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The INTERNATIONAL BROTHERHOOD of ELECTRICAL WORKERS

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... the cover

Frank Hardin, secretary of Local 1193, Atlanta, Ga., adjusts a Telopticon in the film room of Station WSB-TV. A full supply of reels to fill in the blank spots in a program schedule or to sell a sponsor's product lines the walls of the room. WSB is one of six broadcasting stations in the Deep South city which employ IBEW technicians and engineers. The others are WSB-AM, WSB-FM, WLWA (TV), WGST and WAOK. For more on Atlanta see Page 3.

commentary

With the U. S. Chamber of Commerce sending flying squads around the country to beat the bushes for anti-union sentiment and the National Association of Manufacturers dusting off its tired platitudes about its "concern" for the working people, it's perhaps time to check in with the public.

We have our reservations about public opinion polls and the techniques used to put them together, but given a general question—as opposed to a specific how-will-you-vote question—the polls have reflected public sentiment rather accurately.

The Gallup Poll recently queried a representative sample of Americans on whether they approve or disapprove of labor unions. The pollsters found that 68 out of every 100 persons approved of unions, 19 per cent were opposed and 13 per cent had no opinion.

The 68 per cent figure represents a 4 per cent increase in favor of trade unions over a similar poll taken in September 1957.

This indication of overwhelming public sentiment in favor of labor unions, despite the wide and often distorted publicity given to the McClellan committee hearings, stems from a basic belief held by most Americans that unions are operating in the public interest to build a stronger and better country.—*AFL-CIO NEWS*

the index . . .

For the benefit of local unions needing such information in negotiations and planning, here are the latest figures for the cost-of-living index, compared with 1957 figures: December, 1958—123.7; December, 1957—122.



White Columns—the offices and studios of WSB-AM-FM-TV—is a well-known Atlanta landmark.

When a network feed comes out of the Georgia capital, it's handled by men of Local 1193,

ATLANTA

FOR almost two decades IBEW Local 1193 has been a leader among broadcasting unions of the South. Chartered on August 5, 1940, it has weathered many years of "right to work" restriction in Georgia and has taken the upsurge of television in stride.

Today it has contracts with six major installations—WSB-AM, WSB-FM, WSB-TV, WLWA(TV), WGST and WAOK. Two of these stations are veterans of the business: WSB-AM, the *Atlanta Journal* station, goes back to 1922 as a clear channel operation. WGST, which operates on 5 kw and 920 kc, was established in 1924.

WSB-TV began beaming a picture on September 29, 1948, over Channel 2, and Local 1193 members were at the controls. WLWA, a Crosley Corporation facility, came in three years later, September 1951, programming local and ABC programs on Channel 11.

WAOK, a 5 kw operation, is the newest member of the contract group, beginning on March 15, 1954.

Cecil Chafin and Frank Hardin, both of WSB, are president and secretary of the local, respectively. George Magdich has been business agent since WLWA voted for union recognition in 1953.

Some past presidents of the organization are Bill Moore, still at WSB; Dave Holt, now working at the WSB transmitter, and Chester Haldeman, studio supervisor at WLWA. Among the past financial secretaries and treasurers (both jobs are handled by one man) are Bill Owens of WGST, now with WSB-AM; David Dorsett of WLWA, and James Rogers of WLWA. Present financial secretary-treasurer is Melvin R. Weiss.

Working with the local officers on many occasions are International Representative O. E. Johnson, Fifth District Vice President G. X. Barker, and J. B. Pate, Barker's assistant.



Cecil Chafin of WSB-AM is president of Local 1193. Here he tends the control board of the station during a disc show.



George Magdich, rear, is local business agent. Standing beside a filter-plexer at WLWA's new transmitter, he talks to Chester Haldeman, studio supervisor and a past president of the local.

Members



Hans Andersen, WLWA announcer, runs through a commercial as he awaits a break in the five o'clock newscast. Crosley stations have a steady schedule of news and commentary.



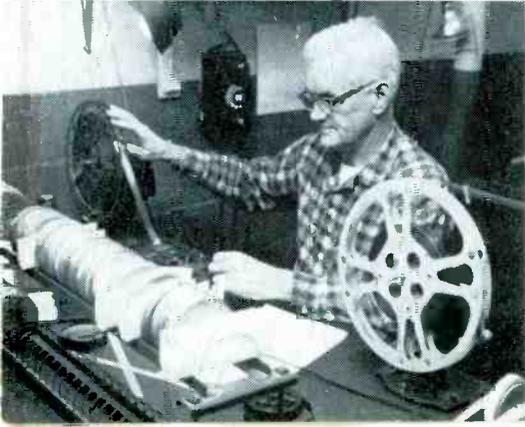
Nick Gheer of Radio Station WGST at the console during a recording session. The station is one of the oldest in the South, having been founded more than three decades ago.



WLWA has direct lines to city and state police as a method of keeping abreast of news developments. Frank Lokey, WLWA announcer, is on the phone. News coverage in the Georgia capital is highly competitive.



Aubrey Ballard at the audio console, Station WSB-TV. WSB is the NBC affiliate in Atlanta, operating on Channel 2.



J. M. Chapman in film make-up at WLWA. The station is ABC in Atlanta, operating on Channel 11. Chapman is a veteran of Atlanta broadcasting.



Harlan Skarpouleses editing tape at WGST. Established in 1924, WGST operates on 5 kw and 920 kc. When a political campaign is stirring up the voters of the state, this machine is active for many candidates.



John O. Found at video master control, WSB-TV. The Atlanta Journal and Constitution, one of the South's largest newspaper operations, owns and operates these facilities.

