

THE HORN SPEAKER

NATION'S station

WLW, "THE NATION'S STATION" —
500,000 WATTS

By Ray Poindexter

For five years during the 1930's, there was a 500,000 watt AM radio station in the United States. It was ten times stronger than the regularly licensed 50,000 watt maximum power outlets.

On May 2, 1934, Franklin D. Roosevelt pressed a gold telegraph key by remote control from Washington and activated a super power transmitter for WLW, Cincinnati. The Federal Radio Commission had granted WLW's power increase from 50,000 watts on a temporary "experimental basis." The increased coverage soon led to the slogan "The Nation's Station." The station had started in 1921 with 20 watts and with the amateur call letters 8CR.

President Roosevelt sent a message to Powell Crosley, Jr., president of the Crosley Radio Corporation, which said: "I have just pressed the key to formally open Station WLW. It has been a pleasure to do this, and may I take this opportunity to congratulate you and your staff upon the inauguration of the new radio service. I feel certain that WLW will give the people of our country and those of our neighbor stations a service managed and conducted for the greater good of all."

Wireless inventor Guglielmo Marconi and eminent scientist Albert Einstein were among many others who sent messages of congratulation.

WHO'S WHO AT WLW

WILLIAM C. STOESS



WM. C. STOESS

Although but 34 years old, William (Bill) C. Stoess might well be dubbed the "grand old man" of WLW. He has been associated with that station for 13 years; has seen it grow from a modest 500-watt to its present status as the world's most powerful broadcasting station with its present 500,000 watts of globe-circling strength. . . . Having literally grown up along with the broadcasting industry, Stoess knows his radio from A to Z. . . . In the early days he served his apprenticeship as musician, announcer, script writer, conductor. . . . About seven years ago he was elevated to his present position as WLW's Director of Music. In that capacity he has played an important part not only in the creation and production of that station's most successful broadcasts, but also in work of bringing the art of radio broadcasting to its present high stage of development. . . . As Music Director of WLW, Stoess heads the largest full-time radio musical staff in the world. . . . In addition to his executive activities, Director Stoess still finds time to conduct such ace musical shows as "Crosley Follies," "Music Box Hour," "Musical Style Show." The Flying Dutchmen—famed radio, symphonic-jazz orchestra—is the apple of his eye. . . . A graduate of the College of Music of Cincinnati, his post-graduate work at that institution won for him the coveted Springer Medal. In 1925 he married Rosemary Allerbrock, herself an accomplished musician. . . . Away from the studios, Bill spends his time golfing, reading detective stories, thinking up strategies to defeat baldness. . . . Although he possesses a collection of some twenty-odd pipes, he is an inveterate stogie smoker.

RADIO DIAL, WEEK ENDING JUNE 13, 1935

The RCA Victor Company built the new plant at a cost of \$500,000. The transmitter site was an isolated spot at Harrison, Ohio. It was placed there to avoid interference in thickly populated areas. A water spray pond formed a part of the cooling system through which was pumped 1,000,000 gallons of water daily to cool the vacuum tubes. A vertical tower was 831 feet high.

During a six-hour dedicatory program, Mr. Crosley praised the station's staff for their efforts in making the super station a reality. He gave a special tribute to Joe Chambers, WLW's technical director, for his work in supervising, design, construction and installation of the giant transmitter.

A promotional advertisement placed by WLW in BROADCASTING magazine boasted:

A giant speaks to the world. It is inanimate... it is neuter... yet it lives... it speaks... it sings. It bring joy to the sad... light to the blind... comfort to the sick. It is a miraculous monument to the dream of a man who over rode the prejudices of super power... who with courage and foresight changed the minds of millions... lifted the curtain on a new joy to mankind... opened new road to advertising possibilities for industry. This giant is your servant!

The temporary experimental permit expired in 1939 and WLW returned to its regular 50,000 watt operation.

Around the Dial

By THE DIAL TWISTER

Our friend, Ray Poindexter, always sharing his knowledge of the history of radio programming, wrote the article about WLW at a fitting time. Last month there was a discussion about the 1922 thousand KW station near Sainte Assie in France, the powerful "border-blast" in Mexico aimed at the United States owned by J. R. Brinkley and engineered by Jim Weldon, and a mention of WLW's power.



Looking up Weldon's name in the index of THE ROGUSH WORLD OF DR. BRINKLEY by Gerald Carson, I noticed that only a few words existed in the book about Weldon. I was surprised by the book mentioning that the WLW staff could not make the transmitter "get out." When Jim Weldon told Brinkley that he could handle that much power and hurl it all over the U.S., Dr. Brinkley always wanting more power, said, "I guess you had better go ahead." Carson in the same book, wrote that it was a \$75,000 decision.

