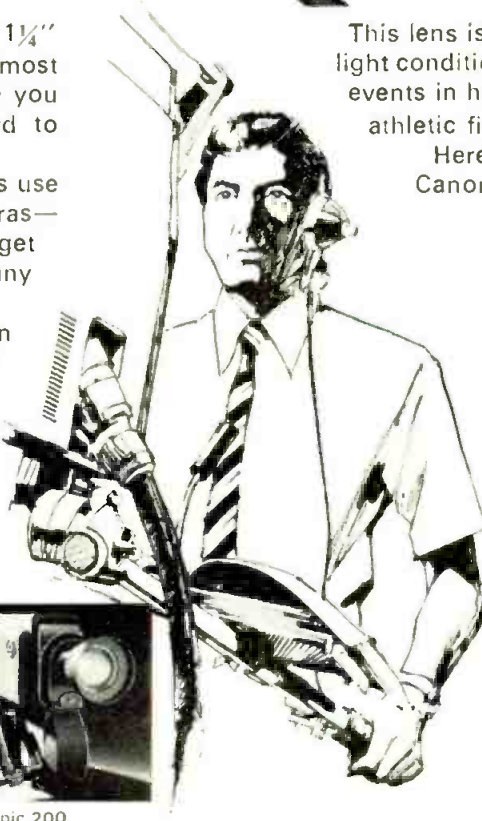
This lens is most suitable for telecasting in dim light conditions, providing ideal pictures for field events in huge open areas like race tracks and athletic fields.

Here are a few examples of the whole Canon line.

	Manual	Servorized/Motorized
1 1/4" plumbicon	P17X30B2 P10X20	P10X20B4
1" plumbicon	PV10X16 PV10X15B	
1" vidicon	V10X15 V6X16 V5X20 V4X25	V10X15R DC V6X16R AC/DC V4X25R (AC, DC, EE)
3/8" vidicon	J10X13 J6X13 J5X15 J4X12	

For 1" vidicon cameras, try the Canon fixed focal length lenses; they range from 100mm to 13mm.

Professional 16mm movie photography takes on a new simultaneous sound recording dimension with the Canon Sound Scoopic 200 (200 ft. film magazine).

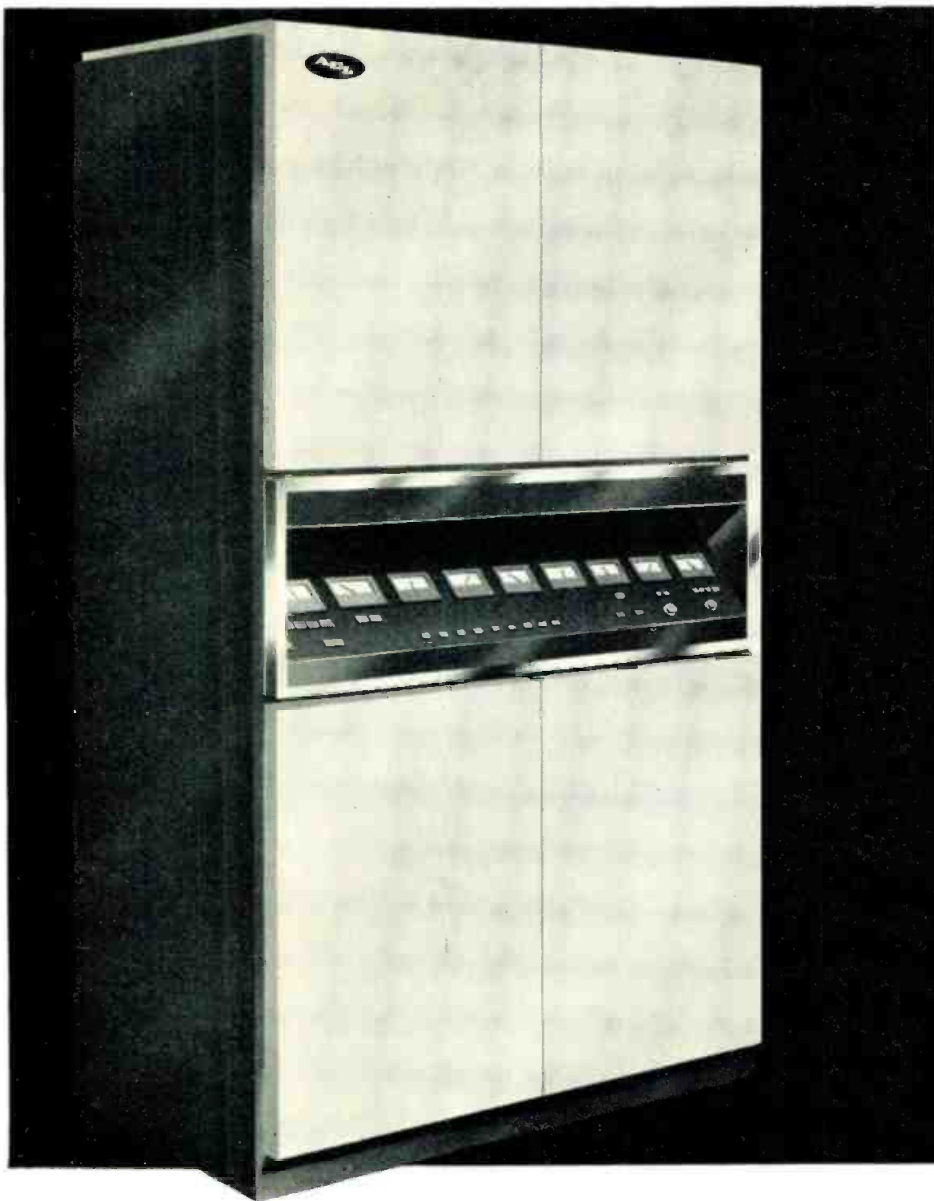


Sound Scoopic 200

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 CANON LATIN AMERICA, INC.: Apartado 7022, Panama 5, Panama  
 CANON INC.: 9-9, Ginza 5-chome, Chuo-ku, Tokyo 104, Japan

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# Canon



## Advanced design capabilities is one reason why the AEL FM-25KD, 25KW is the transmitter for the 70's.

The FM-25KD, 25KW's all new functional design makes meter-reading easier and operation simpler while it updates your station.

We made sure that the FM-25KD was 100% right before telling you about its designed-in quality, capabilities and easy access cabinet, filled with the latest in efficient and reliable components:

- Full 25KW power output
- Two tube design
- Filament voltage control
- Automatic power output control
- Solid state control circuitry for improved reliability
- Designed for automatic operation
- Solid state exciter & power supplies

Contact AEL and we'll also tell you all about our FM-12KD, 12KW transmitter.



Advanced  
Equipment  
Line

See us at  
the NAB show.  
AEL BOOTH #243

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Circle 131 on Reader Service Card

UHF color television transmitters.

Circle 396 on Reader Service Card

### Vega Electronics (Booth 225)

Walk around and try the professional wireless microphone system with freq resp  $\pm 2$  dB 40-15,000 Hz. Options include automatic recorder start pulse, remote control.

Circle 397 on Reader Service Card

### Vikoa Inc. (Booth 321)

Cable amplifiers shown will be Futura 300 line with expanded range of 40-300 MHz to handle Super High Band (individual amplifiers), with lower second-order distortion and silicon transistors. Also see Chromadyne headend systems.

Circle 398 on Reader Service Card

### Visual Electronics Corp. (Booth 301)

In the video area upgraded video switcher will be shown as well as the company's full line of character generators. Audio equipment to be shown includes new custom console, Rapid-Q carts and an AM transmitter.

Circle 399 on Reader Service Card

### Vital Industries Inc. (Booth 203)

Operating equipment will include video switching systems, proc amps and special effects generators.