Technician-Engineer

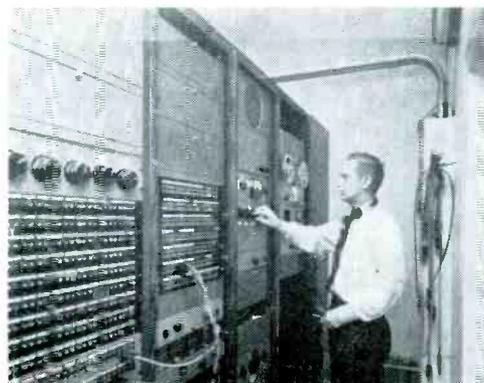
on duty at Georgia stations

Carl Cantrell in a WLWA video control room. WLWA began operations in September, 1951.

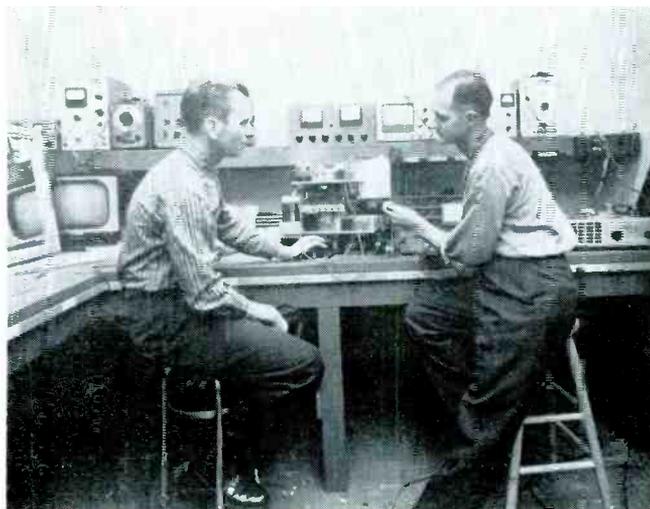
Georgia has a predominantly rural population, and the WLWA picture covers most of the northern and central portion of the state.



Martin Morris in film makeup, WLWA. Technicians at this station have been active in Local 1193, supplying several officers to the organization.



Charles Walters at the audio patch panel, WSB-TV. This station has done pickups for "Wide, Wide World," "Dave Garroway," and other network shows.



Jim Barber and George Penland test a master monitor in the WLWA shop. WLWA moved into new facilities last October, operating with a 1042-foot tower, which station management calls its "Tower of Stars." WLWA is one of five Crosley TV stations.



MR. OPERA—Host and commentator for the Saturday Matinee broadcasts of the Metropolitan Opera Company on CBS Radio, Milton J. Cross is known to millions as “Mr. Opera.” The popular broadcaster has lent his voice to every one of the Met broadcasts since they began with a performance of “Hansel and Gretel” on Christmas Day, 1931.

In that time he has described more than 500 complete opera performances to an ever-growing radio audience. His pear-shaped pronunciation of foreign names and titles has stirred a generation of parlor comedians to imitation. But it has also won for him the first annual award ever to be made for good broadcasting diction from the American Academy of Arts and Letters.

Author of countless books and articles on opera and opera appreciation, and a gifted raconteur, Cross combines directness of expression with a keen sense of humor.

In private life the quiet, husky, six-footer enjoys swimming and horseback riding near his farm at Woodstock, Vt., where he spends much of his off-mike time. He has one other hobby—going to the opera.

IN MY nearly thirty years as announcer for “the greatest show on the air”—the Saturday matinee performances of the Metropolitan Opera—I have experienced many moments when tears or laughter all but choked my words. Most of these moments have, of course, been prompted by the tragic or comic scene on stage that I’ve been privileged to comment upon as “go-between” for our huge radio audience and the world of opera.

But despite the dignity of the Met and the great talent of its artists, many of the horselaughs I’ve had to stifle were never intended for the Diamond Horseshoe.

NO MORE HOOP SKIRTS FOR CARMEN

By Milton Cross



Famed Diamond Horseshoe of the Metropolitan Opera house, staid showplace of society for three-quarters of a century, has echoed to many unexpected horselaughs. Microphones suspended above the orchestra and hidden behind footlights enable an American and Canadian audience of 12 million to enjoy the world's finest artists throughout the 20-week broadcast season.



A Met tradition was established when Carmen's tragic death took on earmarks of “Bloomer Girl.” Carmen died, poor girl, amid roars of laughter.

Humorous Moments Behind the Scenes Of the Metropolitan Opera Broadcasts

In fact, while I was preparing my notes for the first opera broadcast on CBS radio this season, Bizet's "Carmen," I recalled an unintentionally uproarious "Carmen" of another year which gave rise to one little-known Met tradition.

The star, Jeanne Gordon, sang the title role costumed in a hoop skirt which was the authentic dress of the period. At the close of the fourth act Don Jose, Armand Tokayan, stabbed her. Much to his surprise, when she fell to the stage her hoop skirt rose, revealing a wide expanse of pink bloomers.

Hastily, he pushed the skirt down. Up it came. Down he pushed it, and held it there as he sang his closing phrases. But on the high note, he loosed his hold and back came the bloomers into full view.

Carmen died, poor girl, amid roars of laughter from the audience. And from that day to this, Carmen has never again worn a hoop skirt at the Met.

If I sound like I'm smirking, let me assure you I've had my moments on the Met broadcasts. My nemesis was the accidental pun. One Saturday, while telling the story of "Lucia di Lammermoor," I said quite innocently: "Lord Ashton reveals that Ravenswood has married abroad."

The next mail brought me a letter from a listener: "Sir, you have insulted the woman I love!"

