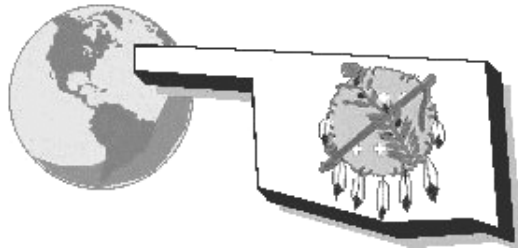




Oklahoma DX Association



From Da' Prez

By DAVE RATLIFF, W5ATV

Is it March already...? If so, that's good, because there are plenty of good things coming up very soon...!

The Green Country HamFest will be held March 14th & 15th at the Claremore Expo Center, and be sure to visit the OKDXA tables. Got an item or three to sell, but not enough to make it worth renting a table? Members may bring 'For Sale' item(s) to display at our tables. QSL questions? Our own Jerry, **K5YAA** will be set up next to us with the ARRL 5-Land Incoming QSL Bureau table. We will also have an HF Special Event station on the air during the HamFest using the Green Country call **KT5GC**. Mark, **KD5DLL** will handle all the Talk-Ins from Newfoundland. Come on by and make a few calls or send a few dit-dahs. We will probably run 10-15-20 and 40 Meters. Of course you will want to make certain to attend the Saturday OKDXA meeting at high noon in the forum room.

Only a scant week later is the OKDXA sponsored Oklahoma QSO Party. It starts on March 22nd at 1300z and ends at 1300z on the 23rd. See the March 2003 issue of QST (page 99) or visit the OKDXA website for details (okdxa.org). You may work only 18 hours total during the 24 hour contest period, so pick your nap times wisely... If you plan on roving, please send our webmeister Gene, **N5CE** (Is he doing a great job or what?) your intended route so he can post it on the QSO Party web page. This will be great fun.

Have a great spring, and keep an eye on the radar for those antenna-eating spring storms!

—**W5ATV**

Secretary / Treasurer Report

By JERRY CHOUNARD, K5YAA

This is K5YAA "In for the count..." I've been so busy this month that your best bet is to catch me at the OKDXA Meeting and I'll fill you in on what's new. The Buro is going great guns and it's a thrill to see so many of you making good use of the HF bands. Enjoy the DX...! —**K5YAA**

*Welcome to Claremore
and the Green Country
HamFest, 2003!*

*This is the March and
April edition of the
OKDXA Newsletter...
Our HamFest Special.*

*The OKDXA Meeting is
at Noon Saturday in the
Forum Room near the
front entrance!*

From Da' Editor

By NELSON DERKS, AC5UP

WOW! Am I working to get caught up on this newsletter... Seems like those long slow days of winter, when it seemed like I had all the time in the world, switched to spring just like that (snaps fingers)!

For the DX'ers out there, we are very near the Spring Equinox and this is usually an interesting time of year for propagation. On Sunday the 10th I worked **KH6CC** in Hilo, HI on 40 watts, 10 Meter AM. I'm

back in that groove of playing around with the AM'ers on Ten Sunday afternoons, and if you're so inclined, get started now because we're not that far from the DX Doldrums of summer. Listen 29 MHz and up... You'll hear 'em. It was this time last year when I worked **KC4USV**, McMurdo Station, Antarctica on 20 Meters SSB during a Saturday evening when a quick spin of the VFO would have told you the band was mostly dead. Not true, so take the time to spin that big knob slowly and listen close... You may surprise yourself.

In other news, there's not much to report from Open Fuse Acres aside from a bit of playing around with some older stereo gear. If you recall the AM resonant loop I was so intrigued with back in December, I've since learned they're stout enough to overload the AM front end of an AM-FM stereo tuner if you build one too well. A quick de-tune of the trimmer cap will fix that, but I don't like wasting gain... And I'm not much on hearing a strong station all across the dial, either, but that's how well they work. You'd be amazed.

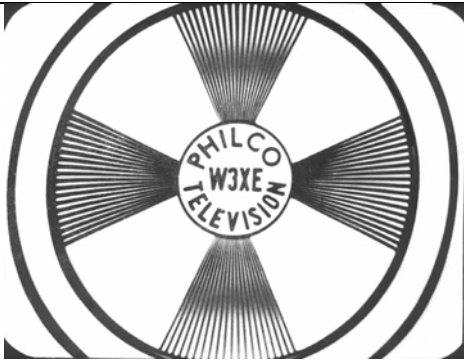
There will be another Newsletter coming up for May / June and I can guarantee one of the topics will be the OKDXA Officer Elections at Ham Holiday in OKC, usually the last full weekend in July. Yeah, I can hear some of you mumbling about how far away that is, but Gen'l Dave and Mr. Buro Jerry are up to their eyeballs getting ready for Green Country and that was a long way off when I did the last newsletter, but here we are... You get my point... Right? So let's start thinking about the nominations ahead of time. Details to follow.

In closing, I'm going to be doing a little tweaking on the Newsletter format over the next few issues. I'd like to see a little more white space, a little more variety in the content, maybe a few more graphics and pictures, and more STUFF from our valued members. Yeah... And that means YOU! Got something to contribute? Do... This club has a wealth of experienced OM's and it wouldn't hurt my feelings to get some of it in print. Also, I now have Adobe Acrobat so the on-line distribution just got a little more flexible. You can now read this newsletter on a Macintosh...

I'll catch you in the pileups during the Oklahoma QSO Party and until then, let's remember the Golden Rule of Amateur Radio... Never, Ever bid against AC5UP on eBay!