Circle 400 on Reader Service Card

### Ward Electronic Industries (Booth 202)

Punch up patterns on new VPM-2006 production switcher with six busses, three mix-effects amplifiers and faders, four-direction pointer, sync comparators, 30-pattern effects generator, optional Chroma-Key. See other switchers too. Ward's theme: "Tour with the pro's."

Circle 401 on Reader Service Card

### Westinghouse Electric Corp. (Booth 108)

Stop by for an array of power transmitter tubes, TV camera tubes, and similar devices.

Circle 402 on Reader Service Card

### Wilkinson Electronics (Booth 201)

Hear new peak limiter, gain-control amplifier, and combination of both, all in mono or stereo. See new eight-channel console with straight-line faders. Other goodies: new 10-kW FM transmitter, stereo generator, field meter, new four-channel remote amplifier/mixer.

Circle 403 on Reader Service Card

### World Video Inc. (Booth 322)

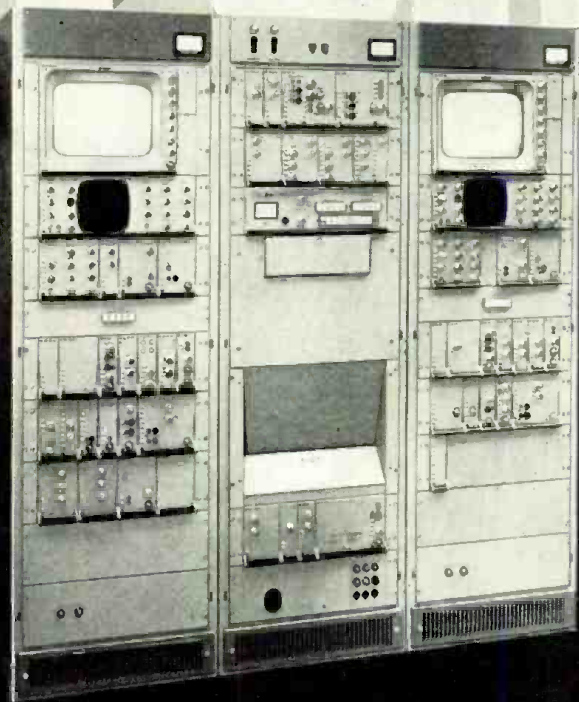
Highlighting the exhibit will be all-new CB6200 one-gun color picture monitor, with 12-in. rectangular CRT, keyed back-porch clamp, A/B switchable inputs.

Circle 404 on Reader Service Card

Circle 136 on Reader Service Card →



# Behind this front



lies the solution  
of your standard  
conversion problems

when selling TV program material to Europe or other non-FCC colour standard countries  
Check the advantages of the FERNSEH electrooptical converter with all its capabilities, at NAB Show, Booth 306 A, Continental Room

- conversion of different scanning standards (525 lines/60 Hz; 625 lines/50 Hz)
- conversion of different color systems (NTSC, PAL, SECAM)

- push-button changeover for selecting conversion direction
- interlocked luminance and chrominance converter integrated in one
- optimum definition and high S/N ratio of "output" picture
- high operating stability, no readjustment over long periods.

**FERNSEH**  
BOSCH-Gruppe

Robert Bosch Corp., 2800 S. 25th Ave., Broadview, Ill. 60153

## AM Stereo

Continued from page 54

only metro areas, ignoring many small-town and rural listeners.

Furthermore, the current AM freeze seems permanent—there just isn't much spectrum space left to shoehorn any more new AM stations into—and this means no AM expansion in markets. AM owners won't give up facilities if there's a chance of competing with FM. They need the enhancement AM stereo offers. And AMs have sole possession of rural and drive-time metro audiences.

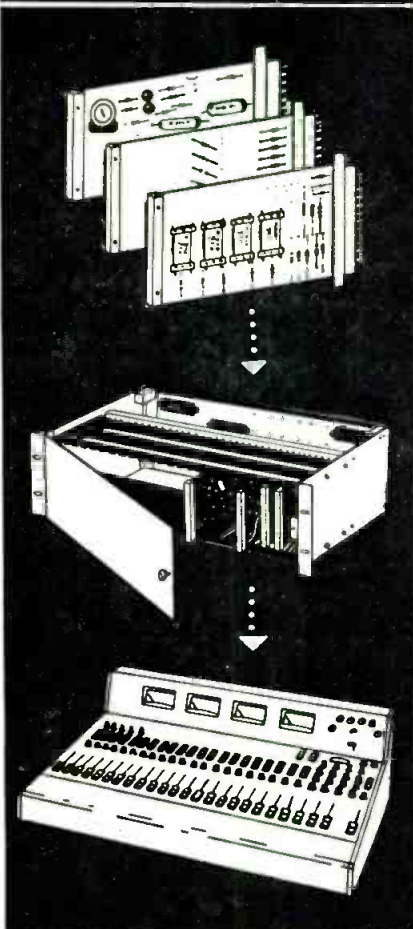
What about AM—does it really have to sound bad compared to FM? Not really. The bottleneck

in AM fidelity is the conventional cheap receiver with 5000-Hz IF bandpass and audio response. Though few hi-fi AM receivers exist, H. H. Scott recently introduced three AM-FM chassis with 9000-Hz AM frequency response.

Transmitter fidelity is no problem; most AM stations can transmit 10- or 12-kHz audio. WABC New York uses microwave STL to achieve 15-kHz system response. Most modern transmitters have harmonic distortion figures approaching that of FM.

The one-knob AM stereo receiver proposed by Kahn would have wide frequency response, good separation, and cost about 30% more than a mono receiver, he estimates. **BM/E**

# NOW! TOTAL CAPABILITY WITH THE FAIRCHILD INTEGRA II SYSTEM!



**Capability No. 1:** Easily integrated audio components.

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## NEW LIT

For copies of these literature offerings, circle numbers for appropriate items on Reader Service Card.

**Professional audio products** are shown in eight-page catalog A-397. Includes tape recorders, duplicators, amplifiers, mixers, used in broadcasting and recording. Ampex. **201**

**Video cartridge system** is described in eight-page Instavision brochure from Ampex. **202**

**Video sweep and marker generator** is described in bulletin. Model 1054A generator covers 30 kHz to 110 MHz in single range, has twin variable pulse markers and crystal comb calibrators. Kay Elemetrics. **203**

**Video delay module applications** are outlined with block diagrams and specs in four-page data folder MCA-5.04. Uses include vertical enhancement, dropout compensation, stop motion. Corning Glass. **204**

**Video/audio remote switching systems** are described in brochure. Low-cost expandable systems use dials, with 10 composite V/A inputs per unit. Rust. **205**