Each season we receive thousands of letters from listeners from all walks of life and from all parts of the country. They testify to the extent to which our radio broadcasts have broadened the audience for opera, making it a democratic pleasure instead of an art reserved for a privileged few. Much of the credit for this broadening of the audience for opera must go to Texaco, which has sponsored the broadcasts for nineteen seasons as a public service. Still and all, snobbery does rear its ridiculous head from time to time.

A few years ago, for instance, a prominent society matron and an equally notable Columbia University professor were guests on our intermission feature, "Opera News on the Air."

"With whom are you associated?" asked the dowager.

"Columbia," replied the professor.

"Records or broadcasting?" she inquired.

"Neither," said he.

"Oh," she sniffed disdainfully, "you're in trade?"

"Yes, we manufacture novelties," he retorted.

Five minutes later she learned on the air who he was, and 12,000,000 mystified listeners heard her gasp, "That wasn't a bit funny!"

Though I have reported a thousand "deaths" that have taken place onstage at the Met, none has been as embarrassingly painful as that suffered by a famous female impresario during one of our Texaco Opera Quiz intermission features.

This ill-fated lady buttonholed a prominent musicologist, who was also on the quiz panel that Saturday afternoon, and whispered:

"Who wrote the first opera? I just overheard the quizmaster talking to the producer. It's going to be a question on the quiz."

"Most people agree it was Monteverdi," began the musicologist, but before he could finish the lady sped off in pursuit of a Met soprano.

On the broadcast, when the question was posed, the lady's hand shot up immediately. "Most people agree it was Monteverdi. Isn't that right, Mr. _____?"

The musicologist replied: "Most people agree, yes, Madam. But they're wrong. It was Peri."

The impresario was silent and sullen throughout the remainder of the quiz. She has never spoken to the man since.

The miracle of our broadcasts is that more slips don't occur. We have never had a real disaster, despite the fact that the Metropolitan Opera is the longest, biggest and most varied show on the air. In the course of the three or four hours of broadcasting, there are dozens of occasions when things could go wrong. The health, timing and temperament of numerous singers, a conductor, an orchestra, and participants on the intermission features are all involved.

Whenever I consider that a 90-minute network spectacular is rehearsed for weeks and then put on the air under tightly controlled conditions, I marvel at the clockwork precision of the opera broadcasts, in which the human element has relatively free rein.

And, I thank my lucky stars that I have not erred more than I have in nearly three decades of broadcasting.

But I have a confession to make. I am constantly haunted by the nightmare that one day on the opera broadcasts I'll repeat a slip I made some years ago on another program. Meaning to alert listeners to an upcoming news broadcast, I said:

"Say stewed for the nudes."

If you ever hear me make such a slip on the Met broadcasts, please, please try to understand.

WTAE

Pittsburgh, Pa.



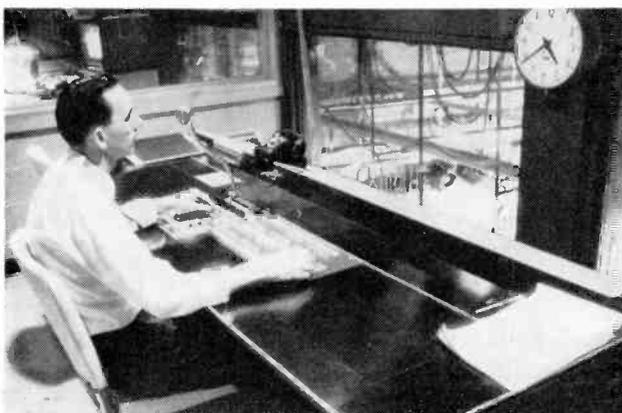
Members of Local 1481 form a bargaining unit at television station

Participants in the initial meeting with WTAE management to negotiate a contract were, clockwise from left, Jack Tressler, John Fitzhenry, Albert Puntel (chairman of the union committee), International Representative Russell Lighty, Robert Fitzsimmons (standing), James Gormly (business manager of WTAE), Charles Hewitt (station attorney), Lou Wagner (chief engineer), and Robert Bullock (union committeeman).

Bruce White checks the day's work schedule in the projection room.

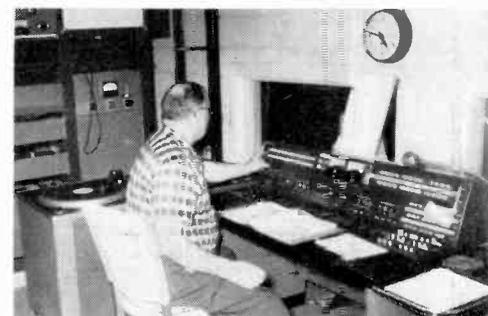


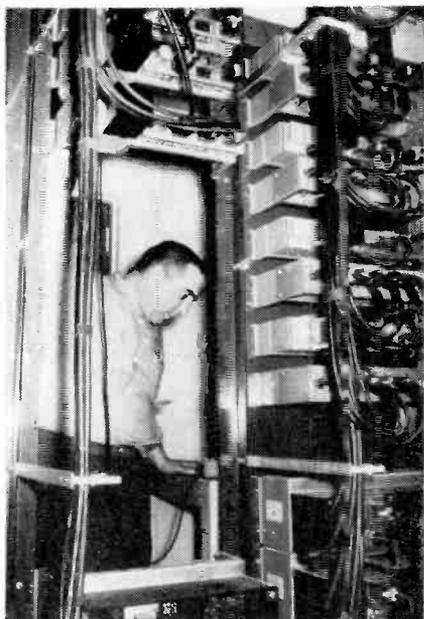
John Fitzhenry beside the desk of Jack Shannon, newscaster and vice president of Pittsburgh AFTRA.



