

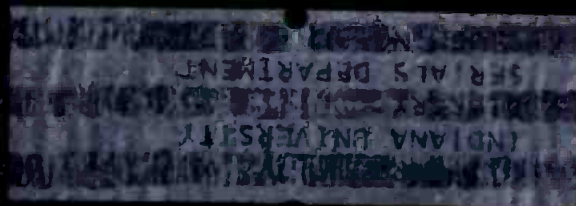
December, 1976/75 cents

BROADCAST ENGINEERING

Center FR #12

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Logic Illustrated
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BROADCASTENGINEERING.

The journal of the broadcast-communications industry

December, 1976 Volume 18, No.

- 22 Will Fiber Optics Start Another Revolution?** R & D on optical fibers continues. Already they are being used in cable TV. Considering their wide bandwidth, they probably will see extensive use in future communications. *Ron Whittaker.*
- 28 Broadcasters And The Future.** A look at many changes that are sure to come. The article warns, though, that we can lose today if we get caught waiting for tomorrow. *Ron Merrell.*
- 34 The Broadcaster And The Environment.** More and more we're going to be faced with locating and designing broadcast facilities so that they do not disturb the environment. *Harold Dorschug.*
- 38 Radio Workshop: Looking Ahead.** Our Workshop Editor peeks into the radio future and offers some sound advice. *Peter Burk.*
- 42 CP Antenna Update.** A second report on CP on-air tests. Includes comments from the manufacturers. *Robert E. Winn.*
- 48 You Can Take The Surprises Out Of Automation.** Part 3 of a 3-part series on TV automation. The author cites experiences encountered at WNEW-TV. *Bob Hueffed.*
- 54 Logic Illustrated.** Part 4 of a 4-part series illustrating digital basics. Watch the January issue for the beginning of new column based on digital troubleshooting. *Harold Ennes.*

About The Cover

We're guessing that Optical Fibers will find their way into broadcasting, but it will be some time coming. Our what's ahead issue starts with Optical Fibers on page 22. Photo is by Ron Whittaker

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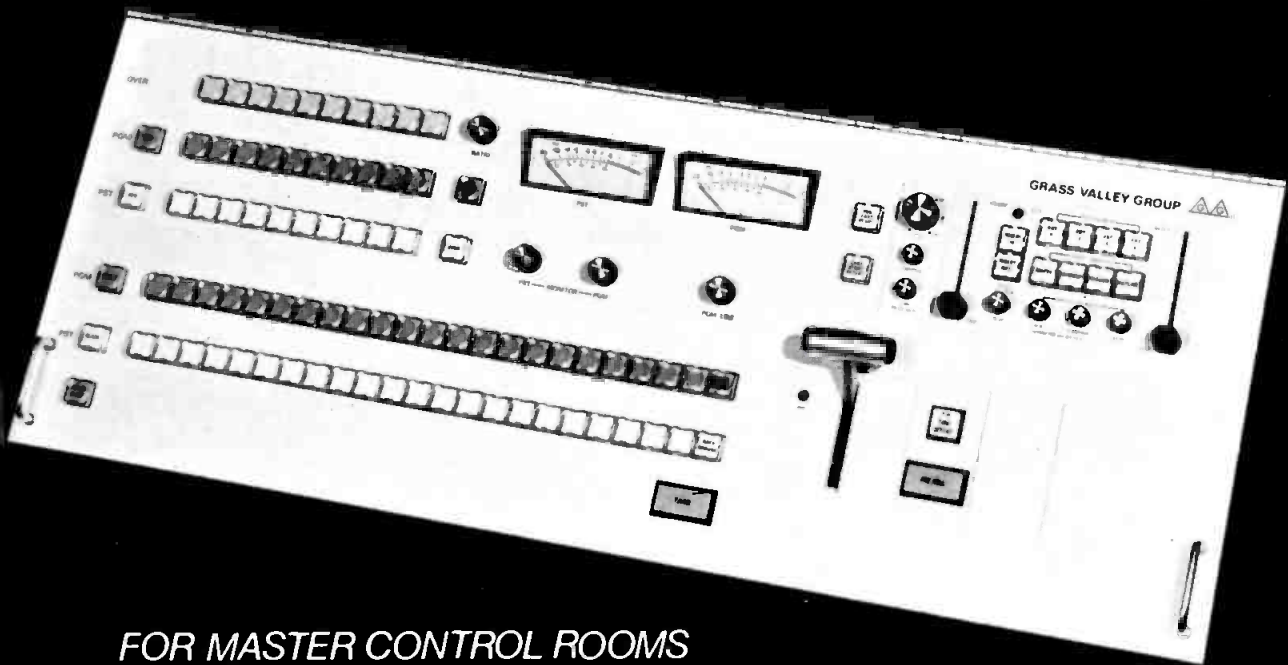
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DIRECT CURRENT FROM D. C.



December, 1976/By Howard T. Head and Harold L. Kassens

CB Expansion Takes Effect

Beginning January 1, 1977, the Class D Citizens Band at 27 MHz will be expanded from 23 to 40 channels. The expansion of the band is expected to extend the already severe harmonic interference problem now affecting TV Channels 2 and 5 to include TV Channel 6 as well.

At the same time, the requirements limiting CB harmonic radiation will be tightened from the present 49 dB below carrier to 60 dB. Broadcast and receiver interests have maintained that this limit falls far short of that necessary to provide adequate protection to TV reception insisting that suppressions on the order of 100 to 110 dB below carrier are needed.

The CB people maintain that much of the problem of CB interference arises from audio rectification, affecting not only TV receivers but other home entertainment instruments as well. Whether this is so may very well be determined by a series of in-depth investigations which the FCC's Field Operations Bureau (FOB) is undertaking in the field, as well as other testing under way. In the meantime, the Commission has insisted that much of the blame lies in the inadequate performance of TV receivers, although it is hard to see how a receiver can be designed to reject a radiated r.f. harmonic. Hopefully, the tests now under way will provide at least some answers to this question.

FM Height/Power Reduction Formula Challenged

The FCC Rules established a maximum limit of 100 kW ERP for Class C FM broadcast stations. Exceptions are provided, however, in the case of stations operating prior to the existing classification scheme employing power in excess of this value. In a recent case in Florida, a Class C station requested authority to increase its antenna height from 205 to 598 feet and to change site while retaining its (above-maximum) power of 160 kW. The application was granted by the Commission's staff, but was taken back when opposition was filed. On reconsideration, the Commission granted the application for the new location and the new

Continued on page

“ This is probably a terrible conversation to have during the dead of winter (Eastern style, that is), but Broadcasters who have visited our California marketing headquarters on the beautiful Santa Barbara coastline tend to identify us as the “Sea-Tek” Broadcast Group.

Curiously, we actually pronounce our name “SEA-TEK” . . . with an S, and an E, and an A, for your S-E-A . . . with a T, and an E, and a K, for your T-E-K—SEA-TEK.

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Well, enough of this. There's a lot more from the good group at Cetec on the following page.

Read on . . .

”

DIRECT CURRENT FROM D. C.

Continued from page 4

height but reduced the power to the 100 kW maximum. The reason for the action was the rule that super-power stations cannot extend the distance to the 1 mV/m contour.

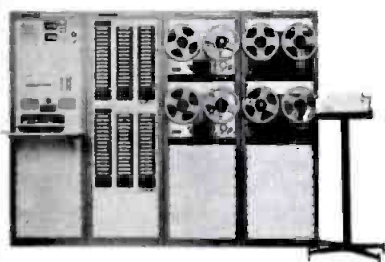
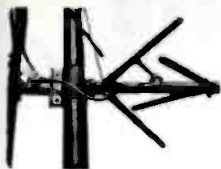
Reinstatement of TV Translator Channels Urged

The Council for UHF Broadcasting (CUB) has requested the Commission to restore the use of UHF TV channels 70-83 for use by UHF TV translators. These channels were originally part of the UHF TV band, but were eliminated when this frequency space was vacated for land mobile use. Existing translators above Ch. 69 were permitted to continue operation on a secondary basis to land mobile, but no new authorizations are being issued.

CUB, noting that it is already difficult to find frequency space for translators in the preferred range of Channels 54-69, has urged the Commission to resume licensing of translators on the higher channels. One of the arguments advanced in favor of such an action is that the principal use of the band for land mobile operation is likely to be near large metropolitan areas while the greatest need for TV translators is in outlying areas where land mobile requirements can be satisfied at lower frequencies.

Short Circuits

10-Watt non-commercial educational FM broadcast stations may now use Third Class Radio-telephone operators without broadcast endorsement or holders of restricted radio operator permits - under certain conditions...The Commission has reminded all stations that, in cooperation with the FAA, the painting requirements for antenna structures were changed in October, 1970 with the proviso that all towers must comply with the new requirements by November 1, 1977...From now on, when you file papers in rule-making proceedings, you only have to file an original and five copies instead of the 12 copies formerly required.



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NAB Is Booked Solid For March Convention

All exhibit space for the 1977 annual convention of the National Association of Broadcasters in Washington, D.C. has been sold.

The convention will be held March 27-30 at the Washington Hilton, Shoreham Americana and Sheraton Park hotels.

NAB Exhibit Manager Edward L. Gayou said at the annual NAB exhibitors' meeting, that 188 associate members have signed up to exhibit broadcast equipment at the three hotels. At the 1976 convention at Chicago's McCormick Place, the total was 182.

Gayou said a total of 84,502 square feet has been assigned and a waiting list of firms will be established in the event of cancellations. He added that this is the first time all space has been sold by the time of the exhibitors' meeting.

Meanwhile, the National Association

of Educational Broadcasters held their annual convention in Chicago. Attendance reached a new low, and the exhibitors who did show up did little business. One tabbed the "little NAB", the Association saw a near shutdown of the exhibit area on the second day of the meet.

The problem runs in several directions, not the least of which is the Association's emphasis on funding and other strictly educational television problems. From the exhibitor's standpoint, the conventions should have allowed more time for floor traffic in the exhibit area. The feeling toward the close of the convention was that exhibitors would not show next year. A second exhibitors' meeting was held on the last day of the convention. While it served to clear the air, it was already too late.

SMPTE Winter Conference Will Focus On ENG's Future

Beyond ENG—the future of Electronic News Gathering, and Digital Television will be the subjects of the Eleventh Annual Winter Television Conference of the Society of Motion Picture and Television Engineers. The Conference will be held Friday and Saturday, January 28 and 29, at the St. Francis Hotel in San Francisco.

The ENG session will explore current production methods and take a look at this rapidly advancing technology. A panel discussion by ENG users should provide a lively exchange of ideas and experiences.

The session on digital television will cover a variety of subjects including digital disc recording, progress on digital video standardization, and digital and analog video

enhancement techniques.

Beyond ENG is the topic for Friday's sessions. Lee Marvin, Television Research International, and David Fibush, Ampex Corporation are the session chairmen. The topic for Saturday's session is Digital Television. The chairmen for the session are William H. Orr, Orr Corporation, and Louis Pourciau, International Video Corporation.

**For Latest News
See
Direct Current page 4**



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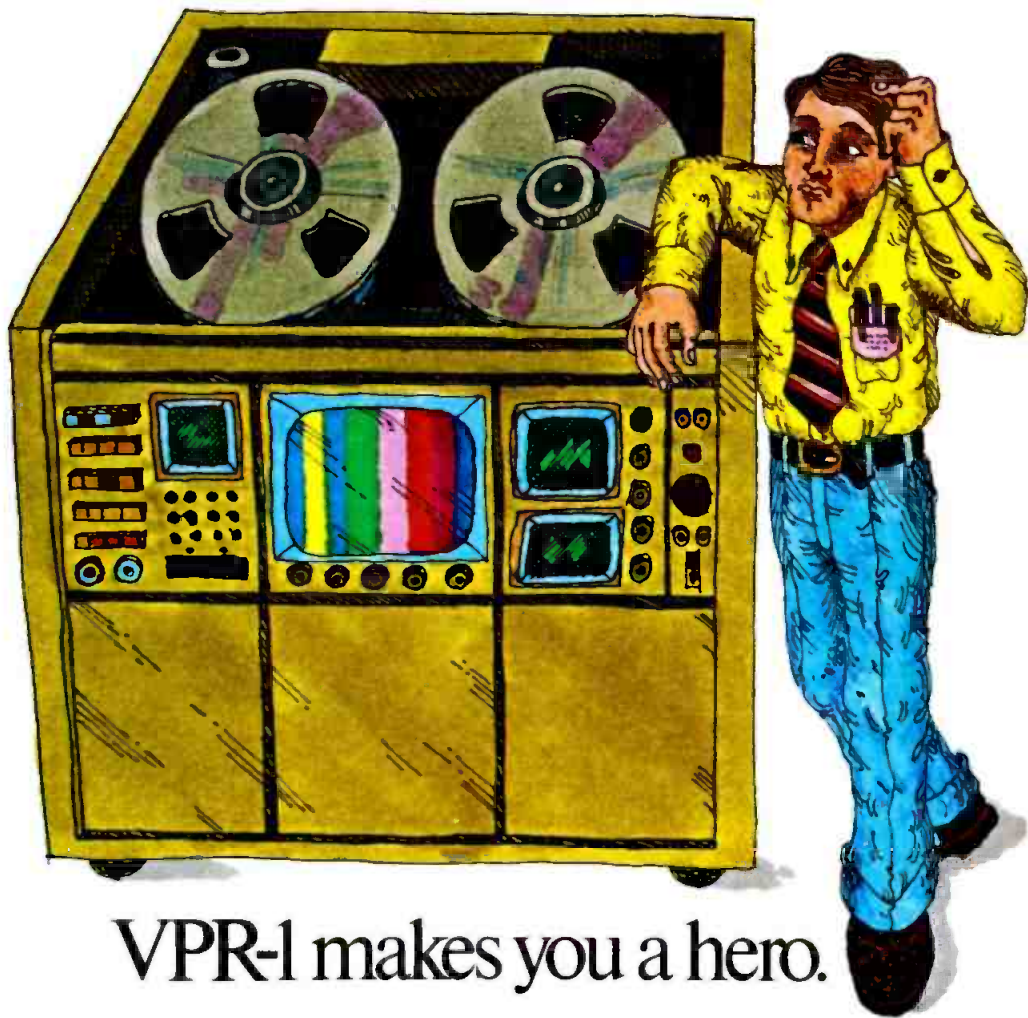
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NCTA Hits Restrictive Rules

Burt I. Harris, Chairman of the National Cable Television Association, has urged the Federal Communications Commission to do away with its restrictive rules that have served as "copyright" substitutes.

He also outlined the industry's recommendations on several cable television issues scheduled for ac-

tion by the FCC this fall. Specifically, Harris focused on the 1977 relicense deadline, redefinition of cable, and subscriber rate regulation.

Appearing before an en banc meeting of the FCC, Harris told the Commissioners that with the recent passage of the Copyright Revision Bill, syndicated exclusivity and sig-

nal carriage restrictions based on cable's failure to "pay" for programming it received could no longer be justified.

"The Commission's rationale for these rules was the alleged lack of competition provided by cable systems using products for which they didn't pay," he said. "Irrespective of the original merits of the position, it is now moot."

Harris said fears of a severe adverse economic impact on established broadcasters—the FCC's other major regulatory rationale—were virtually groundless.

"The difference which previously existed between parties who opposed copyright and parties who did not have been eradicated," Harris told the Commissioners. He urged the agency to eradicate the now complete regulatory differences between cable and broadcast television.

The 1976 Copyright Law, which becomes effective in January, 1978, grants CATV systems a compulsory license for the carriage of all radio and television broadcast stations whose carriage is authorized by the FCC. The new law also requires CATV systems to pay for the carriage of all distant non-network television programs.

Harris also focused on several cable issues now pending before the FCC, among them the 1977 relicense deadline, redefinition of cable, and subcarrier rate regulation.

In March 1977, Harris said, some 5,000 CATV systems will be required to file "amended franchise agreements" with the Commission in order to meet the certification requirements.

Harris said that while NCTA is in accord with the Commission's proposal to conform to the rules, it has "grave concern about the Commission's requiring that the rules must be reflected in franchise agreements prior to the normal date of the franchise."

Irrespective of what action the Commission takes on the 1977 relicense issue, Harris said, three important public interest concerns must be considered.

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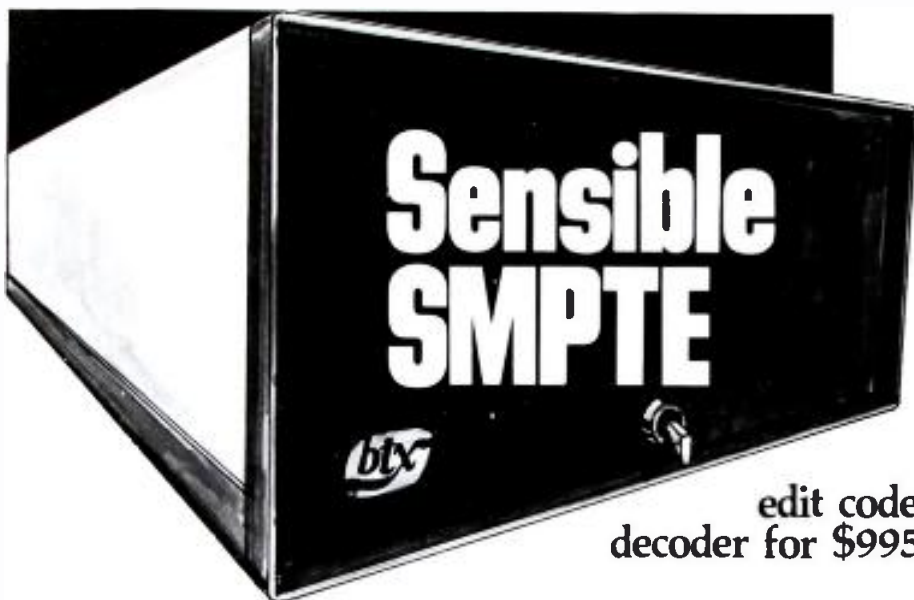
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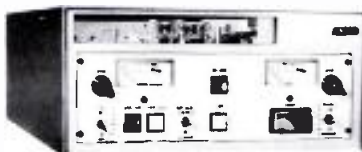
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Chicago Will Host CATV '77

Chicago's Conrad Hilton Hotel is the site and "CATV 77: The Challenge of 11,000,000 Families" the theme for the National Cable Television Association's 26th annual convention, April 17-20, 1977.

More than 5,000 attendees are expected at the nation's largest CATV trade show, which will feature a full array of technical management sessions, pre and post convention activities, and well over 100 hardware and software exhibits.

"This year the Convention Committee is working hard to present a program which is topical, exciting, but which also offers plenty of practical experience and information," said Marc Nathanson, President of Falcon Communications and Chairman of the NCTA Convention Committee. "Also for the first time, the NCTA Convention will include a session devoted to the international cable television scene, featuring cable representatives from around the world."

According to Nathanson, the 1977 Convention Program will be organized around five basic topics: System Operations, Financial Regulation, Pay Cable, and Technical. Throughout the convention, eye-opener and major sessions focus on different aspects of the basic topics.

Convention activities will actually begin on Saturday, April 16, with the NCTA Convention Tournament at Chicago's MidTennis Club, and a Saturday evening reception. The convention officially opens with a keynote address on Sunday afternoon, April 17, by a prominent national official. Beginning Monday, April 18, each day's program will include an early morning eye-opener session followed by major management and technical sessions each morning and afternoon.

The new International Cable Session on April 19 is being planned by NCTA in cooperation with the International Broadcasting Institute and its executive director Jean D'Arcy.

HITACHI SK-70

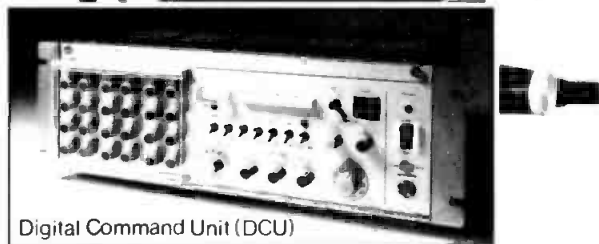
The One Camera That Can Do The Work Of Four... Inside Or Outside The Studio!

The modular SK-70 converts easily from a fully studio-equipped, self-contained color studio camera to a portable field camera. In the field, the studio version of the SK-70 can be connected directly to a VTR using a co-axial cable. And for hand-held portability, the camera head features a shoulder mount, an optional portable zoom lens, and a 1.5" viewfinder, along with a DC and process pack. The Digital Command Unit (DCU) with up to 3000 feet of single co-axial cable strongly enhances the capability of the SK-70. Another striking option is a 22:1 zoom lens that can be used for the studio version of the SK-70 in the field.

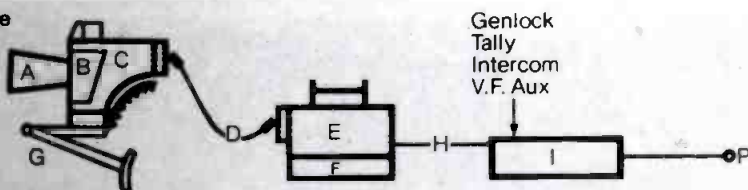
Whether which configuration you choose from those shown in the photo and three diagrams, the Hitachi SK-70 offers the precision and reliability of three 2/3" Saticon tubes in the camera head to insure excellent picture quality, combined with the latest advances in broadcast camera technology.

As you can see, our outstanding Hitachi SK-70 is a sound investment for broadcasters, production studios, and universities who demand broadcast quality performance in a wide variety of assignments. All for the price of a single camera. We'd be pleased to give you a demonstration of how the SK-70 can fit the following requirements inside or outside your TV studio, and more:

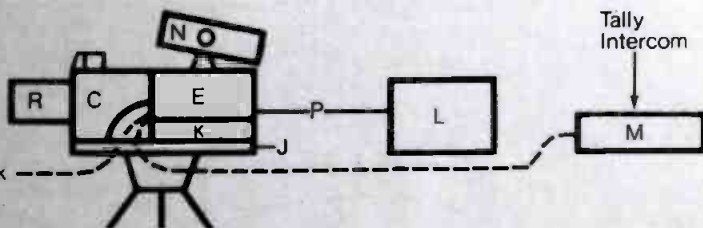
1. Fully studio-equipped



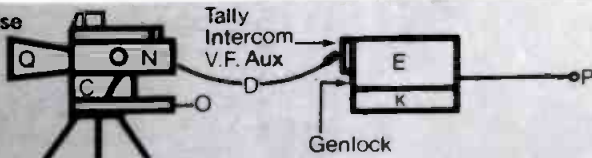
Portable Use



Field Use



Modified Studio Use



A)	Portable lens
B)	1.5" viewfinder
C)	Camera head pack
D)	Camera cable (300 ft.)
E)	Process pack
F)	D.C. pack
G)	Shoulder Mount
H)	Co-axial cable (3000 ft.)
I)	DCU
J)	Mount adapter
K)	A.C. pack
L)	VTR or FPU
M)	Operation panel
N)	5" viewfinder
O)	5" V.F. Mounting Plate
P)	Co-axial cable (video)
Q)	Portable lens w/conversion adapter
R)	Studio lens



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SBE Journal

We believe that those stations stalling ATS control equipment should be required to submit a proof of performance to the FCC before permanent authority is granted for station operation. Further, the Commission should demand suitable inspection and documentation, on an annual basis, of the performance of the ATS in order to regularly confirm the integrity of the system.

The SBE concurs with the Commission's view that, during periods of temporary failure of portions of the system, an absolute go/no-go system may not serve the public interest. Rather, "failsafe" circuitry, coupled with a reliable alarm system, should adequately insure against those situations which could cause interference to other stations, as long as the transmitter would shut off if either the circuitry or alarm system should fail.

The alert signal, indicating a condition, an alarm level, or a turn should be mandatory, and the SBE proposes that it be located at the studio along with the control center. A responsible station employee should monitor and exercise control over the ATS, and the system should be equipped with the capability for high quality, off-air monitoring, as well as the means for that person to turn the transmitter on and off in response to indications that any operating parameters are out of, or back within, tolerances. Upon an alarm indication, a qualified operator would be immediately sent to the transmitter location.

The test circuitry incorporated in the ATS controller should be such that when an operating parameter which had been out of tolerance returns within tolerance, the unit instantly reverts to its normal state. On the other hand, if that operating parameter had been so far out of tolerance as to cause a shutdown of the transmission system, then after the condition had been corrected, the system would have to be reset before the station could return to the air.

The SBE believes that ATS transmitters should continue to meet existing requirements of design, installation, safety, and intruder protection. A high limit of output power must be established to prevent interference to other stations. The question of a low limit merely relates to the desirability of a low-power

Continued on page

Leitch!...A good word to know in television terminal equipment.



ACO-101
Automatic Changeover

G-220N
Libration Test Generator

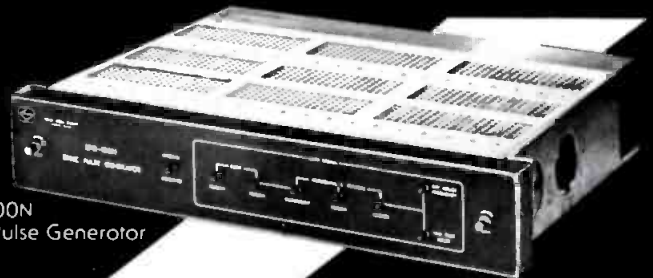


VSI-500
Video Source Identification



A-300N
Video Processing Amplifier

SPG-100N
Sync Pulse Generator



Distribution Amplifiers



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standardized modules to provide easy operation, simple maintenance, and engineering flexibility at surprisingly reasonable cost.

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South-West: Mr. Gene Sudduth
Gene Sudduth Manufacturers Representatives,
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**Mix an ENG camera
with a studio camera, and
what do you get?
A Sony.**



The Sony BVP-100, to be exact. A new kind of portable color video camera, from Sony Broadcast.

There have been portable ENG cameras before. Field production cameras, too. But the BVP-100 is a camera deliberately designed to give you the best of both worlds.

The BVP-100 combines the lightweight body, economy, and simple setup procedure of an ENG camera with the broadcast picture quality, manual controls, and built-in professional features of a field production camera.

It's like having two cameras in one.

In the field, the BVP-100 is fully portable, easy to handle, completely automatic. You can depend on it to cover fast-breaking news, sports events, any ENG situation you run into.

But when you're in commercial or documentary production, you need more than an automatic ENG camera. You need a camera you can control manually. A camera you can interface with other cameras. A camera like the BVP-100.

Take a look at some of the special advantages the Sony BVP-100 can offer you:

1. Beam-splitting prism optics. Three 2/3" Plumbicons* with beam-splitting prism optics provide broadcast quality signal resolution, high sensitivity, low registration error, and extremely stable operation—at a signal-to-noise ratio of better than 50db.

2. Built-in masking generator. Unlike many portable color cameras, the BVP-100 has built-in masking circuitry. This insures optimum predictable colorimetry at all times,

and of course allows matching the BVP-100's colorimetry to that of other cameras.

3. Built-in test generators. On location, you can make many necessary balance and test monitoring adjustments without accessory equipment. And the less accessory equipment you need, the faster you can move.

4. Quick adjustment to changing light. The BVP-100 special black stability circuit and automatic white balance help maintain correct color proportion levels. Even in rapidly changing lighting conditions.

5. Flare compensation. The BVP-100 has fully adjustable flare compensation circuitry to remove any annoying distortion in black balance created by an optical disturbance.

6. Recorder playback through viewfinder. For field situations, the recorded video signal is switchable to the BVP-100 viewfinder. You can monitor and review instantly.

7. Easy access to controls. The BVP-100 is designed with all setup and operating controls conveniently located for quick adjustments while the camera is in use.

And there's more. Much more. Built-in filters. Image enhancement. Easy setup. Operation with battery or AC adaptor. Plus a single 10-pin connector cable that links to the new Sony BVU-100 Portable Videocassette Recorder, or to any other Sony portable recorder.

For further information on the BVP-100 Color Video Camera, write to Sony Broadcast.

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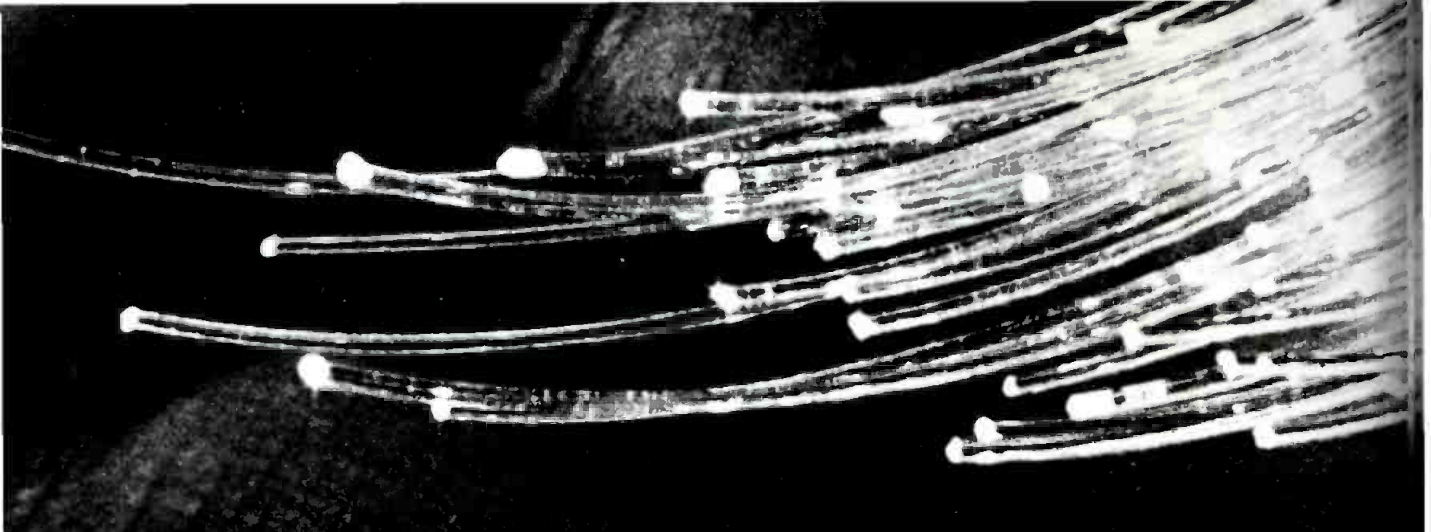
Sony Broadcast

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For Demonstration Circle (78) on Reply Card



Will Fiber Optics Start Another Revolution?

By Ron Whittaker

Now that many of us are convinced that fibers in our diet can improve our health, we are learning about some revolutionary advantages in another fiber for video—fiber optics.