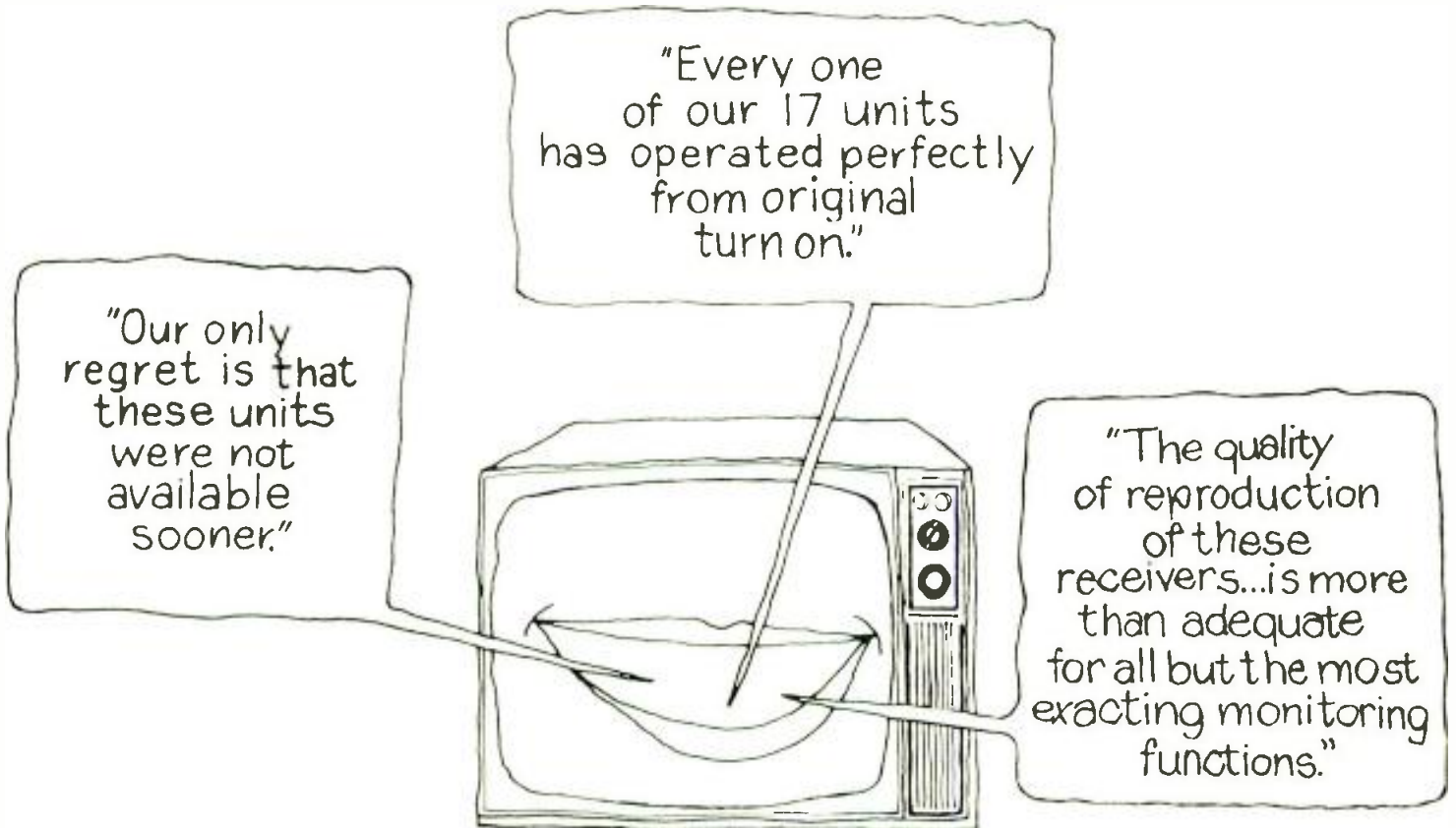
**Coax cables** in four-page tech bulletin with complete specs for 11/U, 59/U and solid seamless aluminum sheathed CATV/CCTV/MATV cables, and 100% shielded 59/U and 6/U cables suitable for direct burial or aerial installations. Plastoid. **210**

**Video data processing instruments** from Colorado Video, Inc., in four-page short-form catalog. **212**

**CCTV catalog** covers GBC's entire line of industrial TV cameras, viewfinders, monitors, etc. **213**

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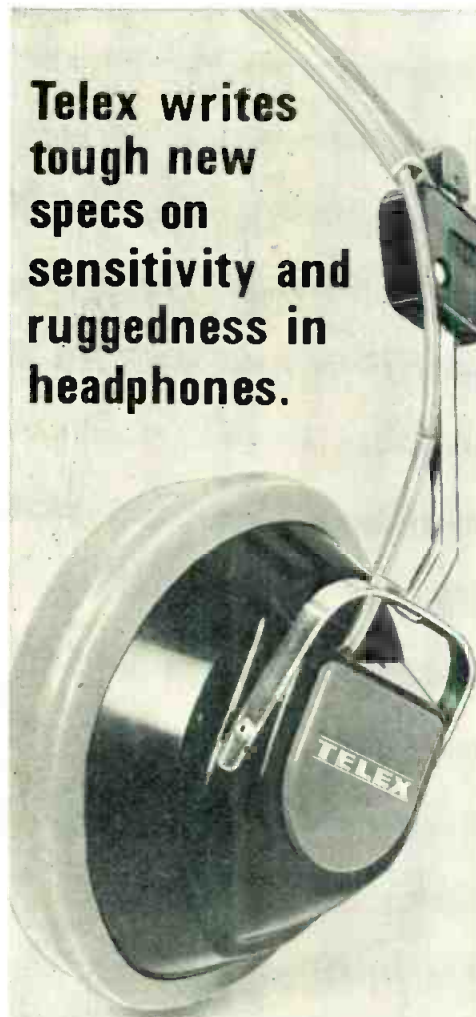


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**The Solution:** I kept my temper (no one else wanted it), said a polite goodbye and returned to my station. Polling my staff I discovered that *my staff alone was spending over \$1000 a month with that sponsor.* His monthly schedule with us was about \$400. Checking his prices over the past few months I found that he had raised prices dozens of times. He was strictly cash and carry, also. With this information I returned to his office, carrying a load of packages—now *I was his customer.* He was in a better mood and listened quietly while I told him:

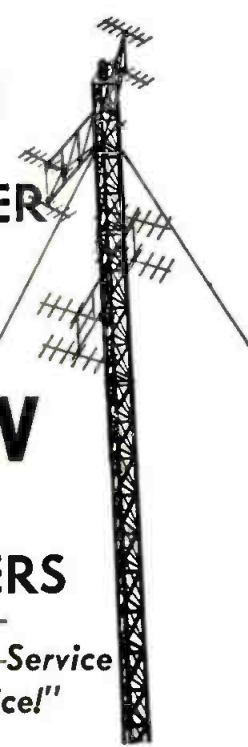
"Mr. Jones, now that I am YOUR customer, please let me give you a few facts and figures. First, my staff spends over a thousand dollars a month with you—cash on the barrelhead. Second, you spend about \$400 a month with us so you have about a 250% return on your investment from the advertising medium alone. Third, I'll bet, you get no revenue at all

from staff members of the other station because they're located forty miles away. Fourth, you raise prices overnight and never give us price protection. Fifth, you take thirty and sometimes sixty days to pay while we pay cash as we go and never get excited when you have an overnight price increase." I paused and then said, "Mr. Jones, we hope that you will consider these facts and then let us know what the final decision is about your schedule."

Jones thought it over for about 30 seconds and asked that his schedule be allowed to continue. He even helped me to the car with my packages.

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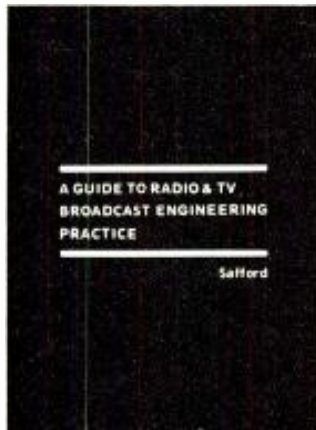
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Multi-Station Towers & The "Gallop- ing" Guy Wire  
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A modern, up-to-date, comprehensive handbook on all phases of broadcast operation, maintenance and troubleshooting.

Here's a book long needed by the radio and TV engineering profession—in fact by anyone with an interest in radio and TV broadcasting, since it covers all aspects of the subject from personnel qualifications to proof-of-performance measurements.