Jack Tressler in a studio switching position. The lights and cables of the studio can be seen through the window.

James Schultz at the audio control for an afternoon show.





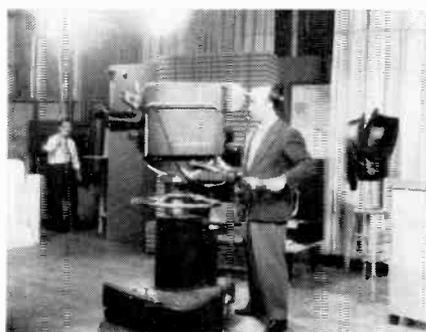
Harold James shooting trouble in the equipment racks. The station operates on Channel 4 in the City of the Golden Triangle.



Bob McClellan putting the finishing touches on a special speaker cabinet. The WTAE workshop is spacious and well lighted for the work to be done.



A horseshoe arrangement puts all monitors near at hand in WTAE's video control. Here Donald Wirth operates the equipment.



Above: Antonio Petrilli works a studio camera during rehearsal. John Fitzhenry adjusts the lights at the rear.



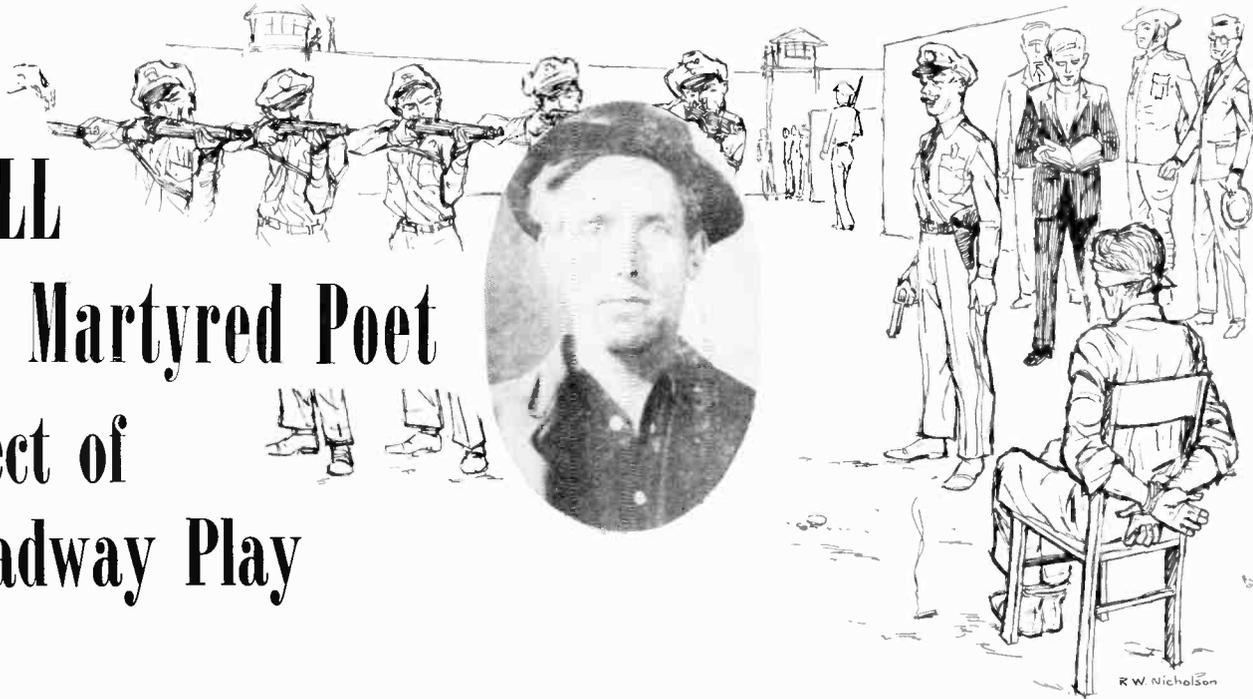
Right: A general view of master control. Donald Wirth is at the video control, foreground. Albert Puntel and John Smyda at the directors' positions and master switching.

JOE HILL

Labor's Martyred Poet

Is Subject of

Off-Broadway Play



At the Jan Hus Theater, 351 East 74th Street in New York City, "off-Broadway" audiences are seeing enacted for the first time the dramatic closing days in the life of Joe Hill, a labor organizer executed by firing squad in Utah 45 years ago.

"The Man Who Never Died" by Barrie Stavis is receiving more labor support than any play since the days of "Pins and Needles," the Ladies Garment Workers' production of two decades ago. One night a local of the American Bakery Workers took over the entire theater. An Auto Workers local adjourned its regular membership meeting for a "report of its education committee"—which consisted of the performance of the play.

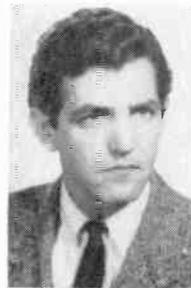
Few union members today ever heard of Joe Hill. Here is his story:

ONE cold day in January, 1914, masked men entered a Utah grocery store and waved pistols at the proprietor and his son. One of the men cried out, "We've got you now." There was a fusillade of shots, and the grocer and his son fell dead. The money till was left untouched, as the killers fled the store.

On this same day, a lean blonde-headed man named Joe Hill was found bleeding from a bullet wound in another part of the city. He was arrested on January 13 and thrown into jail on suspicion of murder.

The evidence against Hill was flimsy . . . even contradictory. Had Hill actually been shot by the grocer, the bullet would have been somewhere in the store, for Hill's wound went through his body and clothing. No such bullet was found. Evidence showed a bullet wound high in Hill's chest, but the hole where the bullet had pierced his coat was low on that garment, suggesting that Hill had been shot with his hands up. The bullets that killed the grocer and his son had not been fired by Hill's revolver.