—**AC5UP**

*From Light to RF:
A Brief History of Early Television*



The W3XE test pattern, 1932

As promised last month, the next few pages will be devoted to the early pioneers of television. This was a fascinating time as everything was improvised on both sides of the camera, and I think you'll find the story of the 1940 GOP Convention interesting. Philadelphia played a significant role in early TV as Philo Farnsworth was working with Philco in the early 1930's and RCA was across the Delaware River in Camden, NJ. This geographic coincidence allowed them to watch each other's signals and encouraged development. RCA claims the invention of fully electronic TV based on Vladimir Zworykin's 1923 drawings of what became the Iconoscope imaging tube, but Farnsworth had a working tube called the 'Image Dissector' during that time. (Thanks for the research materials go to the Philadelphia Broadcast Pioneers web site)

— **AC5UP**



Philo Farnsworth & Mable Bernstein, 1934

Philo Taylor Farnsworth was the father of today's television. He was born in a log

cabin in Indian Creek, Utah on August 19, 1906. When he was 11, the family moved to Idaho by wagon train. He was married in 1926, and the couple headed westward to California. He experimented with television in the twenties, but didn't move to the Philadelphia area until 1931. In that spring, Farnsworth's organization teamed up with Philco. They became Farnsworth's first official licensee and Philco agreed to pick up the cost of Farnsworth's research. Philco was now serious about getting into the television business.

Philo Farnsworth thought that he could get everything rolling within six months, but in reality, it took much longer. Farnsworth requested the experimental license **W3XE** for Philco and had one of the first home TV units installed at his house so his son, Philo the Third, could watch "Steamboat Willy," the first Mickey Mouse cartoon. Philco would run the film over and over while fine-tuning everything. Philo the Third was probably the first child in the Philadelphia area to watch cartoons via television, and we wonder if Farnsworth ever bothered to purchase the air rights from Walt Disney?

Philco wasn't the greatest of partners. In 1932 the Farnsworth's second son, Kenny, died from a bad case of strep throat. The family (Mormons originally from Utah) wanted Kenny buried in Salt Lake City and Philo requested time off for the burial. Philco refused and Farnsworth wife, Elma, nicknamed Pem, had to handle everything. In the summer of 1933, Farnsworth left Philco and incorporated under the name of "Farnsworth Television". He set up shop at 127 East Mermaid Lane, Wyndmoor, just over the Montgomery County Line, near Philadelphia's Mount Airy section.

During the summer of 1934, Farnsworth arranged with the Franklin Institute for the first full-scale demonstration of electronic television anywhere in the world. It was in Stearns' Auditorium, a small area that could hold only about four dozen people at any time. Word of mouth was the only publicity, but area residents lined up all around the Institute when the doors opened on August 25th. The admission charge was seventy-five cents and the demonstration was scheduled for ten days, but ran twice that long because of its popularity.

Farnsworth, having some showmanship in him, placed a camera near the museum's front door. Everyone who entered would

see his or her image flickering across the screen that was described as "the bottom of a ten gallon bottle." Programs were transmitted from the roof to the auditorium and included vaudeville acts, athletes and local politicians coming before the camera. Crowds were brought into the auditorium every 15 minutes and they didn't seem to care what was showing.

At one point, Farnsworth had a cello player on camera. The lights used (and it took a lot of lighting back then) were so hot that the finish on the cello began to blister and fall off. Philo didn't let the musician do another number for fear of more damage. Farnsworth used his wife as "talent" and once in a while his secretary, Mable Bernstein of Philadelphia. Some of the images Farnsworth transmitted from the Franklin Institute were a young baby, Pem Farnsworth, Mable Bernstein, Joan Crawford, W. C. Fields, Philo Farnsworth III, a shot of the skyline of Philadelphia, Battle ships and an early test pattern.

Meanwhile, Farnsworth's people erected a one hundred foot tower at their Mermaid Lane site with the idea that it would blanket the City of Philadelphia. However, using only 250 watts of visual and 1000 watts of aural power, the signal was far from excellent. Farnsworth operated a licensed experimental station using the call **W3XPF** in the summer of 1936. However, his operating frequencies were the same as **W3XE** (Philco) and **W3XAD**, the RCA experimental station in Camden. Except in areas where his signal was the strongest, there would be interference from one of the two other experimental stations. The situation was similar to AM radio when it came to Philadelphia in 1922... Everyone was operating on the same frequencies and tuning a receiver was chaos.

Farnsworth Television had another first, the electronic video switcher. This allowed them to cut from one camera to another and back again. Most of the receivers in the area (all still experimental) were in the homes of engineers or technicians who worked for Farnsworth, Philco and RCA. Only a handful outside of the industry had a TV receiver as they were very expensive. Finances became a problem and new capital was raised when Farnsworth went into the radio manufacturing business. The Wyndmoor Labs were packed up and moved to Fort Wayne, Indiana. This meant the end of **W3XPF** that had operated from

1936 to 1939. It was shut down and moved to Fort Wayne where it became **W9WFT** licensed to Farnsworth Television. In 1949 the company was sold to IT&T, the International Telephone and Telegraph Co. Farnsworth stayed in Indiana until 1967 as an advisor, then moved to Utah where he passed away in March 11, 1971 at 5166 Cottonwood Lane in Holladay, just outside of Salt Lake City.

*From the official archives of the Broadcast Pioneers of Philadelphia. Written and researched by Gerry Wilkinson.
All Rights Reserved*



The W3XE broadcast antenna, c1932

W3XE was the forerunner of **WPTZ**, Channel 3 in Philadelphia. Licensed in 1932 to the Philco Manufacturing Plant at C and Tioga Streets, it developed much of its own equipment and went on the air Tuesday, June 28, 1932. By 1939 the area had three experimental television facilities: There was **W3XE**, which operated at 10,000 watts on two frequencies that would become Channels 1 & 3. Philco had another frequency for remote broadcasts, **W3XP** on 204 MHz to 210 MHz with 15,000 watts on what would eventually become Channel 11. This was considered an upper frequency useful only for relay use and the 240 MHz frequency was used to relay the 1940 GOP convention from Convention Hall at 34th and Spruce Streets in West Philadelphia to the Philco plant at C & Tioga Streets. **W3XE** would eventually become **WPTZ** in July of 1941, operating on Channel 3. This would be the city's first "non-experimental" television station. During World War II, their operations were very limited and, to be honest, they were still "experimental" until they geared up for commercial operation in the spring of 1946. The other operation was across the river in Camden, NJ at the RCA manufacturing plant. By 1939, their

main station was **W3XEP**, operating on the same frequency as **W3XE** and **W3XPF**, 42 MHz to 56 MHz and 50 to 86 MHz. The RCA station was the most powerful with 30,000 watts both visual and aural. RCA also had a 50 watt mobile unit that operated as **W10XX** on the same frequencies.