This invaluable volume is divided into two parts—Radio and Television—and begins with a discussion of personnel qualifications. Here you'll find useful suggestions on how to classify various levels of technical competence and how to encourage improvement at each level. Preventive maintenance is given thorough treatment, including how to set up a schedule based on analysis of failure rate and probability, and how to determine tube replacement and spare parts requirements. Also, a number of actual case histories provide answers to tough or unusual problems. Extensive attention is given to AM antenna systems: how to measure antenna reactance, impedance, and resistance; the use of shunt-fed towers; the design and operation of directional phasing and matching networks; and multi-station towers. The television section also includes a complete description of a model station, plus practical engineering suggestions supplied by stations all over the country. You'll be fascinated by a "tour" of what is considered to be one of the finest TV operations anywhere. You'll see their layout, equipment setup, and gain valuable insight from reading the philosophy behind the design and construction of this facility.

And, this engineering manual is as valuable to management as it is to technical personnel. It not only involves the daily nuts-and-bolts aspects, but also covers those phases of vital interest to administrative personnel (including those who hope to move into administrative positions). For those perplexed by the "operator" situation, the author offers poignant suggestions for solving present problems and working toward more equitable arrangements within the organization. In fact, some of the ideas could well be the basis for revolutionizing the entire field of broadcast engineering.

While an in-depth consideration of equipment was not intended to be a part of this work, there is enough information, both descriptive and pictorial, to acquaint any uninitiated reader with typical equipment used in radio and TV stations. Also suggested is a maintenance philosophy based on proven calculated probabilities of failure. You'll see how a preventive maintenance program can practically eliminate lost air time and cut overall maintenance costs to

the bone. The most prevalent (and some not so prevalent) technical problems are described, along with suggested solutions and appropriate comments. There's a good chance that the solution of some of your persistent problems are included. An entire Chapter is devoted to directional antenna systems—how to use vector diagrams in designing the necessary phasing, power-dividing, and matching circuits. You'll also read about common-tower systems and the problems encountered when several AM stations use the same tower. Covered also is the design of shunt-fed antennas which are becoming increasingly popular with many stations.

An analysis of existing radio and TV maintenance procedures indicate what is being done and what should be done in broadcasting operations. By comparison, you'll see why some methods fail and why preventive maintenance is so important. For those who are continually "hung up" on tests—both routine and special—the author tells how to avoid the common pitfalls. You'll be amazed at the attitude some have regarding response tests, and you'll see why radio and TV proof-of-performance checks are so important (aside from meeting FCC requirements).

Also of vital concern is a list of most frequent FCC violations. Most broadcasters should find a perusal of the list most revealing and helpful in looking at their operation. To those who have not had personal dealings with the "professional," the discussion of the consulting engineering profession should be helpful, particularly in cases where it's necessary to rely heavily on outside assistance and for those in the lower engineering rank who aspire toward professional advancement. You'll find this one of the most interesting and informative books ever printed. 288 pages, over 140 illus. Hardbound.

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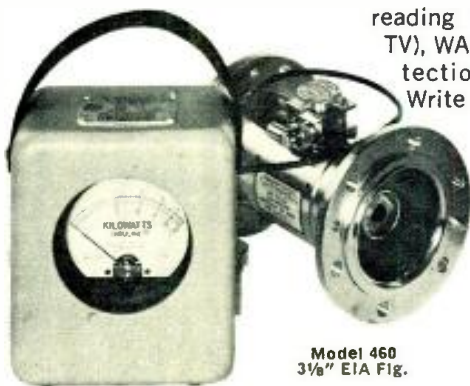
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# CROSS-TALK

Reader comments and queries are always welcome on BM/E articles and broadcast industry matters. Just address your letters to:

Crosstalk  
BM/E Magazine  
820 Second Avenue  
New York, N.Y. 10017

## Quality now . . . or pay later

Dear BM/E:

As a career engineer who has never signed the front of a pay check, may I address some thoughts to station owners?

Generally, managers are remunerated on a commission or other incentive basis. Naturally, when they feel that purchases of major equipment items are coming out of their own pockets, said purchases tend to be deferred "until next year."

Over the years you end up with a deteriorated plant that you can't afford to rehabilitate and can't peddle to anyone else. Your accounts are taking their spots to your competition because they sound crisp and clear over there instead of muffled and blurry as they do on your station.

There should be an orderly system of replacing equipment, with due regard to tax considerations, and it should be outside the manager's incentive program.

Also, *someone* around the place should listen to the station with a critical ear and keep up on advancements in the audio art. (Example: there have been at least three generations, now, of stereo pickup cartridges.)

Incidentally, the weakest link in most stations' equipment chains is the last—the monitor speaker. Generally it is a four dollar model in a three dollar box. Nobody knows where it came from or when. This is a good starting place when upgrading your station sound. Check some of the hi-fi shops. Your eyes and ears will be opened.

Finally, the degree of compression and limiting to be used is a matter of major importance which should be decided at the highest management level, in consultation with your engineer and with due thought to the kind of programming involved.

Name withheld  
upon request

## Editorial policy

Dear BM/E:

On page 50 of your preview issue six years ago, you published my response to BM/E's initial inquiry on

the need for such a magazine. I was then general manager of a small market station in Mauston. Six years later, I am news director for a medium market station in West Bend, but my thoughts remain the same—that articles published in *BM/E* have definitely been a welcome addition. Many of them I have placed on file for reference material, while others I have read and hoped to remember.

You speak (in *From the Editor*, January, 1971) of a new goal in the coming months. I wish you well in achieving that particular objective. My one hope, however, is that you continue to provide the type of information you have in the past six years with the fine variation between engineering and management problems. Some of your recent articles have been especially good.

Once again, congratulations on your past efforts; and good luck on the future ones. I hope you always will be able to continue—and thus, provide that needed addition to our profession.

John Schaller  
News Director, WRKB  
West Bend, Wisconsin

#### WFMT's s/n

Dear *BM/E*:

We were especially interested in the recent article on WFMT (December 1970 *BM/E*, page 12), as we at KPEN have also built a four-channel console using ICs as well as a sophisticated modulation controller (also using ICs and FETs).

However, lest anyone else try to duplicate Mr. Antlitz' s/n specification of 86 dB, he should first be advised that this achievement is more the product of high-output microphones than of console design. — 131 dBm is the equivalent noise generated by a 600-ohm resistor; in other words, noise levels lower than this cannot theoretically be obtained. As a practical matter, the best circuit designs yield figures of — 129 dBm or — 130 dBm.

Thus under optimum conditions microphone output level must be at least — 44 dBm in order to achieve signal to noise ratio of 86 dB. Many broadcast microphones, such as the RCA ribbons, have an output level more on the order of — 60 dB. Often the FCC's requirement for 60 dB s/n is difficult to achieve with these microphones since the noise of many microphone pre-amps is scarcely better than — 120 dBm.

While there is some room for improvement in typical console design as far as microphone pre-amp noise, it is impossible to attain the degree of improvement ascribed to the WFMT consoles by console design alone.

Lawrence Gahagan  
Co-General Manager, KPEN  
Mountain View, California

*Continued next page*

## If Viscount Video's new-generation routers made sense for MOL— maybe you should take a look...

(after all, we designed them for you in the first place)

When Viscount developed routers incorporating "IsoSwitch" solid-state intergrated crosspoints, we knew we had a breakthrough in simplicity and rugged reliability.

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"At last," we said, "we'll be able to offer every school . . . every industrial user . . . every TV-oriented institution of any size, the type of simple, low-cost, push-button circuitry that's been built into giant computers. Truly, a space-age breakthrough."

Guess who heard about it before we even had a **chance** to talk to you? A prime U.S. Air Force contractor. "We'll need this kind of simplicity and dependability for the Manned Orbital Laboratory launch complex", they said. And they asked us to supply them.