Records offer no explanation from Joe Hill himself as to why he was shot. There is reason, however, to believe that public authorities and business interests of the time would have welcomed any opportunity to jail the Swede.



MARK GORDON plays Joe Hill, folk singer and organizer, in the Stavis play.



BEATRICE ROTH is Martha Weber, through whom Joe's enemies try to trap him.



FERDI HOFFMAN portrays John T. Moody.



EARL ROWE plays Harry McRae, a union buster.

Joe Hill was an organizer for the Industrial Workers of the World. To the IWW and to many outsiders who investigated the case there was no doubt that Hill was prosecuted because he was considered a dangerous agitator, a writer of songs of rebellion. One writer suggests that Hill was prosecuted "out of vindictiveness for previous skirmishes in the mines of Utah, free speech fights in Salt Lake City, and particularly for winning a victory at Tucker against the Utah Construction Company."

Hill was an immigrant, born in 1879 in Gavle, a harbor town on the east coast of Sweden. Very little is known of his childhood and youth. The only member of his immediate family still alive—a younger sister living in Sweden—says that the most outstanding characteristic of Hill as a boy was his love of music.

In 1911, while Joe was a dock-walloper in San Pedro, Calif., he wrote a song called "Casey Jones, the Union Scab." This is the first song by Joe Hill which history records.

He had been writing lyrics for years to meet specific situations of the moment. It was the habit of the time to set new words to a popular tune and use the resulting song in strikes and demonstrations. "Casey Jones, the Union Scab" was written for the workers of the Southern Pacific Line who were out on strike. The strike was wavering; there were too many scabs, and strike-breakers had been imported. Hill's lyrical satire of the man who scabbed for the SP line and "got a wooden medal for being good and faithful" is said to have held the strikers together. The song was printed on colored cards and sold, with the proceeds going to the strike fund. Almost overnight the song became famous.

From that time on Hill produced song after song. Some were ironic, some gay, and some full of sentiment. There were "The Preacher and the Slave," (a song often sung during the depression of the '30s) "Mr. Block," "Scissorsbill," "The Tramp," "The Rebel Girl," and many others. They were ballads of the workingman, and they were sung throughout the nation. Hill wrote songs during his final days in the Utah prison. His last will was in the form of a poem.

He had been accused by the State of Utah of attempted robbery and murder. He was convicted by a district court, and the conviction was upheld by the state supreme court. But many felt that it was the vested interests who had convicted the IWW organizer. . . . It was said that Western mining interests controlled three members of the state supreme court, the attorney general and the governor.

The three members of the state court were also members of the board of pardons, and were called upon, in effect, to judge their own previous judgment.

Joe Hill was in prison for 22 bitter months. Thousands of people rose to his cause. Local unions of the American Federation of Labor dropped their differences

with the radical IWW and called for a new trial. Protest meetings were held in many parts of the country. A meeting of 30,000 Australian workers adopted a resolution calling for the immediate freeing of Hill. All goods manufactured in the United States were to be boycotted until the demand for release was granted.

As the day of execution approached, the Swedish government intervened through its ambassador, for Hill was still a Swedish citizen. W. A. F. Ekengren, Swedish ambassador, broke diplomatic precedent by wiring directly to Governor Spry of Utah in an attempt to save Hill's life.

A telegram from Minneapolis, Minn., carrying the sentiments of 25,000 workers of that city, demanded the condemned man's release. The International Defense League, composed of 53 labor organizations, in a mass meeting of 5,000 protested the "legal murder" of Joe Hill and demanded a new trial. The AFL in session at its 35th annual convention unanimously voted to condemn the trial proceedings. The resolution also instructed President Samuel Gompers to send telegrams containing the resolution to Utah's governor, the Swedish ambassador, and to President Wilson.

The State Department in Washington had already intervened in the matter. With the show of sentiment by the AFL, President Woodrow Wilson acted directly in the case. He sent a telegram to Governor Spry, and a short time later, two days before the execution, he again wired on behalf of Hill.

"But the copper bosses were determined to get Hill out of the way," says a biographer.

Hill remained stoic to the end. The night before he died he sent his famous message to IWW Leader Big Bill Haywood: "Don't mourn for me. Organize."

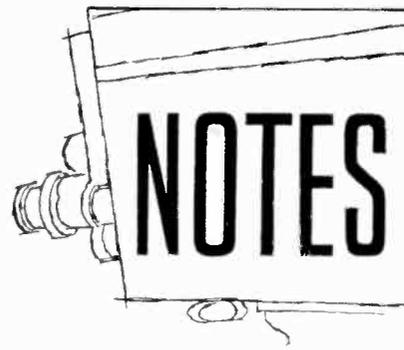
He had a great faith in organized labor. He told a friend who was permitted to visit him the night before the execution: "When that sleeping giant, the great American working class, awakes from its slumber and takes destiny in its hands, what a beautiful America we will have."

In the cold, gray dawn of November 19, 1915, he was taken from his cell to the prison yard of the state penitentiary in Salt Lake City. Prison guards led him, already blind-folded, to a chair which was placed close to the prison wall and bound his hands and feet to the chair. A physician placed a stethoscope over the heart of the blindfolded man; pinned a white paper heart to the shirt above it; then stepped aside. Five riflemen hired by the state stepped into position. There were four live bullets in the chambers and one blank.

A deputy cried, "Ready . . . Aim . . . Fire!" The rifles cracked, and the labor balladeer slumped forward. One minute and 10 seconds later the doctor pronounced him dead.