The term "revolutionary" is a bit trite by now—so many things have gotten to be "revolutionary" these days—but with fiber optics we in television may just be facing a new technology which could fully qualify as being revolutionary. Some engineers, in fact, are viewing the new fiber optics technology as being as significant as the development of the transistor in the early 1950's.

Consider the advantages given for an optical fiber (OF) "cable" when it is compared to a standard coaxial cable:

- Broadband; up to 1 GHz or more per 90 micron fiber
- Uniform attenuation over very wide frequency range (no equalization needed)
- As little as 4 dB loss per mile (2 dB per kilometer)
- Highly resistant to interference
- No problems with "leakage"
- Insensitivity to temperature variations

- Extremely small size
- Not nearly as fragile as coax
- Lower cost than coax
- High reliability

Optical, or light-conducting glass fibers have been around for quite some time. You probably first saw them used in the little fiber optic "fountain" lights with their 100 or so fibers "spraying" out of the top. Since they normally require dim lighting to be appreciated (which means that they are rather dim, themselves) many of these lights ended up sitting on the top of TV sets being used as "TV lights."

But now it appears that these fibers will be going from the top of TV sets to inside TV systems, as optical fiber (OF) technology very rapidly takes hold. In fact, things are moving much faster in OF research (and application) than many "experts" predicted several years ago.

In a rather well-publicized application of OF, Teleprompter, in cooperation with Fiber Communication Co., has put into regular use an 800-foot (250 meters) link from their microwave receiver to the head end of a cable system. Six fibers were packaged in a single cable, which ended up being about

the size of a piece of standard RG-59 drop cord. The fibers themselves, are only 90 microns in diameter each, or about the size of a human hair. Each of the fibers is capable of over 1 GHz bandwidth which means that a six-fiber bundle would, theoretically, be able to carry about 1,000 TV channels.

In actual fact, however, the fibers are capable of a much broader bandwidth than present technology can handle. The Teleprompter system is now limited to 20 MHz bandwidth because of limitations in the light-emitting diode (LED) going into the fibers. However, new devices have been announced which could extend this 20 MHz limit to 200 MHz. In the next few years even newer technology could well extend this into the GHz range.

How It Works

Before going further, it would probably be appropriate to take a look at how OF works, at least as it is now being applied in video cable. It must be kept in mind that this is only one of a number of potential TV-related applications of OF. Optical fibers will probably find their way into such things as picture tubes and camera tubes, to name just two applications now

All-Plastic OF Cables

The Du Pont Company has developed two new all-plastic fiber optic cables for data transmission use.

They are PFX-P140R, a single plastic optical fiber reinforced with "Kevlar" 49 aramid fiber in a protective jacket of flame retarded "Hytrel" polyester elastomer, and PFX-P240R, a dual optical fiber cable designed for two-way communication. The two inner cables of PFX-P240R are color coded for easy identification and each is protected and reinforced by "Kevlar" and "Hytrel".

Both products feature attenuation of 470 decibels per kilometer at a wavelength of 656 nanometers. They transmit visible light over twice the distance of other currently available plastic optical fibers, according to Du Pont.

The cables are tough, flexible and crush resistant, Du Pont said, and the all-plastic make-up of the cables allows preparation of the ends with a simple razor cut for coupling to a light source and detector. The all-plastic construction also simplifies re-

pairs, which can be made in the field by a technician, usually on the first try.

Du Pont expects the two fiber optic materials to be used in military applications, in ships, submarines, helicopters, chemical plant or refinery control instrumentation, and in mining communications, as well as for optical links in computers and for the transmission of other data without electromagnetic interference. PFX-P240R, with its dual cables, allows two-way communication between computer and peripheral unit.

These two products join PFX-S, a plastic-clad, pure-silica-core cable announced earlier this summer. PFX-S features attenuation of 80 decibels per kilometer at a wavelength of 800 nanometers. Its attenuation is below 60 decibels per kilometer throughout the range 650-750 nanometers, assuring its compatibility with systems designed for red-transmitting PFX-P. It was developed to approach the mechanical toughness of plastic fiber optics with the run length capability of silica.

being experimented with.

Figure 1 shows how the OF principle is being used for video tele. The video and audio signals modulate the light from an LED (unlike the LED's being used in a few hundred-thousand pocket calculators and digital watches right now). The light then passes through the optical fiber, which acts as a waveguide for the modulated light. At the terminal end of the fiber there is a P.I.N. diode sufficiently biased (50 volts or so) to be responsive to the high-speed fluctuations in modulation. After being amplified about 20 dB, the signal goes on its way as a normal 1-volt television signal. The concept is simplicity itself.

How About Losses?

The optical fibers used for the transmission of video signals are quite a bit more exacting specifications than the fibers in the lamp that may sit on your TV set. The "drawing" of glass fibers to the tight specifications needed for critical video applications has taken a number of years of intensive research and work—work that involved page-long formulas and references to such things as meridional rays, dielectric waveguide

energy flux and Fresnel losses.

Although the light attenuation in the Teleprompter installation is listed as 10 dB per kilometer (0.62 mile), losses in newer-type fiber is reportedly down to less than 2 dB per kilometer. Of course, in the short 250 meter (800 foot) "hop" from the rooftop antennas to the central processing center 34 floors below in the Teleprompter installation, the attenuation involved is negligible.

Using the 2 dB per kilometer figure, 20 dB amplifiers would make possible 15 km (9 miles) spacing between amplifiers. Depending upon the efficiency of the coax used in comparison, this would probably end up being somewhere near 10 times as efficient as ordinary coaxial cable. Equalization devices can be eliminated as well as automatic gain control (AGC) equipment, since OF is blind to both frequency and temperature variations.

The present 20 MHz bandwidth used in the Teleprompter installation represents only a fraction of what would be possible if the full potential of OF could be used. Current speculation is that with the adoption of digital processing of video, a bandwidth of a few

hundred or even thousand MHz would not be out of the question. What is needed at this point is small, inexpensive digital processors which could be mass-produced. If the video signal(s) could be digitized, you could conceivably move up to the potential afforded by a type of electromagnetic energy (visible light) which has a frequency of close to 1,000 terahertz (THz). (By the way, a THz is one step above a gigahertz and is equal to 1,000 GHz or 1,000,000,000,000 Hz.)

Lasers and OF

Another important contribution to OF-video technology will be the perfection of small, inexpensive lasers, which will greatly improve the efficiency of the fiber optic light transmission process. The scattered light of the LED causes the light to "ping-pong" its way along the walls of the OF waveguide in a way that hardly represents an efficient and orderly transfer process.

The coherent light from a laser has already proven itself to be a much more efficient "light launching" device for OF. However, because of the imperfections in the best of today's fibers, there are still certain ping-pong effects, even when a laser is used. It is only

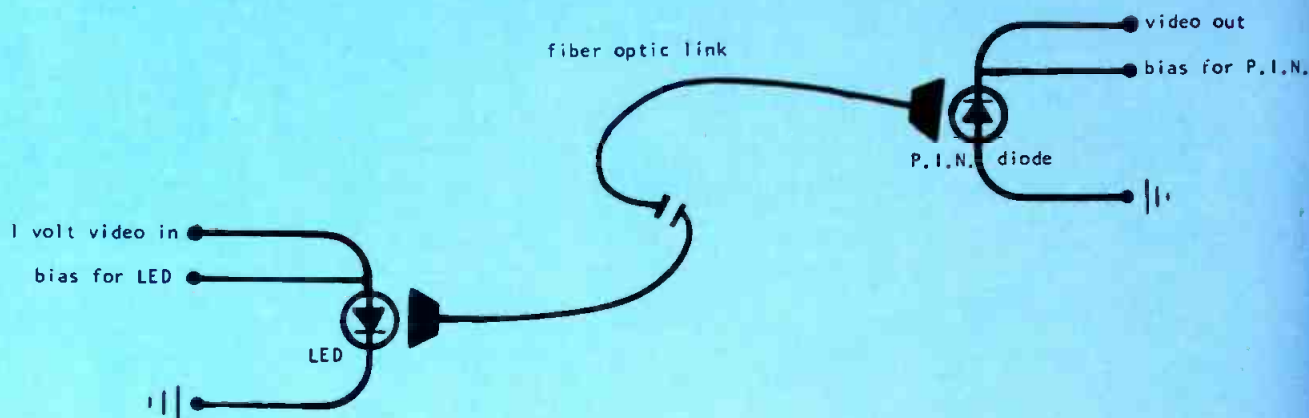


Fig. 1 The basic concept for an optical fiber (OF) system is illustrated here. Even with today's limited OF technology, it is estimated that it is possible to send video signals six to nine miles before re-amplification is necessary. No frequency equalization or AGC processing is necessary.

when this effect becomes great enough to result in a lack of resolution between discrete bits of information that the process breaks down. Fortunately, the extremely short wavelength of light (10^{-6} m.) coupled with the extremely high speed (about 29^{10} cm./sec.) gives phenomenally high limits to work with. Some idea of the relative information capacity of OF compared with other electronic media is shown in Figure 2.

Numbers this big have very little meaning for most people until they are broken down into recognizable quantities. To give you some idea of just how removed these laser frequencies are from radio frequency (RF) energy, consider the following.

20-Million TV Channels?

Laser emissions run from about 80 to 1,000 terahertz (THz). If we were to put 6 MHz-wide television channels throughout the region of possible laser emission we would have room for about 20-million separate TV channels!

The region on the electromagnetic spectrum which can be used by lasers starts considerably below the visible light region. In numbers, laser emissions run from a wavelength of about 5.3 to 0.4 microns, and visible light runs from about 0.7 to 0.4 microns. (In case you are having trouble with "microns" and don't have a dictionary handy, a micron is equal to one one-thousandth of a millimeter, or 10,000 angstroms.) When you get down to these wavelengths, missing some-

thing by a "hair" can put completely out of the ballpark, since the length of these waves is about 100 times the size of a hair!

To put it another way, the electromagnetic range theoretically possible with lasers would be capable of carrying about 300-billion telephone conversations simultaneously.

Back To Earth

Although it's interesting to speculate, such astronomical channel capacity is completely beyond present television needs. So, returning to some numbers that are a little more down to earth and in line with current technology and needs, we find that with the best of LED-fiber-PIN combinations we can now transmit about 30 6 MHz signals through one of today's 90 micron "glass hairs" with plenty of room left over for guard bands. With a 1 volt video signal fed into the fiber optic link, you can expect a loss of about 2 dB per kilometer (0.62 mile) using the best of today's OF, which means that over a long distance you would need (20 dB) amplifiers about every 10-15 km (6-9 miles).

The receiving PIN diode and amplifier currently being used by Teleprompter is very lightweight and small—only about 10 cm (4 inches) square. The signal-to-noise ratio of the installation is reportedly 57 dB. The biggest current limitation appears to be the frequency response of the LED light launcher. The Teleprompter LED's are manufactured by Bell Northern and have

a response of 20 MHz, but the state-of-the-art appears to be the 200 MHz LED's recently announced by RCA.

Other Current Applications

The Teleprompter installation isn't the only communication-related OF application. Rediffusion in England has installed an underground video link which they are currently testing. Japan is wiring a small community with OF, which will probably represent the first full-scale test anywhere. France is reportedly anxiously awaiting the outcome of such tests before launching an extensive OF project for Paris.

If rumors can be believed from France, that country plans to take a quantum leap into state-of-the-art communications by wiring the entire city of Paris with OF (instead of coaxial cable), thereby giving it the most modern broadband communications system found in any of the world's major cities.

Future Possibilities

The adoption of digital signal processing will undoubtedly be a major step forward for OF technology. At the same time, however, this will vastly complicate the "cable"-to-home CATV interface. A digital-to-analogue-to-RF converter would undoubtedly necessitate a very sophisticated and costly "black box"—at least with today's technology.

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CAPACITIES OF ELECTRONIC MEDIA

MEDIUM

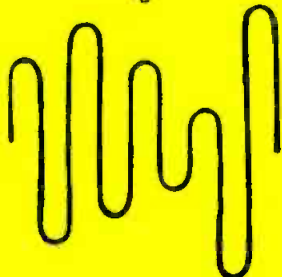
BANDWIDTH

TELEPHONE



3,000 Hz

AM RADIO



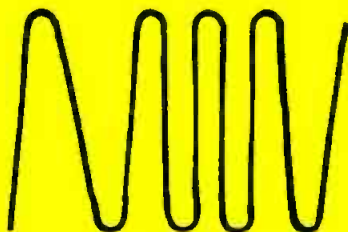
10,000 Hz

HI-FI TAPE



20,000 Hz

FM RADIO



200 KHz

U.S. TELEVISION



6 MHz

COAXIAL CABLE



57 MHz

OPTICAL FIBER



?? GHz

Fig. 2 The bandwidth and information-carrying capacity of electronic media continues to grow. From a bandwidth of 3 kHz (telephone), we now have developed a medium (OF) which, with the help of lasers, could (theoretically) have a bandwidth in the trillions of Hz. Right now the theoretical is a long way from the possible, since the maximum bandwidth attainable is reported to be 200 MHz. However, as the technology develops, we might someday see bandwidths of ten and hundreds of GHz.

now, would be to use OF transition only for major long-distance links. From this point the digital-frequency signals could be converted into analogue RF and into branch lines for local distribution. In the case of CA existing coaxial hardware would become obsolete. By making long-distance hops by OF, cost, quality and cost advantages should be possible.

Another possibility would be to take the OF cables directly into home. Receivers would have to be manufactured which could accommodate the digital OF signal (as with standard RF).

For starters we could initiate channels which operate on double our current 525 line standard. With 1,050 or so lines we could achieve video resolution which would equal the resolution the 35 mm movie picture film we see at theaters. Large-screen television projection systems would then become meaningful in terms of increased image detail. With "bandwidth burn," we could even transmit three separate 12 MHz pictures, one for each of the primary colors. Why compromise anything? And let's not forget audio. We want two audio channels minimum (stereo) and would probably want to throw in the provision for a more for other languages, different age levels of comprehension, etc.

In the beginning, even if only a few entertainment centers had such receiving equipment, it would matter, since such "narrowcast programming" could be inexpensively distributed, once the OF system was a reality. The program would not crowd anything else off the band.

As a final note, it should be kept in mind that at this early stage of OF technology there are many claims and counter claims about what it can and cannot do. Withstanding some confusion present OF specifications and limitations, what we do know is that fiber optic technology is definitely on the scene in broadcasting—both in this country and in Europe and Asia. The future of these little hair-sized fibers is good, and they may even (as predicted) have the impact on electronics and broadcasting which will be equal to that of the transistor.

ANTENNA AND TRANSMITTER USER REPORT

11-AM, NEW YORK CITY, 50 kW AMPLIPHASE TRANSMITTER

11-AM delivers great sound around the clock," reports Bob Walton, Chief Engineer of this station.

For RCA 50 kW Ampliphase transmitter comes through with a great signal in the tough New York market," Mr. Walton says. "It's the BTA-50J, located at the antenna site in East Rutherford, and remote-controlled from Manhattan studio.



to operate the Ampliphase and other transmitter as an Alternate system, with a weekly takeover. The common point of contact presented no matching problem for the Ampliphase transmitter nor does our directional

50 W Ampliphase transmitter delivers a standout signal

WBEN, BUFFALO, UPGRADES WITH REMOTE-CONTROLLED TV AND FM TRANSMITTERS

"We used RCA on our TV-FM modernization program for good reason," says Frank Maser, Director of Engineering for WBEN, Inc.

"When you're investing nearly a million dollars in new plant facilities, more than equipment is involved. Technical expertise in system design and installation is important—and RCA was able to provide this



valuable support.

"The automated transmitters for

"Technical expertise in system design...important"

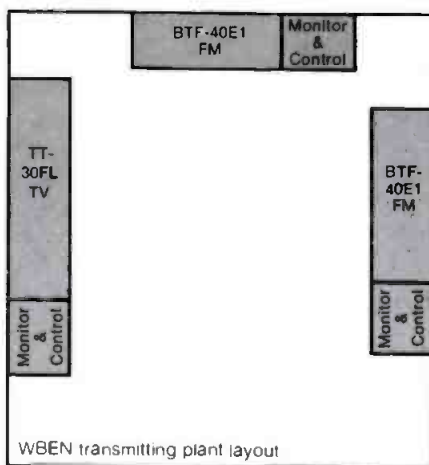
FM and TV completed our initial master updating program. Both systems are remote-controlled from the studio, with full redundancy in circuitry, STL, power, and transmitter functions.

"For TV, we installed a TT-30FL, 30 kW transmitting system with OPTO-Switcher and bi-level switching capability. This arrange-

antenna system.

"I like the BTA-50J's wideband sound and low distortion. It doesn't use a modulation transformer or any audio transformers—which gives us a cleaner signal over a wider frequency range. And, although we operate at 100% modulation, it is good to know that the transmitter is capable of 125% modulation.

"The RCA transmitter sounds great and gives no trouble."



ment gives us full flexibility to operate in parallel, or one side only, maintaining optimum VSWR without need for re-tuning.

"Rock 102, our 24-hour-a-day automated FM stereo station, operates twin BTF-40E1 40 kW transmitters as Alternate-Main systems. With this configuration and our custom logic systems, we're well protected against transmitter outages. The transmitters are fully automated, including automatic power level control. Our FM plant also includes a new BFG-8 circularly polarized antenna with de-icers.

"With the new transmitting systems behind us, we're moving on into the next phase of our master plan for improving technical operations."

"...transmitters are fully automated, including automatic power level control"

RCA

At the Olympics, we saw coverage from a helicopter. Here you see Larry Scheer (left) of KNBC, Los Angeles, working as possibly the only U.S. newsman to pilot and report from what is, in effect, a mobile, remote color TV station mounted in a helicopter.



What's Ahead For Broadcasters?

By Ron Merrell

Don't get caught looking. It's nice to look down the pike, but if we dream too long of tomorrow, we'll lose today.

If there is any one thing you can say with certainty about the broadcast industry, it's that changes will confront us just about the time we settle down to the task of digesting the last twist or turn in the technology.

In this issue of **Broadcast Engineering** we've put together some of the changes that are likely to affect the industry. Fiber optics, by far, is the most distant and mind boggling. But fiber optics is only one of the shadows on the horizon with new challenges we could be facing. Even if fiber optics is still years away from making inroads on the broadcast industry, it already is being introduced to cable television.

But not all changes are technical. OSHA appears on the scene, the environmentalists throw up roadblocks, the FCC gives and takes away, the FTC puts advertising under the microscope, and even the professional and trade associations

find themselves pressed to keep their rails straight.

On a day-to-day basis, the industry is on the edge of its chair. Which way will it go and will the trend last? And one of the greatest dangers is that the broadcaster can get caught waiting. ENG is a fine example.

Most of the early ENG equipment was not designed for broadcast applications. But innovators at the network and local station level opted for experimenting and doing it their own way. When improvements in equipment began to hit the market, they were the ones in the best position to make judgments on what features were relevant. Meanwhile, this doesn't mean that film is dead. There still are situations where film is more appropriate. What's more, the conversion costs may be inconsistent with profits vs. investments at some stations. Of this you can be sure, the industry will gain from the competition.

At The IBC

At the recent International

Broadcasting Convention in London, ENG was one of the hot topics. Even the planning committee had not anticipated such interest, and several hundred people were turned away. The general European and U.K. feeling has been that image quality ENG pictures is just too poor for serious consideration as a picture origination format in non-NTSC countries.

ABC's Julie Barnathan and Joseph Flaherty of CBS stood the ground, based on network news and special events coverage experience. Actually, Barnathan was not a member of the panel, but he made his opinions heard. Others on the panel were: moderator E. R. R. of the BBC's designs department; A. Protheroe, BBC News; M. Mazono, Sony; F. Van Poessel, Philips; and J. Fielek of Microwave Associates.

This meeting will be covered in detail in the January issue. From a what's ahead standpoint, Barnathan stated that ENG equipment must be easy to operate and ultra reliable. He added that cost had to be controlled because every \$1000 added to the ENG package cost would have to be multiplied 100 times at ABC because of the number of units they have in the field.

A Shopping List To Remember

The networks usually lead

CBS was into electronic news gathering at the network and station level in 1971. Today, more than 400 stations are equipped with a kind of ENG equipment. From the flagship stations, what is not commonly known is that network engineering, production and management can have a direct effect on what the manufacturers will come up with next. It is the only way innovations are made, but even when the manufacturer develops something really new on his own initiative, his initial production often is made to the network's needs.

At the recent Society of Motion Picture and Television Engineers (SMPTE) annual conference, CBS/Broadcast Group president John A. Ebner made his technical demands known. The word was loud and clear.

At CBS we are now in our third generation of ENG equipment. The Minicam weighed 51 pounds, designed for the 1968 convention. In 1973, we had the first camera designed expressly for ENG. That weighed 34 pounds.

The latest newsgathering cameras are fantastic. They only weigh 15 pounds. And the development of the portable videotape cassette recorder has been a major contribution to the success of ENG. It is now possible for journalists, equipped with camera and recorder, to report the news electronically right on the spot—wherever and whenever it happens.

But even the best 'portable' recorder weighs 32 pounds, a heavy unit after a while. Thus, the first item on our shopping list is a truly portable compact, reliable video-recorder, weighing only about 10 pounds. This may require a change in standards that CBS may be willing to accept.

Beyond ENG, the next item on the list involves the power source for this portable equipment. Presently, batteries are heavy, too heavy. They have also been known to leak and even to explode. Recharging is sometimes unreliable and too time-consuming. We need a power source with a capacity of 100 watt-hours per pound of weight. It can be re-charged reliably overnight, and which is safe and will operate over a range of tem-

perature.

"Perhaps you can attack the problem from both ends, by reducing the power required to operate the portable equipment while reducing the weight of the battery.

"When a news event is covered abroad, we have to be able to edit and assemble the complete story on the spot. We must be able to transmit it by satellite, ready for broadcast. Thus, for the third item, we need smaller and lighter videotape editing machines and edit controllers which can literally be fitted into a couple of manageable suitcases. Once again, the editing equipment must be battery-operated. It must have all the facilities needed for editing and assembling a complete story to be transmitted, ready for broadcast.

"Equipment with these characteristics obviously lends itself to the production of documentaries. In fact, many local television stations are already using ENG equipment for documentaries. The cost savings are enormously impressive, where a shooting ratio of 30 to 1 is common. The freedom to keep the camera running has made all the difference for the producer in the field.

"However, the high shooting ratio obviously means a very large number of edits, and this in turn requires more sophisticated editing equipment than is now available.

"And because the camera crew should be as unobtrusive as possible in both news and documentary shooting, we need greater sensitivity for the cameras to operate effectively in natural indoor lighting. Perhaps you can achieve a two-stop improvement in sensitivity in two ways. The pickup tube in the camera may be made more sensitive or the zoom lens may be made faster.

"Speaking of optics, cameras are approaching the point in development where we have to plug a camera into the lens. It used to be the other way around. In the new Microcam the lens weighs two and a half pounds; the camera weighs eight pounds. However, the type of lens needed for typical sports shots weighs more like 57 pounds and is 10 times the bulk of the Microcam. Even on full-sized cameras, the

marvelous and expensive 30:1 f/3.5 lens looks enormous, like an all-seeing eye in a science-fiction show.

"Can't you pass some new laws of physics—or make the electronics so good that a big part of the zoom range can be handled by signal processing? Somehow, we just have to have a smaller optical front end. The optics problems, by the way, are equally serious whether on film or tape.

"Now let's turn to sports coverage. Have you ever seen our mobile units heading for a football game? On the road, they look like an armored division on the move.

"There are two semi-tractor trailers, each 40 feet long and 8 feet wide. One of these has expanding sides to increase work space when operating at the event. We may use 6 or 7 cameras at a regular football game, and up to 14 cameras for a special event like the Super Bowl. The gross weight of just one of these loaded units is 31 tons. The cameras must be monitored, switched for live broadcast, recording and slow-motion replay. There are microphones, audio switchers, and miles and miles of cable.

"There is no hiding the fact that it takes tons and tons of equipment to cover a major sports event, not to mention conventions, elections and the like.

"Even covering an event such as a golf tournament is a monumental undertaking. CBS doesn't own the golf course in Augusta, but I sometimes wonder. We have 16 miles of cable buried beneath the sacred fairways to provide the hole-by-hole coverage that viewers expect of the golf classic.

"Why is all this needed?

"One major advance in reducing the weight and size that you have given us in the past few years is changing from a cable the size of my fist to one the size of my little finger. We truly appreciate that, but we need more, much more.

"We need a color-stable, high quality, motion-insensitive transmission system.

"Perhaps digitally encoded signals along with automatic digital reprocessing can be used to achieve a 'walk-around' wireless camera. Perhaps frequency bands and bandwidths not now allocated to the broadcaster may be the answer.

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"Now if you do manage to create a lens-camera combination that is compatible in size and is as compact as we want, we come to another onerous problem on our shopping list.

"We have prompters which are in effect large 'portable' television receivers placed on the camera. The arrangement is in every respect a full-fledged Rube Goldberg contraption—and one must almost mount the camera to the prompter. It is an unbelievable rig. It adds an extra cable or two to be taped to the camera cable—or vice versa. It's time to do something about this.

"I understand a hologram produces an image right out there in space. That would be a good objective for a solution to this problem. I respect the problem; it's a tough one.

"That takes care of news and sports. But the largest part of our broadcasting operation is television entertainment. It is competitive, and we want to do it in the most effective and economic way.

"At present, we use both videotape and film—about two-thirds tape and one-third film. Film is more flexible, but it's twice as expensive to use. So, if we are successful in working out satisfactory labor agreements, we plan to start using tape at our Studio Center film stages in Hollywood, where many of our situation comedies are made before live audiences.

"However, film is still used in our nine weekly, hour-long prime-time drama series. We would like to convert to tape. But that means that we will need an electronic editing device—something to handle the 300 to 400 edits presently made in each hour-long program by a movieola. Perhaps that is something that you, here in this room, can develop.

"That's our shopping list. Not too long, although perhaps demanding.

"As you see, all things have not been invented, and all techniques have not been developed.

"We have been in this business for a long time, by current standards, but in some areas we still

use first generation equipment.

"This shopping list is not of the pie-in-the-sky variety. It's down to earth. It's something that the people in this room can fill."

Now the manufacturers are not always waiting with baited breath to hear what the nets want. Enough of them are leaders in their own right. But the fact remains that when the nets say they want something, it has a definite effect on what you're likely to see, sooner or later, exhibited at conventions.

CP Antennas

Although still in the wings, circular polarization for television was the subject of a petition of Rule Making filed in February of 1975 by the American Broadcasting Companies, Incorporated. The reply comment date was September 6, 1976. There was substantial response from the networks, the Corporation for Public Broadcasting, the NAB, the Association of Maximum Service Telecasters (AMST), equipment manufacturers and broadcasters. Apparently, there wasn't a consensus. In another section of this issue, you can read a report updating that situation.

There's Logic, Too

In recent issues, BE has been running a series on "Logic Illustrated". In recent times we've seen digital becoming a vital part of the broadcast equipment scene. A better understanding of how digital circuits work is a prime requisite for keeping up with what's coming down the pike. More importantly, since it will likely continue on its way to more widespread uses, a lack of at least basic digital logic theory will cause more problems than the equipment was designed to solve. The equipment manufacturers could be forced into increased costs, if they become too closely tied to equipment downtime. Troubleshooting digital circuits is a problem confronting both the broadcaster and the manufacturer. In 1977, **Broadcast Engineering** will start a monthly column called "Logic Lab". The first part will deal with where you can get more information on digital logic, and from there we'll be off into practical troubleshooting.

Up and Down

Up in the sky, satellites are and more a factor in everyday munications. Who knows how we are from seeing the net pumping programming down the sky to the local TV sta You'll be seeing more on the BE.

What About AM And FM?

In another section of this issue, our Radio Workshop editor takes his look ahead. But looking ahead is not a private issue. Cox Broadcasting, among others, has been doing its share.

Cox's data show that:

- FM stations have been profitable since 1973.
- FM revenues have grown over 10 percent per year since 1963.
- In the Top 40 market, 10 percent share of radio listening will rise to 42 percent this year.
- In the country as a whole, the FM audience should account for about 35 percent of all radio listening this year.
- FM revenues should grow at 10 percent annually over the next five years, while AM revenues will grow at 4 percent annually.

Parting Shots

Automatic and unattended transmissions will be in great evidence in the future. TV stations will have their chance at circularly polarized antennas. And as you might expect, live news will find its way virtually every station.

Somewhere out there, we're going to see the solid state pickup device replacing tubes, especially in 16mm cameras. Automation will become an increasingly important factor in daily operations at TV stations. And you can expect to see it come from the video disc and hear it from the digital VTR. Watch for stereo. Of course there will be a lot of innovations.

Before we pull the switch here, the word of caution is needed. You can't afford to say, "Well, if great stuff is coming, I'm going to hold off until it gets here." **The station needs for today are tomorrow. The danger is that the station can be lost because tomorrow didn't get here soon enough.**

The 1480 Waveform Monitor looks like your faithful 529 ... until you examine the features

Input option For impedance test

Display offset For level setting accuracy approaching 0.2%, offset the display of your signal with 1480's very accurate calibrator.

Bright CRT Bright enough to examine VITS without dimming the lights.

Two graticules Your choice of an internal or an external graticule is made with the scale illumination control.

Digital line and field selection For positive identification of signals displayed.



Automatic intensity When you select over time base from auto-field mode, optimum intensity is main-

Comparison modes The 1480 will overlay portions of a signal for easier and more accurate comparison of levels.

Direct or AFC Sync Eliminates display jitter or displays jitter.

15 Line display This 1480 feature permits head-by-head VTR signal examination.

on rear panel

Auxiliary video input A special input/output circuit allows you to measure chroma/luminance gain and delay without disturbing your signal and for the use of special filters for unique measurements.

Line strobe In addition to having an auxiliary strobed video out for identification of individual lines on picture monitors the 1480 will strobe individual line vectorscope displays.

The TEKTRONIX 1480R Waveform Monitor does look like the TEKTRONIX R529; just as the half-rack width 1480C looks like the 529. But, there are differences. Some of them subtle, like the sharply focused trace on the bright CRT, others more conspicuous like the optional input for use of a high-impedance probe. Some features won't be noticed until you examine the rear panel, like the line strobe output for strobing a vectorscope. This is a technique for intensifying individual line displays.

For the 1480 Series Waveform Monitors are different, just as your measurement needs are different. Different from your needs in the sixties, when the 529 series was the high-performance monitor.

Write us, or you use the reader service number to get a series of information notes on the 1480. Better yet, contact your Tektronix Division Field Engineer.