Naturally we were very proud. But the point is . . . these routers were really designed with **you** in mind . . . not MOL. So may we send you more information on VVS routers? (When you find out how reasonable priced they are you'll also have new respect for the Government's ability to get full value for a dollar).



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Need more reasons? Call your local RCA Broadcast Tube Distributor. For starters, ask him for the new 1971 Guide to RCA Industrial Tube Products, or write: RCA Electronic Components, Commercial Engineering, Dept. 21C Harrison, N. J. 07029.

P.S. Your RCA Broadcast Tube Distributor is also the man to call for RCA Starmaker Microphones.

The Age of Part

1971 Guide

RCA Industrial Tube Product Guide

**RCA**

## More on hiring engineers

Dear BM/E:

Now about your Editorial for August, 1970 (*Fine the Engineer? Why Not Fire Him?*) I, and most of the few broadcast engineers I know, got my start in AM broadcasting—engineering a small market operation. Let me tell you about my station.

When I became Chief Engineer (at age 18), the stockholders had decided to fire the General Manager and their contract engineer. (The contract engineer has since lost his First Phone because of his devious dirty deeds not related to the station.) One of the executives who owned a small shop across the street from the station was appointed Manager. He admittedly knew nothing about broadcasting, but he was always available. This was in June.

On the desk among the piles of papers and in the various drawers also filled with rubbish, we found *Notices of Violation* for FCC Field Inspections for the previous September, December, and February. Also in the former General Manager's desk, we found numerous *Warning Notices* for not having responded to the original *Notices*. Also there were more *Notices of Violation* citing us for failure to respond to *Notices*, and *Warnings* referring to other *Notices* which could not be found. That is not to mention the various unopened certified letters from the FCC.

As I was the only one around with a First Phone and a slight knowledge of FCC Rules and Regulations (but luckily, personal copies of parts 73 and 74), I sat down and typed up a response to the FCC for the new manager to sign. Next, I tried to correct some of the problems for which we were cited and in the process I found many more for which we had not been cited.

The station was operating five figures in the red. When I left a year later we were almost in the black. I know that the station could not afford an Engineer at more than \$2.00 per hour. For that, they got a lot of engineering and I got a lot of experience.

My point is this: Because the station could not afford spare tubes, should I have been fined? Or after trying unsuccessfully to get the station to buy the tubes, should I have supplied them out of my own pocket (which I did) to keep from being fined? I discovered that because of a farmer's plow and because of excessive salt in the soil, we were operating without a ground system. I told manager, but the station could not afford to lay a new set of radials. Should I have been fined?

I finally got an ulcer and had to quit. Since that time, I have moved on to bigger and better things. But I honestly believe that I couldn't have gotten a start any other way. Fine the Engineer? That depends.



What happened to the station? The new manager responded to a *Notice of Apparent Liability* for \$500 thirty-two days after he received it. The fine finally got paid a couple of years later. The old General Manager is back in power and the station is still on the err. It is a daytimer in the middle of the desert on the Mexican border.

As a sidelight, my first duty when I went to work for them before becoming the Engineer was when the Contract Engineer was performing his occasional pre-experimental period (just after sun-down) tests. "Go back to the studio and when I turn on the transmitter, you put on the Tijuana Brass. And don't say anything unless you speak Spanish." Fine the Engineer? That depends.

Raymond C. Strackbein  
Cathedral City, Calif.

### Stereo comments

Dear BM/E:

Congrats on "Stereo for Everyone," p. 48, October '70 issue. Your points are certainly valid. Possibly the advent of AM stereo would bring about the introduction of wider IF'd AM receivers, although I think a lot of manufacturers are worried that co- or adjacent-channel interference would be blamed on the receiver rather than on a crowded band.

We're currently finishing a 50-kilowatt stereo-SCA FM here, with a projected use of 4 SCA's (by 1974). By the way, those articles were well written, too.

Leonard C. (Len) Watson  
Technical Director, WMKY  
Morehead, Kentucky

Dear BM/E:

Concerning your editorial "Stereo for Everyone:" In paragraph six you state that FM does not need a break anymore. Well, this may be true in some areas, but not in all. Most FM stations have to struggle to make ends meet. Stereo is one of the only features that many FM independents have to sell to the public. You say that quad stereo could put FM still ahead of AM. How many persons in the average home owners have the room or money for four high quality speakers and two power amps? How many class A FM stations have the money or signal to use quad stereo. Stereo with three thousand watts is had enough, but quad would cut signal strength down even more. It is impossible to get an AM frequency anymore. The channel conditions are so crowded that most AM signals are weak and covered with crosstalk. The exceptions being the clear channels, of which there are very few.

We have no objection to stereo in television. The television signal audio is on FM anyway and the sound quality could be very good. Stereo audio on TV would be a good thing, but why push stereo AM? If you

and your magazine want to push for something push for an all-hand receiver law on the broadcast band. Televisions have to be able to tune both vhf and uhf so what is the hold up on all radios having both AM and FM? This has to be the biggest injustice in all of broadcasting.

It's people like you that could cause FM to die again. Please think before you talk. And if you decide to talk again—please talk about an all-band receiver law. Thus far I have not been able to find anything out about this bill or its fate.

Bruce Higgins  
Manager  
Progressive Broadcasters  
of Arkansas  
Paragould, Ark.

### Production board needed

Dear BM/E:

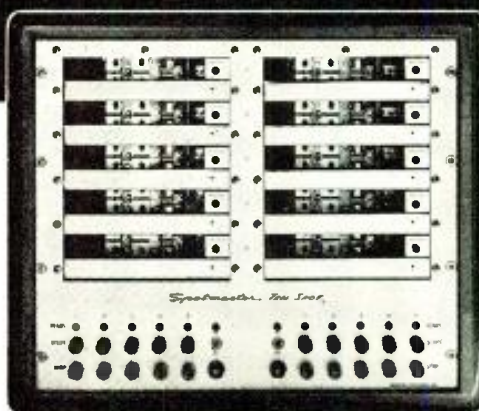
We are looking for a production board to use in our public relations program. Perhaps, someone who subscribes to your magazine has a used board they would like to donate to our small college.

We hope to set up a production board for recording tapes and to help our students who are interested in going into radio-television careers.

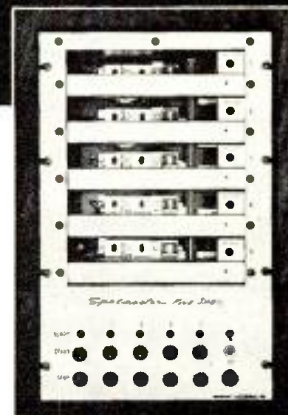
Your help will be appreciated.

Loren D. Haugen  
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- Broadcast
- Background Music
- Commercial Sound

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## Looking for a way to reduce make-goods drastically?

See page 26.