All was not over in the tragic saga of Joe Hill. His body was taken to IWW headquarters in Chicago and

Concluded on page 13



Checking Antenna Gain

The measurement of antenna performance has been of steadily growing importance in recent years. Although the principles of measurement are well known, practical difficulties are encountered in carrying them out which may introduce errors in the results unless suitable precautions are observed. Comparison of published results of experimental measurements, particularly of antenna gain, reveals apparent discrepancies of the order of one or more decibels.

To correct such discrepancies, the National Bureau of Standards in Washington has published a new leaflet entitled "Techniques for Accurate Measurement of Antenna Gain," by Herman V. Cottony, National Bureau of Standards Circular 598, issued December, 1958, 10 pages, 15 cents. (Order from Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C.)

This circular describes techniques developed at the Bureau to minimize the experimental error, and thereby increase the reliability of measurements of antenna gain. Special features of the instrumentation, including methods for minimizing and measuring matching losses, are described.

Sound Differences

Equipment changes and changes in operating techniques which eliminate differences in the sound level or volume of television programs and make listening easier and more pleasant are being made by the CBS Television Network, it was announced last month by a CBS network vice president.

The equipment changes are based on a study of volume levels by the CBS Television Network Engineering Department during the past year. This study was an extension of an earlier one undertaken several years ago in response to viewers' complaints that spot announcements and musical interludes came through with greater volume than the actual program.

"The new study showed that even though all portions of a program are actually transmitted at the same electrical level, some parts actually sound louder than others because of the subjective reaction of listeners to a sta-

tion type of voice delivery or music performance," it was explained. "The study also showed that the occasional practice of adding reverberation to sound increased the apparent loudness. In addition, the study revealed that the procedure followed in making sound-on-film recordings often results in an increase in the apparent loudness of film inserts in a live program."

To eliminate these volume level differences between various portions of CBS Television programs, the network said that a specially-designed electronic device is being added in the audio or sound channel of each CBS Television Network studio and that new operating techniques are being implemented. The necessary equipment modifications have already been made at all CBS Television Network studios in New York, and will shortly be completed in Chicago and Hollywood. All CBS operating personnel have been trained in the new procedures.

Cold-Running Tube

Television and radio repair bills may go way down if a radically-new tube developed by the Army and a private concern ever gets to the civilian market.

The defense department said a new, cold-running radio tube jointly developed by the Army signal research and development laboratory, Fort Monmouth, N. J., and Tung-Sol Electric Incorporated is "considered the first major breakthrough in basic tube design in more than 30 years.

"In the future radios and TV sets equipped with cold tubes may rarely, if ever, need tube replacement," said the announcement. However, the Army did not specify whether the tube would be produced for general sale.

VideoScene Debut

A major development in broadening the variety of settings for live television shows was announced February 5 by CBS.

Called VideoScene, the device is a camera system which makes it possible to blend live action with miniature, detailed sets, photographs, or motion pictures in

a manner that gives the actors the appearance of being in the midst of a real-life setting.

VideoScene's first public demonstration was scheduled during "The Ed Sullivan Show," Sunday, February 8. Miyoshi Umeki, the Japanese singing star, sang in front of a blank background while the VideoScene camera system makes it appear that she is moving through a huge Japanese garden. With VideoScene, the cameras focused on actor and miniature set are linked with servo systems so that they focus synchronously.

The actors perform against a background of special indigo-blue reflective material developed by Minnesota Mining & Manufacturing Co. Through the use of a keying light, the reflective background is rendered invisible and the miniature setting blended into the final picture in its proper place.

"Floating Laboratory"

A refurbished cargo vessel, fitted out with electronic equipment so elaborate as to make it a veritable floating laboratory, was scheduled to sail from Baltimore on January 23 to take its new post in the South Atlantic to aid in tracking the experimental missiles fired by the U. S. military services and in recording data on their performance.

The vessel is the *S. S. American Mariner*, which has been refitted from stem to stern with the latest electronic and optical instruments to provide the most precise data yet collected at sea on missile flights, according to a statement by Arthur L. Malcarney, executive vice president, RCA Defense Electronic Products. Radio Corporation of America is the systems management contractor for the ship.

The information it collects—by radar, by telemetry, and by optical apparatus—will supplement the data already being recorded on the missile range by ground stations and picket ships operated by the air force. The range extends from Cape Canaveral, Fla., more than 5,000 miles southeast across the Atlantic to the vicinity of Ascension Island, half way between Brazil and the African Coast.

The new "Missile Measurement Ship," as the military calls it, is a project sponsored jointly by the Advanced Research Projects Agency, Department of Defense, and the Army Ordnance Missile Command, Huntsville, Ala. It was inspected by about 150 military and civilian scientists at the Baltimore Yards of the Maryland Ship Building and Dry Dock Company, which executed the refitting operation.

Fifty-two civilian scientists, engineers and technicians, in addition to the ship's crew, will make up the vessels complement for each tracking mission. Many will be employees recruited from the RCA Service Company, which also is responsible for missile tracking and data collecting on missile performance on the Atlantic Missile Range.

The exact itinerary of the ship's first voyage was not disclosed, but it will involve a lonely vigil far from regular shipping lanes, Defense Department officials said.

Some of the most advanced electronic equipment in existence has been incorporated into the elaborate system aboard the ship, including tracking radars described as the most accurate in the world. The system even includes a video tape recorder similar to that used by broadcasting networks for recording and rebroadcasting television programs.

The scientific staff will make precision observations and collect data on the characteristics of a missile's performance from its ascent to remote altitudes in space, through all levels of the earth's atmosphere, to the final plunge into the sea. The data obtained will be shared by all branches of the Armed Forces.