But anyway both stations WLW

and XERA "got out" with tremendous energy, making the nation feel the might of both stations, one close to the legitimate center of the nation and the other out of bounds.

Some might ask, "Why the interests in the "borderblasters?" The answer is that Brinkley had a heavy impact, which Carson more or less proves in his book, on programming and Weldon got the chance to show off his ability to make superpower stations broadcast over wide areas of the world.

We are still trying to prepare the pictures of Michael Payne with his beautiful Marconi sets. Remember, he along with John Lill won the "Best of Show" trophies at a Vintage Radio and Phonograph Meet.

A method to find old radios that has been successful with many collectors, who are social minded, is to go to the editor or writer of your community newspaper and invite him or her to see your collection. Almost always there is a feature article with pictures about you and your collection, beautifully displayed on newsprint. Needless to say, many readers will call to give you a set or least sell it at a reasonable price and you will meet a lot of nice people who will spread the word about your desire for old radios and phonographs. Of course, as with many good things there is frequently a disadvantage, this time, being your valuable sets could be publicized to the wrong people, directly or indirectly. As I am sure you already know, a good sense of evaluating the security of your collection must be in order.

I, Jim Cranshaw will sign off and wish you happy collecting.

Colonel Cook and Fliers In Semi-Weekly Series On Nation's Station



FEBRUARY 7, 1935

Lieutenant Colonel H. Weir Cook was a youth in the early twenties when his exploits over the Western Front won him the coveted official rating of Ace, made him a hero at home. As a member of that famed death-defying "Hat-in-the-Ring" 94th Pursuit Squadron commanded by Captain Eddie Rickenbacker, strafing German "sausage" balloons, matching wits with enemy fliers, facing bursts of machine gun fire, shells, "archies", "flaming onions"—all this was just the day's work for young Lieutenant Weir Cook.

When the United States entered the war, Colonel Cook was already in France with the French Ambulance Service. Immediately joining the American aviation corps, he was soon in the thick of air fighting. At the end of the war he was a Captain, had brought down seven enemy planes according to official records, a number of others unofficial.

Since then he has served in the Air Corps of the regular army, flown the air mail, continues in commercial aviation. He is now a Lieutenant Colonel, serving as Air Officer of the 38th Division, National Guard. He is active in the National Aeronautic Association and in the National Aeronautics program of the American Legion.

Colonel Cook and his Pennant Flying Corps is sponsored over WLW by the makers of Pennant Syrup.

Joins WLW Musical Staff



THOMAS GRISELLE

Thomas Griselle, distinguished American composer, arranger, conductor, has just become associated with the musical staff of WLW. He stepped into national prominence in 1928 when awarded the \$10,000 Victor Prize in recognition of his excellent work in composing "Two American Sketches."

JUNE 13, 1935

Well-Liked Baritone



JOHN BARKER

Long a favorite with America's music comedy and revue followers, Baritone John Barker has firmly established himself in the hearts of radio listeners through his brilliant work before WLW microphones during the past year. Barker will sing "Ole Man River" during the Dodge Showdown Review, Sunday, February 3, 7 to 7:30 p. m. (E.S.T.).

BEHIND WLW'S MICROPHONES

Bob Nolan, versatile master of ceremonies of the popular Crosley Follies (Tuesday nights over WLW, WOR, WXYZ) still holds the house record for master of ceremonies at Detroit's Fisher Theater (19 months) and the Chicago Theater (12 1/2 months) in Chicago.

Joe Ries, WLW announcer, has just been appointed to the Kiwanis International (Ohio District) Committee on Economy and Efficiency in Public Schools.

Both Family men, Lum and Abner are married to girls from their home state of Arkansas. Lum has two little daughters and Abner has a son just a year old.

Arthur Tracy, better known to radio and theater followers as "The Street Singer" (WLW and the Mutual Broadcasting System on Tuesdays, Thursdays, Saturdays, at 7:30 p. m.), recalls his first professional appearance was in grand opera—as a sword bearer in "L'Africaine."

Spaghetti is the favorite dish of Frank Simon, famed conductor of the Army Concert Band (WLW-NBC Network, Sundays, 6:30 p. m.). He likes to invite friends to his home for late spaghetti, suppers with he, himself doing honors as cook.

FEBRUARY 7, 1935

"PAINTED DREAMS" AGAIN HEARD ON NATION'S STATION

"Painted Dreams," one of radio's oldest dramatic shows, is now being heard over WLW, Mondays through Fridays, 11:45-noon (E.S.T.) The series is a Mutual network feature.