## Broadcast Equipment

Continued from page 59

10 Hz-5.0 MHz  $\pm 0.5$  dB in video channel. Can be operated as simplex or duplex system. SOLADYNE. 274

**UHF translators** include front-end receiver, frequency conversion, AGC circuit, UHF 100-W amplifier. Models T130 U/U and T130 U/U are solid state except for output tubes. Output stage rated at 4000 hr MTBF. Translators have automatic on-off operation, RFI shielding, separate AGC for visual and aural carriers, automatic main breaker reset. ACRODYNE. 251

## TV equipment

**Color cartridge VTR** is made in two versions: playback unit which couples to TV receiver; record/playback unit built in receiver. Playback unit is adaptable for recording. Tape is self-contained in cartridge; deck uses automatic threading and rewind. Other features: automatic phase control, high-speed forward/rewind. Record time 60 min, horizontal color resolution 240 lines, video S/N ratio 40 dB. PANASONIC. 265

**Lighting kit** includes three Quartz D lights, barndoors, specular reflector, scrims, stands, poles, grips, gaffer tape, extension cables, water weight, flag frames and mats, cable clips and fiber case. Weight 62 lb. \$545. LOWELL-LIGHT. 266

**Video signal enhancer** increases horizontal resolution of video fed to TV projector for large audience use. Cris-Pic Image Impresser improves definition of low-bandpass TV signals from VTRs, off-air broadcasts, some cameras. \$675. KALART VICTOR. 267

**Cleaning tool** for magnetic discs produces metered flow of isopropyl alcohol through urethane wick covered with lint-free cloth outer jacket. Texwand releases alcohol on rotating disc, removing loose oxide, dust, debris. TEXWIPE. 268

**Image-intensifier cameras** are B&W for CCTV-CATV use. Model TC-177-L1 is single-stage type which produces usable picture with scene illumination of .05 fc. Model TC-177-L2 is two-stage type, works as low as .0025 fc. Both models include FET preamps, linearity better than 1%. separate-mesh fiber-optics vidicon, AGC. \$4950 (TC-177-L1) RIKER VIDEO. 269

## Engineering Shortage

Continued from page 56

scheme to put them out of work. This is not so; the qualified technicians this would displace have been virtually out of work for years. The natural evolution of broadcasting has reduced their function to a legal technicality that is, if you will, a little demeaning to professional pride. (How can one conscientiously seek skilled wages for performing a perfunctory and intermittent routine?) Sooner or later shift technicians will be dispensed with; the engineering fraternity must face this certainty with a realistic attitude. The future lies in a choice between the NAB proposal and automated supervision, with operating engineers losing out either way. Automated supervision is the preferable choice from the engineers' viewpoint, because the added equipment will require regular attention by bona fide technicians, thereby enlarging the scope of their *productive* duties.

Automated supervision as envisioned here is the logical answer to radio's dilemma. There is no degradation of technical performance; the opposite is the case. And the substantial investment in the automated equipment, amortized over the years of its life, is more than offset by eliminating the continuing cost of unproductive personnel. The risk of costly violations of the FCC's technical rules is greatly reduced. In short, automated supervision of radio broadcast transmitters is the

modern, economical, and superior way.

The one giant obstacle to realizing this concept is the FCC. Thus far, that august body has steadfastly refused to update regulations to conform to the present. The United States is virtually the only country in the world, I'm told, that still does not permit unattended broadcast transmitters—and here is where broadcasting began!

Of course the necessary rule changes will come *eventually*. But why wait? Why should broadcasters spend their efforts on a stopgap measure that is technologically detrimental to the industry, or else suffer unrealistic and unnecessary economic burdens for the indefinite future? *The eventual change should be sought now.*

The NAB and all radio ownership should abandon further efforts on the present petition, and concentrate instead on getting FCC sanction of automated supervision. The sophisticated electronics industry can be counted on to assist by bringing forth suitable equipment that would be strongly convincing to a skeptical FCC.

And that convincing may not be so difficult, either. The Commission is concerned more with consistent technical performance than with maintaining an artificial demand for engineers. Show its members the superior operation that today's technology provides—their reluctance may melt.

But broadcasters won't know whether the FCC can be convinced until they give it a concerted try. Today is none too soon to start! **BM/E**

**Spotmaster**

### TP-1B Tape Cartridge Winder



This rugged and dependable tape winder fills a need in every station using cartridge equipment. No longer is it necessary to restrict your cartridge operation to stock sizes, or to tie up your conventional tape equipment loading cartridges. The TP-1B handles all reel sizes (up to 3600' of 1 mil tape), winds new or old cartridges in any length. Available with or without Spotmaster tape timer, providing precise minute and second calibration for creating exact-length tapes. TP-1B is \$104.50, with Tape Timer \$129.50. Lubricated tape and empty cartridges are also available.

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## EQUIPMENT FOR SALE (cont'd)

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Tokyo, Japan 535-6614  
Yoshi Yamamoto

# FROM THE EDITOR

## Buy Now or Pay Later

Now is the time to buy that needed broadcast gear. President Nixon would like all broadcasters to do so. In fact he's made it attractive to act now: If you buy at the NAB convention (or within 90 days after the convention) you can claim in 1971 a full year's tax depreciation—that's a gain of a half year. Furthermore, Mr. Nixon has said that if you buy now you can shorten your write-down period by 20%. Or if you want a longer write-off period to offset heavy anticipated profits, you can take that option.

On top of this, we hear your banker is willing to loan you money at a new lower rate. So now is the time.

It looks as though buying from the convention floor will be a smarter move than buying 90 days later. Prices will never be so low. Many manufacturers will offer a discount inducement for convention action. Take it. It's likely to be a buyer's market for a long time, but it will also be a market where the price pressure is upward. RCA already announced a price increase averaging 5%. GE has raised prices on selected items. Equipment manufacturers are being forced to raise prices to compensate for lower sales volume. If you buy, you relieve that pressure and you may just keep your favorite supplier around for a little longer. Incidentally, you will not be paying for any exhibit extravaganzas this year. There will be fewer dancing models. The money saved is going into the hardware itself. It's a good year for a value purchase.

There is another reason to buy. Most of you have pared your staff to keep your profit levels from tumbling. You are running the risk of interrupted productivity due to increased downtime or nuisance malfunctions. Now is the time to stave off operating and maintenance problems by purchasing some automation equipment, a more reliable tape recorder, or a rock-stable transmitter. Ask manufacturers at NAB to demonstrate how a purchase now can be cost effective.

Almost anyway you look at it, it's buy now or pay later.

**James A. Lippke, Editor**



## ADVERTISERS' INDEX

AEL Communications Corp., A Subsidiary of American Electronic Laboratories Inc. ....	CM/E 15
Acrodyne Industries Inc. ....	60
AKAI America, Ltd. ....	Cover 2
Altec Lansing, A Div. of LTV Ling Altec	31
American Electronic Laboratories, Inc. ....	64
Ampex Corporation ....	21
Anaconda Electronics, A Division of Anaconda Wire & Cable Company ....	CM/E 10
Angenieux Corporation of America	61
Arriflex Company of America	58
Belar Electronics Laboratory, Inc.	11
Bird Electronic Corporation	70
Boston Insulated Wire & Cable Company	62
Broadcast Electronics, Inc.	73, 75
CBS Laboratories, A Division of Columbia Broadcasting System, Inc.	3
Canon U.S.A. Inc.	63
Central Dynamics	14
Collins Radio Company	46
Conrac Corp.	25
Cosmicar Optical Co., Ltd.	74
Ditch Witch, A Division of Charles Machine Works, Inc.	9
Dynair Electronics, Inc.	57
Fairchild Sound Equipment Corp.	66
Fernseh Bosch-Gruppe, Robert Bosch Corp.	65
Fort Worth Tower Co., Inc.	68
Grass Valley Group, Inc., The	5
International Good Music	13
Jamieson Film Company	23
Jerrold Electronics Corp.	CM/E 2
L-W Photo, Inc.	75
Magna-Tech Electronic Co., Inc.	52
McMartin Industries, Inc.	74
Moseley Associates, Inc.	12
Phelps Dodge Communications Company	15
Power Optics, Inc.	37
RCA	14, 26, 27, 56, 72, 74
RCA Service Company, A Division of RCA	67
Rank Precision Industries, Inc.	51
SC Electronics, Inc.	49
Sarkes Tarzian, Broadcast Equipment Division	Cover 3
Soladyne International, Inc.	55
Sony/Superscope	38, 39
Sparta Electronic Corporation	50
Sylvania Electric Products, Inc.	33
Sylvania Electronic Components	CM/E 16
TAB Books	69
Tape-Athon Corp.	18
Tektronix, Inc.	7
TeleMation, Inc.	35
Television Equipment Associates	36
Telex, Communications Division	68
Time & Frequency Technology, Inc.	Cover 4
Vikoa	CM/E 9
Viscount Video Systems Ltd.	71
Wilkinson Electronics, Inc.	29
World Video, Inc.	70