The Navy provided precision computing equipment to compensate for the ship's roll, thus making possible accurate radar measurements at sea. The Air Force, in turn, will contribute valuable information on missile firings from its Air Force Missile Test Center at Patrick Air Force Base, Fla.

J. J. Henry, of New York and Philadelphia, was the naval architect in the project. The Barnes Engineering Company, of Stamford, Conn., was in charge of the design and operation of non-radar measuring projects. The latter company also will have technical personnel on the ship to operate its equipment.

JOE HILL

Continued from page 11

there was given a funeral seldom equalled. An estimated thirty thousand mourners marched behind the coffin on the way to the cemetery. There were short tributes to his memory in Swedish, Russian, Hungarian, Polish, Spanish, Italian, German, Yiddish and Lithuanian. The story of Joe Hill stirred many tongues in the melting pot which was Chicago in the early years of the century.

A newspaper reporter who covered the funeral asked his readers: "What kind of man is this whose death is celebrated with songs of revolt and who has at his bier more mourners than any prince or potentate?"

The riddle of who killed the grocer and his son and how Hill was shot still puzzles investigators. Records of the court trial "mysteriously and conveniently" disappeared from the office of the clerk of the district court of Salt Lake county, reports Barrie Stavis, author of the play and a biographer of Hill.

The good name of Joe Hill was not destroyed by the trial but enhanced. Nevertheless, Joe Hill remains relatively unknown to the labor movement. The Communist Party in this country once tried to adopt him and make his cause appear to be the same as theirs. The effort failed.

Station

Breaks

WINS Strike Ended

A strike which began on November 18 was ended by a settlement which resulted in the return of Local Union 1212 members on December 29th. The nearly six-week strike was primarily caused by the management's adamant refusal to continue several provisions of former agreements which are essential to any reasonable collective-bargaining agreement.

Regrettably, this was the second strike in about a six-month's period—the announcers had to walk out last June, for a period of three weeks. In the AFTRA strike at that time, the IBEW members at WINS respected the picket line and when the IBEW picket signs appeared in November, the AFTRA members reciprocated.

The initial position of the WINS management was that the IBEW agreement was too restrictive, inflexible and imposed intolerable burdens upon the station. This was ostensibly the philosophy of the station which led to the IBEW agreement being terminated, by notice which was effective on September 15th.

Extremely cold winter weather during the strike made picketing on Columbus Circle an even more than usually unpleasant task. The organization of sponsor contacts was quite effective and the support of the public as well as members of organized labor has been warmly noted.]

The new agreement has a term through September 15, 1960 and abolishes the former wage-escalator clause, sets new standards for vacation-relief men, re-gains double-time for Thanksgiving and Christmas Days, clarifies jurisdiction, and adds a severance pay clause providing one week's pay for each six months' service to a maximum of 26 weeks. These provisions are a far cry from the management's proposal of December 12, all along the line—and on that date the strike had been in progress for nearly a month!

In Memoriam

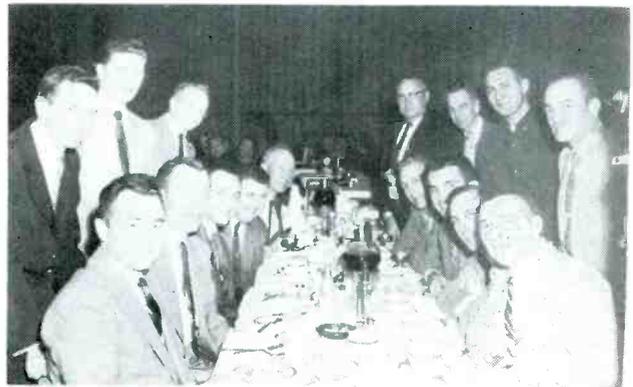
It is with great regret that we have been informed of the passing of Brother Early P. Heatwole in Durango, Colo., on January 9, shortly before his 51st birthday.

Brother Heatwole was one of the first members of

the Associated Broadcasting Technicians Unit of the IBEW, having been initiated on May 9, 1939, and was a charter member of Local Union 1215. When he left the broadcasting industry in the fall of 1950, he was issued a withdrawal card and maintained his membership in the International Office.

His host of friends in the Washington area and his many newer friends in Durango join with the officers of IBEW in extending sincere sympathy to his family.

Post-Election Dinner



Seated, from left: Albert A. Pantel, James Hurley, Donald Wirth, Russell Lighty, Harold Ennis, Charles B. Tacsik, John Tressler, and Harold James. Standing, from left: Robert B. Bullock, William J. Satkoske, Kenneth E. Rice, James J. Schultz, Wm. Greenwood, Robert M. Homic, and Howard C. McClelland.

Following an NLRB-conducted election on November 24, 1958, a group of the available personnel of Station WTAE got together for dinner in Pittsburgh. Twenty-three votes were cast. There were 24 eligible voters, and the tally was 14 for IBEW, seven for IATSE and two for NABET.

WTAE (TV) has been operating since mid-September on Channel 4 and is an ABC-TV network affiliate.

Annual Progress Meeting

June 12, 13, 14

St. Louis, Missouri

Cub Scouts Inspect



The theme for Cub Scout activities all over the nation, last month, was "Cub Scout Newsmen." Boys in blue and gold uniforms visited scores of radio and television stations to watch newscasters assemble and broadcast the daily news. Many, like the Cubs of Den 4, Pack 760, Silver Spring, Md., above, took complete station tours, watching IBEW technicians on the job, as well. Here, they learn about newscasting from Fred Fiske, WWDC, a station with Local 1215 members.