The series stars Bess Flynn as "Mother Moynihan," Alice Hill as "Alice Burke," and Kay Chase—author of the script—as "Joyce Foster." Cornelius Peoples, Chicago lad who starred recently in the "Tip Top Circus" series, is a new addition to the cast. Just out of school for his vacation, he plays the part of "Peter Smith."

JULY 18, 1935

"Makers of History"

SUNDAY 5:30-5:45 P. M. (EST) 1935

W S A I

Presented by the makers of "Orange Squeeze" and the Grandpop Bottling Co. 815 West 5th St. CH. 0727

RADIO NEWS FOR APRIL, 1932

835

Self-contained-power Radio Receivers

FOR THE FARM

By Wm. C. Dorf



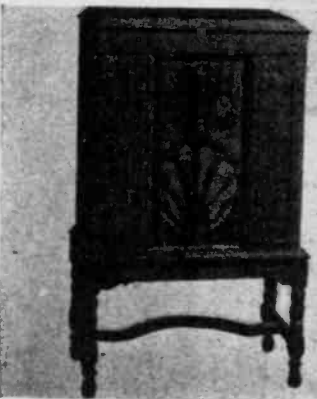
SPARTON



CROSLY



STEWART-WARNER



ROYAL

THE rural dweller with an Air-cell receiver is now able to enjoy, to the fullest extent, the benefits of modern radio. The leading radio manufacturers are augmenting their lines of receivers by taking advantage of the Air-cell "A" battery, combined with the 2-volt type tubes, for use in self-powered radio receivers in meeting an important demand and a profitable market in direct-current districts, un-electrified farms, and thousands of homes without central station service. At the present time, there are upwards of twenty different manufacturers producing battery-operated radio sets, all using the Air-cell "A" battery with these new 2-volt tubes. These sets are comparable to the a.c. receivers in tone, range and selectivity.

The manufacturers are making the receivers in both tuned-radio-frequency and superheterodyne circuits and are enclosing them in attractively designed midget-type and console-type cabinets. The high degree of sensitivity and quality obtainable with these receivers is made possible by the use of power detection, screen-grid and pentode-type vacuum tubes and permanent-magnet dynamic speakers. Features heretofore only procurable with a.c. receivers are now standard equipment on Air-cell sets, such as tone and static controls, and full-vision illuminated dials.

The Air-cell "A" battery is manufactured and shipped "dry." It is rendered active by filling the two compartments of the unit with ordinary drinking water and by following a few simple instructions outlined on the side of the battery case.

The Air-cell is not rechargeable and the bother and nuisance of continually recharging storage batteries or renewing dry cells is therefore eliminated.

Once the Air-cell battery has been activated it is capable of delivering a thousand hours of normal



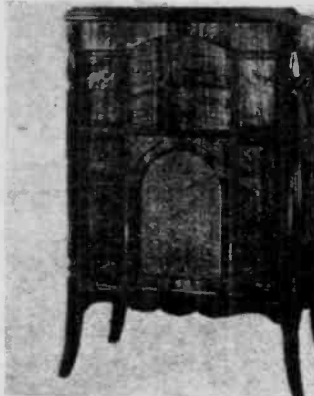
THE AIR CELL



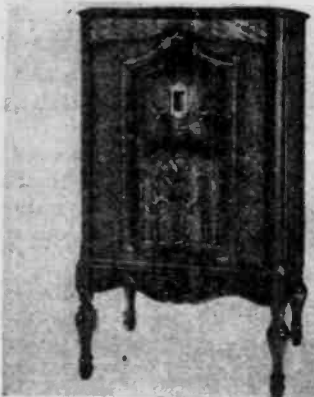
LYRIC



SPARTON



GENERAL MOTORS



DELCO

service with full efficiency at all times. This is a new and totally different kind of battery. Its electrical characteristics are unlike those of the more familiar type of "A" batteries and it is to be used only with receivers designed for its employment. When designing a home-constructed set the important fact to keep in mind is that the total amount of current this battery can safely

deliver is a maximum 0.65 ampere. If connected to any device that consumes more than this amount the Air-cell battery will be quickly and permanently ruined. The battery is so named because it operates on a principle of air depolarization. A special kind of carbon electro breathes the oxygen out of the air and into the battery,

and the amount is automatically regulated to the current consumed by the receiver. As there is an unlimited amount of oxygen, the working voltage of the unit remains constant throughout its complete life. The 2-volt type tubes employed in these receivers require only a small amount of "A" battery current and it is possible to operate a seven-tube set, utilizing five tubes of the

-32 or 30 type and two -31-type tubes in a push-pull, power-output stage and not consume over -0.56 ampere of current from the the Air-cell. This is well below the maximum safe limit of 0.65 ampere. The required "B" and "C" batteries complete the operating equipment of these Air-cell receivers.