We will be glad to show you the 1480 and its benefits.



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Broadcasting And The Environment



By Harold Dorschug*

One of the stories about the environment making the rounds recently purported to relate a conversation between the Lord and Moses.

According to the story, the Lord said to Moses, "There is both good news and bad news. The good news is that plagues small smite your Egyptian oppressors. The Nile shall be turned to blood, and frogs and locust shall cover the fields. Gnats and flies shall infest the Pharaoh's people, and their cattle shall die and rot in the pastures. And hail and darkness shall visit punishment upon the land of Egypt!

"Then will I lead the children of Israel forth, parting the waters of the Red Sea so that they may cross, and thereafter strewing the desert with manna so that they may eat."

And Moses said, "O Lord, that's wonderful. But tell me, what's the bad news?" And the Lord replied, "It will be up to you, Moses, to write the environmental-impact statement."

If you have filed recently to construct an AM directional array, or any towers or supporting structures over 300 feet, or any of four other FCC major actions, you may understand how Moses felt. Such construction requires submitting environmental information which may include an impact statement.

*Chief Engineer, WTIV-TV, Hartford, Conn.

While this probably will be handled by your attorneys, there are certain aspects of the process which you, as an engineer, should understand in order to assist them. Your advice in pointing out areas in which broadcasting facilities are not as harmful to the environment as some other uses, and in offering suggestions for minimizing the impact of new construction, can be very helpful in persuading zoning and planning agencies to give approval.

The environmental issue is highly charged with emotion and often vague points of relatively minor importance are allowed to confuse a proceeding. Factual information, especially on some of the semi-myths that laymen hold about the effect of electromagnetic radiation on the environment, should be presented in an authoritative manner as often as necessary. Later, the engineer has a very important role to play in making certain that the plans proposed have minimum effect on the environment and that the work performed follows the original proposal.

As a result of a widespread movement to end practices which were destroying many valuable and irreplaceable aspects of man's natural heritage, Congress passed the National Environmental Policy Act of 1969. The FCC implemented the Act by incorporating its provisions applying to communications in Subpart I of Part I of the Rules

and Regulations containing Sections 1.1301 through 1.1319. Before planning any new work, start reading this.

If your project comes within the provision, read everything you can get your hands on devoted to the subject, especially material covering the legal aspects, stories of cases involving power lines and pipelines, and the effect of electromagnetic radiation on the environment. Such reading won't make you an expert in the field and don't try to pass yourself off as such. However, it will acquaint you with the language and processes encountered in opposing facilities intended for critical areas. Above all, don't deride your opponents (you have any). The preservationists are usually sincere, intelligent, dedicated members of your community who want to keep your part of the earth in good condition for people yet to come.

The Roadblocks

What are possible reasons for objecting to new construction? Here we are discussing how transmitter as studio plants located in downtown areas must satisfy other criteria. In this former case, the tower is generally the first target because of its visual impact. Admittedly, a tall tower can't be concealed and it is difficult to justify its presence in the desired location to laymen. This is fre-

How a Panasonic VTR helps WISH-TV eliminate make-good headaches. FAST! FAST! FAST!



WISH-TV, the CBS affiliate in Indianapolis, they're using the video tape system primarily designed to stop robbers... stop another kind of loss—false claims for make-goods. The system is the new Panasonic time lapse video tape recorder NV-8030. As Joe Missick, WISH-TV's director of engineering, explains it: "When an advertiser refuses to pay because he says his commercial didn't run, or didn't go off right, we don't argue—we just show him a tape."

"Now there is no question of what was run. There it is for our advertisers to look at, and there are no areas of contention. We have already saved the cost of the Panasonic time lapse video tape recorder in the first 10 days by eliminating false claims for advertisers' make-goods."

The Panasonic VTR not only verifies that the spots ran, but that the video reception was good.

In addition to high resolution, the Panasonic NV-8030 is versatile. WISH-TV also uses it for log verification, to check commercial loudness and to pinpoint any transmitter interruption.

The NV-8030 can record pictures from an off-air station, continuously in different time sequences—9, 18, 72 or up to 108 hours (that's 4½ days) all on one reel of tape.

WISH-TV uses it in the 18-hour mode—so one tape monitors virtually an entire broadcast day.

Could the system work for you? The easiest way to find out is to call us. Or send us the coupon. That way, the next time one of your advertisers makes a false claim, instead of telling him he's wrong—you can show him.

Panasonic Company, Video Systems Division, Dept. 302
One Panasonic Way, Secaucus, N.J. 07094.

- ☐ Send me technical information on the NV-8030.
☐ Have a Panasonic video specialist call to demonstrate how the NV-8030 can be used at my station.

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Please Print
Company _____
Address _____
City _____ State _____ Zip _____
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quently one of the few choice open areas left. Engineering constraints often make it difficult to find a suitable alternative.

AM plants, by nature, require flat, level terrain, ideally of a moist character. Tower height is determined by frequency and efficiency. Painting and lighting must meet governmental regulations. There can only be one "best" answer to the problem. Even though during storms or other emergencies its critics may stay tuned to the station for up to date information, in good times it looks like a big piece of ugly steel standing right in the middle of a wetland ecosystem.

FM, TV and microwave towers are vulnerable to the same arguments. Here the best site seems always to be on a hill that creates the most objectionable silhouette on the skyline. However, some latitude does exist in meeting power-height combinations and your knowledge of this relationship may help in working out a compromise. In a number of hearings covering a broad field reported in the literature on the subject, it was shown that if there is no satisfactory alternative, a reasonable accommodation could be worked out if the problem is approached properly.

Positive Points For The Station

What are some of the positive points to be emphasized on behalf of broadcasting?

Compared with other users of an equivalent amount of land, such as industry or housing, a broadcasting facility does not create any of the following problems:

- It causes no air pollution, creates no oil slicks, nor are any toxic gases used.
- There is no noise problem.
- Waste disposal demands are minimal.
- No valuable resources are removed from the earth such as minerals, gravel or timber.
- It has one of the lowest use densities, resulting in maintenance of the greatest amount of open space. For example, a two-tower array with full half-wave ground system at 1 MHz requires about 30 acres, yet less than one-half acre would actually be used for building, tower bases and guy anchors. The

balance remains open space. With a ground cover of grass it would be a natural habitat for wildlife.

• Because of this low density use, minimal demands are made on community supported services such as police, fire protection, schools and roads.

The Big Myth

The matter of radiation sets broadcasting apart from other more common property uses and it must be considered because it is often confused in the layman's mind with nuclear radiation. With the current controversy over nuclear power stations, you should be in a position to adequately answer any questions about broadcast radiation.

Controlled laboratory tests on both plants and animals have demonstrated that electromagnetic fields produce observable effects. In the case of animals, "it is possible to observe agitation, excitement and increased motor activity sometimes going as far as turning tranquil animals into aggressive ones". In the case of plants, "at large field intensities, for example in the vicinity of relay transmitters and ultra-short-wave links, growth is inhibited".

The authors of this reference work concluded, "if we keep in mind the fact that the biological effects of radio waves depend on a number of factors (the most important being intensity of the field, its nature, and the exposure time), it becomes clear that not even the final results will be unambiguous and will vary more or less (or even be contradictory)". These tests used high intensity fields with carefully focused exposures not usually found in or around broadcast facilities. Also, pulsed radiation was found to be more biologically effective than CW.

An excellent survey of the broadcast situation in the IEEE SPEC-TRUM of August 1972² reaches the conclusion that "Radiation levels found in the vicinity of high-power broadcasting stations, in most practical instances, are considerably lower than those usually associated with biologically hazardous fields."

This statement assumes that itinerant personnel will be kept away from areas of extremely high fields, such as AM tower bases, by

fences or other protective closures, and that FM and radiation, because of the very patterns of the antennas used, not be directed at people.

Very often transmitters located in suburban or rural areas support large populations of small animals such as skunks, squirrels, foxes and even deer, together with snakes and birds. It does appear that the RF fields continually saturating their habitat damage their life cycle.

Unfortunately, while research and study continue, opinions of scientists often fail to agree. As a result, standards for safety throughout the world are not uniform. The greatest attention has been given to effects of 3-30 GHz radiation, where tissue heating is the primary hazard. Lower frequency phenomena have been thoroughly investigated because of the lack of evidence of damage.

Maximum Levels

In the U.S., maximum recommended levels for human exposure have been established by the American National Standards Institute (ANSI) and adopted by OSHA. In a frequency range of 10 MHz to 100 GHz, these are a power density of 10 mW/cm² for periods of 0.1 hour or more, or an energy density of 1 mWhr/cm² averaged over a 0.1-hour period. There is no limit established for radiation below 10 MHz, although there appears to be no reason why this same standard could not be used.

In the USSR a value of 20 V/m has been adopted as the limit over the frequency range of 0.1-1.5 MHz but the Czechoslovakian Socialist Republic limit is only 10 V/m for the range of 0.01-300 MHz for an hr/day exposure.

How Can The Broadcaster Help?

In summary, what steps should the broadcast engineer follow in protecting the environment? We suggest that he should use his specialized knowledge and abilities and here are some ideas.

First, he must attempt to locate any new construction in the least critical areas available and still be consistent with engineering requirements and statutory ordinances. I

be sincere in his belief and
 ide that the site he proposes is
 best available. However, he
 od investigate acceptable alter-
 es, in case of controversial
 gion. He must convince his
 ffects and engineers to design
 a minimum facility required to
 hve the objectives and have the
 cing concept present a har-
 monious blend with the surround-
 ing. The lowest land density use is
 one most likely to be accepted.
 Second, he should seek the
 ve of a qualified advisor such
 a professor in the ecology
 department of a local college for
 recommendations on protecting the
 sensitive flora and fauna,
 endangered species list items, etc.,
 and how best to preserve them³.
 If action has solved at least one
 on-confrontation³. Also,
 management must be persuaded to
 publicize the plans in order to
 avoid any possible criticism that
 something underhanded is being
 proposed⁴.
 Finally, he must make absolutely

certain that during installation,
 everything is done which he agreed
 upon with the preservationists. He
 should keep approaches to the
 property as narrow as possible. He
 should keep heavy equipment and
 building material off delicate root
 systems. He should reduce dangers
 of erosion and siltation by dis-
 turbing ground cover and soil as
 little as possible, by reducing the
 time when raw soil lays open and
 by covering exposed soil with mulch
 whenever possible to prevent run
 off. He should keep in mind that
 what may look like a weed to him
 can be a very delicate and scarce
 part of the ecology.

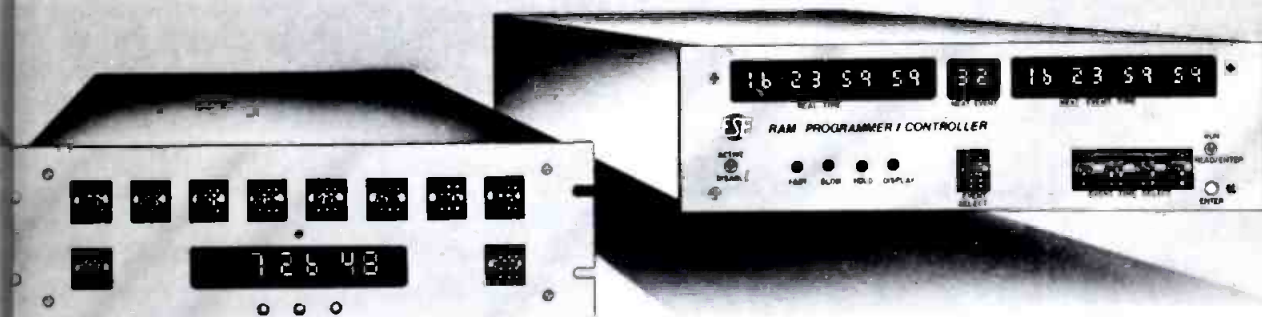
A concerted effort by everyone
 concerned can achieve your goal if
 you follow an approach which
 proves that you are not trying to
 use the earth's resources for a
 narrow or selfish interest. Show
 that you acknowledge the genera-
 tions of the past who have pre-
 served what we now use and that
 you are not forgetting the many
 generations yet to come. Only in

this manner can life centuries from
 now become more than bare sur-
 vival.

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PERFECT TIMING



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Whether your station is based in New York, Honolulu or any-
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 ond re-programming provide maximum flexibility.
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 features. Four digit, 32 event units are \$1,200.
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What's Ahead For The Radio Broadcaster

By Peter Burk

Unless you've had your head buried in a transmitter for the better part of 1976, you're already aware that another technological revolution has descended on the broadcast industry.

Spin-offs from the computer and aerospace industries continue to spin into our domain, making it possible for us to deliver a better product more economically. In addition, the FCC is inching toward some changes that will enable us to take advantage of the new technology and offer our listeners exciting new aural delicacies. This month, as we tie the ribbons on 1976, we'll peek into the next three hundred sixty-five and beyond and see what effect these advancements will have on the back shop at your station.

No More Logs

By the time this issue goes to press, the commissioners at the FCC will be voting on the long-awaited Automatic Transmitting System (ATS). If the men in the ivory tower put their blessing on the proposed system, many stations will be able to install a black box that will relieve the necessity of an operator on duty.

After approval by the commissioners, appropriate rules will have to be adopted and a magic date for going on the system established. It's hard to predict how long that may take, but if you have enough operating logs to last through the coming year, you probably won't have to get any more printed...ever.

AM Stereo

Stereo has probably done more for FM than all of its other assets

put together. It's natural then that AM broadcasters would like to jump on the bandwagon. To date, two AM stereo systems have been proposed. The Commission isn't doing any testing on either system yet, but is interested in the results of outside studies now being conducted. Before any changes of this type can be approved, it must be demonstrated that the system is fully compatible with existing receiving equipment and that mono quality will not be degraded.

The receiver manufacturers are expressing a great deal of interest in AM stereo, and are providing some of the input to the broadcast industry. One of the interesting problems is the matter of lighting a 'stereo' light on the receivers. Most broadcasters agree with the manufacturers that it is almost imperative to inform the listener visually that both ears are being stimulated separately, but the limited bandwidth on AM makes the transmission of a pilot difficult.

It's not likely that any action on AM stereo will be taken in the near future, but it's something you might think about if you're planning a new AM studio. The transmitter conversion will be simple compared to the changes necessary at the studio.

Music For Four Ears

If you think stereo proof of performance is a task, dream for a few minutes about discrete four channel for FM. Let's see...left front into right ear, left rear into right front...twelve separation measurements at each frequency, not to

mention cross-talk!

Progress on quad at the FCC is encouraging. Field tests on a discrete system have already been conducted and are being analyzed by the chief engineer at the commission's labs in Laurel, Maryland. Results should be out in three to six months, but don't hold your breath waiting for a notice of proposed rule-making. Pacific FM 11.1 filed their discrete four channel application in 1971!

Several months ago, CBS filed for adoption of standards for FM stereo quadrasonic transmission and in all likelihood, Sansui will make a similar application. No test have been filed yet on either matter, so it's going to be a while before any decisions are made.

The Commission isn't intentionally dragging its feet on the projects. The main concern is that any new system be the best possible, since we'll have to live with it for a long time. On the bright side, the people shortage that has hampered the Commission is being rectified. Many new departments that have been short of war bodies are hiring right now.

Fortunately, not all of our technology requires commission approval before we can put it to work. Microprocessors are perhaps the hottest thing in radio automation for 1977. Digital has become a way of life, with applications blossoming in almost every corner of the station. 1977 should bring us 'smart' audio processor, more sophisticated tape handling equipment and a whole raft of improvement in almost every type of broadcast equipment. Ever increasing use of

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large and medium scale integration is responsible for much of the progress.

Electronic news gathering, television's claim to fame last year, will receive more attention in radio as we find ways to preserve the immediacy of radio without sacrificing quality. **Radio Workshop** will devote the next several months to ENG for radio.

Are You In The Picture?

Yes, the state of the art is advancing rapidly. Are you? 1977 technology requires 1977 engineering. The engineer who's still emptying grid leak pans had best keep an eye on the young fellow standing behind him. Sure, he's still a little wet behind the ears, and probably doesn't know a cat whisker from a 5Y3, but you can bet he won't get

lost on a Karnough map.

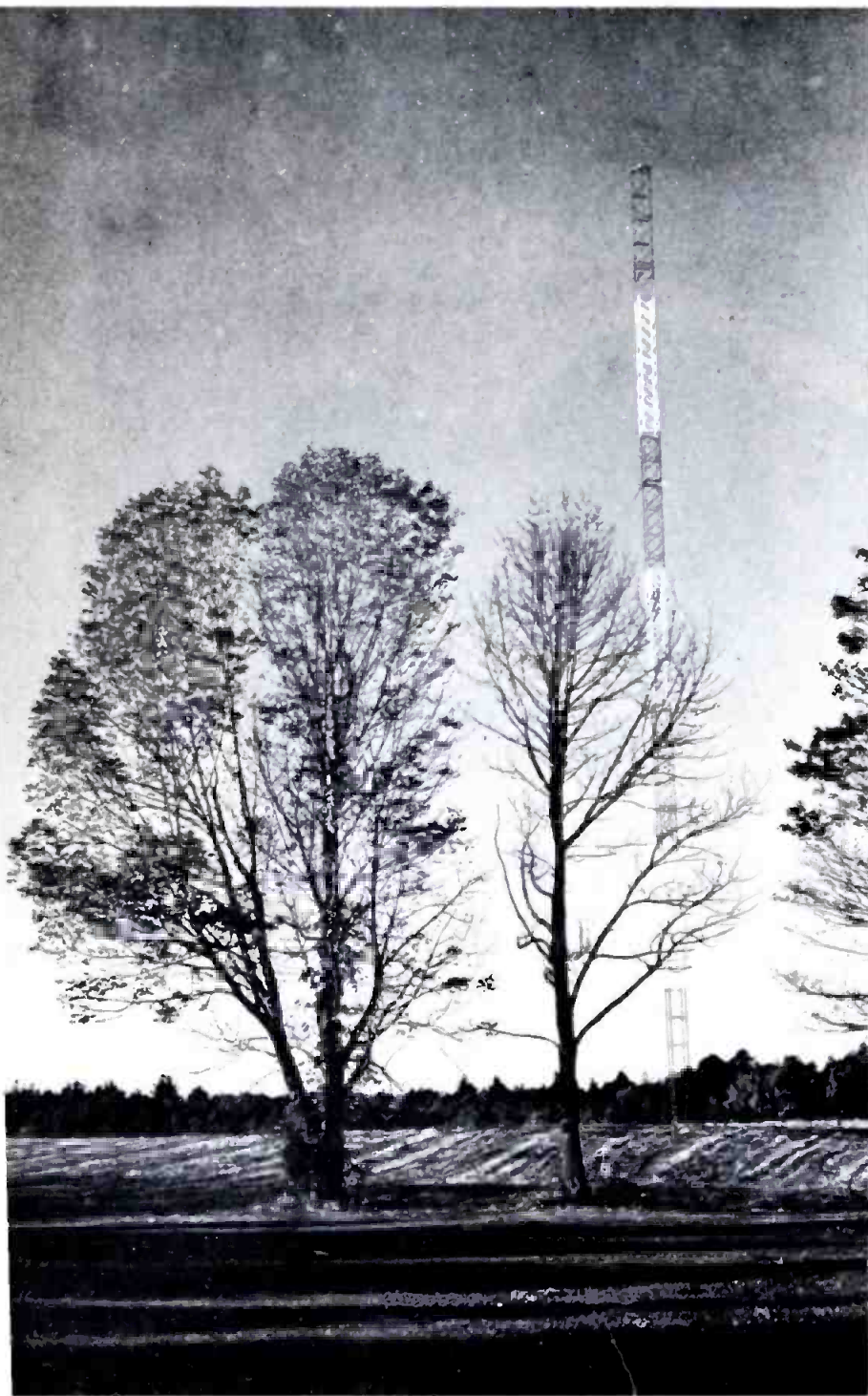
A comfortable working relationship with digital logic is no longer just something nice to have, essential for survival. If you don't already feel at home in the land true or false, now's the time to join with the program. This month **Broadcast Engineering** contains the last installment of "Logic Illustrated" by Harold Ennes. Next month, BE will begin another Ennes feature called "Logic Land." These articles are written on a level that a newcomer to digital logic can understand and are an ideal way to tune into 1977.

Another way to improve your grip on those little black cat's paw pillars is to establish a reference library at your station using data books supplied (usually free) by the IC manufacturers. They usually contain applications notes as well as device ratings and pinouts. No one has made the best seller list yet, but they do make for good reading on cold winter nights. Even more important, when you do have a problem with a piece of equipment you can find out a lot more about the device in question from the data sheet than you can from the equipment instruction book.

Many colleges and universities are now offering night courses on digital logic. If you're not at home with logic yet, consider taking a course or two. Build or buy some sort of breadboard for experimenting with TTL or CMOS packages. Learning by doing is tough to beat.

1977 is also the year to get your shop ready to handle a new breed of problems. A good triggered scope is absolutely essential with dual trace capability high on the nice-to-have list. A logic probe is a real time saver, too. Take a look at your hand tools, too. Removing an IC with a 250 watt soldering iron and a pair of vice grips just doesn't cut it!

If you're in a competitive market, don't forget the guy across the street has as much access to 1977 technology as you do. What worked for you last year might not be good enough this year. Change...like it or not...is the name of the game. If you have a need for informative articles in specific growth areas or if you have ideas to contribute, drop us a line in care of the **Radio Workshop** Editor.



There's more to this photo than meets the eye. Your station and the environment will be a subject you'll have to face the next time you change sites or plant towers. Note here that towers can blend with the surroundings. (Photo by Harold Dorschug, WTIC, Hartford, Conn.)

WE will be running hard to keep up to date on what's happening but it will be more important than ever to make it to the conventions. Next up is the annual 1973 convention. Exhibition floor space is already sold out. And all indications are that it will set a new record for attendance. Here is your chance to touch and compare the things you need most.

No doubt about it, there will be several new pieces of equipment. And what the manufacturers like best is to have the broadcaster stop by the booth and ask questions or go for a demonstration. All too soon the broadcaster walks the aisles, finds what interests him most, and then stands back and looks and looks...what we should all be doing is communicating.

Speaking of communicating, the Society of Broadcast Engineers (SBE) will hold their annual meeting during the convention. Here's a golden opportunity to meet and mix with engineers from all parts of the country. You'll learn more about the SBE's engineering certification program, and you'll have the chance to talk about the industry and the equipment in the exhibits with other engineers.

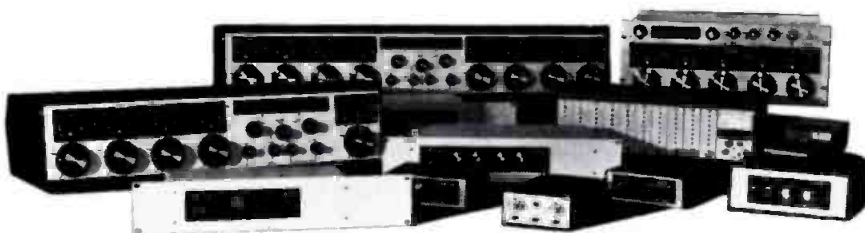
From the financial side, and based upon recently released FCC figures, FM had a great year in 1975. Of over 180 markets reporting, about 160 showed gains, while only 10 had losses. Eight markets, led by Jacksonville, Florida, reported revenue increases of more than 100 percent. AM growth was good, but not dramatic.

It has been reported (**Broadcasting**, November 8) that NBC is prepared to drop their all-news operation, News and Information Service (NIS). Originally, NBC had planned on signing 150 subscribing stations. They're down now to a reported 62, with an audience of about 200,000.

While all-news is down for the count at NBC, this format has met with success at local stations. As you might suspect, the key is getting into the local news and not relying solely on the national news.

Among the challenges to come for radio will be new and interesting ways of carrying the local news. After all, ENG did start in radio. □

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An Update On C

By Robert E. Winn*

A subject of growing interest and importance to many broadcasters is that of circular polarization for television. This discussion does not argue the case one way or the other but tries to offer an objective overview on the subject. It briefly reviews the status of the proposed FCC Rule Making and the Circularly Polarized TV tests that have been conducted. It takes a look at the theoretical advantages of circularly polarized TV, discusses the WLS-TV experiment on the Sears Building in Chicago and concludes with a discussion of transmitting equipment requirements.

FCC Status

The Federal Communications Commission adopted a notice of proposed Rule Making on May 11,

*RCA Broadcast Systems.

1976 in Docket No. 20802 looking toward the amendment of Part 73 of the Commission's Rules and Regulations to permit television broadcast stations to employ circular or elliptical polarization.

This notice of proposed Rule Making resulted from a petition of Rule Making filed February 12, 1975 by American Broadcast Companies, Incorporated, that requested the Rules and Regulations be amended to permit the use, on a permission basis, of circular or elliptical polarization for TV broadcast transmissions.

The comment date for the Television Circular Polarization notice of proposed Rule Making was August 24, and the reply comment date was September 6, 1976. There was substantial industry response consisting of the National Association of Broadcasters, the Asso-

ciation of Maximum Service Television Broadcasters, the three Commercial Television Networks, Corporation Public Broadcasting and several equipment manufacturers. The sponsors ranged from strong support to opposition of the proposal for various reasons.

Tests

Limited data on TV circular polarization had been attained in an experiment some years ago at Station WTAJ-TV, which was the WFBG-TV, Channel 10 in Altoona, Pennsylvania. A recent experiment was conducted during 1975 at Station KLOC-TV, Channel 19 in Modesto, California. A report of this test has been filed with the Commission.

The American Broadcasting Company obtained an experimental authorization to conduct television

The Manufacturers Are Saying...

It was one year ago that **Broadcast Engineering** ran a feature article on circularly polarized antennas. In that article, the CP antenna used in the KLOC-TV FCC authorized experimental tests was described and test procedures were explained. That was the Jampro antenna. And there are others.

Of course **Broadcast Engineering** is not supporting any one make or model. What most people want to know is (1) what tests have been run, and (2) what do the results reveal? Meanwhile, it's obvious that different designers will find different configurations and techniques. While these differences will

affect the results, what **BE** is trying to nail down is the feasibility. And so far as we can determine, the evidence seems to support the theory that CP antennas can help eliminate ghosting and co-channel interference.

CP antenna manufacturers are putting their money where their mouth is. The antennas are available from Harris Corporation, Jampro, RCA, CCA (marketing the Bogner antenna), Micro Communications and Alford Manufacturing. So it shouldn't be held up because we are talking strictly theory.

Harris Corporation, Broadcast Products Division, feels that their CP techniques will produce excellent results. A company spokesman told **BE**, "Published reports by well known consultants have proven that fact to our satisfaction, and we now feel it is our responsibility to see that this new technology becomes established as the state-of-

the-art in TV transmissions."

The Harris Cavity Backed Radiator (CBR) CP TV antenna has a unique feature. A broadcaster can install one now and transmit in the horizontal mode with excellent results, and then, with a minor on-site modification, broadcast CP signals when authorized to do so by the FCC. Harris, according to Product Administration VP Jim Combs, has their antenna in supply now.

CCA is marketing the Bogner CP antenna, and they also have one which can be field modified after installation for CP transmissions. Their antenna uses the same basic slot-director technique as the standard horizontally polarized units. Their UHF and VHF high power CP antennas were announced and demonstrated at the '76 NAB convention.

Thomas J. Vaughan, president of Micro Communications, Inc., com-

TV Antennas

circular polarization tests at WLS-TV, their owned and operated television outlet in Chicago. The WLS-TV transmitting plant was located in the Sears Building in Chicago in 1974 and an interim antenna installation mounted on the roof of the building was employed. Field measurements and observations were made for ABC by Smith and Postenko, Consulting Engineers. Three engineering reports have been submitted to the Commission. Additional details of this antenna system will be given later.

Is Circular Polarization Coming?

The question being asked by many broadcasters today is "Is circular polarization coming?" To answer that question, it is important to look at some of the

theoretical advantages of circular polarization.

These advantages might best be seen by first investigating the horizontally polarized signal. As shown in Figure 1, the radiated field lies entirely within the horizontal plane and with time traces out a sine wave. The received signal will be maximum when the receiving dipole is in the horizontal plane, and will diminish to zero as the receiving dipole is rotated to the vertical position.

By taking two dipoles mounted at right angles, as in Figure 2, and feeding them in phase quadrature, we find that we can produce a radiated field that rotates around the axis of propagation with the magnitude of the field vector remaining constant. This radiated signal is circularly polarized and is defined to be either right hand or

left hand, depending upon the rotation of the "E" vector when looking in the direction of propagation. We can see from this diagram that if we place a dipole receiving antenna in this field, the received signal will be constant as the dipole is rotated through 360 degrees. Thus, theoretically, circular polarization makes it simpler to adjust rabbit ear and whip type antennas since the antenna orientation will be less critical.

Ghost Reduction

Probably the greatest advantage of circularly polarized transmission is the theoretical ghost reduction capability. This benefit is based on two factors. First, the reflection behavior of circular polarized fields and second, the polarization discrimination by circularly polarized receiving antennas.

Speaking on the need for CP TV antennas said, "Some of the additional services that are being planned will use TV for shopping, banking, instruction, and business. The BBC is presently transmitting coded signals to selected viewers who are able to ask a computer for assortments of information...

All these new services have two things in common: (1) They will demand higher quality reception; and (2) It will cost additional funds." He goes on to say that FCC is involved as well. He goes on to conclude, "Our present method of transmitting linear horizontal polarization (for TV) is very restrictive and does not permit the use of any of the new Ghost Filtering techniques. CP is not only desired by the broadcaster, but will be demanded by the viewer when the new applications are implemented, and he has to pay for the service." Jampro Antenna Company be-

lieves very strongly in CP antennas for television. In reply comment filed with the FCC, in favor of CP for TV, Jampro's president, Peter Onnigian, stated that none of the opponents for CP really had any substantiating arguments. The Association of Maximum Service Telecasters proposed a "go slow" attitude and more study of the matter to the Commission. The Corporation for Public Broadcasting on the other hand is concerned about a further disparity between UHF and VHF telecasters. CPB believes that VHF stations will switch to CP antennas, while UHF stations may not be able to do so economically. CPB therefore suggests a delay, and more study. Neither MST or CPB have indicated a desire to put money into tests of the matters they question. Onnigian says ABC television and KLOC-TV, Modesto, where Jampro conducted its CP tests, invited all interested parties

to make tests using the two facilities.

Jampro believes that adequate testing of this new type of TV antenna and its resulting mode of propagation has been accomplished. Onnigian says the results are in and are positive. Jampro therefore has urged the Commission to promptly act upon its own proposed Rule Making, and adopt it as written.