## PRODUCT INDEX

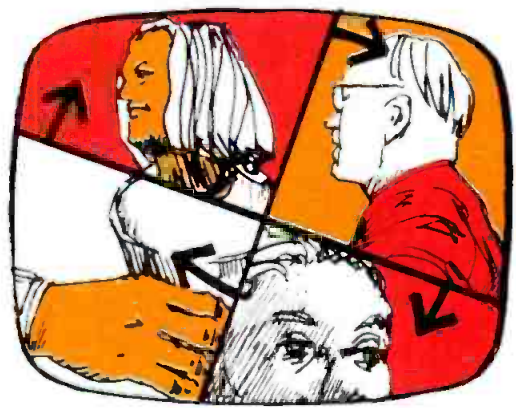
A quick reference to products mentioned editorially or in advertisements. Page number is listed first (light face type) followed by reader service number (bold face type).

<b>AUDIO</b>	64/403 Amplifiers/Wilkinson	32/343 Monitors, VHF/McMartin
32/342 Audio equipment/McCurdy	32/327 Pedestals, tripods/Innovative TV	32/337 Projectors/Listec
24/285 Audiotape recorder/Arriflex	60/376 Projectors/Spindler & Sauppe	34/358 Prompting device/Q-TV Sales
28/298 Automation equipment/Broadcast Products	62/389 Prompting equipment/Telesync	71/144 Routing switcher/Viscount Video
32/328 Automation equipment/IGM	C3/148 Special effects/Sarkes Tarzian	64/401 Switchers/Ward Electronic Ind.
30/318 Automation system/Fairchild	30/323 Switching equipment/Grass Valley	64/400 Switching systems/Vital Industries
36/368 Automation system/Schafer	61/387 Sync generators/Telemet	36/363 Tape evaluator/Recortec
36/371 Background music library/See- burg	36/360 Telecine/Rank Precision Industries	32/330 Time base corrector/Int'l Video
61/383 Cartridge tape equipment/Tape- caster TCM	60/135 Translators/Acrodyne	28/300 Various products/CBS Labs
60/378 Cartridges/Stanton Magnetics	14/107 Various products/Central Dynamics	57/128 Various products/Dynair
34/351 Cassette alignment tape/Nortron- ics	34/355 Various products/Potomac Instruments	36/365 Various products/Rohde & Schwarz
36/369 Cassette recorder-reproducer/ Schafer	60/381 Various products/Sarkes Tarzian	36/362 Videotape cartridge system/RCA
60/379 Digital programming equipment/ Systems Marketing	24/281 Videotape equipment/Ampex	34/344 Videotape equipment/Memorex
62/392 Headphones/Telex		
68/139 Headphones/Telex		
62/391 Headsets/TEA		
66/137 "Integra II" system/Fairchild		
24/278 Microphones/AKG Div., North American Philips		
36/372 Microphones/Shure		
38/121 Microphones, condenser/Sony Superscope		
64/397 Microphones, wireless/Vega		
11/105 Monitors/Belar		
24/289 Monitors/Belar		
61/382 Music system/Tape-Athon		
60/375 Program controller/Sparta		
30/322 Program effects generator/ Gotham		
60/374 RF control panel/Jos. M. Soll		
21/110 Recorders/reproducers/Ampex		
12/106 Remote control system/Moseley		
32/334 SCA multiplex/Johnson Electronics		
74/146 SCA multiplex receivers/ McMartin		
32/340 STL system/Marti Electronics		
28/297 Tape cartridge equipment/Broad- cast Electronics		
32/329 Tape cartridge equipment/ Int'l Tapetronics		
34/357 Tape cartridge equipment/QRK		
32/339 Tape cartridge, stereo/Marathon		
18/116 Tape systems/Tape-Athon		
36/366 Towers/Rohn		
36/364 Translator, fm stereo/Rodelco		
32/324 Turntables, pick-up arms/Gray		
31/115 Various products/Altec Lansing		
28/301 Various products/CCA Electronics		
28/302 Various products/Central Dynamics		
28/307 Various products/Collins Radio		
30/313 Various products/Delta Electronics		
30/320 Various products/Gates Radio		
34/350 Various products/Moseley		
29/114 Various products/Wilkinson		
<b>TELEVISION CONTROL &amp; STUDIO EQUIPMENT</b>		
28/309 Camera, color/Commercial Electronics		
34/354 Camera, color/Philips		
64/386 Camera, color/TeleMation		
34/359 Camera mounts/Quick-Set		
34/356 Camera, remote-control/Power Optics		
34/348 Camera with zoom lens/Minolta		
34/332 Cameras etc./Palliard		
24/275 Cameras for color-encoded film/ ABTO		
37/120 Camera system, remote-control/ Power Optics		
3/101 Character display system/CBS Labs		
5/102 Character generator/Grass Valley		
60/380 Character generator/Systems Resources		
35/118 Character generator/TeleMation		
64/399 Character generator/Visual		
58/304 Clock system/Chrono-Log		
28/306 Control equipment/Cohu		
24/294 Converter/Bosch (Fernseh)		
65/136 Converter/Fernseh GmbH		
24/283 Delay line/Andersen Labs		
30/314 Demodulator/Dynair		
34/347 Dropout compensator/Mincom Div., 3M		
51/125 Film chain/Rank		
75/147 Film chain projector/L&W Photo		
32/326 Film conditioning gear/Lipsner- Smith		
32/325 Film inspectors & editors/ Harwald		
23/111 Film processor, color/Jamieson		
62/388 Graphics inserter/Teletator		
61/132 Lenses/Angenieux		
28/299 Lenses/Canon		
63/134 Lenses/Canon		
74/145 Lenses/Cosmicar		
61/385 Lenses/TeleCine		
24/284 Lenses, zoom/Angenieux		
24/289 Monitors/Belar		
49/123 Monitors/SC Electronics		
61/384 Monitors/Tektronix		
62/394 Monitors/Time & Frequency		
26/113 Monitors, color/RCA		
67/138 Monitors, color/RCA Service		
64/404 Monitors, color/World Video		
70/142 Monitors, color/World Video		
25/112 Monitors, monochrome/Conrac		
C4/149 Monitors, UHF-VHF/Time & Frequency		
28/288 FM SCA system/Broadcast Facsimile		
62/396 Klystrons/Varian Associates		
36/361 Microwave systems/Raytheon		
55/127 Microwave systems/Soladyne		
34/346 Relay repeater/Microwave Assoc.		
64/131 Transmitters/AEL		
46/122 Transmitters/Collins		
50/124 Transmitters/Sparta		
60/377 Transmitters/Standard Electronics		
24/280 Transmitters, AM/AEL		
30/311 Transmitters, AM/Cont'l Electronics		
36/367 Transmitters, remote control/ Rust		
30/317 Transmitters/translators/EMCEE		
64/402 Tubes, power/Westinghouse		
62/393 Tubes, power grid/Thomson-CSF		
<b>ANTENNAS, TOWERS &amp; TRANSMISSION LINES</b>		
32/332 Antennas, dipoles/Jampro		
36/341 Antennas, FM/Shiveley Labs		
24/279 Antennas, FM-TV/Alford		
30/319 Towers/Fort Worth Tower		
62/395 Towers/Utility		
<b>CATV (See also: Components, Wire &amp; Cable)</b>		
* Appears in CM/E (CATV supplement) only		
* 9/151 Amplifier, expanded range/Vikoa		
64/398 Amplifiers/Vikoa		
32/333 CATV equipment/Jerrold		
32/335 Coax cable/Kaiser, CATV Div.		
* 15/153 Systems/AEL		
* 2/150 Systems/Jerrold		
68/140 Towers/Fort Worth Tower		
* 16/154 Transmission equipment/Sylvania		
9/104 Trencher/Ditch Witch (Charles Machine)		
<b>TEST EQUIPMENT</b>		
7/103 Vectorscope/Tektronix		
24/292 VSWR meter/Bird Electronics		
70/143 Wattmeters/Bird Electronics		
<b>PHOTOGRAPHIC &amp; LIGHTING EQUIPMENT</b>		
30/315 Color balance slide/Eastman Kodak		
24/291 Dimmer package/Berkey- ColorTran		
28/305 Film processing equipment/ CinTel		
52/126 Film recorders & projectors/ MagnaTech		
33/117 Krypton-halogen replacement/ Sylvania		
36/373 Lighting control system/Skirpan		
24/287 Lighting equipment/Bardwell & McAlister		
28/303 Lighting equipment/Century Strand		
34/349 Lighting equipment/Mole. Richardson		
32/336 Lights & accessories/Kliegl		
32/331 Processor, color film/Jamieson		
<b>COMPONENTS</b>		
34/353 Cable, coaxial/Phelps Dodge		
15/108 Cable, coaxial/Phelps Dodge		
28/295 Cable, mini color/BIW		
62/133 Cables, connectors/BIW		
<b>MISCELLANEOUS</b>		
69/141 Books/TAB Books		
24/293 Cabinets/Borg-Warner, Ingersoll		
28/296 Computerized systems/Broadcast Computer Services		
30/316 Consulting services/Effective Communication System		
24/276 Copying system/Addressograph- Multigraph		
30/312 Log-verification system/Cybrix		
36/338 Sign-embossing equipment/ Reynolds		
30/321 Various products/General Electric		