The remaining RCA operation was **W3XAD** (the area's first experimental station dating to July 1930) and by 1939 it was operating on 124 MHz to 130 MHz (between Channels 7 and 8). It had 500 watts both visual and aural. RCA used it to microwave signals back to their plant for retransmission over **W3XEP**. Somewhere along the line, the main experimental station for RCA switched calls from **W3XAD** to **W3XEP**. Late in 1940 or early 1941, RCA planned to transfer the experimental facilities to the National Broadcasting Company, a wholly owned subsidiary of RCA. The FCC granted a new call for the NBC station, **W3XPP**, but RCA ceased operation of experimental television during the Second World War and didn't re-start broadcasting afterward.

On June 18, 1940 the FCC granted allocations for Philadelphia TV. Channel 3 was given to Philco while Channel 5 went to WCAU Broadcasting. Remember, the Levy Brothers (owners of WCAU) were major stockholders in CBS and two very powerful men in the industry. However, RCA in Camden was given temporary use of Channel 5 on a "laboratory basis." On June 23, 1940 WCAU announced the "immediate acceleration of plans to begin television broadcasting experiments." This was because of the *tentative* approval of WCAU's application for a television station license. WCAU said they were "the only Philadelphia broadcasting station to receive such a license." The others approved were Philco and RCA, neither of which operated a radio station in the city. WCAU announced "WCAU intends to swing into action on experimental work just as quickly as the authorization is received from Washington." The station never did get on the air and eventually handed the construction permit back to the FCC. **WCAU-TV** was the last of the "big three" on the air in Philadelphia by March of 1948. In 1946 there were two CP's (construction permits) issued for TV. One was to WPEN for a station on Channel 10. The other was for Channel 6 and issued to CBS Radio affiliate WCAU, then owned

by the Levy Brothers. The Channel 6 CP was probably reassigned from the 1940 WCAU permit for Channel 5. Charlie Higgins writes: "*When WCAU applied for a CP to build a VHF TV station, the FCC assigned them Channel 6. However, Peter Goldmark, the head of CBS Laboratories convinced someone at WCAU and the other CBS affiliates that the frequency they wanted was in the UHF band as that was where all the activity was going to be. WCAU turned in their CP for Channel 6. Needless to say, Goldmark was wrong and WCAU was left without a VHF TV CP*"

Philadelphia Inquirer publisher and owner of the WFIL AM and FM radio stations, Walter Annenberg, quickly applied for the turned in frequency of Channel 6. On September 13, 1947 **WFIL-TV** was on the air as Philadelphia's second television station. You may wonder why WCAU followed the CBS advice, as the station wasn't owned by the network but by Isaac and Leon Levy. Well, one reason is that the founder of CBS, William S. Paley, is reported to be a relative of theirs. Another is the Levy Brothers were big stockholders in the Columbia Broadcasting System and would tend to think the CBS experts knew what they were talking about.

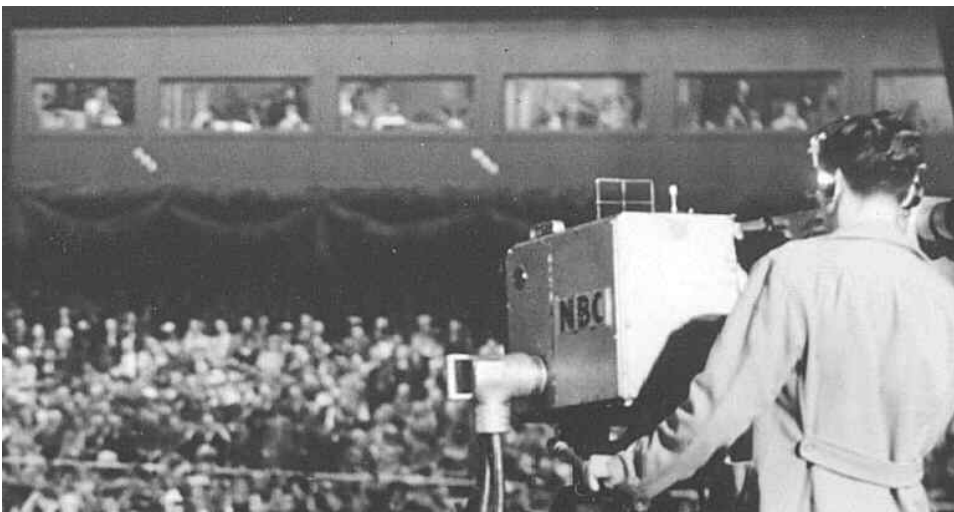
Jack Jones e-mailed: "*Not only did Peter Goldmark convince WCAU to turn in their CP for Television, but ALL of the CBS owned and operated stations (except for New York City) turned in their CP's. CBS TV was the last network to get started and had to purchase Los Angeles, St. Louis and Chicago TV stations. For some time WCAU-TV was a Dumont TV network station. I can recall when I first worked there in 1949 we carried almost all the Dumont network on Saturday evenings... Dr. Goldmark of CBS thought the FCC would adopt their color standard and it would become dominant on the UHF channels while the VHF channels remained black & white*".

Richard C. Grosser, a visitor to our website e-mailed: "I'm not sure of the date, but I know it was before the end of the war. I was 8 years old at the time. The set, an RCA (620 or 630) came in two crates (one for the CRT) and was assembled on-site by an RCA technician. The antenna was installed on the roof and we had television! Channels 1 to 12, of which only channel 3 worked. Most of the time all there was to see was a test pattern. There

was a quiz show called, "The Sears Viz-A-Quiz" where the announcer read a question and the viewer, if they knew the answer, would dial a phone number on the screen and tell the announcer the answer. We won a set of tires, which were very hard to get at that time, and several other items from the show. I wonder if anybody else remembers that program?"