In the Jampro tests, they found existing home antennas were completely compatible with CP transmission. As a matter of fact the Jampro field tests indicated 66 percent of the homes tested, showed better pictures with CP, compared to normal horizontal polarization, using the same ERP. Indoor antennas, for UHF reception, which consist of rings, vees, bow ties or other electrically small pickup devices, perform much better with CP transmission than they do with the present mode.

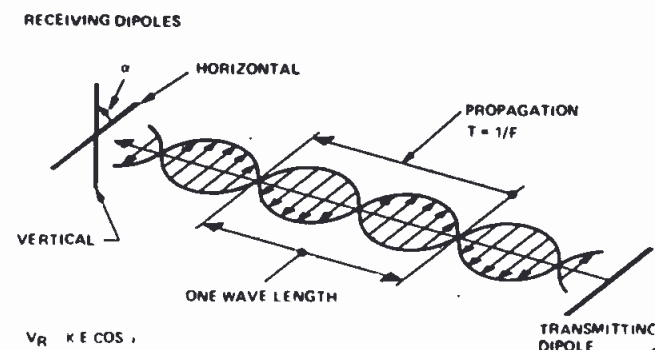


Figure 1

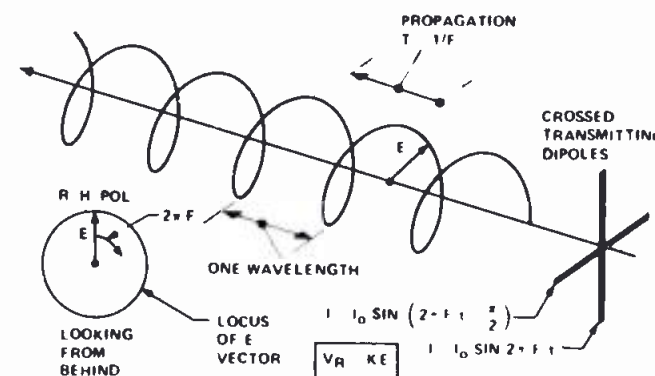


Figure 2

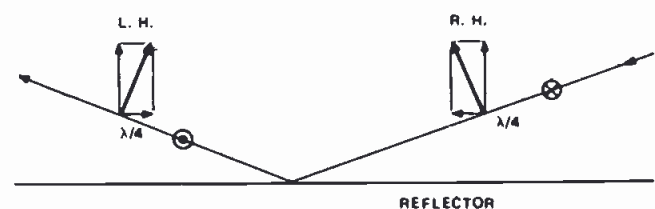


Figure 3

Figure 3 illustrates the reflection phenomenon of electric fields. The right hand circularly polarized signal shown on the right is vectorially represented with the instantaneous horizontal and vertical components. Note that the vertical component is pointed upwards and the horizontal component is directed inward. When the signal is reflected from a horizontal reflector, the horizontal component will be reversed in polarity as shown in the left hand vector representation. Note that the horizontal component is now directed outwardly, and that the vertical component remained unchanged and directed upwardly. The result is that the sense of rotation is reversed, and the reflected signal is now left hand circularly polarized.

The second factor contributing to

ghost reduction is that of polarization discrimination by the receiving antenna. To rephrase this slightly, a right hand circularly polarized receiving antenna responds only to right hand circularly polarized radiation. Figure 4 illustrates why.

Shown are two receiving and one transmitting antennas. All three use identical cross-dipoles connected in phase quadrature. The transmitting antenna radiates a right hand circularly polarized signal as a result of the connections to the feed lines. The receiving antenna on the left is identical to the transmitting antenna in the drawing, and it is also right hand circularly polarized. Since it is used as a receiving antenna, it faces the transmitting antenna.

Note from the diagram that if either of the receiving antennas are

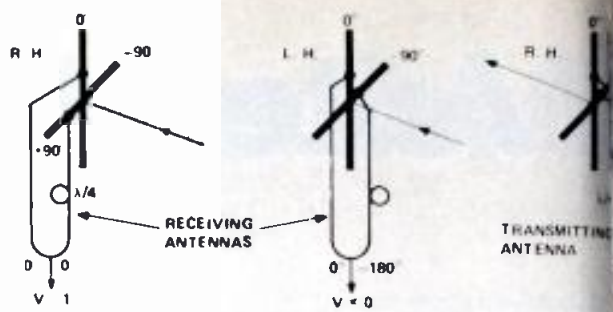


Figure 4

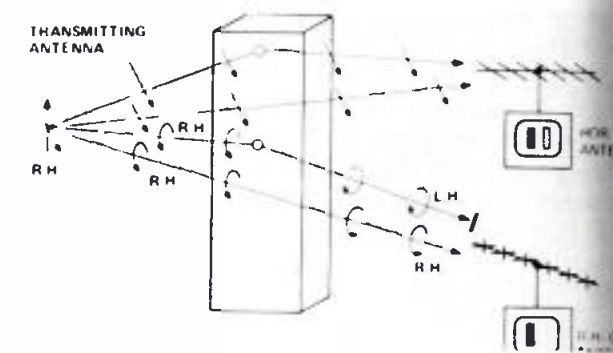


Figure 5

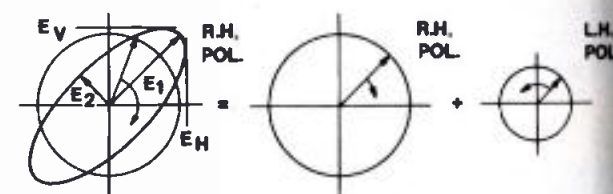


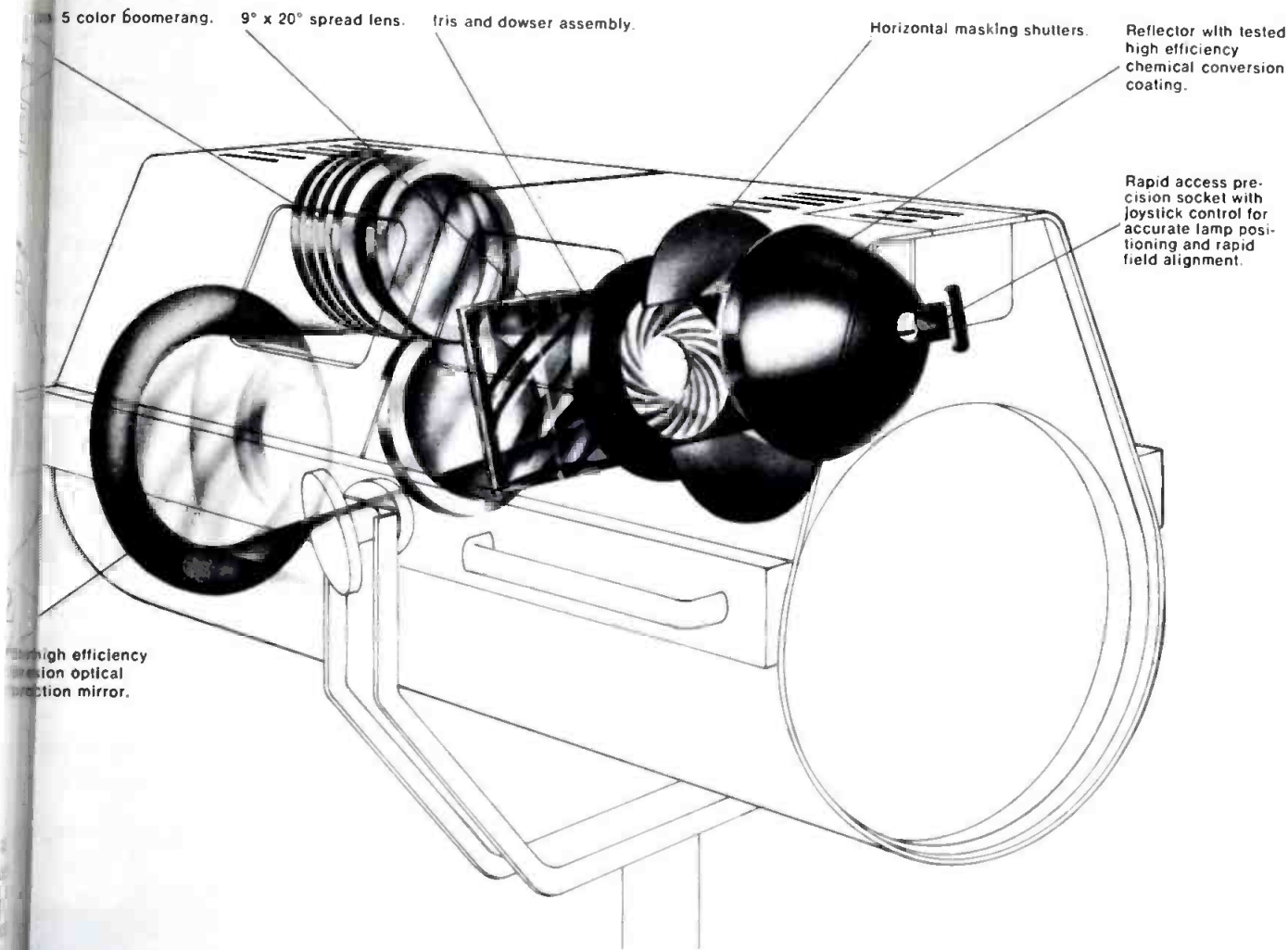
Figure 6

rotated 180 degrees to face away from the transmitting antenna their direction of rotation is reversed. This fact is similar to realizing that the hands on a clock turn counter-clockwise when viewed from behind the clock. This reversal in front to back rotation gives rise to the potential advantage of circular polarization to reduce adjacent and co-channel interference.

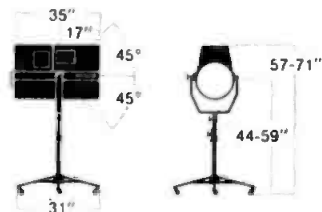
The antenna in the center is wired for a left hand circularly polarized signal, but it is otherwise identical to the transmitting antenna. If we supply a signal to the input of the transmitting antenna we see it is first split between the horizontal and vertical radiators and that the horizontal feed contains a quarter wave, or a minus 90 degrees, phasing section. This

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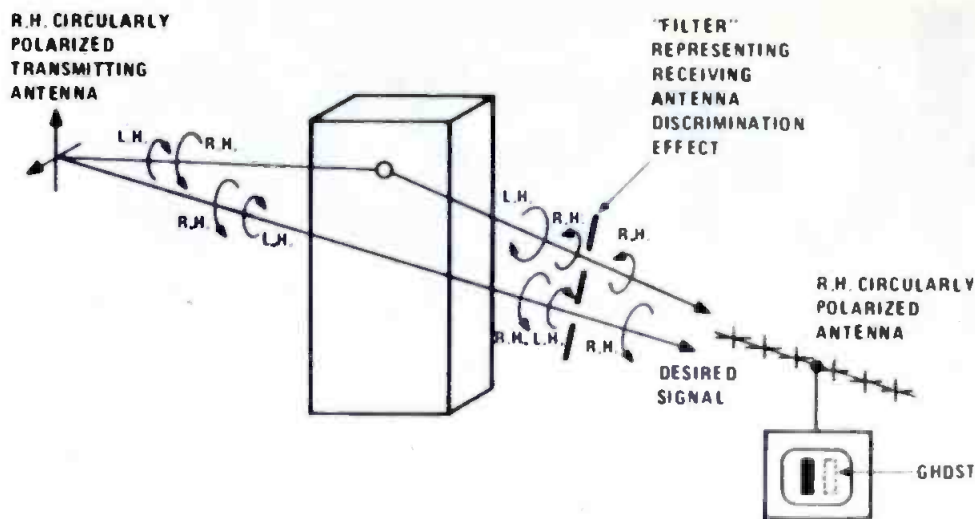


Figure 7

phasing section provides the required quadrature feed to the crossed-dipoles to transmit a right hand circularly polarized signal.

Looking at the center receiving antenna, it will have zero output since the signal arriving from the crossed-dipoles at the combiner junction will be 180 degrees out of phase.

Looking at the right hand polarized receiving antenna we see that the signals received by the two crossed-dipoles add in-phase at the combiner and produce an output.

To see how these factors provide ghost reduction, let's examine a simplified illustration of a typical transmission system.

Typical Transmission System

Figure 5 illustrates a transmitting

antenna on the left and two receiving antennas on the right, the top right being a horizontally polarized antenna and the lower right being a right hand circularly polarized receiving antenna.

Looking at the upper signal, and assuming the transmitted signal to be horizontally polarized only, we see that the horizontally polarized receiving antenna receives two signals—one a direct path signal and the other a reflected path signal. Provided that the path length of the reflected signal is sufficient, and that its reflection amplitude is high enough, a ghost will be seen on a TV set connected to this antenna.

Looking now at the lower signal path and assuming that both the transmitting and receiving antennas are right hand circularly polarized,

we see that again two signals are present at the receiving antenna. The direct path and the reflected path. However, this time the reflected path changed polarity upon reflection and is now left hand polarized. Due to the polarization discrimination of the receiving antenna, only the direct path will be received, and the ghost signal will be eliminated.

Circular Polarization

In practice, rarely is anything perfect, and the same holds true for the term **circular polarization**. Let's examine the quality of the circularly polarized signal.

The term **Polarization Ratio** is typically used to describe the

Continued on page 7

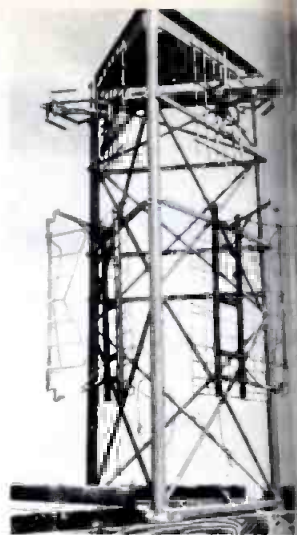


Figure 8

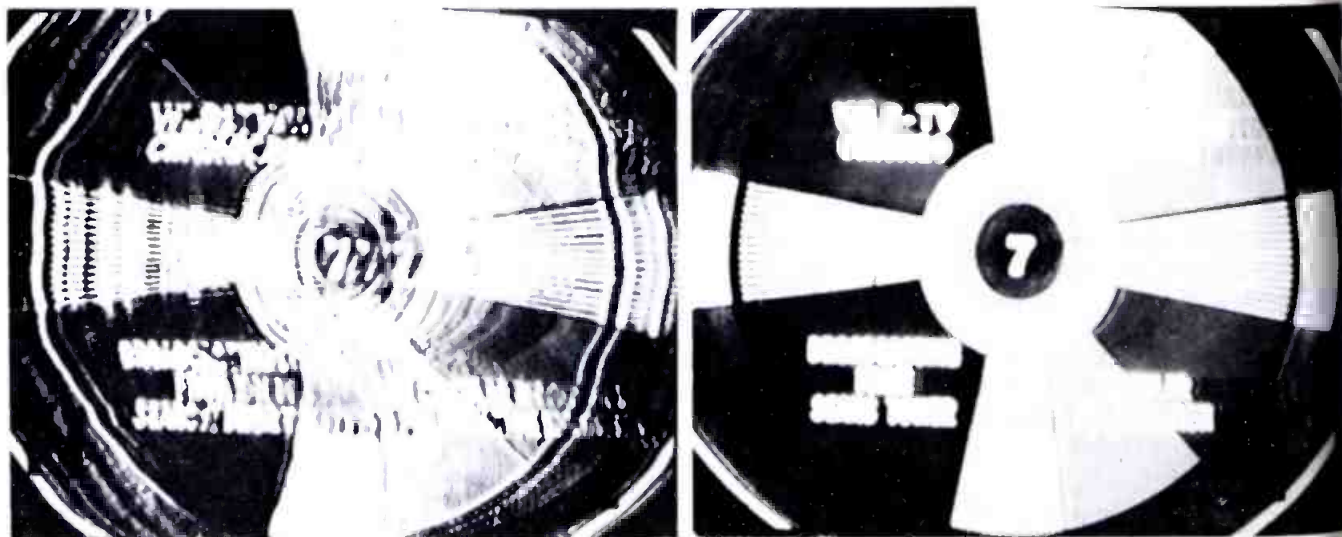


Figure 9 These are off-air pictures taken during the Chicago test. On the left, a signal under the worst conditions without CP. The right side picture shows CP improvement.

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	9,402 hrs.	
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	29,800 hrs.	21,200 hrs.
	30,100 hrs.	20,400 hrs.
Up to 27.5 kW Type 8916 Visual service	9,778 hrs.	9,776 hrs.
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* Serial numbers and tube type data available on request

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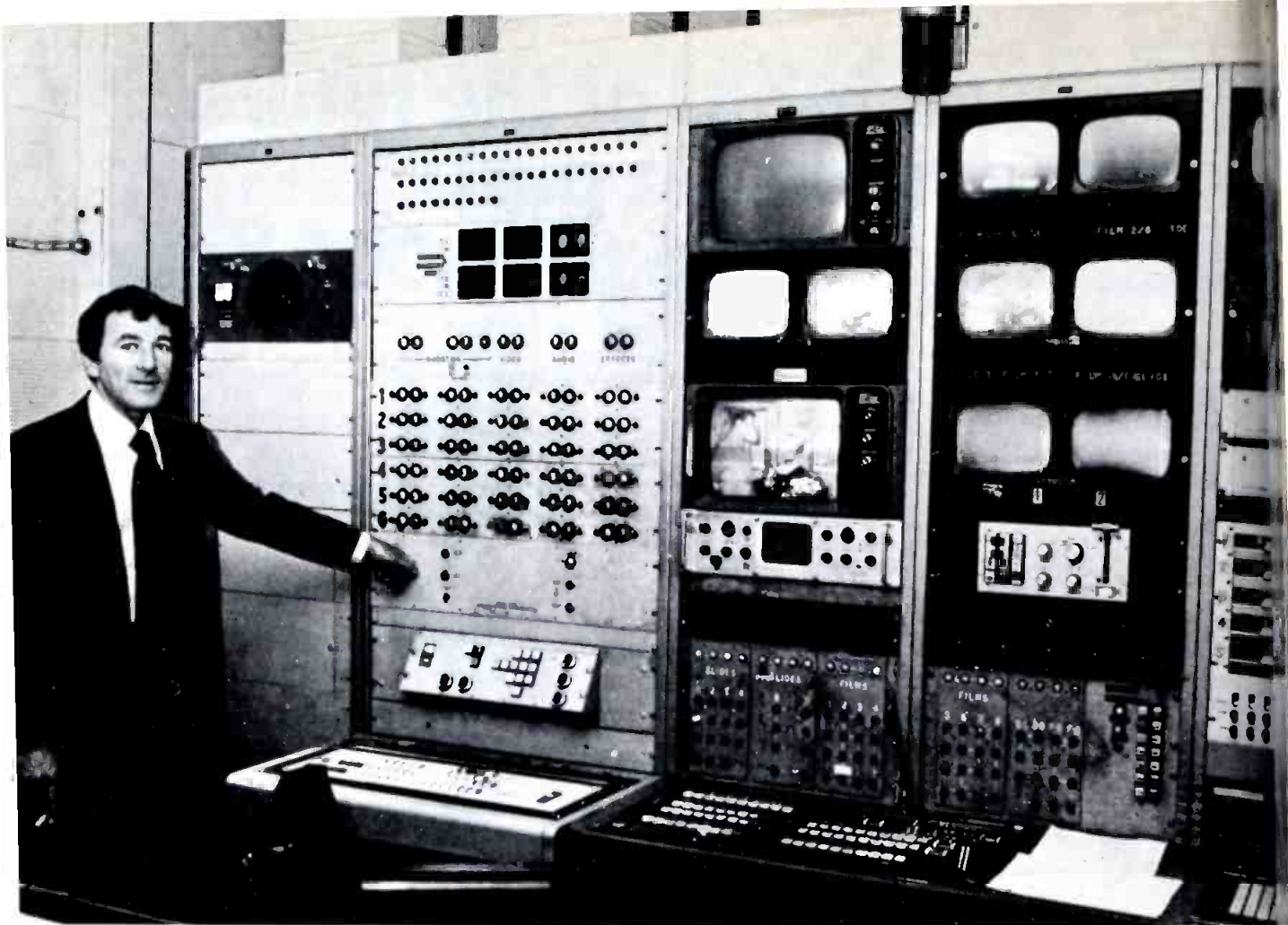
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Larry Fraiberg, Vice President & General Manager WNEW, powering-down an old automation system in preparation for the BCS/C Total Automation System. 1975.

If You Get People Involved... You Can Take The Surprises Out Of TV Automation

Part 3 of a 3-part series/By Bob Hueffed

In the November issue of **BE** we traced the history of automation at Metromedia from 1961 to 1974. The November article started in the era of tubes and transistors and ended with the introduction of a digital computer, in 1969, at Metromedia's Los Angeles station, KTTV.

Incubation Period

From 1969 to 1974, the industry went through an incubation period, and some tough times, and then came on stronger than ever. "Things" had changed, and at a revolutionary pace. To compete and

maximize profits, a station's communication system had to operate in "real" time. To illustrate, in January, 1970, WNEW-TV averaged 1200 commercials per week of which 550 were "60's". In January, 1976, they averaged about 3000 commercials per week of which 200 (approximately) were "60's". In December, 1976, WNEW is estimating 3500 commercials per week. Adding more people to a manual system could not handle this load effectively. In fact, just adding people could be self-defeating. Fortunately, the broadcaster and

hardware suppliers were getting prepared for the "better-days-to-come". The minicomputer grew to a giant in its industry, and manufacturers and computer programmers were learning more (in some cases for the first time) about availabilities, orbits, rotations, aged receivables, logs, makegoods, demographics, etc., etc., etc.

In the middle of this industry incubation and development period 1973, WNEW's Bill Kelly was ready for a giant step forward in "Total" automation. After Kelly made his preliminary investigations, Dick

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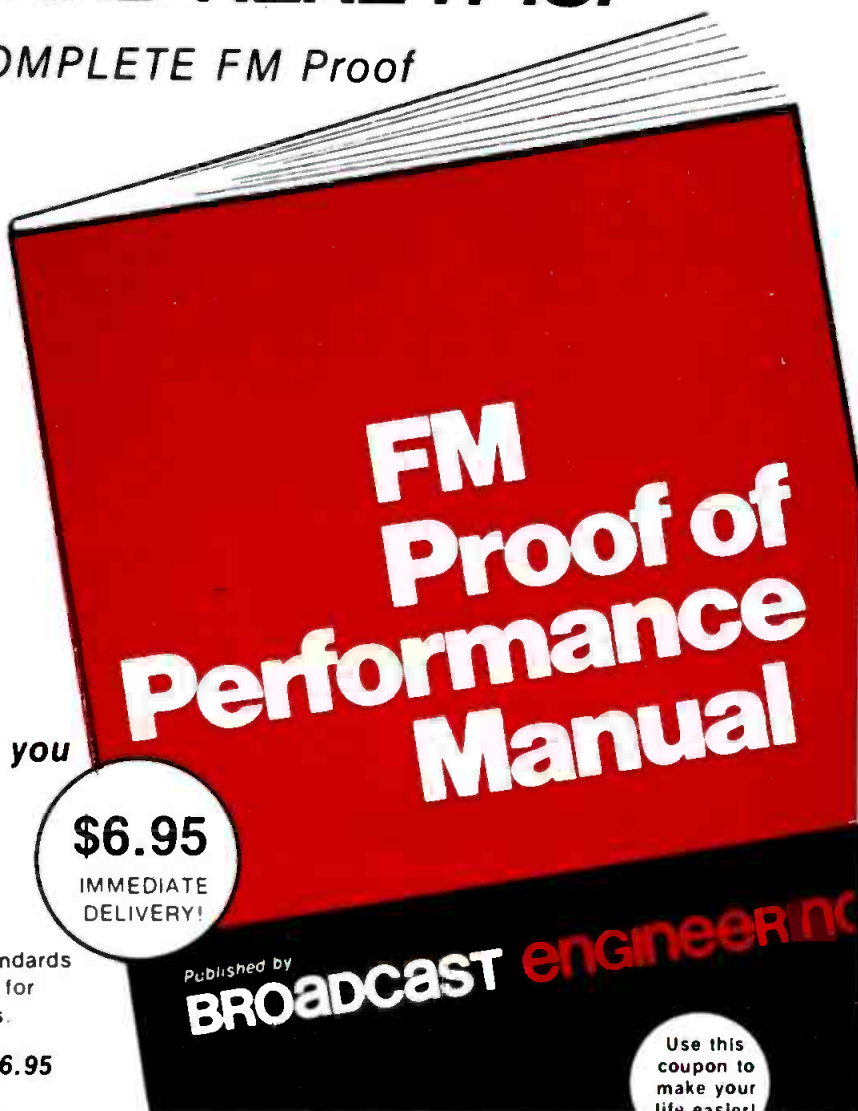
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step-by-step in simple, concise
language—all reviewed by the FCC. You
save time, money, headaches—and
be sure of doing it right the first
time.

Broadcast Engineering's FM
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needed logging forms for pulling both
mono and stereo proofs. A complete
primer on FCC Rules. Dozens of helpful
troubleshooting tips and time-saving
measurement and logging techniques.
Detailed procedures on how to pre-test
equipment before pulling the Proof.
And more.

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Anderson formed an engineering team to define a Technical Operations automation system that could be hard wired to a Business Computer system, and the Metromedia master plan was modified. The "plan" now required that "Total" automation systems be installed at WNEW-TV, WTCN-TV and WTTG within a period of two years. And at the same time WTCN-TV, a newly acquired property in Minneapolis, had to design, build and move into a new building with all new equipment.

Early in 1974 Hal Christiansen formed a team to define and select a Business Computer system for five of the Metromedia stations... WNEW-TV, WTTG, WTCN-TV, KMBC-TV in Kansas City and WXIX-TV in Cincinnati. (Metromedia acquired the WXIX-TV property a few months after they purchased WTCN-TV.) All five installations were to be complete within two years.

In 1973 Metromedia selected the CDL System 200 Technical Operations Automation system for WNEW, WTCN and WTTG. Concurrently, they purchased Ampex ACR-25's. The ACR-25's were to become another link in the "Total" automation chain. Metromedia, Westinghouse, Ampex and CDL jointly defined an intelligent interface to permit CDL's System 200 to automatically program and control the Ampex ACR-25. These two interfaces are better known as the Ampex ADA (Automation Data Accessory) and the CDL ARCH

(Automatic Remote Cassette Handler).

In 1974 the Kaman Sciences BCS-1100 Business Computer system was selected. Although it was a relatively new system, it was backed up with experience, and more adaptable to communicate directly with CDL's System 200. Both systems used the DEC PDP-11/05 minicomputer and random access mass storage discs for data.

It is next to impossible to describe in detail the operational features and advantages of these two systems in less than 100 pages and a two day seminar. More important is to describe **why** and **how**.

Metromedia recognized that "real" time and accurate communications were essential for operating a TV station now and in the future, particularly independent stations in major markets. They were following their master plan and in 1974 they saw that they could **approach** a "real" time data and communications system for a TV station. The BCS-1100 could effectively handle the Sales/Service Department's work load and problems. They could communicate directly with Traffic because both departments use CRT terminals and a common data base that are controlled by the same computer.

The BCS computer can "talk" directly to the CDL computer; therefore, the Program Log can be transferred directly to Technical Operations. The CDL system can automatically schedule and control

ACR-25's, verify material, machine assignments and control the machines, perform complicated audio/video sequences with a variety of effects, print the "As-Aired" Log, and then transfer this back to the BCS system for automatic invoicing.

Over-simplified, but adequate illustrations illustrate the full circle of the communications paths that you now control with computer systems and why Metromedia selected the systems.

Why Automate?

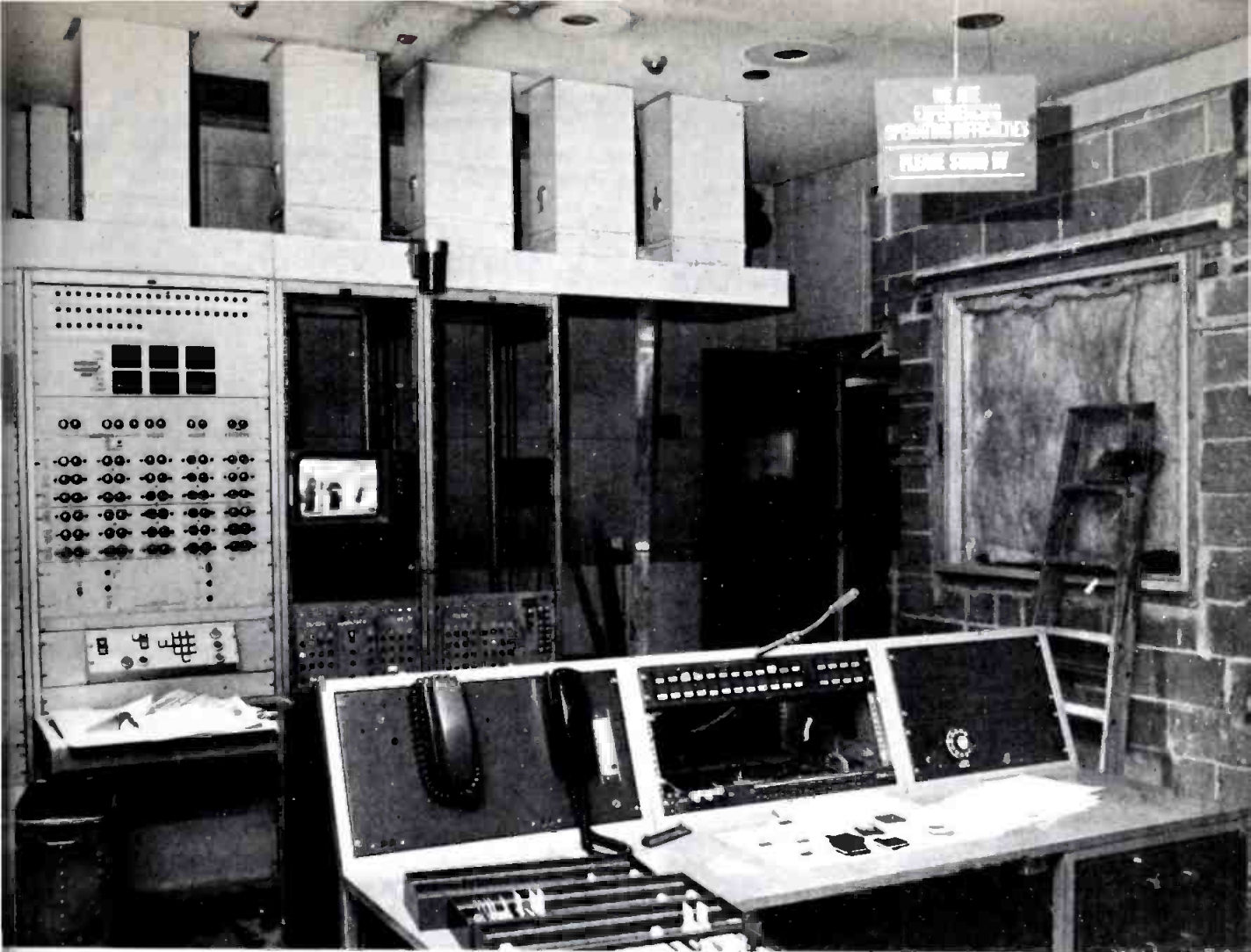
Predictably, the Sales Service Department asked the question "Why automate?" "Change" is always present in their operations and their clients are becoming more unpredictable. They are well aware of computer horror stories, but there probably is not a sales department anywhere, in any industry that is anxious to convert to a computer operation. But as Bill Meehan, Vice President and General Sales Manager for WNEW-TV said... "We had one of the best most copied manual systems in the business...had to because we are an independent station in the Number 1 market with a National Sales Manager, two Local Sales Managers, 11 salesmen and two retail store specialists...but we could not continue to use a manual system forever...we have to learn to do it before we can run, and we'll be ready to run when we have to... that day is rapidly approaching." Meehan added... "Ratings measured electronically in New York, and when 0.1 of a rating point changes the price of your inventory, you have to know exactly what you have in inventory."

Ed Petrosky, Traffic Manager for WNEW, was anxiously looking forward to the day the system would be installed. With a staff of 15 people since 1967, he had to cope with an increase in the average number of commercials per week from 700 in 1967 to 3500 in 1974 and during this period the number of 60's decreased from 650 per week to about 200 per week. Besides that workload there are 35 to 60 new tapes and 10 to 20 new films delivered to his department each day that have to be screened, timed, and classified.

About The Author

Bob Hueffed is a management and advertising consultant with offices in Rye, New York. He was formerly with Central Dynamics Corporation as Vice President and General Manager. Bob is not new to automation—in 1969 he pioneered and conducted broadcast automation seminars for Central Dynamics in major cities throughout the U.S. and was personally involved with the CDL automation systems at the Metromedia and Westinghouse TV stations. In fact, he is credited with coining the name "Total" Automation.

Bob has been an active member of many organizations in our industry including: a Trustee and Founding Director of the Broadcast Engineers Educational Advisory Committee, SMPTE ad hoc committee for standardizing and establishing the SMPTE Edit Time Code, IRTS computer and automation standards, co-chairman of the original NAB ad hoc Exhibitors' Committee, and has authored and contributed to many trade journal articles. He graduated with awards from Case Institute of Technology, and prior to joining CDL, he spent 15 years in the aerospace industry in sales and management positions.



ing preparations at WNEW master control room for installing the new CDL Technical Operations system. Note sign... are experiencing operating difficulties—please stand by."

average of 35 to 40 letters and one calls per day that usually change to the original instructions. That is the average for five days a week, but the majority of these requests arrive on Friday to affect the weekend and Monday log.

Many of the spots require additional production work at the station, such as adding an audio track or slides.

You may question how eight traffic people could handle such an increase in workload...500 percent increase! When Petrosky was on the original "System Analysis" team in 1974, he learned the importance of thoroughly understanding all other department operations. The Traffic Department has to accept and distribute data and interact with more departments, more often than any other department. As Petrosky said, "We are the traffic cops of the station, and if we didn't understand another guy's job and problems,

communications would halt...you cannot second-guess anyone, and if you don't have the answer, you have to know where to find it...and quickly...you have to have awareness to anticipate and execute accurately and timely". This attitude and training permitted a smooth and rapid transition to the computer systems. The WNEW traffic people are specialists that understand and operate the BCS and CDL systems (both systems have terminals in the Traffic Department), and they have firm control.

Traffic can now comfortably prepare the Log over a period of two days vs. five days with the punch card system. Machine assignments and film, tape, and slide rundown lists are produced by the CDL System 200 in a fraction of the time. A commercial material inventory crosscheck routine can be called up on a CDL CRT terminal to check if a commercial is on a

reel or an ACR-25 video cassette—important for scheduling people and machines.

The BCS-1100 and CDL System 200 computer systems became operational between May, 1974 and July, 1976.

The First Total Automation System

WTCN installed the CDL system first and it was operational in May, 1974. In January of 1975 the first ACR-25 was interfaced to the CDL system using the ADA/ARCH interfaces. That was a "first". In May, 1975 the BCS-1100 Business Computer system was hard-wired to the CDL System 200 Technical Operations Automation System, and with that connection the first "Total" Automation system became operational.

WNEW was operating their CDL System 200 in June, 1975, and the BCS-1100 was installed and con-

nected to the CDL system in August, 1976.

KMBC and WXIX had their BCS-1100 systems operating by September, 1975.

WTTG installed the BCS-1100 in December, 1975 and completed their "Total" Automation system when the CDL System 200 was installed in 1976.

The installations produced a few tears and some frustrations, but that was anticipated. WNEW and WTTG had the advantage of learning from WTCN's experiences, and the WTTG system was installed "easier than expected and according to plan". This learning curve also applied CDL and BCS, and their training programs were modified and intensified during this two-year period. Engineering departments visited CDL during the final stages of in-plant system assembly and test, and after the system was installed, maintenance and system operating courses were conducted at the station.

All agreed that training programs were essential to reduce the on-the-job learning curve cycle. Good training coupled with an understanding of your data and communications system will go a long way to eliminate frustrations, surprises and compromise.

WNEW installed their BCS system one month before the Fall season and the operator training programs had to be conducted on location during the hectic business hours. (BCS usually trains at their facility and provides additional in-

struction and "hand holding" on location.) Richie Witkin, Sales Service Manager at WNEW, had some rough days and long hours trying to convert from an established manual system to a computer system, but by October 1... "everything started to fall into place...we now feel comfortable with the system, understand how to manipulate it, and are looking forward to some of the new BCS operating programs".

Witkin's "wish list" will probably continue to grow, but many items are being developed now by BCS and will probably be available within the next six to nine months.

Wish List

According to Jack Finlayson, BCS Marketing Manager, BCS is developing some new powerful software for the Sales Service department.

1) The Avail format will be changed to allow for average cost per spot for a program or daypart and for each rate section or level. Specials can be reported separately. Customers can call for overlapping dayparts on the same run; i.e., 9:00 AM to noon and 10:30 AM to 11:00 AM. The customer can select the number of weeks wanted for each daypart. (This first phase has actually been completed and tested at the time of this writing.)

2) The Phase 1 data will be stored in the station's resident computer system to permit on-line manipulation that can be displayed on the CRT terminals or printed.

3) Allow a station to play management computer games to experi-

ment with raising or lowering certain rates or dayparts, and have the system recalculate values, etc. using the information of what sold, available, preemptible, etc.

4) Add rating booking information to the station's resident computer and merge it with availabilities to prepare sales proposals, analyze orbits, compute cost per rating points, etc. These proposals could be printed for presentation to the client.

It is probably safe to say that these computer programs are on everyone's "wish list".

And there are more. The industry is changing every day as is technology. Digital techniques, microprocessors, Super LSI will force us to change, but if you do your homework now, you will recognize the opportunities.

To repeat Hal Christiansen's opening comment in this article, "the journey is not complete because 'Total' Automation is moving target...to cope with it, you have to have a master plan & somewhere down the road". And he added... "get good hardware controlled by good software that works in your business environment...it is the only way to maintain control of your business".

The author is taking the liberty to append to these quotes excerpts from the October 15, 1976 issue of **Forbes Magazine**.

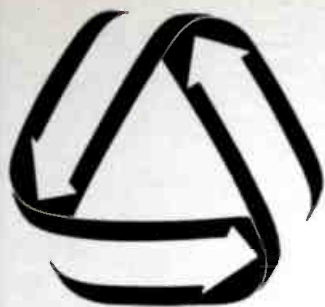
"New York-based Metromedia Inc. owns six TV stations, all but one of them unaffiliated. Says its chief executive, John Kluge: 'Revenues from our five independent stations are running at an average 50 percent higher than last year; some of them up to 80 percent higher.' Reflecting this, Metromedia's earnings more than doubled in the first half of 1976; its stock zoomed from five in 1975 to as high as 30 this year. [the article continues]...Metromedia bought independent WXIX in Cincinnati for \$10 million four years ago; today it's worth at least \$9 million."

These are probably some of the reasons why Hal Christiansen is looking for the P&L's on Monday rather than Wednesday...and probably being nudged just a little by John Kluge.

(Editor's note: What a way to "go to black")

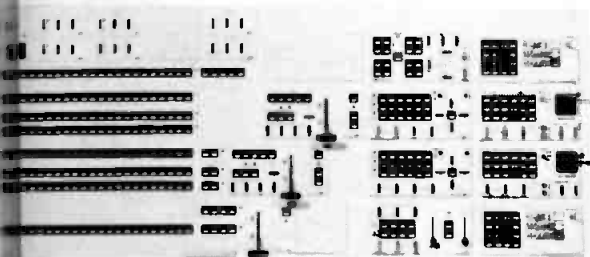


Lottie Bryan, Assistant Traffic Manager WNEW, and Skip Aldrich, system specialist WTCN-TV, training on the CDL System 200 traffic terminals at WNEW.



Central Dynamics. International pacesetter in television broadcast equipment.

Video switchers.



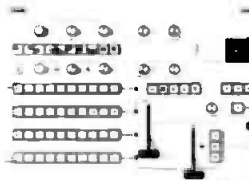
Super Powerful CD 480 The Smart Switcher

Revolutionary modular switchers with unprecedented production power. They outperform the largest conventional switchers, yet are extremely simple to operate. Their power and ease of operation are due to CDL's new Sequential Effects (SFX) Amplifier. You can cut, mix or wipe between two Background Sources or two separate Key Sources either individually or in any combination. Models with one or two SFX Amplifiers provide all standard and optional features you need, including Rotary & Chroma wipes, RGB Shadow keys, Hard and Soft Color Border keys, Color Border keys, Quad with Color Borders, Encoded Chroma keying, Key Mask generator, and 16, 24 or 32 inputs. A variety of modular accessories will continue to keep your switcher smarter than the rest as new technology develops.



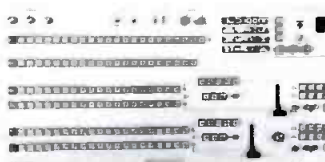
VS-10

An inexpensive broadcast quality 8-input switcher that features flexibility and ease of operation. Self-contained electronics for rapid installation in ENG and other small mobiles.



VS-14

Sophisticated enough for large studio production, yet compact and inexpensive enough for small mobiles. Soft wipes and keys—even a Downstream keyer—are standard. Self-contained and remote versions available.



VSP-1260S

An amazing value

Now the smallest station can afford a conventional 20-input mix/effects switcher of the highest quality and reliability and get it in under 30 days! All features, including an Encoded Chroma keyer and Bordered keys, are standard (not optional, as is often the case). And the price is astonishingly affordable.

About the AFM-10 Audio Mixer/Switcher—an ideal companion to the CDL VS-10 and VS-14 video production switchers.

Automation.



System 100

Computer controlled automation system for Technical Operations that communicates directly with a Business Computer System. Stores and retrieves the schedule with entry error checking, makes automatic time corrections, performs complicated audio/video switching sequences (including dissolves, fades, wipes and keys), assigns machines, verifies material, and prints the "As-Aired" log.

Master Control Switchers

Ranging from CDL's new CD 480 MC to a 2 Bus MCS-829 or a 3 Bus MCS-770. All 3 can be interfaced to System 100 Technical Automation System.

Video editing systems.



PEC-120 Video Tape Editor

A computer editing System with easily operated control panel and CRT display for rapid and precise control of VTR's & Switcher CDL's unique Self Learning Cueing Software Program is a new feature.



EDS-200 Video Tape Editor

A two machine Time Code microprocessor Editor that interfaces to Quad or Helical VTR's.

Also a complete line of production and TV terminal equipment, including:

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- Audio/Video Routing Switchers
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Logic Illustrated

Part 4 of a 4-part series/By Harold Ennes

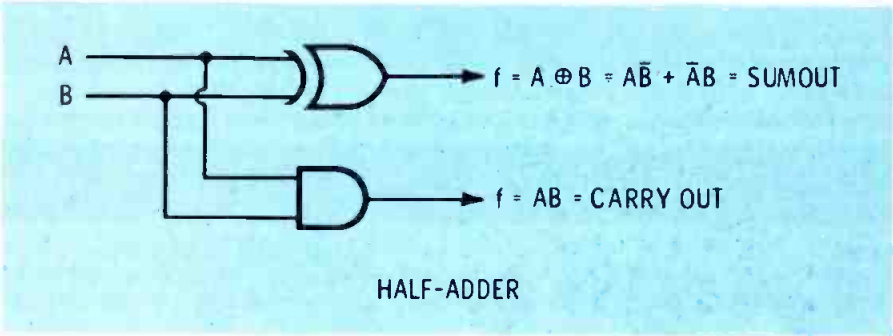
Logic networks are used for binary addition and subtraction. Multiplication can be accomplished by over-and-over addition; division by over-and-over subtraction. Any arithmetic function can be accomplished digitally by logic networks. Such functions are basic to all decision-making logic systems.

BASIC BINARY ADDITION TABLE

A	PLUS B	= SUM OUT	CARRY OUT
0	0	0	0
0	1	1	0
1	0	1	0
1	1	0	1

4-1. This is the basic binary addition table. (To review binary addition, see "Digital Math Part 1," BE June '74.)

Two outputs are required: Sum out; 2. Carry out.



4-2. This circuit satisfies the binary addition table of 4-1. This is termed a **half-adder** because there is no provision for a carry input. Only a carry output is provided. This becomes a previous carry any following stage.

The boolean relationship for half-adder:

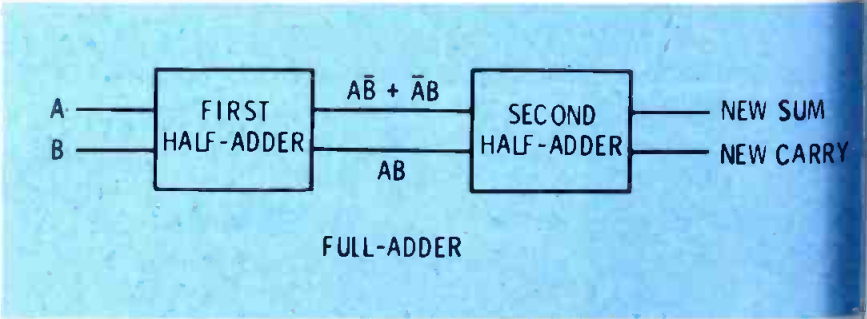
$$\begin{aligned} \text{Sum} &= A\bar{B} + \bar{A}B \\ \text{Carry} &= AB \end{aligned}$$

FULL BINARY ADDITION TABLE

A	PLUS B	CARRY IN (C _n)	SUM	NEW CARRY (C _{n+1})
0	0	0	0	0
0	0	1	1	0
0	1	0	1	0
0	1	1	0	1
1	0	0	1	0
1	0	1	0	1
1	1	0	0	1
1	1	1	1	1

4-3. Expands the binary addition table for a carry input (previous carry). Where:

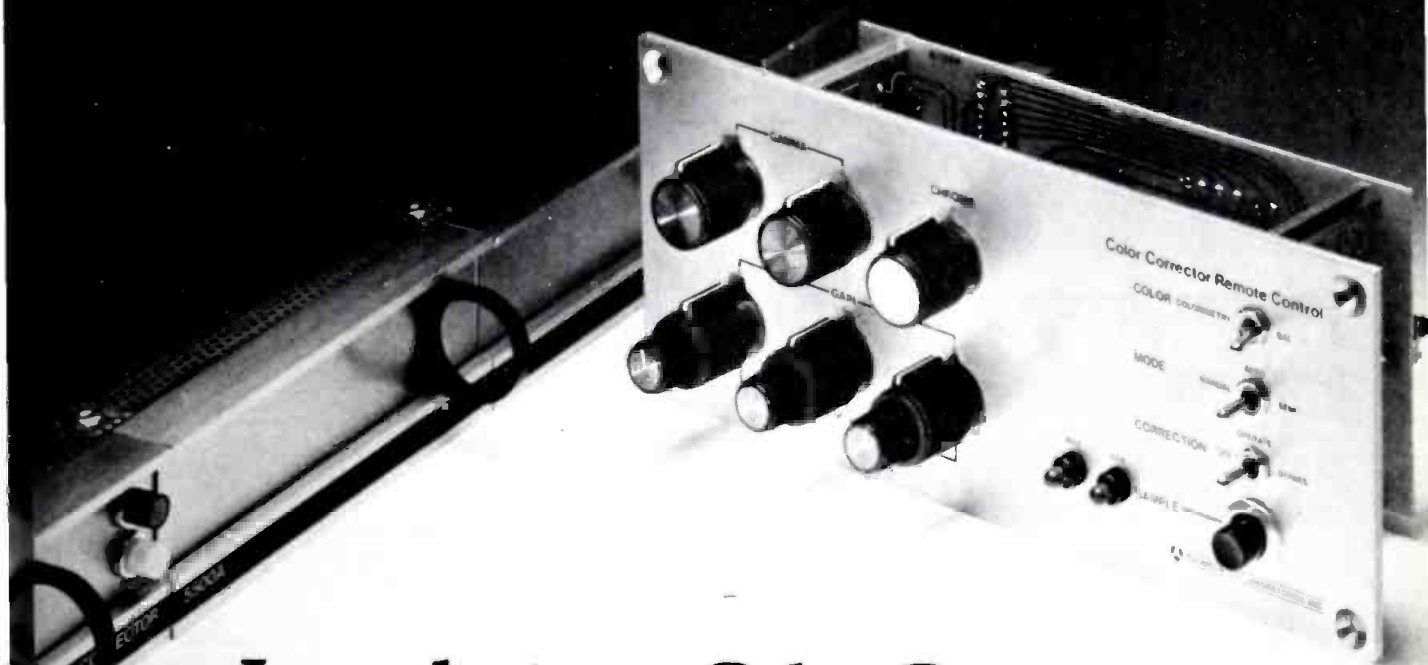
C = previous carry.
C_n = new carry.



4-4. The circuit for a half-adder (4-2) simply represents the function required. In real life, 2-input or 4-input adders are constructed in a single chip (IC), usually with provisions for true or inverted inputs, and true or inverted outputs.

A full adder is, in effect, two

half-adders in cascade as shown 4-4. Note that for the final sum output to satisfy the binary addition table 4-3, the previous carry function (C=AB) must be incorporated in the logic. The following section show the boolean development.



Introducing a Color Corrector for Electronic News Gathering.

Electronic News Gathering makes tough demands upon the broadcaster. Color imbalance and colorimetry problems are frequently encountered. Matching remote camera shots to indoor studio programs or assembling tapes from different locations or cameras is "chancy" at best. Often that fast-breaking story doesn't allow for camera rebalancing!

Thomson-CSF Laboratories now provides a solution to such difficult encoded signal color problems. With the Model 5500A Color Corrector, you'll be able to rebalance and match video signals *after* encoding. It can be used either after the play-back tape machine or following the microwave receiver during live coverage. In most cases, a noticeably improved color picture will result. For ease of operation, a Remote Control unit is included as standard equipment.

As an added feature, an optional automatic Sensor unit is also available to control the Color Corrector for telecine use.

Whether for Electronic News Gathering, tape production or telecine use, the Thomson-CSF Laboratories Color Corrector System should be working for you. Interested? Give us a call.



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FULL ADDER IN BOOLEAN FORM

A	B	C	BOOLEAN SUM (f=1)	BOOLEAN NEW CARRY (C _n)
0	0	0	0	0
0	0	1	$\bar{A}\bar{B}C$	0
0	1	0	$\bar{A}B\bar{C}$	0
0	1	1	0	$\bar{A}BC$
1	0	0	$A\bar{B}\bar{C}$	0
1	0	1	0	$AB\bar{C}$
1	1	0	0	ABC
1	1	1	0	ABC

C = PREVIOUS CARRY
C_n = NEW CARRY

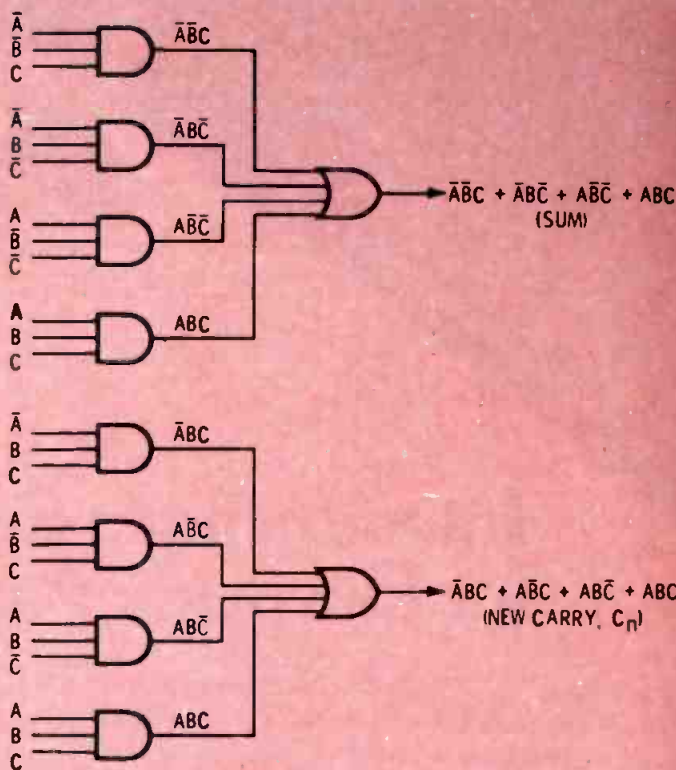
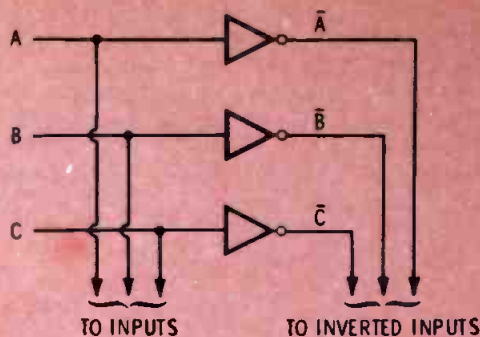
4-5. To understand the full binary adder, re-write the binary addition table (4-3) in boolean form (4-5), showing f = 1 for sum and f = 1 for carry.

Where C = previous carry.
C_n = new carry.

Then from the table (4-5) note that:

$$\begin{aligned} \text{SUM} &= \bar{A}\bar{B}C + \bar{A}B\bar{C} + A\bar{B}\bar{C} + ABC \\ C_n &= \bar{A}BC + A\bar{B}C + AB\bar{C} + ABC \end{aligned}$$

4-6. This constructs a full binary adder from the relationships of 4-5. Note that three inverter gates, eight AND gates, and two OR gates are required, for a total of 13 symbols.



BINARY ADDER FROM 4-5 RELATIONSHIPS

TRUTH TABLE PROVING: SUM = C(AB + $\bar{A}\bar{B}$) + $\bar{C}(\bar{A}B + A\bar{B})$ CARRY = AB + C(AB + $\bar{A}\bar{B}$)

A	B	C	$\bar{A}$	$\bar{B}$	$\bar{C}$	AB	$\bar{A}\bar{B}$	$A\bar{B}$	$\bar{A}B$	SUM		ORED SUM	CARRY
										C(AB + $\bar{A}\bar{B}$)	$\bar{C}(\bar{A}B + A\bar{B})$		
0	0	0	1	1	1	0	1	0	0	0	0	0	0
0	0	1	1	1	0	0	1	0	0	1	0	1	0
0	1	0	1	0	1	0	0	0	1	0	1	1	0
0	1	1	1	0	0	0	0	0	1	0	0	0	1
1	0	0	0	1	1	0	0	1	0	0	1	1	0
1	0	1	0	1	0	0	0	1	0	0	0	0	1
1	1	0	0	0	1	1	0	0	0	0	0	0	1
1	1	1	0	0	0	1	0	0	0	1	0	1	1

WHERE C = PREVIOUS CARRY

4-7. Simplify the sum and carry expressions of 4-6, and prove by a Truth Table:

$$\begin{aligned} \text{SUM} &= \bar{A}\bar{B}C + \bar{A}B\bar{C} + A\bar{B}\bar{C} + ABC \\ &= C(\bar{A}\bar{B}) + \bar{C}(\bar{A}B) + \bar{C}(A\bar{B}) + C(AB) \text{ rule 20} \\ &= C(\bar{A}\bar{B} + AB) + \bar{C}(\bar{A}B + A\bar{B}) \text{ grouping C and } \bar{C} \text{ terms.} \end{aligned}$$

$$\begin{aligned} C_n &= \bar{A}BC + A\bar{B}C + AB\bar{C} + ABC \\ &= C(\bar{A}B) + C(A\bar{B}) + \bar{C}(AB) + C(AB) \text{ rule 20} \\ &= C(\bar{A}B + A\bar{B}) + AB \text{ grouping and solving C and } \bar{C} \text{ terms} \\ &= AB + C(\bar{A}B + A\bar{B}) \text{ rearranged} \end{aligned}$$

Thus the simplified relationships are as follows:

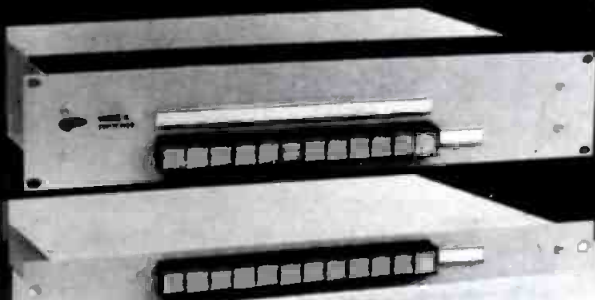
$$\begin{aligned} \text{SUM} &= C(\bar{A}\bar{B} + AB) + \bar{C}(\bar{A}B + A\bar{B}) \\ C_n &= AB + C(\bar{A}B + A\bar{B}) \end{aligned}$$

The Truth Table of 4-7 is derived from the procedure outlined in section 3-5.

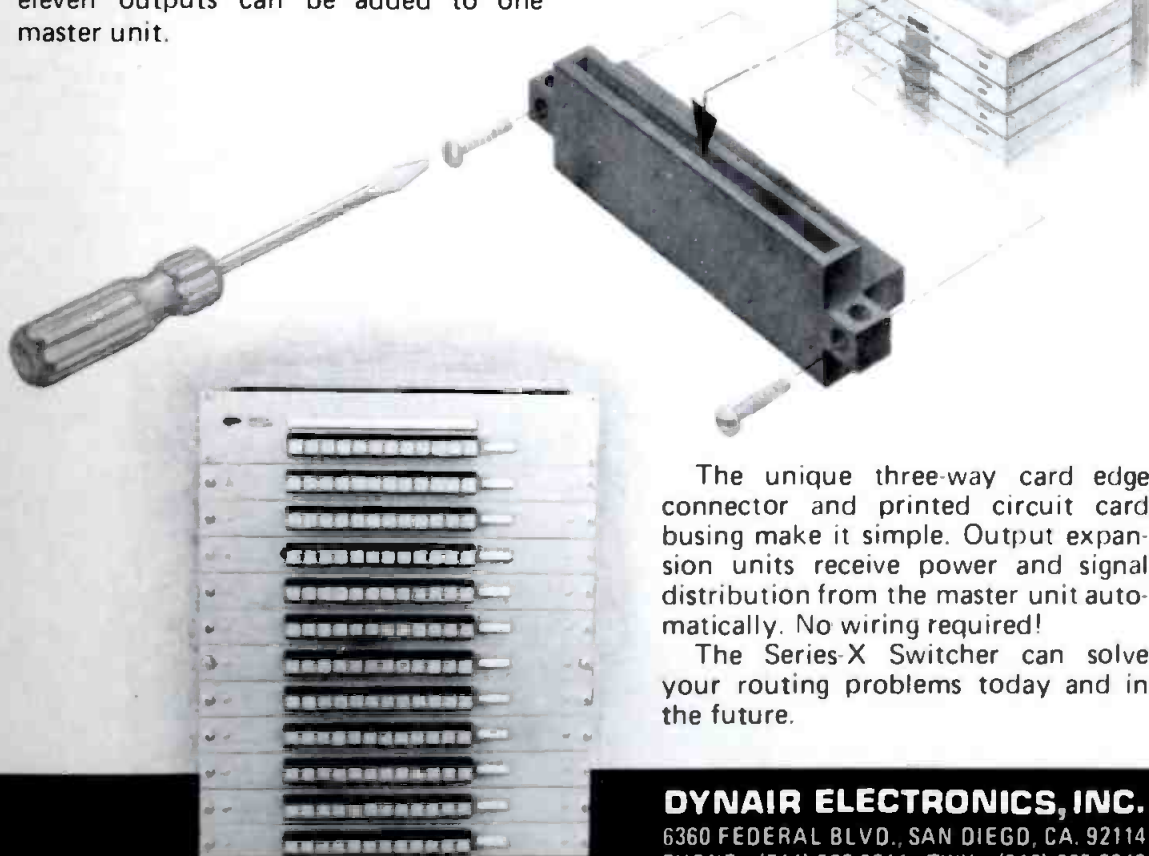
THUS:
SUM = 1 when single 1 occurs
CARRY = 0.
SUM = 0 when 2 ones occur
CARRY = 1.
SUM = 1 when 3 ones occur.
CARRY = 1.

SOMETHING TO BUILD ON

DYNAIR'S
Audio/Video Switcher
will grow
as your system grows.



Expansion is easy — do it yourself! All you need is a screwdriver and additional expansion units to increase the number of outputs of your DYNAIR Series-X Switcher. Up to eleven outputs can be added to one master unit.



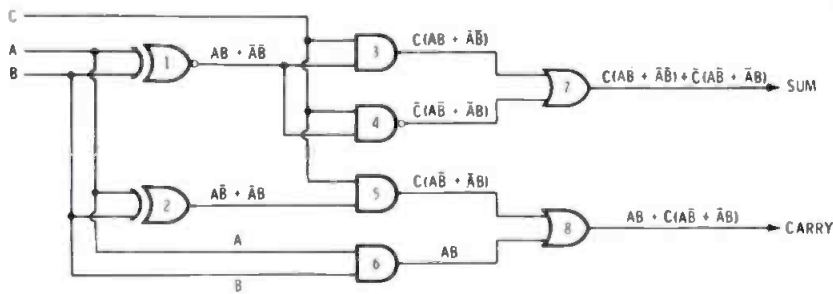
The unique three-way card edge connector and printed circuit card busing make it simple. Output expansion units receive power and signal distribution from the master unit automatically. No wiring required!

