

Radio & Television Museum News



The Radio & Television Museum
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Bowie, MD 20716
(301) 390-1020

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The Early Days of WTTG Television

Recollections by Bob Davis (former WTTG remote crew member)

Robert Davis of Silver Spring, Md., visited the museum recently. In a casual conversation with Curator Brian Belanger, Davis mentioned that he had worked for Washington, D.C.'s DuMont television station WTTG during its early years. Brian encouraged Bob to document his recollections, which he did in a six-page write-up that now resides in the museum library. Bob also donated artifacts such as early program schedules. This article draws upon that material.

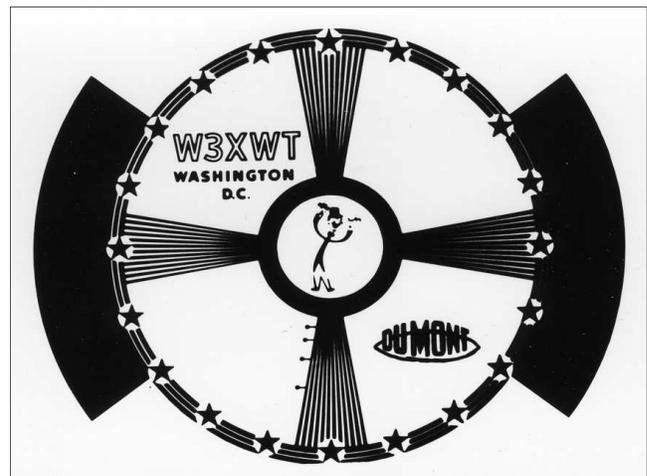
(For more information on Allen B. DuMont and the DuMont Television Network, see RHS Monograph #1, by Charles Grant, which is for sale at the museum.)

Bob Davis' Background

Bob received a B.S. in electrical engineering from the University of Oklahoma in 1942. He worked for a time for the Naval Research Laboratory on radar projects. He and several colleagues at NRL built a home-made TV set during the 1940s. The five-inch electrostatic picture tube in Bob's set, with a green display on a black background, was probably intended to be an oscilloscope tube. Bob noted that, "The main program received, for a time, was a test pattern. The weekly limited program schedules were mailed to the small audience and were printed on penny postcards. Our design was a takeoff on an RCA

receiver schematic diagram. When reception was poor, frequently it was a fault of the station and not the receivers."

Bob left his job at NRL because he thought that a background in television would enhance his career. With the end of the war in 1945, cutbacks in defense spending suggested that opportunities at NRL might be less than they had been during the hectic war years. Bob was an athlete, having played basketball in junior and senior high school, and tennis in high



This test pattern would have appeared often on the handful of TV sets in the D.C. area during WTTG's experimental phase beginning in 1945, when the station's temporary call was W3XWT.



Here's the WTTG crew during the era described in the article. Those who could be identified are Bob Davis in the "1 o'clock" position and Harry Randel on the left in the truck doorway. Seated in the director's chair is Les Aries, Jr. In the lower group, leaning in from the left is Howie Williams. Sports announcer Bob Wolff is crouched in front. Fourth from the left is Dave Milligan.

school and while at college. He later became a USPTA Master Tennis Professional, hence television coverage of sporting events was great fun for him. Bob worked for DuMont from August 1947 to October 1952 as a remote crew video operator.

After leaving WTTG Bob took an engineering design position at the Engineering and Research Corporation in Riverdale, Md., and from there, he went to Memco, Rixon, the Johns Hopkins Applied Physics Laboratory, and to NASA's Goddard Space Flight Center, from which he retired after 29 years as an aerospace engineer/manager in 1992.

WTTG Gets Underway

During its experimental phase beginning in May 1945, the new television station's call was W3XWT. Dr. Thomas T. Goldsmith was Allen B. DuMont's chief engineer, and the station's permanent call letters, WTTG, granted a little over a year later, represent his initials. The station was assigned channel 5, and initially was located in the Harrington Hotel. Other early DuMont stations included WABD, New York City (using DuMont's initials), and WDTV (Dumont Television) in Pittsburgh.

Remote Broadcasts

According to Bob, in those early years WTTG did more remotes than other Washington, D.C. television stations. In 1947 such broadcasts were new and exciting.