Stuart Kravitz, a visitor to our website e-mailed: "...after getting my engineering degree from Penn State I worked for Philco-Ford at C & Tioga in the early 70's as a color TV design engineer. Of interest, I worked in close proximity to George (Spanky) McFarland from the "Our Gang" movie series. I believe he was a customer service technician for Philco at the time. I remember seeing one of the sets from the former Philco experimental TV broadcast studio on the 4th floor of Plant 2. Wow!"

*From the official archives of the Broadcast Pioneers of Philadelphia. Written and researched by Gerry Wilkinson
All Rights Reserved*



(The 1940 GOP Convention. Note the lack of a viewfinder on the camera and the framing 'sight' arrangement – AC5UP)

In June of 1940 **W3XE** (later WPTZ and now KYW-TV) televised the National Convention of the Republican Party. There were a thousand delegates and an equal number of alternates. The event was held in Philadelphia (with a 1940 population of 1,931,334) and Channel 3, owned by Philco, broadcast a total of 62 hours of coverage. It was the first television station to carry local, non-network reporting of a national political convention. The NBC television network, through its O & O in New York City, 12,000 watt **W2XBS**

located in midtown Manhattan and operating on Channel One, televised thirty and a quarter hours of coverage. The NY station used a series of relays from Philadelphia to New York and into upper New York State (where the signal may have been sent to Massachusetts) which would have been a record 325 miles for the transmission of television at that time. The New York City station had its tower on top of the Empire State Building.

General Electric's station, **W2XB** in the Schenectady-Albany area, picked up the NYC signal and rebroadcast it over their facilities. It was, at that point in time, the longest confirmed live remote in history, 250 miles. On the day of the balloting NBC aired 9 hours and 23 minutes of continuous coverage, and that became the longest network television program in history. However, **W3XE** had even more airtime that day which made its feed the longest local television program in history up to that point.

NBC estimated that 40,000 to 50,000 people saw some part of the TV coverage. This was based on the belief that 8 to 10 people would make up their audience in front of receivers located in various points from Massachusetts to Pennsylvania. The Pennsylvania viewers NBC was talking about were watching the New York City station, not **W3XE** in Philadelphia. An NBC spokesman described the **W2XBS** coverage area as being located in lower New York State, parts of Massachusetts, a large part of Connecticut, a corner of Pennsylvania and Northern New Jersey.

According to the July, 1940 issue of Radio and Television magazine, the NBC relay

was made over a coaxial cable installed by Bell Telephone Labs and AT&T. Land lines connected the Convention Center to the Bourse Building at 5th and Market Streets in Center City Philadelphia (a distance of about four miles) where the terminals to connect the line to NYC were installed. The phone company had to put in amplifiers every five miles to keep the television signal at the same level until it reached **W2XBS**, 108 miles away.

NBC-TV executives said that the GOP convention coverage would constitute the most elaborate television coverage ever given anywhere in the world to a single event. The network sent two complete mobile units to Philadelphia for use in its feeds. On Friday, June 21, 1940 three days before the start of the convention, a handful of newspaper reporters gathered in the Bourse Building. They saw and heard a demonstration of the elaborate plans made for the comfort of the delegates. Police standing at attention were clearly visible on the television screen as the mayor walked in. A local reporter, Frank Rosen, said: *Just before the Mayor came in view of the television camera, an airplane could be heard droning overhead. Street noises were clearly audible, especially the honking of horns.* Even during daylight hours, the video of the broadcast was quite visible on the receiver screen of seven and a half inches by ten inches. These events, however, were just for the press and not the general public. This was a closed circuit feed and never broadcast.

On the week Wendell Willkie won the GOP nomination for President there were fewer than a couple of hundred TV sets in the Philadelphia market and most of those were owned by Philco and in the homes of employees. At that time, Philco wasn't even offering television receiving sets for sale to the general public. TV screens were available for the "overflow" crowds in the exhibition hall. RCA Victor engineers had installed sixty TV receivers, the largest single installation ever assembled in one spot in the history of broadcasting. Convention Hall was less than 10 years old in 1940 and it could accommodate 15,000 people. It had a brand new parking lot and a unique but weird idea in air conditioning (large blocks of ice and huge fans - no joke). The Republican Party meeting opened under an "ominous shadow" according to the Philadelphia Record newspaper in a front-page article

dated June 25, 1940. "Lizzie," a 42-year-old elephant at the Philadelphia Zoo died. Of course, the elephant is the symbol of the GOP. The Evening Bulletin had reported the death on page 23, the day before. An aspiring lawyer from Grand Rapids, Michigan was at the convention shouting, with many others, "We Want Willkie." His name was Gerald Ford.

*From the official archives of the Broadcast Pioneers of Philadelphia with photos from the archives of KYW-TV, Philadelphia. Other items courtesy of Norm Gagnon and the GGN Website. Compiled, researched and written by Gerry Wilkinson
All Rights Reserved*

Most of the articles you'll find about early TV shows tend to feature names like Jack Benny, Milton Berle, Sid Caesar and others making the transition from radio... On this page we'll take a look at a promising TV career cut short by an automobile accident in January of 1962... —**AC5UP**



*"I'd like to thank you all for inviting me into your living rooms this evening. It's just a shame you didn't straighten up a little."
- Ernie Kovacs*

Nationally known comedian Ernie Kovacs came to **WPTZ** in January of 1950 from radio station **WTTM** in nearby Trenton, NJ, where Ernie grew up. He pioneered the use of blackouts and trick photography in TV comedy. His first show was "*Pick Your Ideal*" a weekly fashion show. Ernie showed up for the audition dressed in his shorts and a barrel. He got the job. His next show was entitled "*Deadline for Dinner, an afternoon program*". It was supposed to be a straight show, but Kovacs played it anything but straight. The TV Chef was Albert Mathis, Chef and Manager of the Gulph Mills Country Club.

Ernie got him into a funny bit one day and he literally forgot what he was cooking.