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# EFFECTS



ROTATING 4-WAY SPLIT









ROTATING 2-WAY SPLIT



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-  4-way and 2-way split can be rotated
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Circle 148 on Reader Service Card

# 3rd generation TV monitor:

**UHF & VHF  
off-the-air monitoring,  
up to 18 months  
between calibrations**

Remote capability, exceptional stability, operating convenience. These are what make the TFT 701 the most advanced monitor you can buy.

With the 701, you get off-the-air monitoring of aural and visual frequency, and per cent aural modulation, **with digital readout**: even at transmitters up to 30 miles away.

What's more, the 701 uses frequency synthesis in its design. As a result, it needs calibration only every 6 months for UHF and only every 18 months for VHF.

Even greater stability is available with an optional super-stable oscillator (Model 703). It keeps the monitor in frequency for an estimated 12 years in VHF use and for an estimated 4 years in UHF use.

When frequency calibration is needed, TFT's exclusive Oscillator Exchange Program makes it easy. Because the 701 uses an independent, plug-in oscillator, you can buy an extra standby unit, factory calibrated and ready for use. Then, when the original is at the factory, just plug-in the standby for continuous, in-frequency operation.

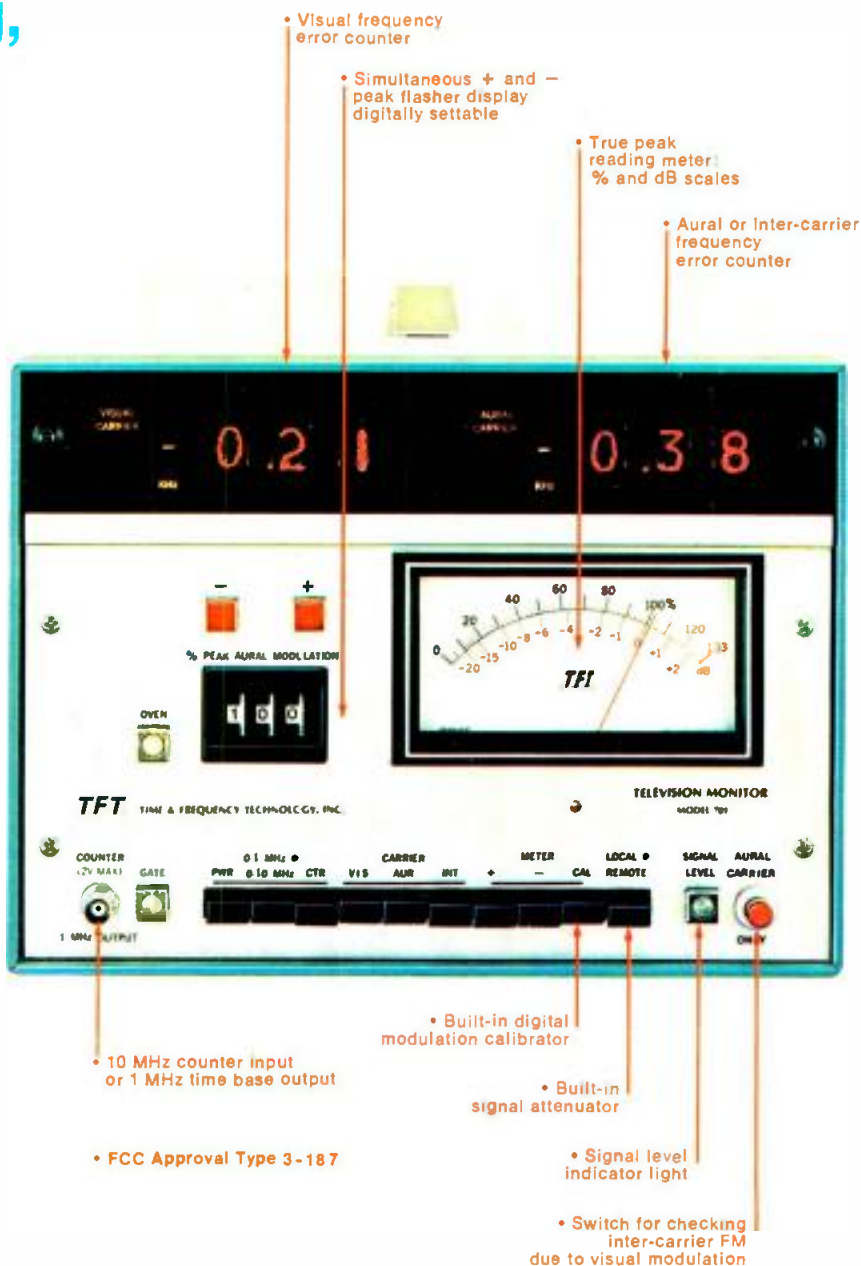
Or, if you have a rubidium standard available, just feed it into the rear panel connector on the 701 and forget about frequency calibration.

Versatility is another advantage of the 701. By merely depressing a single button on the front panel, you can convert the two frequency error counters to a general purpose, 6-digit frequency counter.

You can also have automated logging. Outputs are provided on the rear panel. All you do is hook up a TFT Model 705 *Automatic Logging Adapter and Digital Clock*, right alongside the 701.

Other options and accessories include an off-frequency and over modulation alarm and the Model 712 Tracking Audio Oscillator/Distortion Analyzer. The 712 mounts on top of the 701 to give you a complete system for off-the-air measurement of aural transmitters. Or, you can use the 712 as an independent instrument.

For complete specifications on TFT's 3rd generation TV monitor and/or a demonstration, call or write:



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