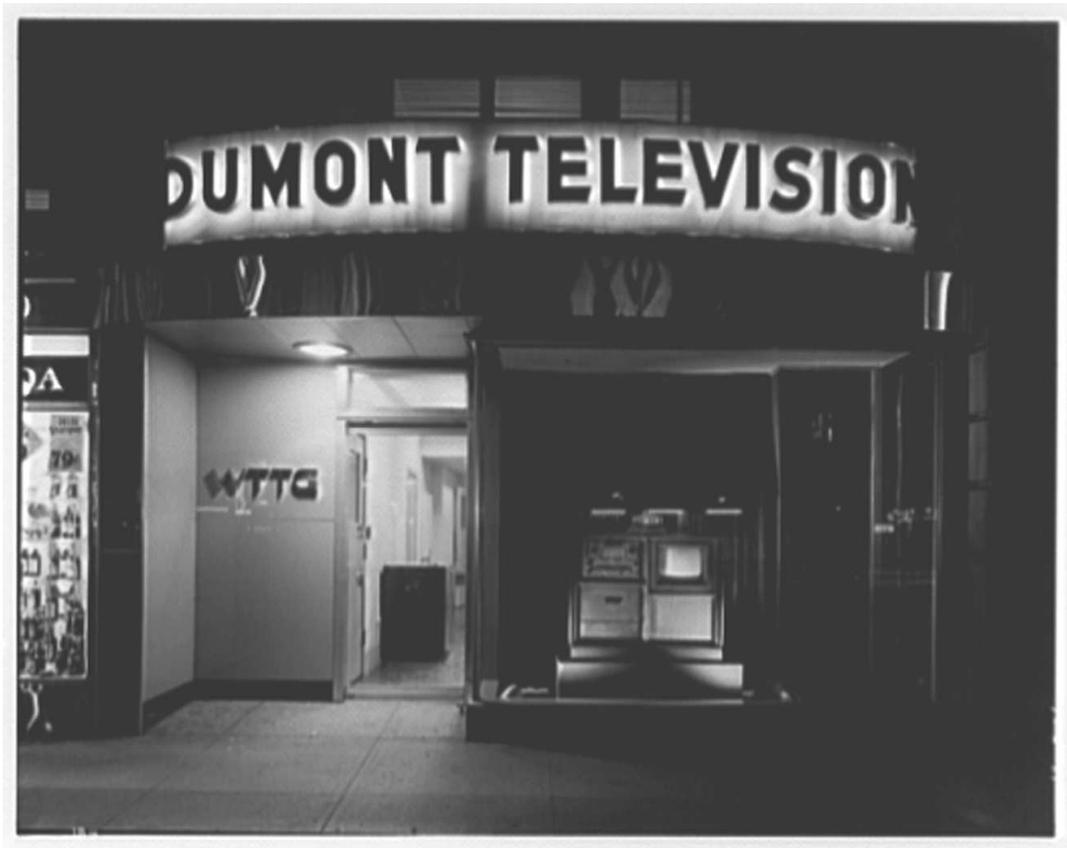
Harry Randel supervised Bob and the other technical crew members (but not the "talent"). A typical remote crew of that era usually included ten people:

- Director
- Two announcers
- Three camera operators
- Technical supervisor and video operator
- Video operator
- Audio operator
- Microwave link operator

Sports events televised by WTTG included:

Football: During Bob's tenure, all of the Washington Redskins home games from Griffith Stadium were televised. Security was tight on the few occasions when President Harry Truman attended a game. The Secret Service often asked the crew not to show the president after the initial camera shots.

Ice hockey: Hockey was difficult to televise because the action was so fast. Washington's hockey team played its games at the Uline Ice Arena on M Street, not far from Union Station. Mr. Uline later canceled TV coverage of some of his sporting events, since he feared that it was hurting his attendance. He subsequently discovered that attendance dropped even further without the publicity that TV coverage generated.



The entrance to WTTG's studio, circa 1950.

Basketball: Washington's team also played its games in the Uline Ice Arena. Its coach at the time was Red Auerbach, about whom local fans did not think highly, though he did well later as coach of the Boston Celtics.

Baseball: When Bob worked for WTTG the Washington Senators games were played in Griffith Stadium, with 77 games per season. Only once during Bob's years with WTTG did the team get out of the league cellar for a few months! Some cynics claimed that the "fans" came to see the visiting teams play and defeat the Washington team. Bob recalls that the crew tried using a parabolic microphone on the roof of Griffith Stadium to pick up the sounds of the ball, batter, pitcher, and catcher. It worked great, but it was quickly discontinued due to the frequent profanity it also captured. Since shows were aired live, by the time the producer heard the profanity, it had already been broadcast. While working on the roof, Bob stepped on some rotted boards and narrowly avoided a potentially fatal accident.

Tennis: The Men's Professional Player Tour was also broadcast from the Uline Ice Arena. This may

have been the first TV coverage of indoor tennis from an elevated position above one end of the tennis court.

Professional wrestling: Matches were held in Turner's Arena. This was a great show for a long time until fans began to realize that the matches were staged. In spite of the predetermined outcomes of the matches, participants sometimes did get injured.

College football: Bob recalls the Yale/Harvard game telecast from Philadelphia's Memorial Stadium. WTTG built an overhang over a mid-level entrance ramp upon which to position a camera, so that with the assortment of lenses available it could give sufficiently close coverage of the event.

WTTG's sports announcer, Bob Wolff, provided most of the audio for the wide variety of sporting events broadcast by the station. He later moved to New York City, where he became sufficiently famous that he was elected to the Baseball Hall of Fame. WTTG's general manager once told Wolff that he should not provide audio coverage as though he were on a radio broadcast, but rather that he should only *supplement* the televised pictures.

In addition to sports broadcasting, WTTG often originated programs having to do with national politics and special events.

State of the Union addresses: WTTG did a pool pickup for all TV networks of the President's State of the Union Address from the House chamber during the joint session.

White House speeches: The station also did a pool pickup of an Oval Office speech to the nation by President Eisenhower in the early 1950s.