Born to what Kovacs called "quaint" parents of Hungarian roots, he worked in his teen years at a drug store. Ernie once referred to it by saying, "I didn't like the job much, but the cigars were free." At 16, he became a singer in a local stock company performing Gilbert & Sullivan. He said, "whenever they needed a man that worked cheap, they got me." On live Philadelphia TV he created many of his characters like Percy Dovetonsils, the lisping goody-goody who read poetry:

ODE TO A HOUSEFLY

Philosophical Ruminations on a
Beastie in the Booze

*Oh, hail to thee, tiny insect so small,
swimming around in my bourbon highball.*

*Back-stroking, breast-stroking, movement
of wing, now up on the ice cube, poor cold
little thing.*

*If you stay there too long, you'll find with
remorse, your ankles will numb and your
buzz will get hoarse.*

*Catching cold is unpleasant for all little
flies, and bloodshot is gruesome...
when you have multi-prism eyes.*

There was also French storyteller Pierre Ragout; Skodny Silsky - Ace Hollywood Reporter, and the hilarious Edwardian-clothed Nairobi Trio.

While at Channel 3, Kovacs hosted several different programs including "*Three to Get Ready*". It was originally on from 7:30 am to 9 am and expanded to two full hours starting at 7 am. The show premiered on November 27, 1950 and is reported to have been the very first early morning wake-up television show. A newspaper listing at that time (The Evening Bulletin) described the show as "news, music, weather." Andy McKay thought that this program was the best of Ernie Kovacs at WPTZ. The idea was to turn on Channel 3 and get ready to go to work. Sort of a local Today show, but it turned into a Kovacs vehicle. This show, according to Andy McKay was a "mish-mash" from other programs. A piece of this, a bit of that. Roy Neal, **K6DUE** who eventually went to NBC-TV was Ernie's newsman. Later, Norman Brooks did the news. If Norman said it was raining, Kovacs would climb up a ladder behind the set and dump water on him. The news originated from the same studio as Kovacs and that made it

easy for Ernie to clown around with the newsman. McKay said that Ernie would talk to the camera people and boom operator. He would wander into the control room and start pushing buttons. He had been known to pull out a deck of cards and play gin with the director. It was very ad lib. Ernie would show up about ten minutes before air time and the show was known for doing all kinds of stuff live on Walnut Street in Center City Philadelphia, but there was one problem: There was no easy way to get a mic out on the street, so the talent would hold up cards with dialogue printed on them. It was like a silent movie. Each show would end with the phrase "It's Been Real" superimposed over some weird shot.

"Television is often called a medium because it's so rarely well done."

--Ernie Kovacs



Edie Adams with Pierre Ragout

Ernie did all kinds of bits. He had a paper-mache dog, which looked a lot like the RCA Victor pup, Nipper. Sometimes Ernie would set it down next to the fire hydrant. On other occasions, Ernie would drive by in a horse-drawn trash cart. They were digging the foundation for a new building and the pit was so deep that Ernie looked in and said "He could see all the way down to China." Next thing you knew, an extra in a Chinese coolie outfit crawls out, yells something in Chinese and runs away. On another occasion, they dressed Ernie in a gorilla suit and let him run through a center city food joint. Remember, this was all live and all very much Kovacs. Edie Adams added much to the program, said Jack Kennedy. She would be singing and Ernie would trash her performance. People fell off piano benches. Andy McKay tells the story how one day Ernie mentioned on

the air that they had only \$15 for props per week. Half kiddingly he quipped, "If you have anything around the house you don't want, send it to Channel 3." By day's end the lobby was filled with items including a life-sized doll that Kovacs nicknamed "Gertrude." She became a regular on the show. Hey, she worked cheap! Another Kovacs trademark was using "*Mack The Knife*" (in German) as bumper music...

*Und der Haifisch, der hat Zähne
Und die trägt er im Gesicht
Und MacHeath, der hat ein Messer
Doch das Messer sieht man nicht.*

Three NBC shows starring Ernie Kovacs came out of Channel 3. The first was "*It's Time for Ernie*" a 15-minute afternoon show and the only Kovacs' network series that did not feature Edie Adams. A staff member saw her on Arthur Godfrey's Talent Scouts and although unsuccessful with Arthur, she wasn't with Ernie. They were married in 1954 after they left Philadelphia. The next NBC-TV show to come from Philadelphia was "*Ernie in Kovacsland*" a weekday evening (7 pm) half-hour summer replacement for the ever popular Kukla, Fran and Ollie.

Karl Weger was an engineer at WPTZ and developed much of the "technology" for Ernie. He removed both ends from an empty Campbell's Soup can then added two mirrors at an angle. By mounting it in front of a three-inch camera lens, it could rotate the image and turn Kovacs upside down. McKay recalled that one use for this was to have Ernie vacuum a ceiling.

In December of 1951, Harry Harris reported in the Evening Bulletin that WPTZ would not carry "The Today Show" which was starting the next month. Harry said a Channel 3 spokesman said it was station policy to foster local shows as much as possible. Dave Garroway (host of "The Today Show") was "due back as star of a mammoth 7 to 9 am NBC show," but WPTZ said that time belonged to WPTZ's own Ernie Kovacs. One day Cal Jones, director for Kovacs (and later an executive for Westinghouse Broadcasting, owners of Channel 3) went over to the Architects' Building. Pat Weaver of NBC was sitting there and read the riot act to Cal and the station manager of WPTZ. Get Kovacs off the air and start carrying the Today show, the future of the program rides on clearing the Philadelphia market!

At 11:30 am until 12 noon on NBC-TV "*Kovacs on the Korner*" originated from WPTZ and would be the last show Kovacs did from Philadelphia. The program didn't last long and Kovacs always denied having any input on the format of the show. It was a program more fitting Fred Allen, not Kovacs. Creative control was given to actress Marge Greene and without Ernie's input the show went nowhere. On the last "*Kovacs on the Korner*" Marge Greene (who also acted on the show) set up a bit about her being cheap. The angle was that she was Scottish and could travel for free in a coffin. Kovacs was supposed to put three nails in the coffin corner, but instead pulled a handful of nails from his pocket and kept pounding nail after nail into the wood. The show never really ended and the final scene never aired because Ernie just kept pounding nails into her coffin. The last thing seen on the show was Ernie saying... "Have a good time in Scotland!"