Commission To Review T-H

While it is too early to predict developments in Federal labor legislation, the Senate Labor and Public Welfare Committee has named a commission of public, labor and industry representatives to review existing laws and recommend changes.

All of the members of the commission have a legal background and it is composed of six public representatives, three management representatives and three representatives of labor. This new approach has been sponsored by Senator John Kennedy of Massachusetts who is chairman of the Senate Labor Subcommittee and the appointments were announced by Senator Lister Hill of Alabama, chairman of the full Committee.

Labor members of the commission are Arthur J. Goldberg, General Counsel of the United Steel Workers and Louis Sherman, General Counsel of the IBEW and Plato Papps, General Counsel of the IAM.

The management members are Gerard Reilly and Guy Farmer, both of whom have served on the National Labor Relations Board and Denison Kitchel of Phoenix, Arizona.

The public members are Archibald Cox, Harvard Law School professor; Charles Gregory, professor of law at the University of Virginia; David L. Cole, former director of the Federal Mediation and Conciliation Service; W. Willard Wirtz, Chicago Attorney; Russell A. Smith, law professor at Michigan University and Clark Kerr, president of the University of California.

The major labor legislation before Congress, this session, is the Kennedy-Ervin Bill, which, as it now stands, has organized labor's support.

February, 1959

KCOP Settlement

A settlement on January 22 of the some five-week dispute at KCOP-TV, Los Angeles, resulted in the return to work of more than 45 members of Local Union 45 on January twenty-fourth. An appeal for the cooperation of the sponsors was quite effective and was credited as a significant factor in the final conclusion. The settlement included the customary agreement that all lawsuits, Labor Board proceedings and the like would be promptly withdrawn by both parties and no discrimination would be displayed against cooperating unionists and friends who became involved.

The strike began primarily as the result of termination by the company of the previous agreement and disagreement on the "status quo" being maintained several days after the agreement—and an extension of the previous agreement from December 15 to December 18, 1958. Operations of the station continued, however, by the employment of supervisory personnel and other persons not having an interest in the maintenance of a union shop.

The new agreement is effective to December 15, 1960, and represents a continuation of long-established jurisdiction, wage increases of the order of \$7.00 per week effective January 24, 1959 and an additional increase of approximately \$3.00 per week effective January 1, 1960. It includes new provisions for the company to lease certain of its facilities, many clarifications of the grievance and arbitration procedures and maintenance of the former level of bargaining unit supervision.

The cooperation of the officers Central Labor Council and the efforts of the officers and members of Local 47, A. F. of M. have been especially praised by the members of Local 45.



Warming themselves at the "Pickets' Lounge," KCOP-TV, before the final settlement, were Tom Wong, Ray Lee, Dorothy Carpenter, and Dick Carpenter of Local 45, Hollywood.

*'In the sweat of thy face
shalt thou eat bread . . .'*

THE PRIORITY OF LABOR



I SEE IN the near future a crisis approaching that unnerves me, causes me to tremble for the safety of my country. As a result of war, corporations have been enthroned, and an era of corruption in high places will follow, and the money power of the country will endeavor to prolong its reign by working upon the prejudices of the people until all the wealth is aggregated in a few hands and the republic is destroyed. I feel at this moment more anxiety for the safety of our country than ever before, even in the midst of war. God grant that my forebodings may be groundless.

Monarchy itself is sometimes hinted at as a refuge from the power of the people. In my present position I could scarcely be justified were I to omit to raise a warning voice against the approach of returning to despotism. It is not needed nor fitting here that a general argument should be made in favor of popular institutions; but there is one point with its connections, not so hackneyed as most others, to which I ask brief attention. It is assumed that Labor is available only in connection with capital; that nobody labors unless somebody else owning capital, somehow by the use of it, induces him to labor. Labor is prior to and independent of capital. Capital is only the fruit of labor, and could not have existed if labor had not first existed. Labor is the superior of capital and deserves much the higher consideration. I bid the laboring people beware of surrendering the power which they possess, and which if surrendered will surely be used to shut the door of advancement for such as they, and fix new disabilities and burdens upon them until all of liberty shall be lost.

In the early days of our race the Almighty said to the first of mankind, "In the sweat of thy face shalt thou eat bread," and since then, if we accept the light and air of heaven, no good thing has been or can be enjoyed by us without first having cost labor. And inasmuch as most good things have been produced by labor, it follows that all such things belong of right to those whose labor has produced them. But it has so happened, in all ages of the world, that some have labored and others have without labor enjoyed a large portion of the fruits. This is wrong and should not continue. To secure to each laborer the whole product of his labor, as nearly as possible, is a worthy object of any government.

It seems strange that any man shall dare to ask a just God's assistance in wringing bread from the sweat of other men's faces. This country, with its institutions, belongs to the people who inhabit it.

The words at left were written by Abraham Lincoln as part of his first message to Congress, in 1861. They show the Great Emancipator in his true role as a friend of the working man.

Far ahead of his time, Lincoln recognized the rights of workers to form unions, to bargain with their employers, to strike if necessary.

Lincoln was much occupied with the problems of labor. His speeches and articles are filled with the differences between free labor and slave labor.

The fundamental issue between slave labor and hired labor did not preclude Lincoln from facing the fact that the hired laborer was not necessarily free. A number of instances are recorded where he encouraged unions and stopped strikebreaking.

During his first campaign, at Hartford, Conn., he gave emphatic support to striking New England shoe workers, saying:

"I am glad to see that a system of labor prevails in New England under which laborers can strike if they want to. . . . I like the system which lets a man quit when he wants to, and wish it might prevail everywhere."

His statements on the rights of a worker to the fruits of his labor are legend.