Democratic and Republican National Conventions in Philadelphia in 1948: Bob helped with the special

events studio pickup for the DuMont TV network at the Democratic National Convention, and provided relief for a pool camera video operator for a short time from the main convention auditorium when several Southern delegations walked out of the convention in a dispute over civil rights. At the Republican National Convention that same year, Bob again did the DuMont special events studio pickup for the network.

Other remote broadcasts that Bob recalls include:

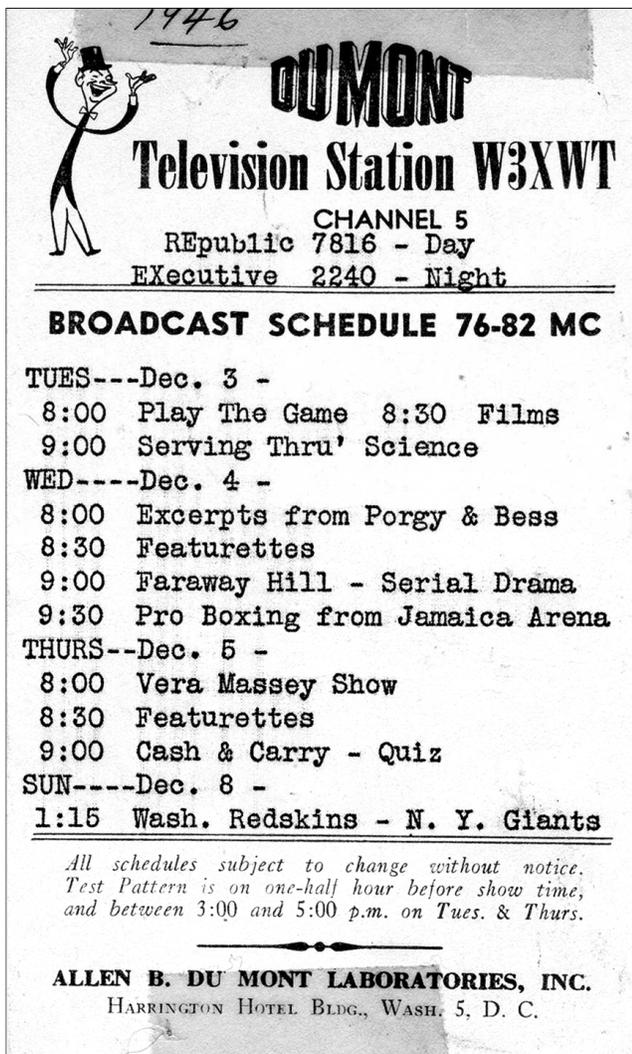
Christmas church services from the Washington Cathedral: "With our two-camera coverage of this event, our main camera failed after the service started, and all we got for pictures were the backs of heads of the celebrants. This was our most embarrassing experience with my employment with DuMont." (Circa 1950, it was rather common, especially with small-town TV stations, to suddenly lose the video feed portion of the program and see a crudely lettered card appear on the screen, "Technical Difficulties - Please Stand By".)

Special events pickups: Bob's crew handled shows such as "Meet The Press," originating from WTTG's temporary studios in the next-door Raleigh Hotel.

Inaugural parade: Once again, WTTG provided the network pool TV pickup along Independence Avenue. (The parade took place during a heavy snow storm, which created special challenges for the crew.)

Pool political dinner pickups: Bob's crew went to the Mayflower Hotel, where it had to fight its way to good TV camera positions against both still photographers and movie news cameramen, for the pooled network TV coverage that was provided on a rotating basis.

Bob remembers that the DuMont equipment had few failures except for miniature tube problems. Systematic maintenance was performed to check tubes for low-gain, microphonic vibration noise, and shorts. "We practically wore out our tube checker." Two or three cameras were generally used. If only two cameras were used, the third was carried as a spare, in case of trouble. It was rather unusual for a camera or its controls to fail. However, the remote crew had the capability to fix them, and did servicing on the spot, as required.



1946

DU MONT
Television Station W3XWT

CHANNEL 5
REpublic 7816 - Day
EXecutive 2240 - Night

BROADCAST SCHEDULE 76-82 MC

TUES---Dec. 3 -
8:00 Play The Game 8:30 Films
9:00 Serving Thru' Science

WED---Dec. 4 -
8:00 Excerpts from Porgy & Bess
8:30 Featurettes
9:00 Faraway Hill - Serial Drama
9:30 Pro Boxing from Jamaica Arena

THURS--Dec. 5 -
8:00 Vera Massey Show
8:30 Featurettes
9:00 Cash & Carry - Quiz

SUN----Dec. 8 -
1:15 Wash. Redskins - N. Y. Giants

*All schedules subject to change without notice.
Test Pattern is on one-half hour before show time,
and between 3:00 and 5:00 p.m. on Tues. & Thurs.*

ALLEN B. DU MONT LABORATORIES, INC.
HARRINGTON HOTEL BLDG., WASH. 5, D. C.

A W3XWT program schedule during its experimental phase in 1946. The station was on the air only a couple of hours per day at the time. (Schedule courtesy of Bob Davis.)