"There is currently a formula for success in the entertainment medium, and that is -- beat it to death if it succeeds."

--Ernie Kovacs

*From the official archives of the Broadcast Pioneers of Philadelphia. Written and researched by Gerry Wilkinson
All Rights Reserved*

Feed line losses were a serious concern of early VHF-TV broadcasters. Finding a tall structure and locating the final PA near the antenna was good engineering practice



Unfortunately, as this illustration shows, the technical staff tended to monkey with the drive and plate tuning adjustments...

Crank It Up And Do Your Damndest!

The Oklahoma QSO Party starts at 1300z on Saturday, March 22nd!

Operating Period: 1300 UTC - 22 March 2003 through 1300 UTC - 23 March 2003. All entries may operate 18 hours of the 24 hour time frame

Object: Stations outside of Oklahoma work as many Oklahoma stations in as many Oklahoma counties as possible. Stations in Oklahoma work anyone.

Exchange: Oklahoma stations send call sign and OK county. Stations outside of Oklahoma send call sign and US State, Canadian Province or DXCC Country. Note that Oklahoma stations working other Oklahoma stations must log the complete exchange, including county even though they all count as the 'OK' multiplier. Incomplete or improper log entries will be subject to penalties.

QSO Points: Each complete non-duplicate Phone contact is worth 2 points. Each complete non-duplicate Digital mode or CW contact is worth 3 points. No partial contact credit.

Multipliers: Oklahoma stations count U.S. states (50) and Canadian Provinces (9) for a maximum of 59. All others use Oklahoma counties for a maximum of 77. Number each multiplier as worked.

Score: The total score is the total number of QSO points multiplied by the total number of multipliers.

Frequencies: 160, 80, 40, 20, 15, 10 and 6 Meters - OK and World Class. WARC band contacts do not count. Do not use repeater frequencies on any band as repeater contacts do not count. Do not use any call or guard frequencies.

Class Entries: (Oklahoma Stations)
SOHP - Single Op High Power >100 watts
SOLP - Single Op Low Power < 100 watts
QRP - 5 watts or less

Multi/Single - Multiple operators, single transmitter

Multi/Multi - Multiple operators, multiple transmitter(s)

Rover - A mobile or portable station <multiple county operation>

All stations may be worked once on CW, Digital mode and Phone per band. Single-Operator and Multi-Single entries are allowed only one transmitting signal. All contacts must be simplex. For complete rules see: okdxa.org/web/html/OKQP.htm

Good Luck, OM !!!

UK to AK DX Record on 136 kHz

Working Alaska from the United Kingdom with just 1 Watt ERP is quite a feat for any band, but the Radio Society of Great Britain reports that Laurie Mayhead, **G3AQC** was heard in Alaska on 136 kHz. In the early morning hours of February 15, 2003 he transmitted his call to Laurence Howell, **GM4DMA/KL1X** in Anchorage and, just before UK dawn at 0615, his call sign was clearly identified using software to read the signal. **G3AQC** was using **QRSS** -- very slow CW -- with a 60 second long *DIT*. The 7278-km distance is a transmission record for 1 Watt ERP on 136 kHz.

Two years ago, Mayhead and Larry Kayser, **VA3LK** made Ham Radio history when they completed the first two-way transatlantic exchange on 136 kHz, also using very slow speed CW. Last year **G3AQC** became the first person to span the Atlantic on 73 kHz. Howell expressed surprise as the path involved in the latest accomplishment is "notoriously poor" between southeastern Alaska, on the east coast of the Pacific, and Europe. "The signal would theoretically go on a Great Circle route to nearly 80 degrees north, over the northern Canadian Arctic, northern Greenland, east of Iceland, Glasgow, then over the UK to the South Coast--across and through the Auroral oval." He said there's speculation that the actual path might have been around (or even under) the Auroral zone, since there was no Auroral Doppler seen on the received signal. Howell and Mayhead credited the research and preparation carried out by **G3NYK**, **G3LDO**, **W3EEE** and **W4DEX** for helping to set the new LF record. -- RSGB

*Source: The ARRL Letter Vol. 22, No. 10
March 7, 2003*

Support Growing for a Favorable 40 Meter Realignment Plan

With the World Radiocommunication Conference 2003 (WRC-03) getting under way in about three months in Geneva, support is growing for two favorable proposals to create a 300-kHz worldwide 40 Meter allocation. The ARRL and IARU (International Amateur Radio Union) seek a return to the 300-kHz allocation that existed worldwide prior to World War II but now exists only in the Americas. Delegates to WRC-03 will attempt to address -- and possibly eliminate -- the overlap between Region 2 Amateurs in the

Americas and broadcasters in Regions 1 and 3. (Europe and Asia / Oceania)

"There is encouraging news," says ARRL CEO David Sumner, **K1ZZ** in his "It Seems to Us . . ." editorial set to appear in the April QST. Thanks to the efforts of IARU volunteers and others, more than 30 countries have gone on record to support one of two favorable 40 Meter realignment formulas. Sumner said more support is needed, but he called the interim head count "a good start." Most popular among the half dozen realignment schemes outlined at the November 2002 WRC-03 Conference Preparatory Meeting is the so-called Method B. This approach calls for a three-stage transition that would begin with Region 1 and 3 Amateurs using 7100-7200 kHz on a secondary basis starting in 2005 and end with all ITU regions gaining full access to 7000-7300 kHz by the end of 2009 with the top 100 kHz shared by fixed and mobile stations in Regions 1 and 3. Broadcasters would shift upward to 7300-7550 kHz worldwide.