The Series-X Switcher can solve your routing problems today and in the future.

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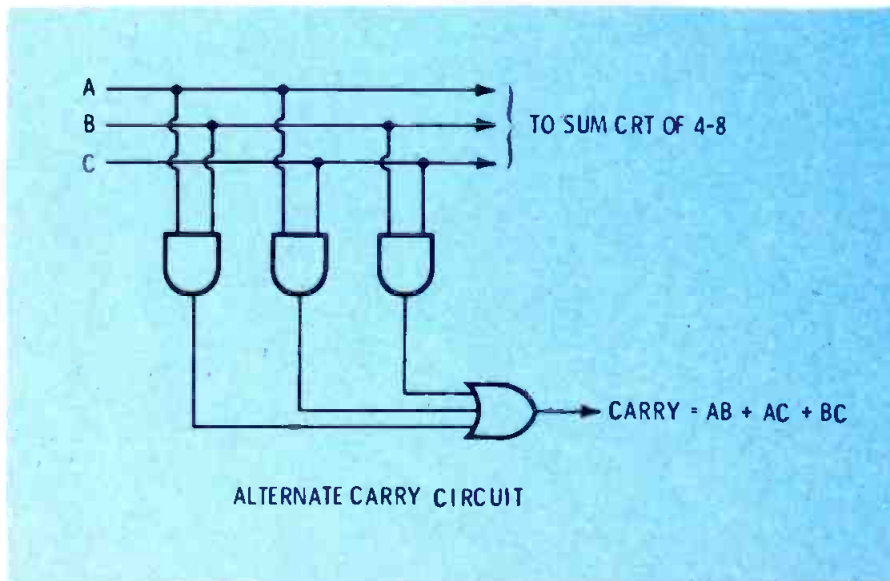
FULL ADDER FROM SIMPLIFIED BOOLEAN RELATIONSHIPS OF 4-7

Gate 1 Exclusive NOR
Gate 2 Exclusive OR
Gates 3-5-6 AND
Gate 4 NAND
Gates 7-8 OR

4-8. Constructs a full-adder from the simplified relationships of 4-7. Where:

C = previous carry.
 C_n = new carry.
 $SUM = C(AB + \bar{A}\bar{B}) + \bar{C}(AB + \bar{A}\bar{B})$
 $C_n = AB + C(AB + \bar{A}\bar{B})$

This requires only eight symbols in contrast to 13 symbols for 4-7. This is only one of many possible combinations.



ALTERNATE CARRY CIRCUIT

4-9. There may be more than one correct solution to a simplification of relationships. Example:

CARRY of 4-7:

$$\begin{aligned} & \bar{A}BC + A\bar{B}C + AB\bar{C} + ABC \\ &= \bar{A}BC + A\bar{B}C + AB(\bar{C} + C) \\ &= \bar{A}BC + A\bar{B}C + AB(1) \\ &= \bar{A}BC + A\bar{B}C + AB \\ &= AB + AC + BC \quad \text{Final simplification} \end{aligned}$$

For the carry logic, this would require the circuit of 4-9, replacing gates 2-5-6-8 of 4-8. Note that it does not necessarily simplify 4-8. This illustrates only that more than one simplification procedure exists for a given set of terms, hence circuits can vary for identical functions.

4-10. Proves 4-9 by a Truth Table. Thus sections 4-6, 4-7, 4-8, 4-9 and 4-10 are all equivalent functions (f). Drawings 4-8 and 4-9 are equally valid in design. The unsimplified version (4-6) would not be valid.

TRUTH TABLE PROVING VALIDITY OF $AB + AC + BC$ FOR CARRY

BINARY			BOOLEAN	BINARY SUM (TABLE 4-7)	BINARY CARRY ($AB + AC + BC$)
A	B	C			
0	0	0	$\bar{A}\bar{B}\bar{C}$	0	0
0	0	1	$\bar{A}\bar{B}C$	1	0
0	1	0	$\bar{A}B\bar{C}$	1	0
0	1	1	$\bar{A}BC$	0	1
1	0	0	$A\bar{B}\bar{C}$	1	0
1	0	1	$A\bar{B}C$	0	1
1	1	0	$AB\bar{C}$	0	1
1	1	1	ABC	1	1

WHERE C = PREVIOUS CARRY

Refurbished video heads?

**Videomagnetics has
everything you need:
superior product,
experience and facilities,
solid operational position,
plus lower price.**

It's a paradox, but the newest company in the refurbished video head business is also the most experienced. This comes about because the people who established Videomagnetics have been in the field for more than 20 years and have the kind of technical, manufacturing, and business know how that it takes to succeed and to meet your needs.

It all boils down to three basics: 1) a product better in all ways (including price), 2) experienced people and sophisticated facilities, and 3) a sound operational position coupled with business acumen. Videomagnetics has them all.

Want to know more about how you can improve your refurbished video head situation? Call or write Videomagnetics today.



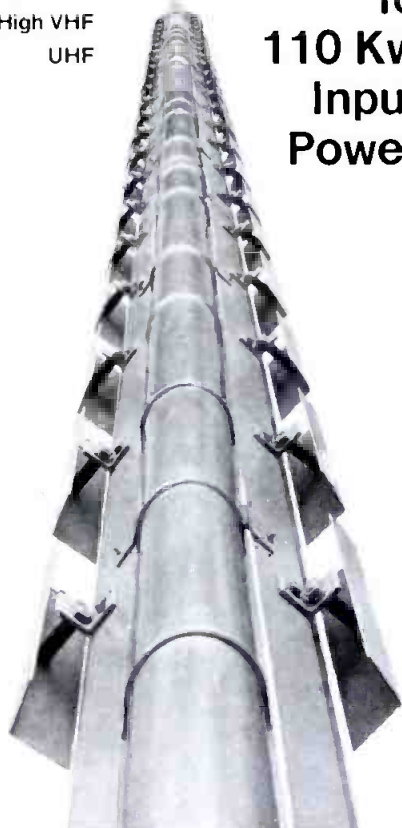
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Sunnyvale, CA 94086
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Omnidirectional and directional, high gain rugged slot and dipole arrays.

Available in 9 standard horizontal patterns, choice of vertical patterns... with power gains to over 100 and conservative power ratings of 3 Kw, 10 Kw, 30 Kw or 110 Kw.

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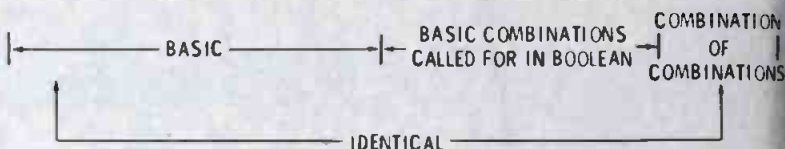
Write for free catalog and price list, including all required electrical, mechanical and structural data.

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WESTBURY, NEW YORK 11590
TEL: 516-997-7800

TRUTH TABLE METHOD OF SIMPLIFYING $AC + ABC + A\bar{C}$

A	B	C	$\bar{C}$	AC	$A\bar{C}$	ABC	$AC + ABC + A\bar{C}$
0	0	0	1	0	0	0	0
0	0	1	0	0	0	0	0
0	1	0	1	0	0	0	0
0	1	1	0	0	0	0	0
1	0	0	1	0	1	0	1
1	0	1	0	1	0	0	1
1	1	0	1	0	1	0	1
1	1	1	0	1	0	1	1



4-11. To show the importance of simplification, suppose you have evolved the following boolean relationship for a given problem:

$$AC + ABC + A\bar{C}$$

$$\begin{aligned} f &= AC + ABC + A\bar{C} \\ &= A(C + \bar{C}) + ABC \text{ (factoring a rearranging)} \\ &= A(1) + ABC \\ &= A + ABC \end{aligned}$$

rule
rule
rule

Figure 4-11 is the Truth Table form of simplification for this relationship. Note that the first and last columns are identical. To solve algebraically:

This says that the relationship $AC + ABC + A\bar{C}$ can be replaced by a straight wire from A.

FULL SUBTRACTOR TRUTH TABLE

A	B	C	D	B_n	$f = 1$ D	$f = 1$ B_n
0	0	0	0	0	0	0
0	0	1	1	1	$\bar{A}BC$	$\bar{A}\bar{B}C$
0	1	0	1	1	$\bar{A}\bar{B}\bar{C}$	$\bar{A}\bar{B}C$
0	1	1	0	1	0	$\bar{A}BC$
1	0	0	1	0	$A\bar{B}\bar{C}$	0
1	0	1	0	0	0	0
1	1	0	0	0	0	0
1	1	1	1	1	ABC	ABC

WHERE B_n = NEW BORROW
C = PREVIOUS BORROW
D = DIFFERENCE

4-12. Shows the Truth Table for full binary subtraction, including boolean expressions for $f=1$. (To review binary subtraction, see "Digital Math" Part 1, BE June '74.)

Thus:

where B_n = new borrow
C = previous borrow
D = difference

$$\begin{aligned} D &= \bar{A}\bar{B}C + \bar{A}B\bar{C} + A\bar{B}\bar{C} + ABC \\ B_n &= \bar{A}\bar{B}C + \bar{A}B\bar{C} + A\bar{B}C + ABC \end{aligned}$$

Note carefully that the Truth Table for the difference (D) column is identical to the sum column 4-3, and 4-5.

How did these broadcasters get ahead of the competition?



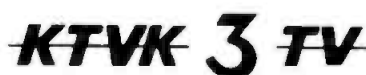
"The Compositor has excellent fonts-- they're clean, they are sharp-looking, and they are distinctive... we have as much memory storage as we're ever going to need. You can change directly from any page to any other page without any problem whatsoever-- you don't have to stick with the original sequence. The Compositor gives you super flexibility."—Don LaCombe, KING Production Manager

"The Compositor's on-air display is a marvel... head and shoulders superior to the competition. We've virtually discontinued using hotpress for supers."—Galen Daily, KRON Program Manager



"We used the Compositor for the first time on election night. We were very pleased with the clarity and color. I'm sure we had the best election show in town that night."—Donald Loose, Manager WTMJ News Operations

"We used our new Compositor system during the election and were very happy with it. It seemed to me that the character edging made our display easier to read than the competitions'. We moved ahead of the other stations soon after the election results started coming in."—Terry Harrison, KTVK-TV Engineer



"...the election went like clockwork--I couldn't have asked for anything better. The Compositor display is clear and easy to read...you just glance at it and you've got it. We were ahead of the competition getting numbers on the air."—Tom Craven, KGW Production Manager

"We were well ahead of the competition election night... the reason, I feel, was in large measure due to the Compositor. It's easy to use, and prevents a great deal of possible error. Where the TM unit really shines is its computer interface with the character generator, which eliminates the extra step of manually entering the election results."—Bill Gill, WOTV News Director



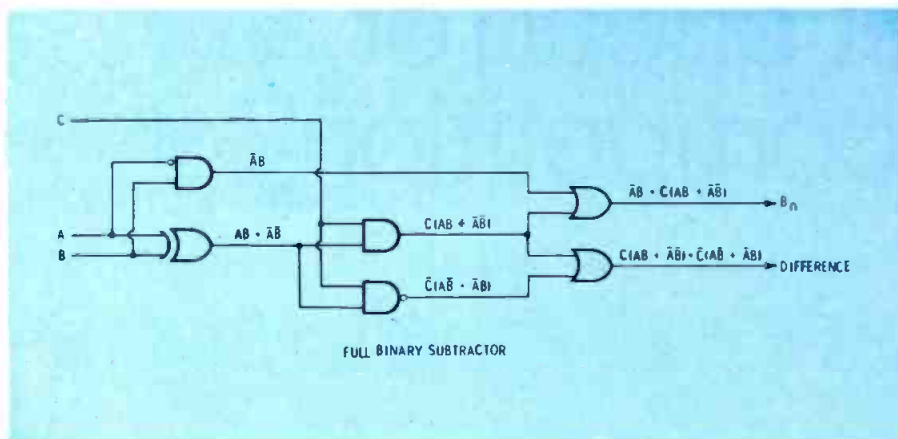
These broadcasters agree: with or without the TED election reporting option, the new Compositor I Titling/Graphics System offers a superior on-air look. With graphic-quality fonts and instant access to any page in memory at any time, the software-based Compositor I provides the fast on-air operation demanded by production personnel, the artistic quality demanded by advertisers, and the competitive edge that broadcast management is looking for. For details, please call Jack Daniels at (801) 972-8000.



P.O. Box 15068, Salt Lake City, Utah 84115

Compositor I

For More Details Circle (34) on Reply Card



4-13. Simplify the boolean expressions of 4-12, and construct a full binary subtractor from simplified relationships.

Let B_n = new borrow

C = previous borrow

D = difference

$$D = \bar{A}\bar{B}C + \bar{A}B\bar{C} + A\bar{B}\bar{C} + ABC$$

$$= C(AB + \bar{A}\bar{B}) + \bar{C}(AB + \bar{A}\bar{B})$$

rules 20 and 21

$$\begin{aligned} B_n &= \bar{A}\bar{B}C + \bar{A}B\bar{C} + \bar{A}BC + ABC \\ &= \bar{A}B + C(AB + \bar{A}\bar{B}) \\ &\text{rules 20 and 21} \end{aligned}$$

The difference (D) output is identical to that of the sum of 4-7, 4-8. This function is based on the fact that $A-B$ is identical to $A+(-B)$.

Figure 4-13 is one possible logic network to function as full binary

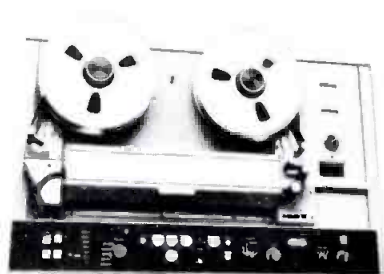
subtractor. The functions $A+B$ and $A-B$ are identical for two bits. The resultant functional difference between add and subtract is the action of the previous carry (to add) and the previous borrow (to subtract). Carefully compare 4-7 with 4-8. Note how the following relationship is used:

$A+B$ = Sum (reads A plus B sum).

$A+(-B)$ = Difference (reads A plus a minus B = difference).

This 4-part series has hopefully guided some readers into a better understanding of logic circuitry at basic design. If sufficient interest expressed, we will continue at some future date with codes and conversions, and design of more complex broadcast logic systems.

R-MOD $\Rightarrow$ INTELLIGENT VTR



R-MOD now provides *AUTO-CUE*

R-MOD is the Reel-Servo Modification kit that makes old quads handle tape like the latest "intelligent" VTRs. Now with AUTO-CUE, R-MOD has the ability to remember, with frame accuracy, a cue point selected when the HOLD button on the timer is pressed. When the HOLD button is pressed again, anytime the VTR is not in play mode, R-MOD will search automatically and stop at the preroll position. Cost? This new feature is available at no increase in price to all R-MOD customers—past and future!

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Separate spooling motors of high torque and low weight construction.

Sealed mains input section and cabinet safety link socket.

Fully electronically stabilized power supply circuit.

Capstan motor servo control board using advanced IC design to maintain speed accuracy to better than 0.2%, incorporating electronic speed change.

Capstan motor speed pick-up head.

Plug-in power amplifiers (optional).

Capstan motor of patented construction, cool running, low current consumption and wow & flutter better than international broadcast requirements.

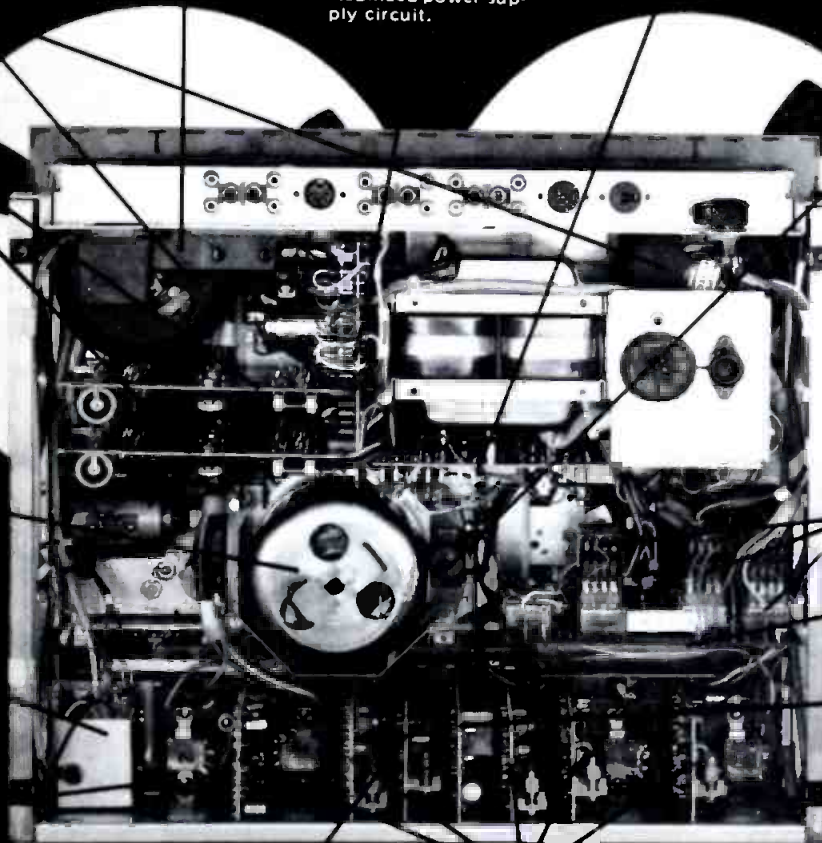
Unique multi-bank micro-switch unit, providing on-off, speed & spool size/position variations and tone control.

Professional glass epoxy circuit board with integral gold-plated switch contacts.

Plug-in relays with self-clearing contacts, controlling all functions and eliminating damage from inadvertent mishandling.

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Plug-in record relay.

Plug-in audio input/output amplifiers

Every Revox machine is Studer designed and built by Studer factories in Switzerland and many to Studer standards. From conception to component, the Revox displays the same meticulous attention to detail and extraordinary precision that has made Studer

and Revox products without equal in their respective fields. Consider the Revox A77 - a studio quality machine, compactly presented and offering features unique in its price class, with total indifference to minor fluctuations in mains supply voltage or periodicity.

With a wow and flutter level below broadcast standard requirements plus a linear response from 20-20,000 Hz at 7½ ips. (± 2 dB) and an ultra low noise level, the Revox A77 continues to set the standard by which the rest are judged.



REVOX

Write or call for further information:

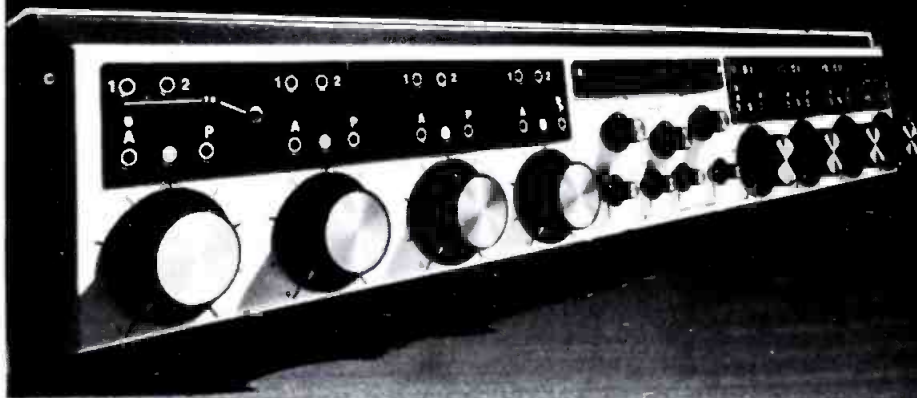
155 Michael Drive, Syosset, N.Y. 11791 (516) 364-1900; West Coast Office (213) 846-0500.

For other countries: Revox International, Regensdorf 8105 ZH, Althardstrasse 146, Switzerland.

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Check These Exclusive Features:

☒ **ILLUMINATED TOUCH PAD AUDIO SWITCHING.** Your finger tells the audio where to go; light emitting diodes tell which function is on. Your touch gives instant command for COS/MOS audio switcher action.

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Zoom in!

Take 1...Electronic Journalism

This column, from time to time will publish items written by ASTVC members. The opinion of the contributor and does not necessarily reflect the opinions of this column or **Broadcast Engineering**.

Submitted by Stuart M. Rudnic, "graduate" of NBC's VTR ops.

"At long last, the death knell film is being sounded across the land. Unions representing film and videotape crews are scrambling for positions. Management people are giddy from the prospects of saving 'all that money'.

"Electronic Journalism has solidly established itself in all networks as well as many of the independent stations across the country. Small and lighter equipment arrives on our shores from Japan and Germany many every day, adding to the produced in the USA.

"In Hollywood, budget people have been eyeing prime-time serials already shot multi-camera TV style, hoping one day soon we, or one of our Japanese friends, will give them a 'black box' enabling them to produce their videotape in the various work standards.

"All of this has brought a twist to the eyes of the ASC members while raising a twinkle in ours. As members have been seen in spots out of the way places as Hollywood Video Center, E.U.E. and Teletronics learning a new trade. They no longer spend all their waking hours knocking videotape."

In future issues and in seminars the ASTVC will try to keep you abreast of new developments during this terrific proliferation of techniques and equipment. Conversely, let us know what you are involved in so that our ASTVC members might share your experiences.

Take 2...The SMPTE invites the ASTVC

The ASTVC owes a debt of gratitude to the Society of Motion Picture and Television Engineers.

Continued on page 65

High Precision Rebuilding—and... THE PRICE IS RIGHT!

Price Comparison (New vs. Rebuilt)

Typical savings on rebuilt tubes are as follows:

Tube Type	Econco Price	New Tube Distributor Price	Savings
3CX2500	\$115.00	\$230.00	\$115.00
3CX3000	125.00	265.00	140.00
4CX5000A	265.00	530.00	265.00
5762/7C24	180.00	400.00	220.00
6076	180.00	395.00	215.00
6166A/7007	550.00	1225.00	675.00
4CX15,000A	400.00	825.00	425.00

Econco's prices average slightly less than 50% of new tube prices. These savings are even greater when you include sales tax on new tubes.

Service

Econco's prompt 30 day repair service coupled with fast reliable UPS handling makes getting tubes repaired probably a quicker method than ordering a new tube from a distributor. 8-90 day delivery on new tubes is not uncommon now. Econco also provides 7 day rush repair service and 1 day delivery for those stations that find power output down and no good spare available.

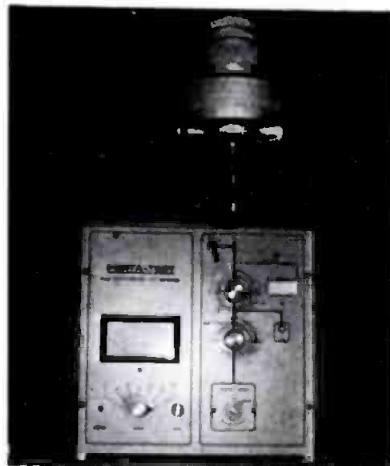
We feel we have both a cost and service advantage over new tubes. Rebuilt tubes have proven that tube life equals and often exceeds that of new tubes.

Recycle Used Tubes

We want to encourage stations which are continuing to buy new tubes to consider selling their used tubes to us. A price list is available upon request. Save your packaging and when you get a few or a lot, send them to us for cash. We buy any amount of used tubes you have if they are on our list.

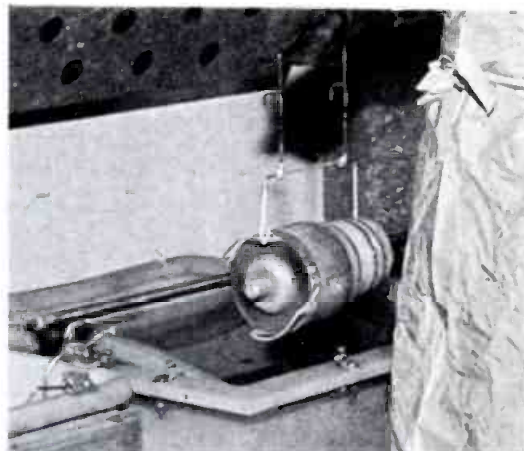
Tube Testing

Rebuilt tubes are fully tested and must meet new tube specifications or we do not ship them. Tubes which do not meet specs. are repaired again or scrapped if not repairable.



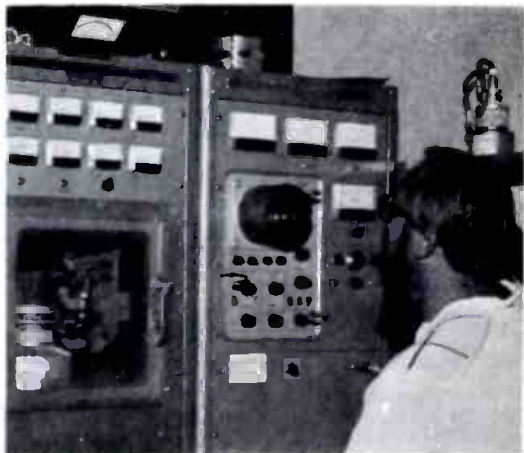
Leak Detector

Leak checking tube prior to pump operation



Silver Plating

A rebuilt tube ready to be silver-plated



Tube Testing

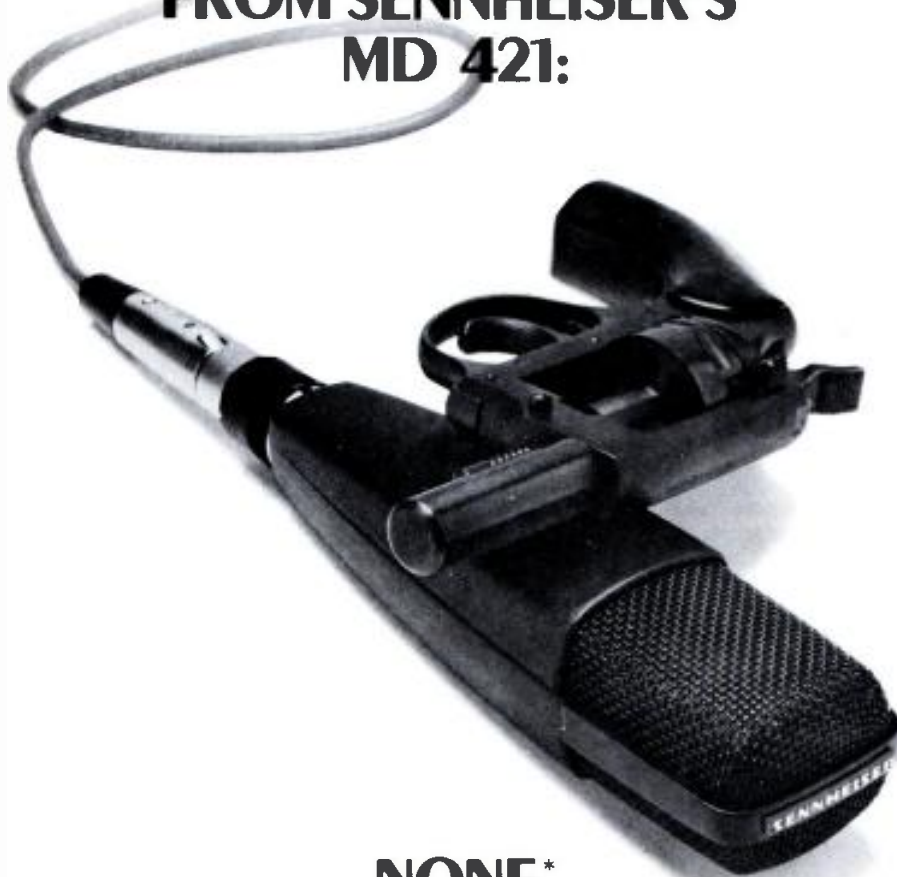
A finished tube getting tested to factory specifications



ECONCO BROADCAST SERVICE INC.

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1302 Commerce Avenue
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AND NOW, A WORD ABOUT OVERLOAD, FROM SENNHEISER'S MD 421:



NONE*.

A lot of engineers are worried about overload these days. And no wonder: Rock groups. Country groups. Jetports. And other high program and ambient sources make it more necessary than ever for microphones to be overload-free as well as accurate.

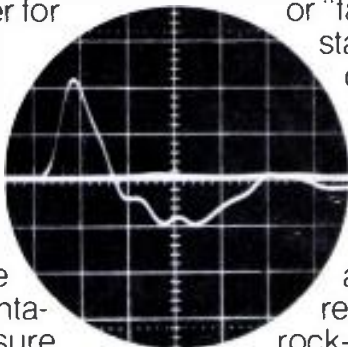
Like our tough MD 421 cardioid dynamic.

In this test with a starter's pistol, we measured an instantaneous sound-pressure level of some 175 dB—well beyond what any musical instrument or voice can pro-

duce—while the oscillogram measured no clipping or ringing.

Whether you need a microphone to capture transient sound like this pistol shot, or "face the music" on stage at 130+ dB in a disco or recording session, consider our MD 421. You'll discover its precise cardioid directionality, rugged design and wide, smooth response are ideal for rock-concert, recording and broadcast applications.

The price won't overload you either.



*Outdoor test with Tektronix scope set for 10V/division vertical, 0.1 μsec/div horizontal. 22 cal. starter's pistol mounted 15 cm from MD 421 measured pressure of 111,000 dynes/cm² (175 dB SPL). Smooth, rounded scope trace indicates total lack of distortion.

SENNHEISER
ELECTRONIC CORPORATION
10 West 37th Street New York 10018 (212) 239 0190
Manufacturing Plant Bissendorf Harzover West Germany

Zoom In!

Continued from page 64

Picture & Television Engineer. Thanks to the generosity of K. Mason, President of the SMPTE and Dennis Courtney, its Executive Director, the ASTVC was able "set up shop" at their convention at the Hotel Americana in New York City.

At various times during the week of October 17th through the 22nd, members of the ASTVC staff could be found at our designated location enthusiastically "distributing" our latest information brochures.

We would be remiss in our duties if, at this time, we did not also give thanks to those of our staff who manned the ASTVC desk. They are: Stuart Goodman (ABC), Gerry Gander (CMI-Albany), Lois Filip (ABC), Joe Martini (Vizmo Productions), and Gregg Suhm (Associate Dir. of Member Services). The above-mentioned would also like to publicly thank the members of the Ikegami exhibit who very kindly allowed ASTVC to "deposit" our crate of material with them each evening at closing time.

To those of you who were fortunate enough to attend the SMPTE convention, we don't have to tell you a thing about all the delightful booths crammed with the latest new gear...and to all you who did not have a chance to be there, we say you had better get to that next one! Jeff Friedman, the SMPTE staff, must be commended on the superb manner in which he set up and ran the exhibit area...

And lastly...for those who were given the ASTVC brochure at the convention, and for those of our members who will receive their copies in the mail, we wish to point out that the brochure was conceived and produced by Gerry Gander with the able assistance of the University Press at SUNY, Albany, NY...

Take 3...Bits & Pieces

Malcolm Wall of the Office of Programming, Mississippi Authority for Public Educational TV is to be commended for his foresight and generosity. Through his instigation the Authority has sponsored a

paid the initiation fee for five of their staff cameramen.

Wall said that he believes that his cameramen should be able to take advantage of every professional/educational opportunity available to them. He believes that the ASTVC offers that opportunity to aid them in their professional development. We certainly concur... Thank you, Mr. Wall!

At a recent meeting in NYC, Bob Jensen, Regional Manager, and Dave Dever, Sales Engineer, both of IVC, have assured Bob Zweck that their corporation looks forward to participating in a program of training seminars with the ASTVC. As you may know, International Video Corporation is one of the best in the industry to join us as a corporate Sponsor...

ASTVC staff members at the MPTE convention met with members of the 3M staff relative to "firming up" our planned seminar generously offered by the 3M Co... with AMPEX and their kind offer of an upcoming demo/seminar...

Latest correspondence from the (British) Guild of TV Cameramen indicates that the time may be here for an International federation of TV cameramen! Representatives from the ASTVC were extended invitations to attend the Guild's annual meeting in London, possibly to discuss just that... We are excited about the prospects of just such a merger.

The ASTVC wishes all of you a very Merry Holiday and a Joyous Healthful New Year!!!

LO-Fade to black...

Religious Broadcasters Like New Law

President Gerald R. Ford has signed a comprehensive bill updating the nation's copyright laws. The new law, which goes into effect January 1, 1978, contains a section which protects the interests of religious broadcasters.

Section 112 (c) exempts religious programs produced by non-profit organizations from paying mechanical reproduction fees for the use of copyrighted music on tapes or discs

which they distribute to broadcast stations.

National Religious Broadcasters (NRB) initiated Section 112 (c) and supported it in hearings before the House and Senate. NRB is an association of 700 member organizations which produce and broadcast more than 70 per cent of the nation's religious radio and TV programs.

NRB executive secretary Ben Armstrong commented, "Section

112 (c) benefits the creators of religious music as well as religious program producers. On-air performance greatly enhances consumer sales of records, cassettes, sheet music, and concert tickets. Christian artists particularly need the kind of widespread exposure they receive on religious programs. Under the new law, as before, copyright holders will continue to receive performance fees from stations."

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AUTOMATIC, ONE-STEP TAPE ERASER AND SPICE LOCATER

\$495



Now you can erase cartridge tape and locate the splice in the same operation automatically — without chance for human error. Simply insert your cartridge and press the start button. There's nothing else to actuate or hold down. When the splice is located, the machine automatically releases the cartridge — fully erased!

The ITC ESL-IV Series machine is super-fast (25-29 IPS), but gentle with tapes in NAB size A cartridges. It is super-quiet, super-rugged and ITC engineered to outlast and out perform any other eraser or splice locator made. Pays for itself in time saved and consistent results. All this and our famous 2-year warranty plus a 30 day money-back guarantee of satisfaction.

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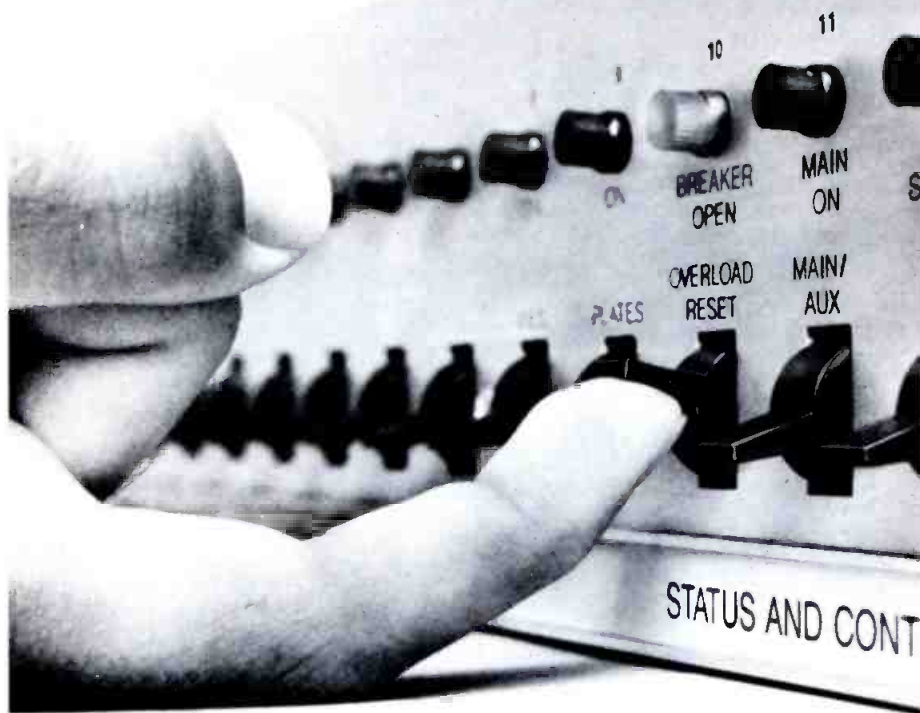
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Radio Industries Ltd., Toronto

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Form No. 112-0008

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Now! Remote transmitter control



is this simple.

Now there's an all digital system that gives you direct, positive on/off control and status monitoring of remote AM, FM and TV transmitters. We call it the X-14, and there's nothing else like it.

Fourteen toggle switches give you direct on/off control of up to 14 different functions like: filament voltage, plate voltage, main power, overload reset, tower lights and program source selection. No longer do you have to dial them in one-at-a-time.

In addition, fourteen status channels, each with its own, independent LED indicator, monitor such go/no-go functions and/or alarms as: power, voltages, temperatures, intrusion, VSWR and tower lights. You see a complete display of status and alarms, at-a-glance.

Besides all this, the X-14 is an economical way to add capability to an existing analog remote control system. It meets the FCC control failsafe requirements, and gives you a fully digital command system as

backup to your analog operation. So, the direct control switches on the X-14 can be used for critical "key" functions while, at the same time, you're using the analog system to read other transmitter parameters. With our optional Line Multiplex Filter, both the X-14 and your analog system will operate on the same phone line.

Exceptional data integrity is another advantage of the X-14. Both control and status information are updated every 400 MS, and a unique "double check" logic system virtually eliminates data errors. There are also fewer operator errors because there's no dialing and knob twisting. Each switch is labeled for a specific function. The X-14 is also ATS-compatible.

The X-14 is just one of the many new ways TET is applying digital techniques to simplify and improve broadcasting remote control. For a demonstration, call or write. In Canada: Orange County Associates, Winnipeg, Manitoba.

From BLUE BANANAS to SAG TAILS

The Original Blue Banana!

Color television was in its infancy. The stillbirth of the CB, whirling filter wheel was superseded by a lively youngster called the electronic NTSC¹ standard that was confirmed by the FCC in 1951. Transistors and ICs were still a decade away and TV equipment was full of vacuumized glass cylinders with metal innards that glowed brightly and were called "tubes".

A color camera of that era had three image orthicons, took four strong men to lift onto its pedestal and was controlled by a CCU that was connected to three or four overhead, seven-foot racks crammed with electronic chassis. Several dozen appropriately colored knobs and a larger number of screwdriver-slotted pots, ferrite cores and brass slugs, most with some interactive effect, completed the adjustment picture. It was a formidable task to properly set up a color camera, usually taking three to four hours of meticulous tweaking at both ends of the system by a pair of patient and persistent engineers.

Inspired by the goal of an opera-

1. National Television Systems Committee. *Never Twice the Same Color*

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BROADCAST ENGINEERING

on based on electronic precision, the major network installed a color TV studio without visual contact between the camera operators and the knob twiddlers in the back room. The high light levels needed for the cameras of that period precluded the use of a live model for such long set-up periods and the technicians had to resort to still life images such as children's toys or bowls of fruit that didn't ripen too much at 3200°K.

Fruit bowls were ideal on several counts—they didn't get union scale, they came in a wide variety of hues and saturation, even idiots knew what color they should be (or did they?), and you could eat them when you got through.

It was the early afternoon of a color spectacular and the crew was in lining up the cameras for the evening's production. After an hour of prime adjustments of such things as I and Q quadrature, sub-carrier balance, gamma and aperture correction, video and pedestal levels, the real fun started. Registration, gray scale tracking, corner focus and so on, were interspersed with remarks on the intercom such as "give me a little more blue skew; you idiot, I said blue SKEW, not blue Q! Now we will have to resign all over again".

Apparently the color camera design engineers who figured out the adjustment nomenclature were related to the fiends in Detroit who make spark plugs so inaccessible as to require an expensive special tool and the digital dexterity of Harry Houdini to remove them.

At last we're ready for color operation, color bars look almost right, a little phase adjustment brings the magenta on target, and a switch to camera position and a bowl of luscious, mouth watering fruit in front of it; red apples, green grapes, orange oranges and blue bananas. Blue bananas? It can't be! A quick turn of the hue knob on the monitor renders yellow bananas, but now the apples are brown, the grapes are orange, and the oranges look sick! There is a mad huddle in the control room, eighty scientific opinions on gamma shift due to cathode/heater age or screen grid saturation result in a new attempt to recheck and reset all controls with more

rigorous waveform scope monitoring. This takes another precious hour of frantic effort and time is getting short as a report comes in that the talent is beginning to filter into the dressing rooms.

Everything is realigned with the utmost care, the switch goes from bars to camera position again, and the bananas are still an unappetizing shade of blue. In desperation, the camera control engineer

throws down his headset and stomps out into the studio to apply the last adjustment tactic he knows—a good swift kick to the side of the camera—when suddenly his problem is solved in one fell swoop. For what his eyes can scarcely believe is that nature's benevolent gift to the monkeys on top of this fruit bowl are the product of a prankster who had painted them bright blue!

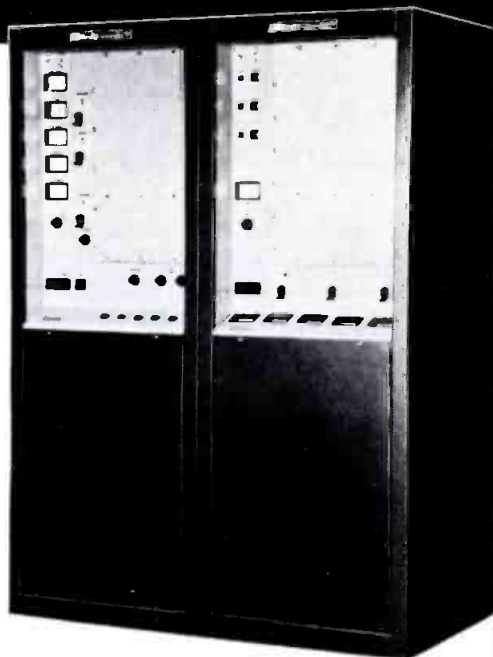
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Station to Station

KOMU-TV: A Commercial Success

I enjoyed the article in the October issue about WUFT in Gainesville, Florida. Particularly since our operation is somewhat similar. I must disagree, however, with the statement that the University of Florida offers "a unique experience in television news."

I'd like to point out some comparisons between the WUFT operation as described in the article, and our operation at KOMU-TV, which is owned by the curators of the University of Missouri.

While WUFT is a public non-commercial station with a **potential** audience of 460,000 **viewers**, KOMU-TV is a commercial NBC affiliate with a **measured** audience (ARB, Nielsen) of approximately 35,000 **homes** on major newscasts. KOMU-TV newscasts maintain a solid number one metro position in

this 3-station market, and are tied for number one in ADI, despite the inherent disadvantage of frequently changing student anchor persons.

The newscasts on both WUFT and KOMU-TV are produced entirely by students under faculty supervision. KOMU-TV uses students (this semester about 55) from the university's journalism school for all filming, editing, reporting, writing, production and air work. Directors, engineers and studio cameramen are for the most part full or part-time station employees, but students are also involved—to a lesser extent than in the news—with these and all other departments of the station.

While WUFT replaces commercial announcements with public service announcements, the student-

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and one or two single-system sound-on-film news stories." KOMU-TV's one-hour 6 o'clock newscast tonight will contain 10 to 12 local stories, at least eight of which will contain sound on film, generally in a package with "silent" film (which actually, in most cases, is natural sound).

Dick Nelson
Managing Editor, KOMU-TV
Assistant Professor

Station-To-Station is a column designed to keep people in touch... station to station and station to magazine. We encourage all stations to take part in a column designed for them. Got questions to ask of other engineers? Ideas for other stations? Comments to make about the industry? Well here's where you can lay it on the line. Just address your correspondence to: Station-To-Station, **Broadcast Engineering** magazine, 9221 Quivira Road, Overland Park, Kansas 66212.

duced newscasts at KOMU-TV typically contain seven to eight minutes of national and local spot announcements paid for at commercially competitive rates. Since KOMU-TV is supported entirely by these commercial revenues, the pressure to compete economically with other commercial stations in our market is identical to that in a commercial television station.

While "Everyone (at WUFT) agrees that it is better to make the news here in the somewhat forgiving atmosphere of a basically academic experience..." at KOMU-TV we take quite the opposite view: that it is better to work in an unforgiving commercial environment closely approaching the so-called "real world" (which, incidentally, we feel very much a part of). Our atmosphere is basically academic, and we wouldn't put it any other way. We, of course, agree that "supportive and constructive criticism" is essential to students' development and we try to provide that too.

While WUFT's 30-minute newscast contains "several silent films

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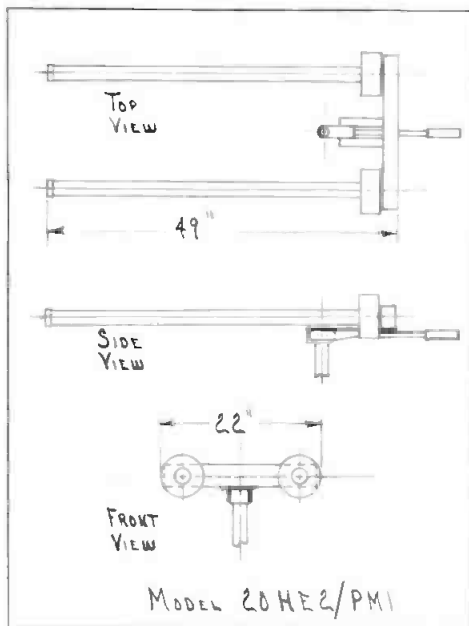
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Antenna

Continued from page 46

quality of circular polarization for FM radio. This is the ratio of the maximum vertical component to the maximum horizontal component. This term describes the radiated power in each polarization, but does not necessarily describe the type of radiation formed when the two signals are combined. The combined shape may range anywhere from a circle, through a family of ellipses, to a straight line, without a change in the polarization ratio.

For antennas used in television broadcast, the term **Axial Ratio** has become the parameter to describe the degree of circularity. Axial Ratio is defined as the ratio of the major axis of the polarization ellipse to the minor axis. The axial ratio is typically expressed in dB.

Let's take a few minutes to see how the axial ratio of a circularly polarized TV antenna figures into the overall transmitting system. Figure 6 illustrates how an elliptically polarized signal can be represented as the vectorial sum of two circularly polarized signals that are rotating in different directions.

In the case of pure right hand circular polarization, there is, of course, no left hand component. As the amount of left hand component increases, the result of vectorial addition becomes elliptical as shown, and at the point that both the right hand and left hand components are equal, linear or slant polarization results.

To realize the effect of axial ratio, let's again refer to a simplified diagram showing a circularly polarized transmitting antenna with a less than perfect axial ratio, reflecting surface and a circularly polarized receiving antenna.

Assume that the signal radiate from the transmitting antenna contains a large right hand component and a small left hand component as shown in Figure 7. As before, the receiving antenna will receive two signals—one from the direct path and one from the reflected path.

As we noted before, the reflected signal will reverse polarity. However, this time there will be a small right hand component from the reflected path present at the r

ing antenna due to the im-
 ct axial ratio of the trans-
 ing antenna. If this component
 ge enough, and if the delay
 is sufficient, a ghost will be
 on the receiver connected to
 receiving antenna. The axial
 of the transmitting antenna is
 ore an important factor in
 mining the quality of a cir-
 y polarized antenna.

Testing Circular Polarization

At the 1974 NAB Convention,
 conducted live demonstrations
 circularly polarized TV set.
 horizontally and circularly
 polarized transmitting and receiving
 antennas were used with this test.

providing a reflected path to
 system with a built-in delay and
 switching between the hori-
 zontally polarized system and the
 circularly polarized system the
 use of ghost reduction could be
 based on monitors.

Using the horizontally polarized
 system, a great degree of ghosting
 was the result of the multipath
 condition could be seen.

When both circularly polarized
 transmitting and receiving antennas
 were employed, however, there was
 dramatic improvement.

In his review now the circularly
 polarized TV test performed in
 Chicago from the Sears Building by
 WLS-TV. Two 100 foot tall, 12 foot
 diameter steel cylinders are mount-
 ed at the top of the Sears Building.
 The WLS-TV transmitting
 antenna located on the west cylin-
 der of the building.

Two separate arrays were used at
 WLS-TV for their test—one a cir-
 cularly polarized three-layer system
 and the other a two layer hori-
 zontally polarized system.

The azimuthal patterns of the
 horizontally polarized antenna, and
 each component of the circularly
 polarized antenna, were made as
 accurate as possible to provide correla-
 tion of the measurement data.

The supporting cylinder affects
 antenna performance, and had to
 be simulated on the test range
 during the initial design phase.

After the testing cycle was com-
 pleted, the antennas were shipped
 to Chicago and installed on top of
 the building late in 1973. Each
 antenna was provided with a sepa-
 rate feed system to provide an easy
 means of switching between hori-



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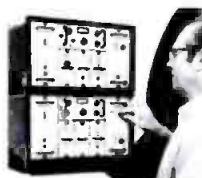
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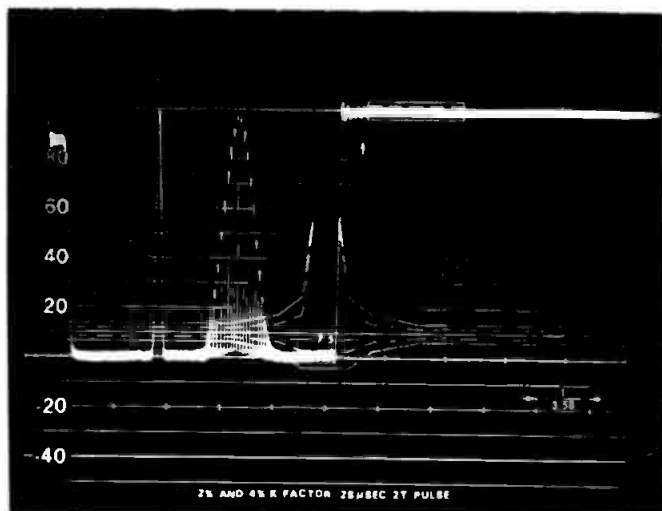
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Continued from page 73

zontally and circularly polarized modes of operation.

The first on-air tests were started in January, 1974. After a series of initial tests assured that there was no increase in co- or adjacent interference and the circularly polarized signal caused no degradation of received picture, the FCC granted permission in May to use circularly polarized antenna on a continuous basis rather than during off-air hours.

The off-air pictures shown illustrate measured comparisons between the horizontal and circular modes of operation.

First, let me assure you that the test pattern shown on the left is typical of the TV signals in the Chicago area. It is one of the worst case conditions and was obtained using the horizontal mode of transmission. In other words, both horizontally polarized transmitting and receiving antennas.

With the same conditions, and the same test site, but now using circularly polarized transmitting and receiving antennas we see improvement in picture quality to the right.

Equipment Considerations

Let's discuss now some equipment considerations involved in circular polarization.

For the broadcaster contemplating circular polarization, the equipment to be considered is, of course, the antenna itself, the transmission line connecting the antenna to the transmitting station and the tower. The second item is the transmitter.

Many possibilities are involved but we can discuss system packages that will be useful to the majority of broadcasters. The circularly polarized antenna will have an approximate total gain of unity per wavelength of aperture—or approximately one-half per wavelength for either the horizontally or vertically polarized component. Since most broadcasters will probably maintain their present horizontal ERP using a circularly polarized antenna with the same aperture as their present antenna, it follows that a transmitter of twice the present rating will be required.

A typical lowband VHF station presently using a 6-bay horizontal

BROADCAST ENGINEERING

ized antenna and a 25 kilowatt transmitter, will now require a 50 watt transmitter and a 6-bay circularly polarized antenna.

A typical highband package for circular polarization may range from a 100 kilowatt transmitter and a 6-bay circularly polarized antenna to a 50-kilowatt transmitter and a 3-bay circularly polarized antenna.

There are more options available to the UHF broadcaster than to the VHF broadcaster. Unlike most VHF stations, who are operating at maximum ERP, approximately 95 percent of all UHF broadcasters have not more than double their present horizontal ERP and still are at the maximum 5 megawatt

The second UHF option would be to increase the illumination of the principal market area through the installation of a new horizontally polarized antenna with higher nulls. The new antenna might also have lower overall gain and be paired with a new transmitter of greater power.

The third option, of course, is to use circular polarization. Only a thorough investigation on an individual basis will determine which option is best for the individual UHF broadcaster.

In summary, circular polarization in television is a subject that has been considered by the industry as engineers search for ways to improve television reception for the viewing public. There is little or no comment about the theoretical benefit of ghost reduction, but at least that, there is considerable controversy. The FCC has the ball in its court and is weighing together the potential advantages, and the various comments received as the result of their proposed Rule Making.

Illustration Credits

The author thanks the following individuals for permission to use the illustrations found in this article:

Figures 1 and 2: Fred L. Zellner, from his paper, "Circular Polarization in Television Broadcasting".

Figures 3, 4, 5 and 7: Dr. Matti Mäkelä, from his paper, "Circularly Polarized Antennas for Television".

Figure 9: Neil M. Smith, from his paper, "Report on Field Tests of Circular Polarization in Television".

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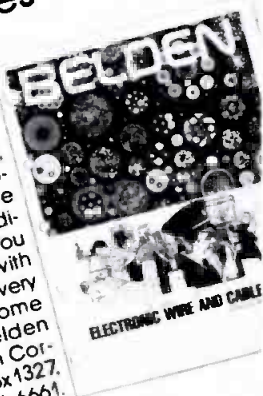
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The broadcasting and cablecasting explosion reached Europe and most certainly Italy. Today with its 249 FM stations and 72 TV stations that broadcast throughout its 116,316 square miles, Italy is one of the most communicable nations in the enterprise world (with its 12.8 million receivers, Italy is the sixth nation in the entire world with the most substantial number of TV sets).

Because of such a position it couldn't afford lack of an adequate news gathering and reporting service, therefore it has dictated the creation of Italian Communication Service Agency, that will be known as ITALCOM.

At present ITALCOM, with its five reporters, will provide an Audio News Service from USA and Canada for the various Italian speaking radio-TV stations in Italy and abroad (there are 48 Italian speaking radio-TV stations outside Italy).

In the immediate future ITALCOM plans to provide a Video News Service.

Until two years ago the Italian broadcast was monopolized (since 1944) by the government-controlled RAI-TV (before by another monopolist government agency).

With its two television networks (Channel 1 VHF reaching 98.3 percent of the population, Channel 2 UHF 91 percent of Italian citizens) RAI-TV transmits yearly 5,912 hours of TV programs followed daily by 26 million Italians, against 36,000 hours by independent TV stations. With its three AM radio networks RAI transmits yearly 46,296 hours of audio programs listened to by 17 million Italian citizens against 749,278 hours by independent radio stations. For watching the government censored black and white RAI-TV programs the viewer is taxed four cents per day plus sitting through a half dozen sets of commercials (each set containing several announcements).

The independent Italian stations are based on the American model, supported by private industrialists, politicians and paid advertising. At present 18 TV stations broadcast in color (PAL) and 20 others are ready to switch to color.

In the Peninsula there are 61 cable TV, there is an annual Cable TV Expo in Milan and a TV Federation called FILET (Italian Federation Independent TV Stations).

With manpower of 19,230 the new industry has practically forced 45 percent of Italian Electronic companies into manufacturing broadcasting equipment.

A prime time RAI-TV commercial cost 8,330 dollars for a 100 seconds spot (network). Italian territory is also covered by foreign radio-TV stations that broadcast in Italian, they are:

Tele Capodistria (PAL) reaching 18.4 percent of the Italian population, has the second largest covered area. The color programs of Tele Capodistria are transmitted from Yugoslavia, the cost for a 30 seconds prime time announcement is 3,060 dollars.

PEOPLE IN THE NEWS

Paul Bergquist is the new President of Philips Broadcast Equipment Corporation, a wholly-owned subsidiary of North American Philips Corporation...

Andrew Brakhan, Vice President of Philips Audio Video Systems Corporation, has been appointed Vice President and General Manager of that organization.

Harry W. (Bud) Pearson joins A.F. Associates, Inc. as Engineering Manager...**Charles P. Ginsburg**, Vice President-Advanced Development for Ampex Corporation, has been honored with membership in the Society of Motion Picture and Television Engineers (SMPTE) for his pioneering work in the development of videotape recording.

Joseph Novik has been appointed Marketing Manager at Belar Electronics Laboratory Inc. **Federick B. Bundesmann** joins the Robert Bosch Corporation as National Sales Manager for U.S. sales of Fernseh television equipment.

John Donnelly has taken the post of Marketing Services Manager of Ikegami Electronics, Inc. **Andon Lund** is the IGM Western Sales Representative.

John Macfarlane, Eastern Regional Sales Manager, Computer Image Corp., Denver, Colo., has been assigned to helm the new mid-west based Computer Image Production unit in Chicago...**Gerald M. Zuckerman** has been appointed Chief on the Legal, Advisory and Enforcement Division of the Safety and Special Radio Services Bureau.

Lee C. Hanson has been appointed as Assistant Executive Director of the Association of Maximum Service Telecasters, Inc. by the AMST Executive Committee...**Jack B. Chapman**, President and General Manager, KGAK, Gallup, N.M.; succeeds **Wm C. Cornils** as a member of the Radio Board of Directors of the National Association of Broadcasters...**Cornils**, President and General Manager, KKD AM/FM, Boise, Idaho; will join NAB as Director of Membership.

Mathryn Hilton, Director of Research for the National Cable Television Association, has been named a Vice President of the Association...**Don Shiffer** has been added to the KOLO-AM, Reno, NV as News Director...**John Gunn** transferred to the sales department of KOLO.

Land Gottlieb has been promoted to Director of Broadcast Acquisitions for Cox Broadcasting Corporation...**Louis J. Kaib** has moved to the position of Sales Manager-Television Services for Cox Data Services.

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With a Beaucart® splice finder it's impossible to erase what you want to keep. Covered by Patent No. 3,854,643, this unique system locates tape splices on A, B, and C-size cartridges and stops the tape within one inch beyond the capstan. The bulk erase function is entirely separate to protect the information on each cart. And on top of all that, our splice finders are priced up to \$100 less than comparable units.

Order now: Model SFE-1 Splice Finder with bulk eraser at \$395.00 or Model SF-1 without bulk eraser at \$370.00. For more information, call (203) 288-7731 or write today.

UMC

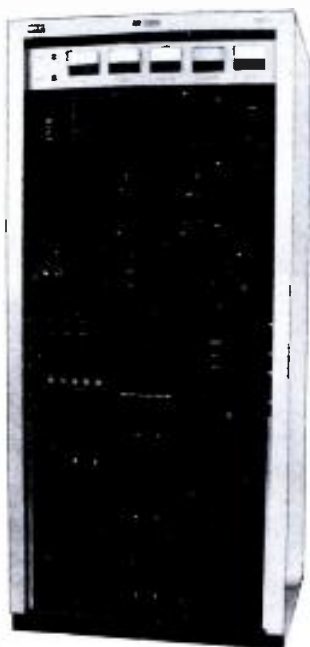
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FEATURES

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- Only One Tube Type - (4) 4-1000A
- Variable Vacuum Capacitor Tuning
- Motorized Variable Capacitor Loading
- Low Distortion, High Level Modulation
- Accessible Drawer Construction
- Solid State Timing Circuits
- Self-Testing Silicon Power Supplies
- Automatic Recycle
- Simplified PA Tuning - Only two controls
- Double Duty Plate & Modulation Transformers
- Pretuned at Customer's Frequency
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- Designed for Remote Control
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Editorial Billboard

What's Ahead For BE

In all of us there's a spark of the gambler's spirit. That willingness to take a chance...to guess at what's coming...feeling that luck is on our side. Every Saturday's game is covered in pro bets and odds pools. The smart dollars are seldom put on whimpering perennial underdogs.

Tapping the pulse of the broadcast industry, the manufacturers who supply the industry, keeps running in high. We're not going to ask anyone to take a flyer on the possibility of a trend developing. While we all are betting our lives on broadcast, BE's task is to make the risks minimal on all sides. How? There's no better way than to take a look at our game plan for '77.

There's a time to be theoretical and there's a time to be practical. In the past we have published articles on logic theory for digital circuits we're likely to encounter in broadcast equipment. In 1977 we're going to have Harold Ennes on the line with a feature called "Logic Lab". It's a monthly column based on practical troubleshooting of digital circuits. We hope it'll develop into a clearing house for engineering problems at stations and at the manufacturer's bench.

How about ENG? Well, we've got to remember that the history of broadcasting is based upon ENG, so we will expand our efforts into RENG! That's right, radio electronic news gathering. And whether for TV or radio, the approach will be practical. It starts in January.

We'll be talking a lot more about audio and how it's processed and what you can do about it. In early in March we're going to deliver to you what we consider to be the most complete pre-NAB convention issue ever.

Throughout the year we'll be paying a lot of attention to production problems that have an engineering base. Under a new feature headed "Production Spotlight," we'll even go as far as to improve makeup techniques. Engineering is still in long suit, but we've found that more and more it can't say any one broadcast activity belongs solely to one department. They are interwoven and forgivingly related. This is why BE will talk about what ATS, antennas, and facility changes mean to the engineer and the station.