WTTG's Early Programs

Early programs and personalities that Bob particularly recalls include:

- "The Art Lamb Show"
- "Captain Video"
- Les Sands
- "Moppet Shop"
- Art Brown
- Althea Agee
- Milt Grant
- Betty Mattigan
- Men's and women's dance shows from the station's studio and from the Howard Theater. (Former Prince George's County Executive Winnie Kelly was a tap dancer on a kids show during the early years of WTTG.)

New Developments in Television

CBS introduced color television after FCC approval in 1950 using a crude partially mechanical system involving a motor-drive spinning wheel with color filters. Allen B. DuMont was a principal industry spokesperson arguing that the CBS system was impractical. (As events developed, of course, he was proven correct.) Bob recalls that comparison tests were held at the Wardman Park Hotel ballroom. RCA's compatible all electronic system was still under development at the time, but in 1953 it was adopted by the FCC as the national standard.

Bob thinks that WTTG's Les Aries was the first TV station general manager brave enough to air back-to-back 60-second commercials during TV broadcasts. Today's practice of airing six to eight 20-second sequential commercials during a program break would have been unthinkable in the early 1950s.

WTTG's Equipment

[Note: Bob's actual write-up contains more detail about WTTG's equipment than the average newsletter reader would probably want, but those readers who are early TV hardware aficionados may request a copy of Bob's complete write-up from the museum. - Editor]

Early studio iconoscope cameras: These low-definition cameras required high-intensity lighting,

perhaps 1,000 foot-candles. The intense lights made the studio unbearably hot for those appearing before these cameras. Performers would perspire copiously and often makeup would run. These cameras were soon replaced with the more sensitive image orthicon cameras used for remote show pickups.

Remote image-orthicon cameras: These were high-definition (as defined at the time) cameras that could take high-quality pictures at light levels around 100 foot candles, and worked fairly well even down to 30 foot candles. They had a built-in approximately 7-inch monitor. If these cameras were left on a bright image too long, however, a negative image would sometimes burn into the camera mosaic and could later be seen during low-level scenes. If the burn was not too severe, it would fade with time.

The remote crew used three DuMont black and white mobile cameras employing RCA image-orthicon tubes and turrets with Zoomar and fixed lenses, plus a video mixer for program control from the converted commercial truck, plus the usual audio mixer and microphones. Stowed in the truck was a microwave transmitter with a dish antenna, which would be set up for nominal direct line of site transmission. The remote crew communicated via wired headsets. When microwave communication was not practical, special AT&T loaded telephone line or coaxial cable was used to feed video signal back to the studio. Remote audio was sent to the studio via AT&T telephone lines. The telephone company also accommodated video and audio network feeds from WTTG's studio to other cities (particularly New York City) at that time. It would be another generation before remote teams could use portable systems sending and receiving signals from communications satellites to the studios.

Studio projection systems for movie and slides: A pair of studio cameras was provided for either still 35mm slides or 16mm film projectors. Technicians manually operated these "film chains" under direction of the program director. Again, there were no hard drives or memory cards in those days, and thus no instant replays.

Transmitter and antenna: The initial W3XWT experimental (and the first WTTG TV) transmitter and antenna were located atop the Harrington Hotel in downtown Washington, D.C. Since Bob Davis had an FCC first class operator's license, he occasionally relieved the transmitter engineers at WTTG's

later main transmitter, which fed the TV antenna on top of a high tower in Arlington that was used to increase the station's coverage pattern.

Maintenance shed: Several locations were used for maintenance of the remote TV equipment. One interesting location was reported to have been 14th U.S. President Franklin Pierce's stable, located in the back alley of an old Esso filling station on Pennsylvania Avenue. This location had a rope hand-controlled elevator to reach the loft! And yes, the truck was stored there for a time.

Test equipment: Used extensively, a miniature tube checker and test patterns were the crew's most important test equipment. Bob designed and adapted a crude calibrator to set up the camera scan linearity.

Working Conditions and Union Membership

The long working hours were hard on Bob's wife, and he seldom saw their young son during his employment on the remote crew. Since they often put in long days, Bob gained weight (even though the remote setups took considerable energy) by frequently eating four meals a day. Work hours were irregular and Bob and his colleagues were generally working when normal people were being entertained, especially nights, weekends, and holidays. But with the union overtime rates, the pay was fairly good for the time.

When they worked, WTTG's workers initially received eight hours per day straight time plus time and a half for overtime. The general manager's son, a remote crew cameraman, was a staunch advocate of unionizing the workers who operated the TV equipment. IATSE (the International Alliance of Theatrical and Stage Employees – the same union that represents workers in Hollywood film studios, local theaters such as the National; and movie theaters throughout the country) helped organize the employees, and obtained a favorable vote, such that IATSE became the bargaining agent. As a result of this effort, any work with less than eight hours turnaround was double time. And, any work on Saturday or Sunday was double time. On holidays the crews got triple time, or were to be given another day off, which seldom happened.

As a member of the negotiating committee, Bob found it interesting (but sometimes stressful) to help IATSE negotiate pay rates and working conditions.

IATSE membership cards were considered valuable since a member had the flexibility of working as a stagehand in a live theater, a grip in Hollywood or a projectionist in a movie theater. Workers at most other television networks were members of company unions.