For US and other Region 2 stations, this change would end the deafening nighttime phone band QRM from broadcasters and the necessity of operating split-frequency with SSB stations in IARU Regions 1 and 3. Sumner says Method B is now a European Common Proposal with initial support from 17 CEPT administrations. At least three other countries in Africa, Asia, and the Pacific have expressed support for Method B, he said. The IARU team is now working to gain the support of additional administrations in Regions 1 and 3 either for Method B or for the similar Method A, Sumner reports. Otherwise identical to Method B, Method A does not include any sharing with fixed and mobile services.

In the Americas, a dozen ITU Region 2 countries agreed in February to support an Inter-American Proposal that's virtually the same as the so-called Method D proposed by Canada. Method D would provide 300 kHz worldwide for Amateurs by shifting broadcasters in Regions 1 and 3 upward by 200 kHz. Region 2's broadcasting allocation would remain unchanged. The US has taken no position so far on the 40 Meter realignment issue, although it has long supported a 300 kHz exclusive allocation for Amateur Radio worldwide. The FCC WRC-03 Advisory Committee has recommended that Method A be a US proposal, but the National Telecommunications and Information Administration (NTIA) has not yet agreed.

"Acting on behalf of federal government users of the radio spectrum, the NTIA has been advocating 'no proposal' from the US, a position the ARRL is working hard to overcome" Sumner points out. "A small number of federal agencies claim to be concerned that their backup circuits on HF would be affected by an upward shift of broadcasters." Sumner reports that some broadcasters persist in efforts to link the 7 MHz WRC-03 agenda item with another that deals with broadcasting spectrum between 4 and 10 MHz. Sumner said the broadcasting spectrum item is "a separate issue with an entirely different genesis.

*Source: The ARRL Letter Vol. 22, No. 10
March 7, 2003*

Amateur Radio Spectrum Protection Act in House & Senate

The Amateur Radio Spectrum Protection Act of 2003 has been introduced in both chambers of Congress. Idaho Sen. Michael Crapo introduced the Senate version of the bill, S 537 on March 6th. The original cosponsors were Sen. Daniel Akaka (D-HI) and Sen. Larry Craig (R-ID) Florida. Rep Michael Bilirakis put the latest House version of the bill, HR 713 into the legislative hopper on February 12th. The measures, an ARRL initiative, have been introduced twice before in Congress. ARRL President Jim Haynie, W5JBP, believes this third time could be the proverbial charm.

"Actually, this is the best opportunity that we've ever had to get this bill through, because more members of Congress than ever before are paying attention to Ham Radio" said Haynie, who talked about Amateur Radio with DC lawmakers and regulators. In addition, Haynie pointed out, the House and Senate will be considering major spectrum reform bills this year and the Amateur Radio Spectrum Protection Act could serve as an amendment to that sort of legislation.

HR 713 and S 537 are aimed at ensuring the availability of spectrum to Amateur Radio operators. This legislation protects existing Amateur Radio spectrum against reallocations or sharing with other services unless the FCC provides "equivalent replacement spectrum" elsewhere. Haynie encouraged all members of the Amateur Radio community to contact their Senators and Representatives to urge cosponsorship as this gives added support to legislation while it's in committee. The House bill has been referred to the Committee on Energy

and Commerce, while the Senate bill will be considered by the Commerce, Science, and Transportation Committee. Although more members of Congress than ever understand the benefits of Amateur Radio, some may remain reluctant to sign on to a technical piece of legislation without some indication of support from constituents.

"The League is doing all it can, but we know the success or failure will be in the hands of the Amateur community," said Haynie, who pledged continued effort by the ARRL to get the bill enacted. "Letters and e-mails are the key to getting this legislation passed." A sample letter is available on the ARRL Web site at:

www.arrl.org/govrelations/arspa.html
Those writing their lawmakers are asked to copy their correspondence to the League via e-mail specbill03@arrl.org. The texts of HR 713 and S 537 are available via the Thomas Web site: <http://thomas.loc.gov/>
Source: The ARRL Letter Vol. 22, No. 10 March 7, 2003

Hamvention Hopes to Call HARA Arena Home a While Longer

Although 2003 marks the last year of a five-year contract to hold the Hamvention at Hara Arena, organizers hope to keep the show there for the indefinite future. Rumors crop up each year -- and this has been no exception -- that this year's event will be the last to take place at the venerable venue near Dayton, Ohio, that's served as Hamvention's home since 1964. Negotiations on a new contract to retain Hara for future shows remain in the offing. Billed as "the world's largest Amateur Radio gathering and trade show," Hamvention 2003 takes place May 16-18.

"We haven't made any decisions yet," Hamvention Production Manager Garry Matthews, **KB8GOL** said this week. "We want to get this year's show under our belt and then renegotiate the contract." The Dayton Amateur Radio Association has explored several other possible locations for Hamvention, which has quietly dropped "Dayton" from the show's official name, but Matthews says no other site in the Dayton area will serve the Hamvention purpose the way Hara does.

Hamvention reported that attendance for last year's 50th anniversary event was 24,832 -- down about 5% from the 2001 crowd of 26,151. 2002 marked two years in a row that Hamvention's attendance had dipped. Attendance climbed to 28,804 in 2000, the year of the ARRL National

Convention at Dayton. Matthews has said that any crowd larger than 28,000 starts to push the envelope as far as Hara Arena is concerned -- especially the human comfort factor. Hamvention attendance peaked in 1993 at 33,669 -- before the event date was changed from April to May.

Some changes have been announced for 2003. Hamvention will replace its annual banquet and entertainment with a more low-key award winners' reception at Hara Saturday evening. Hamvention will boost its advertising and promotion to counteract sluggish advance sales. "We're going to have a good show," Matthews predicted confidently. For more on Hamvention, see "How Hamvention Happens," in the April 2000 QST. (available on the ARRL Web) <http://www.arrl.org/news/stories/2003/03/06/4/0004053.pdf>. For more information on Hamvention 2003, visit their web site: <http://www.hamvention.org>.