Yes, we're going to dig into automation, microcomputers, and new systems. We'll look at satellite radio and TV equipment roundups, and what the FCC expects you to know. And if you feel we're cracking your toughest nut, drop a line to BE and we'll get cracking. After all, this is a crossroad magazine. Of course, we can't reach all our goals without your help. This is your station magazine, and if you want to make the most of it, send us your news, new ideas, even your Blue Bananas.

We're betting on a great year.

The Editor

NEW PRODUCTS

Digital Still Store System

A new Ampex digital recording system was unveiled election night on the CBS Television Network. The Electronic Still Store (ESS) system is capable of storing thousands of color slides and still pictures magnetically on computer disk packs for use in television broadcasting. It is the first broadcast product to use digital recording techniques for video images.

ESS is a joint development of CBS and Ampex Corporation.

In this unique new system, computer and video technology are combined to bring together the advantages of high-density storage, rapid access, and reliability," said Charles A. Steinberg, vice president of the Ampex audio-video systems division.

ESS electronically converts the analog television signal into digital form and stores the information on magnetic disc packs. Slides and pictures can be randomly selected from disk memory with an access time of less than 100 milliseconds.

The basic ESS system can store up to 1,500 video frames on-line for immediate random access. Disk pack shelf storage is virtually unlimited.

Access to the system is through a control board located at the electronics rack, or from remote access stations. Up to eight access stations can be incorporated in the system, each equipped with a control board terminal and alphanumeric readout.

Access priorities can be assigned in any manner desired, depending on the number and location of terminals, and the operating requirements of the station. A key-activated lock out feature provides protection by preventing inadvertent or unauthorized erasures of any images stored in the memory.

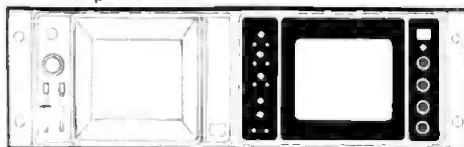
In addition to the record and produce modes of operation, ESS

What's New?



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Professional in every respect, the Amtron AM-5 features the ultra-dependable, single-gun Trinitron® color system. Professional, too, are the extras—R-G-B gun switches, A-B selection of video input, internal/external sync, tally light and pulse-cross.



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This rugged, heavy duty bulk tape eraser wipes sound from all magnetic tapes, cartridges, cassettes and magnetic film stock; handling up to 2".

It erases with minimum residual noise because the field automatically diminishes at the end of each 30-second cycle. A thermal control and blower keeps the unit below 71° C.

Available for 60Hz or 50Hz operation.

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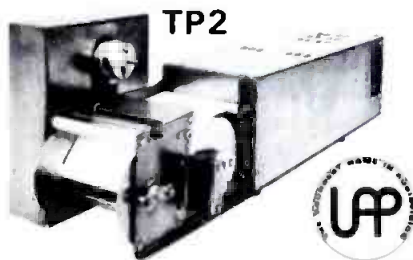
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- ★ **TV TITLER** — your sync generator's drives let you title your tele-productions from typewritten or other inexpensive visual material, synchronized with program video.
- ★ **ROLLING TITLES** — accepts typed, written or drawn "visuals" on standard 4X6 cards or adding-machine paper for continuous "crawl".
- ★ **REMOTE CONTROL** — Forward, Reverse and crawl Speed are controllable at the TP2 or remotely.



Ultra Audio Products

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can rearrange selected stills in any sequence for inclusion in a program; and two independent video outputs permit preview, dissolve, mixed and special effects to be performed in the normal way at the studio switcher.

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Digital Tape Timers

The TT-4 and TT-5 Digital LED Tape Timers have been introduced by **Convergence Corporation**, according to John Campbell, vice president of marketing.

Campbell stated that when used in combination with Convergence's ECS-1 Joystick Editor, they provide a continuous readout of tape time in minutes and seconds for both playback and record videocassette recorders in an ECS-1 editing system.

Both the TT-4 and TT-5 can be used in combination with the ECS-1 to facilitate rapid scene location or for measuring scene or program lengths on helical videocassettes. ENG news stories can be

accurately timed while they being edited; educational, industrial or medical training tapes can quickly assembled with randomly accessed scenes on multiple scene tapes.

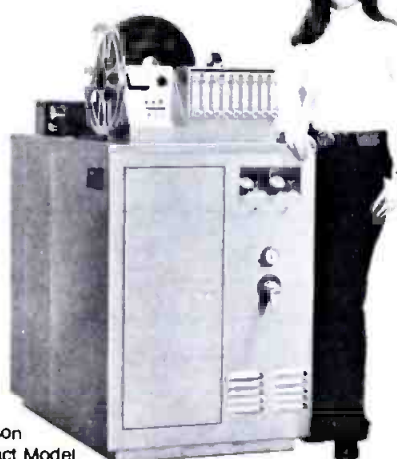
The large, bright LED display may be reset to zero or preset any number up to 59 minutes 59 seconds. Accuracy in 1/10 systems is maintained by count control track pulses from standard videocassette tapes. The record channel automatically switches the 60 Hz AC line in the asser record mode to constantly provide readout of accumulated program time on the edited master tape.

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Time Base Corrector

Sony Broadcast has announced the availability of its new BVT-1 Digital Time Base Corrector. The unit employs a newly developed A/D system and is designed for both high band and helical videotape recorders.

The BVT-1000 is sold in a



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Broadcast Engineering

For issue of December 1976—Use until March 1, 1977

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Address/City _____

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1	13	25	37	49	61	73	85	97	109	121	133	145	157	169	181	193	205	217	229	241	253	265	277	289	301	313
2	14	26	38	50	62	74	86	98	110	122	134	146	158	170	182	194	206	218	230	242	254	266	278	290	302	314
3	15	27	39	51	63	75	87	99	111	123	135	147	159	171	183	195	207	219	231	243	255	267	279	291	303	315
4	16	28	40	52	64	76	88	100	112	124	136	148	160	172	184	196	208	220	232	244	256	268	280	292	304	316
5	17	29	41	53	65	77	89	101	113	125	137	149	161	173	185	197	209	221	233	245	257	269	281	293	305	317
6	18	30	42	54	66	78	90	102	114	126	138	150	162	174	186	198	210	222	234	246	258	270	282	294	306	318
7	19	31	43	55	67	79	91	103	115	127	139	151	163	175	187	199	211	223	235	247	259	271	283	295	307	319
8	20	32	44	56	68	80	92	104	116	128	140	152	164	176	188	200	212	224	236	248	260	272	284	296	308	320
9	21	33	45	57	69	81	93	105	117	129	141	153	165	177	189	201	213	225	237	249	261	273	285	297	309	321
10	22	34	46	58	70	82	94	106	118	130	142	154	166	178	190	202	214	226	238	250	262	274	286	298	310	322
11	23	35	47	59	71	83	95	107	119	131	143	155	167	179	191	203	215	227	239	251	263	275	287	299	311	323
12	24	36	48	60	72	84	96	108	120	132	144	156	168	180	192	204	216	228	240	252	264	276	288	300	312	324

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3	15	27	39	51	63	75	87	99	111	123	135	147	159	171	183	195	207	219	231	243	255	267	279	291	303	315
4	16	28	40	52	64	76	88	100	112	124	136	148	160	172	184	196	208	220	232	244	256	268	280	292	304	316
5	17	29	41	53	65	77	89	101	113	125	137	149	161	173	185	197	209	221	233	245	257	269	281	293	305	317
6	18	30	42	54	66	78	90	102	114	126	138	150	162	174	186	198	210	222	234	246	258	270	282	294	306	318
7	19	31	43	55	67	79	91	103	115	127	139	151	163	175	187	199	211	223	235	247	259	271	283	295	307	319
8	20	32	44	56	68	80	92	104	116	128	140	152	164	176	188	200	212	224	236	248	260	272	284	296	308	320
9	21	33	45	57	69	81	93	105	117	129	141	153	165	177	189	201	213	225	237	249	261	273	285	297	309	321
10	22	34	46	58	70	82	94	106	118	130	142	154	166	178	190	202	214	226	238	250	262	274	286	298	310	322
11	23	35	47	59	71	83	95	107	119	131	143	155	167	179	191	203	215	227	239	251	263	275	287	299	311	323
12	24	36	48	60	72	84	96	108	120	132	144	156	168	180	192	204	216	228	240	252	264	276	288	300	312	324

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- ☐ G. Consulting Engineer
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TP2

can rearrange selected stills in any sequence for inclusion in a program; and two independent video outputs permit preview, dissolve, mixed and special effects to be performed in the normal way at the studio switcher.

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- ☐ TV with studio facility
- ☐ S. Microwave
- ☐ Recording Studio
- ☐ Reproduction Facility, Film
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2. Check the category that best describes your title.

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3. Does your occupational responsibility extend to more than one station or facility?

Yes ☐ No ☐

4. If none of the foregoing businesses or occupational categories fits your situations, please describe specifically your occupation or interest in **BROADCAST ENGINEERING** magazine: _____

5(a). Check the statement that best describes your role in the purchase of major communications equipment, components and accessories:

- ☐ Make final decision to buy a specific make or model
- ☐ Recommend make or model to be purchased
- ☐ Have no part in specifying or buying

5(b). Is specifying and buying major equipment, components and accessories a group or committee activity in your facility?

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ptions configuration and includes velocity and drop-out compensators. All processing and full NTSC advanced sync. It combines a wide window of ± 2 H with a moving window concept to help hold picture lock, even with wide error excursions.

The BVT-1000 will handle both direct and processed heterodyne modes and includes anti-gyro circuitry helpful in time base correcting portable recorders.

For More Details Circle (94) on Reply Card

Portable VTR, Camera Ensemble

Panasonic has introduced a portable VTR and camera ensemble, models NV-3085/WV-3085. The ensemble features a full hour of continuous record/play, instant field playback on the camera recorder, standard video output connector, and the ability to record

BE Journal

Continued from page 18

signal over no signal at all. We would propose limits of 110% for high power and 20% for low power.

It is also our opinion that automatic technical logging be an essential part of the ATS system. We submit that the presently required operating parameters be logged at intervals of not more than six hours. Since modern transmitters exhibit a high degree of frequency stability, continuous monitoring serves no useful purpose. However, the various frequencies should continue to be measured on a monthly basis and the results entered in the station's maintenance log.

The Society feels that, once a viable, fully automatic transmission system is developed, it can provide high-quality broadcast service to the public, while relieving the licensee of the present operation log requirements and providing for better utilization of the staff. However, the transmitter should not be "locked and forgotten." Rather, it should receive scheduled maintenance, be inspected on a periodic basis, and have its integrity, as well as that for the entire ATS system, documented and certified once a year. This maintenance, inspection, and documentation should, of course, be performed by the holder of a first-class radio/television operator's license.

Eliminates Fade Outs in Wireless Microphone Systems



The Vega Model 63 Diversity Receiving System is designed to virtually eliminate problem noise and signal dropouts that are occasionally encountered when a wireless microphone is used on a set, in studios and in theatres. Send for complete details and specifications.

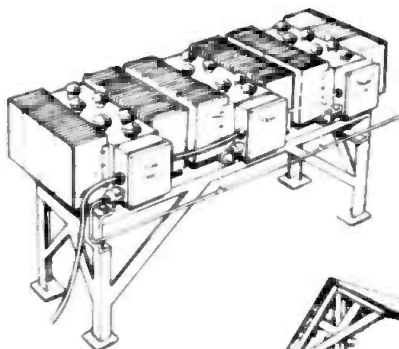


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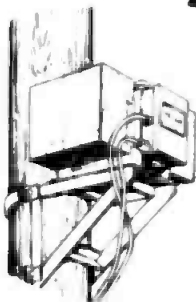
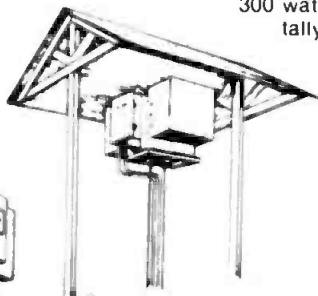
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For complete information, write Harris Corporation, Broadcast Products Division, 123 Hampshire Street, Quincy, Illinois 62301



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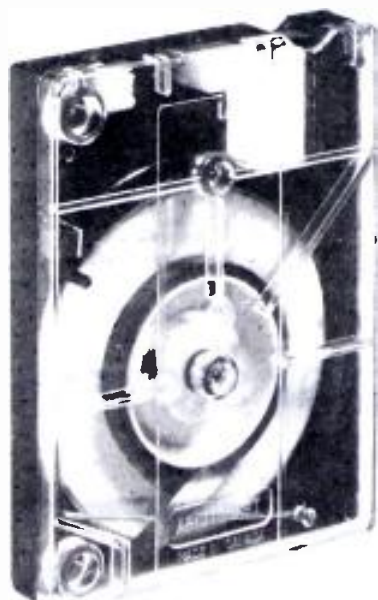
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directly on five-inch reels of tape
that have been removed from stan-
dard EIAJ half-inch cartridges.

Applications of NV-3085/WV-
3085 include, among others, the
production of educational tapes, the
study of traffic patterns and indus-
trial processes, the recording of
news and community events, home
recording of family, and the pro-
duction of alternate media pro-
gramming.

Synchronous video and audio is
assured by a single trigger-grip
control on the camera. Video and
audio record levels are controlled
automatically. The standard zoom
lens and a full 32 minutes of
recording capacity on 1200 feet of
tape permit versatility in production
and convenient full-sequence shoot-
ing. The camera's whole image
1½-inch viewfinder monitor allows
a full view of subjects. Horizontal
resolution is greater than 300 lines
for image clarity and fidelity.

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Three-Tube Camera

JVC Industries, Inc. has intro-
duced the NU-1800U Color Cam-
era, the newest in JVC's series of
advanced three-tube, professional
quality units with built-in camera
control unit (CCU).

Designed to meet the standards
of video studio use, even when
operated by non-technical person-
nel, the self-contained camera of-
fers a stable picture and com-
patibility with most color studio
systems. Designed for industrial
and educational A/V departments
as well as cable TV companies, the
versatility of the new camera pro-
vides capabilities that fit most
operational growth demands.

The NU-1800U achieves sensi-
tivity, resolution and precise color
registration by combining the three-
tube system with efficient dichroic-
mirror color-separating optics. The
color encoding system is NTSC-
type. A high signal-to-noise ratio of
46 dB at f/2.8 with illumination of
250-foot candles assures sharply
defined picture fidelity. A +6 dB
gain switch instantly doubles sensi-
tivity for low-light conditions. For
reliability and ease of servicing,
2/3-inch electrostatic focus/electro-
magnetic deflection tubes are em-

ployed and all key circuits are on
replacement plug-in modules.

A built-in color bar generator
allows optimal adjustment of a
color TV monitor and color balance
can be adjusted by checking the
reference indicator in the view-
finder. Color temperature compen-
sation for 3200°K or 6000°K is
accomplished by flipping a switch
on the camera control panel.

The NU-1800U Color Camera is
fitted with an f/1.8 Fujinon 12.5
75mm (6X zoom) lens with manual
or automatic aperture control. C-
mount lenses in the one-inch or
2/3-inch tube formats also can be
used interchangeably.

For More Details Circle (96) on Reply Card

Automatic Switching Systems

Ward-Beck Systems Ltd., has
recently designed and manufac-
tured a series of computer con-
trolled automated switching sys-
tems, for application in AM and/or
FM radio master control areas.
These systems provide control of
signal routing, tape decks, trans-
mitter, and radio plant supervision
while operating either from a real-
time program schedule, or sequen-
tially, and logging all events as they
occur.

The system pictured illustrates
one of several smaller systems
already installed and is used for the
operation of a single FM and AM
output bus. Other systems for the
control of up to 11 stereo FM and
AM buses are also in operation.

All systems utilize one or more
Data General "Nova" Computers
as the primary control element.
Input/output devices provided in-
clude keyboard, teletype, and tape
cassette. All audio switching is done
by balanced solid state crosspoints,
which are both transient free and
noise immune. Switching by "cut",
"fade-down-fade-up", and "cross-
fade" are all provided. Signal loss
sensing and automatic fill are also
available.

For More Details Circle (97) on Reply Card

Remote Synchronizer

A new accessory for time base
correctors is available from Micro-
time, Inc., enabling broadcasters to

receive live or videotaped signals in sync with station timing direct from mobile units up to 59 miles away.

Called the RS-1 Remote Synchronizer, the new device generates advance timing references by genlocking to the station's demodulated broadcast signal. These references are used to adjust or synchronize the signals transmitted back to the station. Reinsertion of station sync on the incoming signal transmission safeguards against any undesired closed loop effects.

The RS-1 eliminates the need for field synchronizers, and can be used with any wide-window TBC at the broadcast station. The resulting signal can be put through a production switcher or special effects generated and aired. Sync and burst LED's on the front panel are activated when the external reference is present. A coarse range dial adjusts phasing to within one-half mile accuracy. Fine tuning to within 140 feet is accomplished with a second control knob. A crystal oscillator provides internal reference when video reference is disconnected or lost. A camera/VTR switch provides three-line advance for VTR operation.

For More Details Circle (98) on Reply Card

**9.5-57mm
T1.9 Zoom**

Angenieux Corporation of America has announced the availability of their 6x9.5, 9.5-57mm, T1.9 zoom lenses. The Angenieux factory has increased production to make this lens more available.

Previously available in small numbers, the Angenieux 6x9.5 provides a very wide angle (68°) rendered by the 9.5mm focal length. Combined with a photometric aperture of T1.9 and close focusing from 24 inches from the focal plane to the subject, this lens has been a great asset to both the documentary and television news filmmaker.

Slightly smaller than the Angenieux 10x12 (overall length: 7.5 inches measured from the image plane, maximum diameter: 2.68 inches), the 6x9.5 zoom lens weighs only 29 ounces. This new concept in zoom lenses is available in Arri, C", CA-1, C.P., and other professional 16mm camera mounts as well as with one inch viewfinder for

16mm non reflex cameras such as the CP-16 and LW-16.

For More Details Circle (99) on Reply Card

VTR De-bugging Logic Analyzer

Pentronics of Hamilton, Ontario has designed a logic analyzer board for installation on the Ampex model ACR 25 cartridge videotape recorder. This unit is capable of identifying the origin of all test

modes and assisting in the debugging of intermittent faults which are often very difficult to diagnose. The analyzer will be available through Glentronix Limited, Ontario.

The model PB9000 Logic Analyzer is installed in a spare position in the electronics assembly (#A38). No cutting of existing wiring or harness is necessary since all connections are bridging. Each input to the PB9000 is buffered and its

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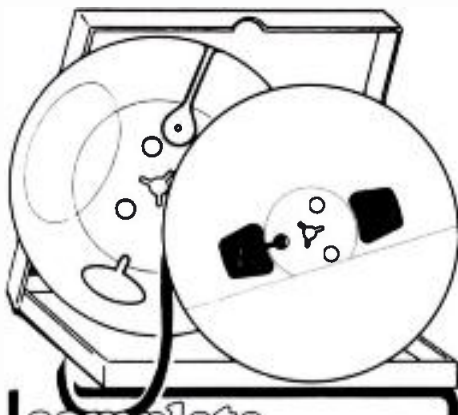
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For More Details Circle (100) on Reply Card

Control Track Editing System

Television Research International, Inc. has announced a new control track editing system for On-Line, Off-Line and Electronic Journalism markets. Designated the Model EA-3, the unit features ease of operation, frame accuracy, and portability.

The new editing system can be interfaced to a variety of VTR's, including SONY Models VO-2800/VO-2850, RCA HR-1060, and JVC Models CR-8500U/CR-9300 LU. The system does not require factory installation.

Soon a companion unit, Model EA-6, will be available, which will provide editors with a system which utilizes control track data or SMPTE Time Code (in either standard Bi-Phase or SUN Formats) depending on the encoded data from the BTR's.

Model EA-3 features LSL (Logarithmic Search Level) controls for simple tape transport control, "return to edit" capability for frame trimming, constant speed audio search for syllable accurate audio edits, transport speed, and a rehearse edit mode with automatic cue-back and rehearsal.

For More Details Circle (101) on Reply Card

Remote Control System

A new digital remote control system, consisting of a TCT-150 Control Transmitter and up to eight TCR-150 Control Receiver(s) is now available from TeleMation, Inc. The system provides on/off or normal/alternate remote control of up to 15 functions at each receiver location. These functions can include operation of switchers (including non-duplication switchers), broadcast transmitters, microwave relays, security systems, and other equipment.

The TCT-150 transmitter will accept either front-panel switch commands or TTL logic/contact closure inputs generated by timers or computers. These signals are transmitted via a two-conductor

cable or telephone circuit to the TCR-150 receiver(s), which in turn are connected to the equipment under remote control. Each TCR-150 can be addressed individually.

The TCT-150 transmitter will interface with TeleMation TM-1000 or TMP-2400B Digital Electronic Programmers; the TCR-150 receiver provides TTL logic in optional form "C" contact closure outputs and can be connected to TeleMation SI-2400 Switcher Interface/TMV-305 RF Switching System.

Telephone connection between TCT-150 transmitter and TCR-150 receiver requires an optional factory-supplied modem within each unit and a dedicated voice-grade telephone circuit.

For More Details Circle (102) on Reply Card

Mono Console

The McCurdy SS8400 mono console is a modular, professional audio mixing unit. The features of the Series 8000 Module are integrated circuit technology, balanced input and output stages, provision for insertion of audio processing equipment, front panel plug-capability and complete compatibility with other modules in the 8000 series, with available options suited to specific requirements.

Standard equipment on the SS8400 mono console is 12 input mixing channels, complete with A/B switching; allowing for 2 audio sources; each mixer equipped with specially designed "conductive plastic" slide attenuator (fader) cue switching provided with fade in maximum attenuator position and front panel pushbutton to facilitate production procedure and output from each input mixer is available to either program channel or both simultaneously.

Other standard equipment includes input sensitivity switching (two positions), to suit specific mix requirements; two identical program output channels, each equipped with "channel-on" switching, rotary gain controls and VU meters; two monitor preamplifier and control systems, complete with eight input selections; one cue/talkback system allowing three-station communication; and extender module.

For More Details Circle (103) on Reply Card

Color TV Studio Camera

A new color TV studio camera by Agami uses an add-on mini-computer for setup cycling. The digital add-on unit automatically cues the camera in 15 seconds through all setup adjustments including black-and-white balance, pre and gamma correction, video pin, and the eight registration functions.

The HK-312 color camera uses three 1 1/4-inch Plumbicon tubes; has a better-than 56 dB signal-to-noise ratio; and a zoom lens and camera tube combined in a single assembly for optimum accuracy of optical axis. Class A deflection amplifiers assure maximum linearity.

Automatic black level and balance correction maintain picture quality and brightness in the event of flares from the lens. Automatic horizontal and vertical detail corrector maintains optimum picture resolution. A special comb filter minimizes color noise in the color channel to keep background noise at a minimum.

A high-resolution, tiltable seven-inch viewfinder presents the camera operator with a large-sized, sharp viewing image from any angle, low or high.

The automatic setup cycling facility can be extended to as many as five remote cameras with the use of a separate computer-control unit (CU), which accomplishes the task in only 2 1/2 minutes.

For More Details Circle (104) on Reply Card

Reel-Servo Mod Kit

R-MOD, the reel-servo modification kit for quad VTRs from Ecorlec, has a new automatic search feature which will be included in all R-MODs at no increase in price.

R-MOD provides constant tension tape handling, improved lock times, unrestricted remote control in tape shuttle modes, automatic stop at end of reel and a same accurate video tape timer for both RCA and Ampex quadruplex VTRs.

To use the new automatic search

feature, the operator watches the monitor and depresses the hold button on the video tape timer when he sees the desired playback image to which he wishes to cue. The R-MOD "remembers" this point. After the operator stops the VTR or in the shuttle mode he can cause the tape to automatically cue up to a preroll position by pushing the timer's hold button again. When the operator puts the VTR in the play mode the R-MOD will roll the tape and provide an edit pulse ahead of the selected edit point to turn on the electronic editor.

For More Details Circle (105) on Reply Card

Transmitter Remote Control

A modular system for digital remote control of AM, FM and TV transmitters has been introduced by Time & Frequency Technology, Inc. (TFT).

Called the 7600 Series, the new system is adaptable to ATS operation, and consists of three basic instruments which can be combined to provide from 10 to 80 channels of remote control. The system uses digital, pulse-code-modulated modems and can be linked by telephone wire, STL and SCA, or sub-audible telemetry.

The basic building block of the TFT system is the Model 7610 Digital Telemetry/Control System. It is a stand-alone unit with raise/lower functions and from 10 to 80 channels of telemetry. The 7610 can be expanded by addition of a Model 7615 Status and Direct Control System. This gives users 15 or 30 direct, on/off control func-

tions and 15 or 30 status monitoring channels. The third system component is the Model 7640, a microprocessor-controlled Digital Data Panel. It displays up to 40 meter readings simultaneously, and includes automatic limit alarms. Automatic logging is available as an option.

Users can purchase a complete system or just the basic 7610 and add other system components in the field as needed. A complete line of accessories is available for transmitter interface.

A quick disconnect rear panel allows users to remove instruments without disturbing any of the wire connections between the system and the transmitter or sampling points.



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POSITION OPEN for professional motion picture camera and photographic audio equipment repairman to maintain TV Station photo equipment, operate color processor. Processor operation to be taught to qualified repairman. Send resume to: F.W.B. Lab., P.O. Box 1118, Miami, Fla. 33138. 12-7

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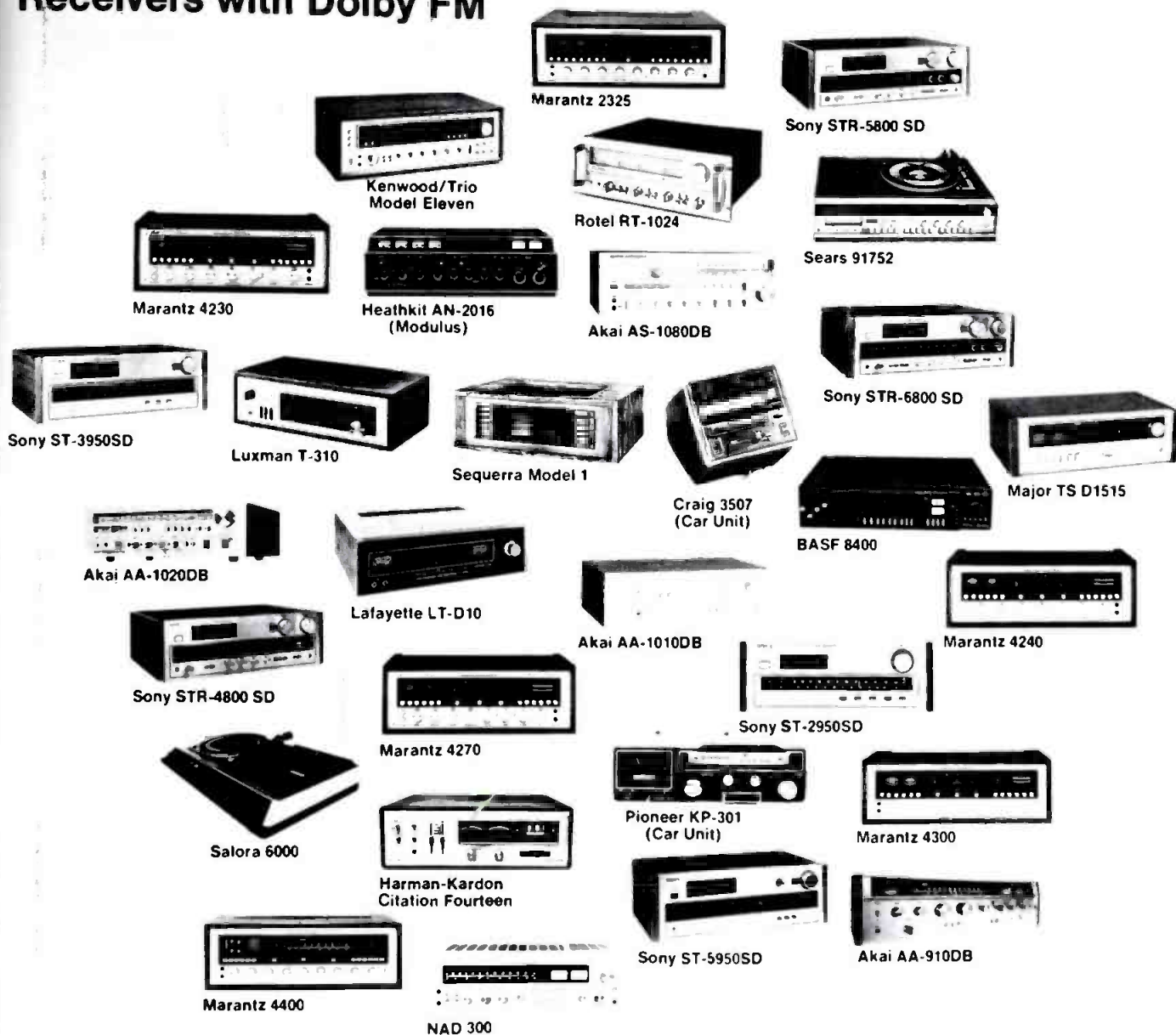
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They're here Receivers with Dolby FM



Dolby FM was a classic chicken and egg situation. In 1973-74 we first had to convince broadcast engineers of the technical merits of our system. That got the first stations on the air. (And this without any available receivers, only a few enthusiasts with add-on Dolby decoders.) Then our licensees put new receiver designs into the pipeline. Eventually, in 1975, a trickle of receivers with built-in Dolby FM circuits began to appear. And the station list began to lengthen. Now, with the receivers pictured here, and with more than 140 broadcasters equipped with Dolby encoder units, it's no longer chicken and egg. Dolby FM is on its way.

See your hi fi component dealer for more information. If you would like technical details on how Dolby FM works, please write to us.

The Advantages of Dolby FM

1. High-level high-frequency signal recoverability.
2. Noise reduction.

All FM transmitters have an inherent tendency to overload with high-level high-frequency signals. Conventional stations employ high-frequency limiting to avoid this problem. Such treatment is not reversible by the listener, which means that the limited high frequency components are lost. Instead of limiting, Dolby FM stations use a Dolby B-Type compressor in combination with reduced high-frequency pre-emphasis. This solves the transmitter problem in a way which provides the listener with the opportunity of completely recovering the original signal. About half the Dolby-B capability is used in this way. The other half, not surprisingly, is used for noise reduction. These improvements represent a significant step forward in FM broadcasting quality.



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