DuMont's Financial Troubles

From Bob's vantage point at WTTG, it appeared that DuMont was always in need of additional funds. Some of the crew joked that the company had an appropriate coat of arms – crossed shoestrings on a breadboard! Bob added, "Little did we know how true this was!" DuMont was severely constrained compared with NBC and CBS, which had profitable radio networks to cover start-up costs for television. (Today WTTG and the other pieces of the original DuMont TV network are consolidated into Rupert Murdoch's well-funded Fox TV Network.)

During the FCC freeze on the licensing of new TV stations (1948-52) DuMont owned and operated the only TV station in Pittsburgh (WDTV). This station had the best of all possible worlds, as it sold each time slot to the highest network bidder. WTTG's general manager's son, noted previously as a cameraman and gung-ho union organizer, later became a producer with WTTG and then left the area to become general manager of the Pittsburgh DuMont station during the freeze. Bob heard that the station was "taking money to the bank in wheelbarrows." Apparently this new-found wealth was too much for the former union organizer, who is reported to have done an about-face and became a staunch anti-union advocate.

Dr. Allen B. DuMont was greatly respected by Bob and his colleagues for his television engineering capability, but he proved to be an unsuccessful businessman. His lack of capital was his downfall, and at one time, DuMont reportedly personally signed any check for over \$500 for any part of his empire. While his television receivers were considered high quality at the time, DuMont's attempt to compete in the heated television set manufacturing industry also proved a bust. He eventually sold all of his holdings in television and died in 1965 at age 64.

[Thanks to Bob Davis for sharing his recollections and for providing our library with a document that will be of interest to television historians.] ■

Recent Museum Donations

(Thanks to these generous donors, the museum collections continued to grow during the past few months.)

Matilda Bruce
Wheaton, Md.
Akai speakers, Teac receiver

Theodore Cohen
Langhorne, Pa.
Vialta video phones

Barbara Cuthill
Potomac, Md.
Two Royce CB sets

Margaret Donovan
Towson, Md.
Approx. 50 radio books, service literature

Bernard Dyrland
Bowie, Md.
Philips oscilloscope

Peter Eldridge
Alexandria, Va.
Three DVDs of old TV programs, antique radio price guide

Barron Freeburger
Silver Spring, Md.
Early parts, Heathkit test equipment, tubes

C. L. Gephart
Alexandria, Va.
Hammarlund HQ-180A, HQ-129, Military R270/FRR, antenna booklet

Leonard Goldstein
Alexandria, Va.
Philco 144, tubes, test equipment

Richard Gould
Washington, D.C.
Test equipment, Heathkit FM tuner, tubes, boxes of parts

Judah Greenzaid
Bethesda, Md.
Thirteen radios (1930s-'40s)

Peter Hahn
Philadelphia, Pa.
Crosley 167 and Philco 635X

Merritt Magee
Bowie, Md.
Nine old radio books

William Martin
Virginia Beach, Va.
RCA Model 140, GE Model E50, several items of test equipment

John R. Matzko
Sterling, Va.
Circa 1949 RCA 8T241 table-model TV

E. H. Meadows
Box of tubes

Ralph E. Nelson, Sr.
Landover, Md.
Motorola VT-73 TV set, magnifier lens, tubes

James Privitera
Roanoke, Va.
Eighteen radios, fourteen items of test equipment, other gear

G. Thomas Rossback
Severn, Md.
Philco Model 38-690 XX

Elizabeth Schindler
Bowie, Md.
Three radios, cassette players, other items

Paul Schmid
Middleburg, Va.
Early crystal set, Kellogg speaker, Atwater Kent 20, Hallicrafters SX-111, Eagle type V, other items

Geoff Shearer
Centreville, Va.
Three Packard-Bell table models

Christopher Sterling
Annandale, Va.
Several radio books, including J. Fleming's *Principles of Electric Wave Telegraphy* (1919)

Norman Stern
Bowie, Md.
Dynakits, CB radios, AR-3AX speakers, Betamax

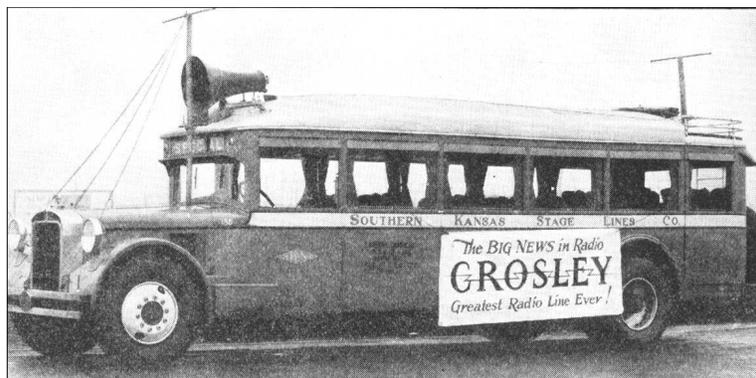
Ron Stokes
Bowie, Md.
Record albums, antique fan

Emily Taylor
Upper Marlboro, Md.
GE radio/phonograph console

Virgil Winchell
Landover, Md.
Service manuals, radio books

Family of William Withgott
Bowie, Md.
Westinghouse WR-10, Hallicrafters S40B, Heathkit test equipment, EICO stereo receiver, several radios

Gerald Zeil
Brookhaven, Pa.
375 radio tubes ■



Early in 1930 the Southern Kansas Stage Lines installed Crosley radios in their fleet of buses. Note the guyed poles at the front and rear of the bus to support the flat-top wire antenna. The loudspeaker on top suggests that not only the passengers heard the programs, but also anyone alongside the road traveled by the bus.

Museum News

Matching Funds Achieved

The museum received a \$7500 grant from the Maryland Historical Trust, contingent on being able to match it. Museum members came through with flying colors. Thanks to the generous folks listed below, with individual donations ranging from \$5 to \$1000, we reached our goal surprisingly quickly. This means the museum now has \$15,000 with which to purchase new display cases and audio clip devices to enhance the displays. When all of the new developments resulting from this grant are in place, the museum will be noticeably approved. Give yourselves a pat on the back for a job well done!

Those who donated to this campaign include the following:

- Anonymous
- Brian Belanger
- Paul Bernhardt
- Warren Carlson
- Patricia Chickering
- Joe Colick
- Paul Courson
- Mike Edelstien
- Noel Elliott
- Stan Fetter
- Earl Flowers
- Robert Gardner
- Bill Goodwin
- R. L. Hampel
- Ted Hannah
- Steve Hansman
- Gwen and Glenn Hartong
- Greg Hunnolt
- Dave Kelleher
- Joe Koester
- Claire Kluskins
- Paul Lewis
- William McCaffrey
- Bill McClosky
- Ken Mellgren
- Maurice Moore
- John Robinson
- Byron Roscoe
- Richard Rucker
- Charles Sakean

- Roy Shapiro
- Russ Shiply
- Bill Smith
- Steve Snyderman
- Dan Sohn
- Ruth St. John
- Mary Ellen Stroup
- Tony Young
- Davis Wilson

Board Election Coming Up

May is the month in which the Radio History Society holds its annual election for members of the board of directors. With staggered three-year terms, approximately one third of the board positions are voted on each year. Chris Sterling chairs the nominating committee. The committee expects to have a slate of highly qualified candidates to propose to the members. You may throw your own name into the ring or nominate someone else by contacting Chris. Watch the May newsletter for the list of candidates and a ballot. (This first 2007 newsletter issue was delayed, but the second issue will come out in May to get back on schedule.)

Bylaws

The board recently did some minor tweaking of the bylaws, mainly to increase the possible number of directors to 20 (from the current 15). A copy of the current bylaws is included in this newsletter.

The Museum – in the Limelight More than Ever

Washington Post columnist John Kelly visited the museum recently, and on March 21, his column featured the museum in a very positive way. Given how widely read this column is, it is not surprising that the museum phone was ringing off the hook for several days afterwards with inquiries about special tours and donations.

Exhibit designer Tom O'Brien, president of Ever Wonder Why Interactives, has loaned the museum custom exhibits for the next couple of months – splendid exhibits that will be traveling to science museums after they leave our museum. The ones currently on display all deal with television. The

first illustrates persistence of vision. The second explains the principles of mechanical scanning disc television, and the third is a working reproduction of a late 1920s scanning disc receiver. Thanks to Tom for allowing us to have these fine exhibits at no cost.

The temporary exhibit of microphones and news broadcasters that opened at the National Press Club early in March has received rave reviews. It is on the 13th floor near the main studios, and will be in place at least through May 1, possibly longer.

The new RHS exhibit on radio journalism in the Media and Public Affairs Building at the George Washington University has also received praise. Stop by for a visit during normal business hours if you are in the neighborhood. It is on the ground floor, 805 21st Street NW, only two blocks from the Foggy Bottom Metro Station.

The *2007 AAA Mid-Atlantic Tour Book* includes a listing for the museum, which will help ensure that tourists passing through the area become aware of its existence. Already, visitors are dropping in because they saw the AAA listing.

On April 3 the Verizon Cable Channel filmed at the museum. Watch that channel in the near future for a program about the museum. And, the Bowie Community Cable Channel also plans to do another program about the museum soon.

The December exhibit in the lobby of the Hornbake Library at the University of Maryland, College Park, is yet another example of a successful exhibit. It was designed by the Library of American Broadcasting (LAB), with many artifacts provided by the museum. While that exhibit is gone, the LAB continues to have quite a few radios and TV sets from its own collection and many from RHS on display in its main reading room on the 3rd floor of the Hornbake Library.



The Radio & Television Museum:
A cooperative venture between the City of Bowie and the Radio History Society



The museum's exhibit at the National Press Club has drawn favorable comments from all who have seen it.

Board member Peter Eldridge has been continuing his month-long exhibits at various branches of northern Virginia public libraries, and this, too has increased awareness of the museum.

Other News

Vintage TV programs continue to be shown during normal hours. A schedule appears on page 12.

The museum recently acquired a Muntz television set, which is now on display in Room 102. (If you don't know the story of Muntz television, see the December 2003 RHS Newsletter.) Another nice new addition to the displays is a huge 1947 Stromberg-Carlson radio/phonograph/television combination in an elegant Chinese-style cabinet.

If you have not checked the RHS website (www.radiohistory.org) recently, do so. It has been upgraded dramatically thanks to our pro bono website designer Nate Thompson.