Question Pool Committee Releases Element 3 Syllabus for Comment

The Question Pool Committee of the National Conference of Volunteer Examiner Coordinators has released a draft syllabus for the Element 3 (General) Amateur Radio examination. This syllabus will be used to develop a new General class question pool that will become effective July 1, 2004. The QPC is inviting comments on the document and suggested questions for the General-class question pool. ARRL VEC Manager Bart Jahne, **W9JJ** says comments and questions may include, but are not limited to, such things as new material in terms of technology or operations, topics that might be deleted as no longer relevant, or corrections to the grammar, spelling and technical details.

A question pool based on the revised syllabus will be released later this year. The QPC will invite public input on the General questions once they've been made public. A new Technician class question pool released last November takes effect in the exam room on July 1 of this year. The draft of the General (Element 3) syllabus is available on the ARRL Web site at: <http://www.arrl.org/arrlvec/gp-syllabus-2004.html>

All current question pools can be found at: <http://www.arrl.org/arrlvec/pools.html>
QPC Chairman Scotty Neustadter, **W4WW** requests all comments be made by July 15, 2003. E-mail to qpc@arrl.org
Source: The ARRL Letter Vol. 22, No. 10 March 7, 2003

MAR / APR / MAY CONTESTS

(Courtesy Of Bruce Horn, WA7BNM)

MARCH 2003

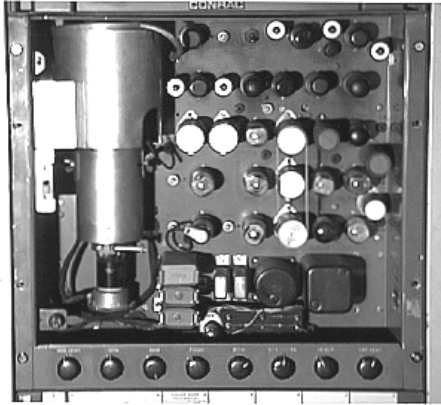
YLISSB	0000Z,	2400Z,
QSO Party, SSB	Mar 15	Mar 16
10-10 Mobile Contest	0000Z	2359Z, Mar 15
BARTG	0200Z,	0200Z,
Spring RTTY Contest	Mar 15	Mar 17
SARL	1000Z,	1000Z,
VHF/UHF Contest	Mar 15	Mar 16
Russian DX Contest	1200Z,	1200Z,
	Mar 15	Mar 16
AGCW	1600Z	2100Z,
VHF/UHF Contest		Mar 15
Virginia QSO Party	1800Z,	0200Z,
	Mar 15	Mar 17
Oklahoma	1300Z,	1300Z,
QSO Party	Mar 22	Mar 23
CLARA and Family	1700Z,	1700Z,
HF Contest	Mar 22	Mar 23
9K 15-Meter Contest	1200Z	1600Z, Mar 23
Spring QRP	0000Z	0400Z,
Homebrewer Sprint		Mar 24
CQ WW WPX	0000Z,	2400Z,
Contest, SSB	Mar 29	Mar 30

APRIL 2003

SARL	1700Z	2000Z, Apr 3
80-Meter QSO Party		
MARAC County	0000Z,	2400Z,
Hunters Contest,	Apr 5	Apr 6
SSB		
SP DX Contest	1500Z,	1500Z,
	Apr 5	Apr 6
EA RTTY Contest	1600Z,	1600Z,
	Apr 5	Apr 6
Missouri QSO Party	1800Z,	0500Z, Apr 6 and
	Apr 5	
	1800Z	2400Z, Apr 6
QCWA QSO Party	1900Z,	1900Z,
	Apr 5	Apr 6
YLRL DX to NA	1400Z,	0200Z,
YL Contest, CW	Apr 9	Apr 11
JIDX CW Contest	0700Z,	1300Z, Apr 13
QRP ARCI	1200Z,	2400Z,
Spring QSO Party	Apr 12	Apr 13
EU	1500Z	1859Z, Apr 12
Spring Sprint, SSB		
	1800Z,	0359Z, Apr 13
Georgia QSO Party	Apr 12	and
	1400Z	2359Z, Apr 13
UBA	0600Z	1000Z, Apr 13
Spring Contest, SSB		
YLRL DX to NA	1400Z,	0200Z,
YL Contest, SSB	Apr 16	Apr 18
Holyland DX Contest	0000Z	2359Z,

Here's a design challenge for you...

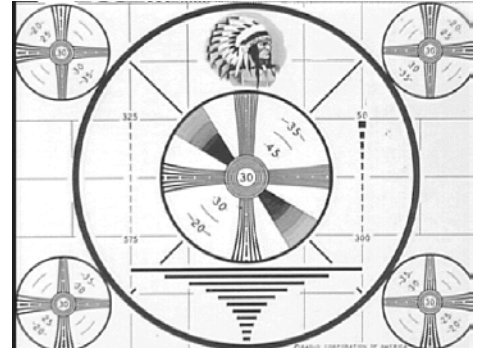
Let's say you're a video engineer in the late 1940's designing a relatively cheap and reliable way of generating a test pattern for a TV station. Sure, you could park a camera on a test card, but we want cheap and a camera is a maintenance issue. You're working with vacuum tubes and there are no video chips. What do you do?



Here's your answer... The RCA TK-1C Monoscope test pattern generator to the left. What's the magic inside? The RCA 2F21 Monoscope tube shown below:



The Monoscope tube is a modified CRT with the internal phosphor screen replaced by a thin aluminum plate. This plate has a test pattern printed inside using common printers ink. As the electron beam sweeps the image plate, the plate current will vary. Couple this signal through a blocking cap to the sync and blanking circuitry. Voila... The picture looks something like this:



Now you know why the classic Indian Head Test Pattern was so common in the 1950's... It was the default image that shipped with RCA's test pattern generator.

To learn more about early TV, open up this issue of the OKDXA Newsletter... It's the featured topic of our March & April GreenCountry HamFest Special Edition!



Oklahoma DX Association

P.O. Box 2591
Claremore, OK 74018-2591 USA

First Class Postage Paid

Postmaster - Please deliver the OKDXA Newsletter to this outstanding Radio Amateur: