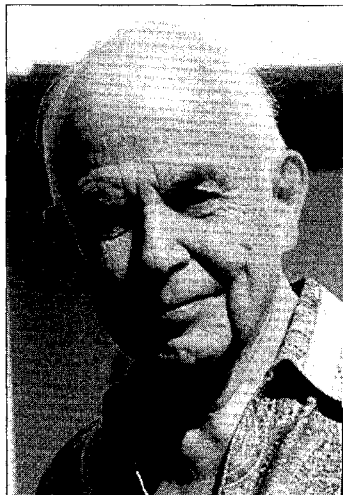


In Memoriam

On July 1, 1991 the audio industry lost one of its most prolific engineers. **William V. Stancil**, AES fellow, passed away from the complications of pneumonia at the age of 81. During his career Bill associated with such luminaries as Bebe Daniels, Ben Lyon, Lee de Forest, Eddie Stinson, Henry Ford, Ernst Alexanderson, Howard Hughes, William Wyler, Bill Hewlett, David Packard, Richard Ranger, James B. Lansing, Sherman Fairchild, Robert Oppenheimer, Lowell Thomas, Walter Cronkite, Walt Disney, Alexander M. Poniatoff, David O. Selznick, Douglas Shearer, and many others.

As a motion picture soundman Bill worked on pictures such as "Wings," the first Academy Award winner, "Stella Dallas," "Gone with the Wind," and "Bwana Devil," the first 3D picture. His company, Stancil-Hoffman Co. (Stancil Corp. since 1981), had the first professional tape recorder on the market in the U.S. and later the first battery-operated portable tape recorder. Along with Olin Dupy, he was instrumental in developing film sound recording and



William V. Stancil

synchronization systems. He also sold the first Hewlett Packard oscillators ever made.

Stancil worked on the Manhattan Project that produced the atomic bomb and was later involved in work on the island of Eniwetok for the first hydrogen bomb tests. He had a "ham" license (W6PF) in 1925, was an accomplished portrait artist, worked for Disney as an animator, and in 1935 appeared as a dancer in the first Technicolor feature, "Becky Sharp." He was a char-

ter member of IATSE local 695.

In the 1950s Stancil started using solid state devices and modular construction. He was a pioneer in the development of multitrack recorders for logging and data recovery. In the 60s he began concentrating primarily in that field and was responsible for many major safety and law enforcement data recovery systems throughout the world.

Bill Stancil's pursuit of excellence and dedication to his work was legendary. He was at work at his desk until he was taken, under protest, to the hospital where he died. In a recent interview for a soon to be published biography, Bill summed up his career in a few short words. "I was just in the right place at the right time," he said. Those who knew him understood that Bill knew what to do with these opportunities.

Sharon Custer, Bill's daughter, along with her husband Mike, who have been involved with the company for many years, will continue Bill's work. He is also survived by another daughter, Judith Coolidge, and five grandchildren.

Shelley A. Herman

William S. "Bill" Busiek, AES member, died on June 19 at his home in Dorchester, Massachusetts, after a long battle with cancer. He was 68 years of age. An engineer for WGBH-FM since 1951, Bill gained respect as a quiet giant in public radio broadcasting. He was responsible for the first stereo, quadraphonic and digital broadcasts of Boston Symphony Orchestra concerts from Symphony Hall. He was also the engineer for national radio programs such as "The Spider's Web," "Masterpiece Radio Theatre," "A Note to

You," and "The Nakamichi International Music Series." For his projects he received awards from Armstrong, Ohio State, and the Corporation for Public Broadcasting.

In recalling how Bill was always one who "worked to find a solution and not to create a problem," Boston Symphony Orchestra president George Kidder said, "In all my years with the BSO, I have never heard any variation in the consistency of the theme that working with Bill was a joy and a pleasure."

A true pioneer in broadcasting, Bill

began his radio career as a radio officer in the Merchant Marine. But it was his fascination with the live radio concert broadcasts in Boston in the early 1950s that convinced him to become a radio engineer. He upgraded his license to a radio-telephone license and went to work for WBSM, a brand new AM/FM station in New Bedford, Massachusetts, which he helped get on the air.

On October 6, 1951, the Lowell Institute Cooperative Broadcasting Council presented its maiden broadcast on WGBH-FM. The program ➤

In Memoriam

was a live Saturday evening concert of the Boston Symphony Orchestra from Symphony Hall. "I remember they played Tchaikovsky's Sixth Symphony," Bill recalled. "At the end of the concert, the signal just faded away, with no sign-off. That got to me, and two weeks later I was at WGBH." Soon after, Bill became the engineer for the Boston Symphony Broadcasts (then three per week). He held this position for the next 40 years.

In the late 1950's, before the advent of FM stereo, WGBH collaborated with other FM stations in Boston to create the first live broadcasts of the BSO in stereo. Listeners with two receivers could tune them to the different stations to receive the left and right signals. This continued until FM stereo made it possible to broadcast two channels over a single station. However, the multiple station technique was used again in the late 1970s for the first 4-channel stereo broadcasts. Then, in the 80s, the first experiments began using digital audio to link Symphony Hall with the WGBH transmitter. Busiek served as the primary engineer during these groundbreaking developments.

Other "firsts" to his credit include the first digital broadcast of the *Saint Matthew Passion* from Symphony Hall and the first trans-Atlantic "digital radio" experiments bringing regular WGBH-FM programming to listeners via WGBH's UHF channel, WGBX-TV.

The quality of the Boston Symphony broadcasts became the centerpiece of what turned out to be a considerable amount of both corporate and individual audio activity in the Boston area. My own career in audio was inspired by listening to these wonderful broadcasts, which were far superior to any recordings available. Indeed, you will find many others who will say the same. It wasn't until the arrival of the digital compact disc that sound quality as natural as that found with the live BSO broadcasts became available to music lovers in recorded form.

On WGBH's tenth anniversary, the



William S. Busiek

station suffered a major fire and burned to the ground. The next day Bill set up a turntable at Symphony Hall and got the station back on the air.

In the 1960s Busiek was instrumental in the planning and development of the National Educational Radio Network. This interconnection of two phone lines from Boston to New York, Philadelphia, Washington, D.C. and back became the model for the original National Public Radio Network.

During these years the Boston Symphony broadcasts began national syndication. In 1987, the Eastern Educational Radio Network honored him with a rare Distinguished Service Award. In 1986, a group of Bill's friends got together with WGBH, WCRB, and the Boston Symphony to celebrate his remarkable contributions. This occasion was used to name the Symphony Hall radio booth the

"William S. Busiek Radio Booth."

William Busiek was more than a radio pioneer; he was a very special human being of great compassion and generosity. No tribute to him seems complete without noting the deep sadness felt by so many upon his loss. During his memorial service, several rose to speak of their experiences and friendship with Bill. They spoke warmly and often with emotion as they remembered Bill's sense of humor, his loyalty, as well as his tenacious dedication to music, education, and to the excellence which became synonymous with his name. We know he will not be replaced. We know we have been privileged to learn from him. And we know we have lost one of our best and most cherished friends.

John F. Allen

Newton, Massachusetts

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and Lynn Duval