And, thanks to board member Tony Young, the museum is about to acquire another storage building at the Davidsonville Family Recreation Center, easing storage concerns that had become acute.

A University of Delaware professor recently spent a day at the museum doing research for a book he is writing about correspondence courses. The museum has a particularly good collection of materials from the National Radio Institute, the most famous of the radio correspondence course schools. ■

March 2007 Revision of the Constitution and Bylaws of The Radio History Society, Inc. (Doing business as The Radio & Television Museum)

1. NAME: The name of this nonprofit corporation shall be "The Radio History Society, Inc." abbreviated in this document as "RHS." Since the principal function of RHS is operating the Radio & Television Museum, press releases and other documents intended for the public will generally be headed: "The Radio & Television Museum" (in larger font), "Operated by the Radio History Society, Inc." (in smaller font).

2. PURPOSE: The purpose of this corporation shall be to preserve radio and television history, literature, and artifacts for future generations and foster an interest in an appreciation for U.S. cultural heritage in the area of radio and television technology. This goal will be carried out through activities such as operating a library and/or museum, encouraging research on radio and television history and technology, creating and disseminating publications to further knowledge of this subject, and providing classes in related topics.

3. MEMBERSHIP AND ACCESS TO SERVICES:

A. Membership is open to all persons having an interest in promoting the goals of the museum. A member in good standing is a member whose annual dues are paid. Officers and directors of the corporation must be members in good standing. While membership in the Radio History Society is a requirement to vote for officers of the corporation, services provided by the museum (such as access to the library, attendance at classes sponsored by the museum, and access to the museum publications) shall be made available to scholars and the general public as well as members, however, reasonable fees may be charged for services in order to defray expenses, and members may receive discounts on services provided by the museum.

B. The RHS Board of Directors may name honorary life members, who will receive all the benefits and privileges of regular members without paying annual dues. The Executive Committee will meet once per year to consider nominations received during the preceding year. Criteria for selection: Honorary life members are those individuals who, in the committee's opinion, have made major contributions to the Radio-Television museum or to radio and television technology or broadcasting. In any given year the committee may select one person, more than one, or none to be new honorary life members.

4. OFFICERS AND ELECTIONS:

A. The Board of Directors shall consist of between nine and twenty members. Up to three of these may be ex-

officio members appointed by the board to represent other organizations who share the museum's goals. These board members do not stand for election and serve indefinite terms at the discretion of the board. The remaining board members are to be elected as noted below. The term of office will be three years, running from July 1 through June 30. Terms will be staggered such that at least three board members will stand for election each year. The board of directors will elect officers such as president, vice president, treasurer, and others as deemed necessary. The officers serve at the pleasure of the board.

B. Election of directors will be held annually in May. No later than the month of March each year, the president will appoint a nominating committee consisting of not fewer than three members in good standing who will establish election guidelines such as due dates for nominations, and will receive notifications from those who wish to run for director. Should the nominating committee feel that an insufficient number of qualified candidates resulted from the self-nomination process, it will contact other members in good standing and encourage them to run. Each May a ballot will be mailed to the membership accompanied by a biographical sketch for each candidate. Should a board member resign part-way through a term or become unable to complete the term due to illness or death, the board may appoint a person to serve the remainder of the unexpired term.

C. The president shall preside at meetings of the Board of Directors. In his or her absence, the vice president will preside. The president is responsible for overall planning and operations of the museum.

D. The vice president shall discharge the duties of the president in his or her absence.

E. The secretary shall be responsible for preserving minutes of meetings and other archival corporate records.

F. The treasurer shall be responsible for all fiscal matters, budgeting, financial record keeping, and submission of required tax information to local, state, or federal governments. Both the treasurer and the president shall be authorized to sign checks on behalf of the museum.

G. Directors shall assist the museum in achieving its goals. Directors shall not receive compensation for their service as directors. The president shall assign various duties to individual directors as deemed appropriate.

5. FISCAL MATTERS: The museum's fiscal year will coincide with the calendar year. The treasurer will prepare a draft budget for the coming year by October of each year. The officers will revise the draft budget as required, and a final budget will be approved before the start of each new year. All expenditures with the exception of petty cash type expenditures (a policy for which will be agreed to by the officers and updated as required) will be approved at a minimum by the president and the treasurer unless they are expenditures expressly authorized in the annual budget. If either officer is unavailable due to serious illness, lengthy travel, etc., the vice president may substitute for either the president or treasurer. Any expenditure in excess of 5% of the annual budget must be approved by a majority vote of the officers unless such expenditure was identified as a line item in a budget previously approved by the officers. The treasurer shall prepare an annual financial report to the members.

6. DELEGATIONS: The officers of the Society may delegate certain day to day operating responsibilities to persons who may or may not be officers. For example, the Society may authorize a paid or non-paid individual responsible for day to day operation of the museum to pay certain bills and incur certain expenses without checking with the president or treasurer so long as such actions are consistent with policy guidelines and previously approved budgets provided to the individual by the officers.

7. REMOVAL OF OFFICERS: Upon receipt of a recall petition signed by at least 15% of the members, a special meeting will be held, with at least 14 days notice to the membership. A two-thirds vote of those present will be required to remove the member of the board proposed for recall.

8. MEETINGS:

A. Membership meetings may be scheduled as appropriate. The board of directors shall meet at the call of the president, or whenever two or more officers request a meeting. A quorum of the board of directors is five persons. A quorum for a general membership meeting is twenty individuals or 15% of the general membership, whichever is fewer.

B. The current edition of Roberts Rules of Order shall govern the conduct of all meetings. These rules may be suspended at any time by majority vote of the board of directors at board meetings, or by a majority vote of a quorum at general membership meetings.

C. To be eligible to vote, a member must have been a member in good standing for at least 30 days prior to the due date for the ballots. Membership records will be used to determine whether a member is currently in good standing.

9. LIABILITY: All persons or businesses extending credit to, contracting with, or having any claim against the museum or its board shall look only to the funds and property of the corporation for payment of any contract of claim, or for payment of any debt or any money that might otherwise become due or payable to them, so that neither the members or the board members, present or future, shall be personally liable thereof.

10. AMENDMENT OF CONSTITUTION AND BY-LAWS: This constitution and bylaws shall be considered adopted by the Society as of the date of acceptance of the Society's application for nonprofit corporation status by the State of Maryland. The board of directors shall have the power and authority to amend these bylaws or any provision thereof. Amendments to the bylaws require a two-thirds majority affirmative vote of all currently serving board members. Changes to bylaws will be noted in the newsletter and on the website.

11. DISSOLUTION: Upon dissolution of the Society, any assets owned by the museum will be given to another organization with goals similar to those of the museum, such as another 501(c)(3) library or museum dedicated to preserving radio history. Any property held but not owned by the museum will be returned to its rightful owner. Any other distributions shall be consistent with federal, state, and local laws, as noted in the articles of incorporation.

12. DUES, CONTRIBUTIONS AND SOURCES OF INCOME:

A. The board of directors shall establish dues as appropriate. Such dues will be set sufficiently low to encourage the general public to join and support the museum. Services such as access to the library or museum, access to publications and classes, etc. will be made available to the general public, however, the museum may choose to provide discounts on such services to those who are members of the museum.

B. The museum may accept donations of cash or other items from its members and/or the general public to advance its goals, may accept grants from government bodies, and may engage in appropriate fundraising activities. All such income shall be used for the purposes defined in article 2 of this document. ■

Need Tubes? Service Literature?

The museum sells tested vacuum tubes of all types, and has tube testers available. Contact Tony Young for more information. Photocopies of service data for old radios and television sets are also available, as well as photocopies of articles from early radio magazines and journals. Contact Brian Belanger for more details.

Schedule for Television Programs of the Early 1950s

(Programs will be shown at approximately 2 p.m. on days when the museum is open.)

April 13-15, 2007: Wild Bill Hickok (CBS, 1952), Blind Date (ABC, 1952)

April 20-22, 2007: Meet Millie (CBS, 1952), Kovacs on the Corner (NBC, 1952)

April 27-29, 2007: Kate Smith Evening Hour— with Hank Williams (4/23/52)

May 4-6, 2007: Kids and Company (DuMont, 1952), The Cisco Kid (Syndicated, 1952)

May 11-13, 2007: The Frances Langford - Don Ameche Show (ABC, 1952)

May 18-20, 2007: The All Star Summer Revue (NBC, 8/2/52)

May 25-27, 2007: Twenty Questions (DuMont, 1952), Suspense – "A11 Hallow's Eve" (CBS, 10/28/52)

June 1-3, 2007: Philco Television Playhouse – "Without Fear or Favor" (NBC, 1952)

June 8-10, 2007: The Buick Circus Hour (NBC, 1952)

June 15-17, 2007: Dagmar's Canteen (NBC, 1952), The Buster Keaton Show (Syndicated, 1952)

June 22-24, 2007: Celanese Theater (ABC, 1952)

June 29-July 1, 2007: The Roy Rogers Show (NBC, 1952), Star of the Family (CBS, 1952) ■

RHS Officers and Directors:

President:

Ken Mellgren (2009)
13 Bitterroot Ct.
Rockville, MD 20853
(301) 929-1062
kmellgren3@comcast.net

Vice President/Secretary:

Chris Sterling (2008)
4507 Airlie Way
Annandale, VA22003
(703) 256-9304
chriss@gwu.edu

Treasurer:

Michael Rubin (2008)
1427 Woodman Avenue
Silver Spring, MD 20902
(301) 649-3722
michael.rubin@comcast.net

Executive Director & Newsletter Editor:

Brian Belanger
5730 Avery Park Drive
Rockville, MD 20855-1738
(301) 258-0708
radiobelanger@comcast.net

Directors:

Paul Courson (2008)
(202) 215-3885

Peter Eldridge (2009)
(703) 765-1569

William Goodwin (2007)
(410) 535-2952

Charles Grant (2009)
(301) 871-0540

Rob Huddleston (2007)
(301) 519-2835

Bill McMahon (2007)
(304) 535-1610

Gerald Schneider (2008)
(301) 929-8593

Tony Young (2007)
(301) 262-1917

Ed Walker (2009)
(301) 229-7060

Volunteer Coordinator:

Michael Henry
(301) 474-5709
mlhenry@umd.edu

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