Radio News for September, 1926

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***** NOTICE *****

RADIO MAGAZINE COLLECTORS

The Detectorium

By HUGO GERNSBACK

The Editor in this article describes a little-known instrument. Mr. Gernsback actually tunes with a crystal detector. This instrument was patented in 1910, at which time it was used extensively.



IN view of the growing popularity of the crystal detector, especially in our large cities, I believe that experimenters all over, particularly the new-comers, will be interested in an instrument invented by me in 1910. The Detectorium, as it was designated by me at that time, was patented June 21, 1910 (U. S. Patent No. 961,855.)

During all the years since broadcasting has come into vogue, I do not recall having seen the device described; but it was so good in the old days, and performed so remarkably well, that I feel it my duty to bring it again to light. It was originally described in the world's first radio magazine, which I published; namely, "MODERN ELECTRICS," in the July, 1910, issue.

The Detectorium is interesting chiefly because it does two things at once. Instead of first adjusting the detector and then tuning by means of switches or sliders, in the Detectorium these two operations are performed in one. As the illustration shows, the detector has become the tuning slider.

The great utility of a device of this kind will be seen immediately, particularly for sets that are to be transported a good deal.

In my 1910 experiments I quickly found that the only good minerals were Silicon,

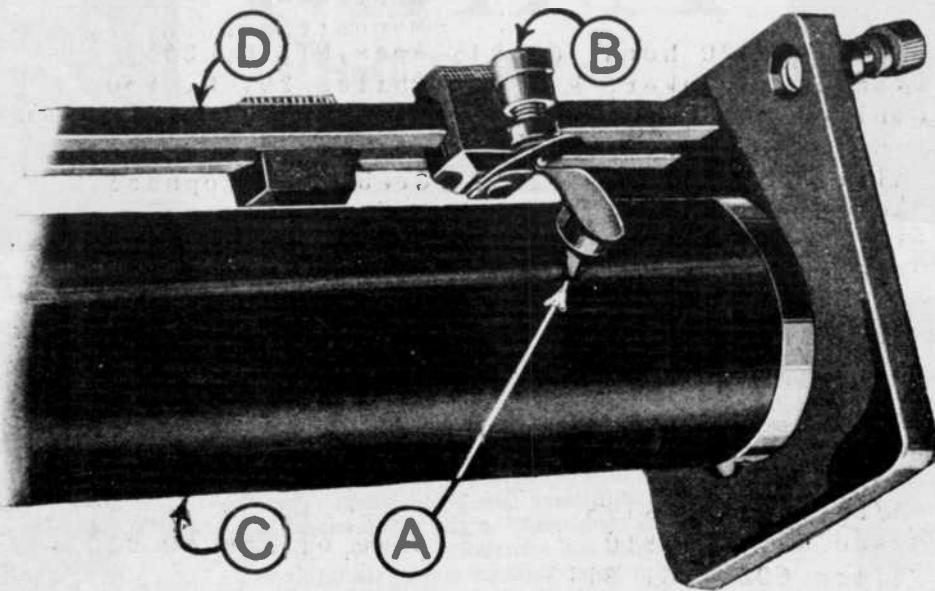


Fig. 3. Close-up view of Detectorium, showing D, slider, B, adjusting screw to bring crystal cup with crystal into contact with wire convolutions, A, crystal, and C, tuning coil.

The Detectorium

(Continued from page 237)

The better way is shown in Figs. 2 and 3. The slider in this case may be a piece of wood with a square-filed hole. Contact is made with the slider rod by means of a small spiral spring, which presses against the metal screw, inserted in the lower end of the slider. The brass extension carries the adjusting screw B, which serves to vary the tension of the lower leaf spring, which carries the detector cup A. C represents the wire convolutions, D the second slider rod.

The detector cup A is a metal cup, in which the detector crystal is held by means of a fusible alloy. The part of the crystal making contact with the wire should not be sharp, but rounded off. If it is sharp it will scratch the wire and stick between the convolutions.

SIMPLE, SHARP, SATISFACTORY

If the Detectorium is constructed with care, a great amount of satisfaction can be had from it; because it places the detector right underneath one's finger, and tuning is done very rapidly. Particularly with silicon and iron pyrites, the tension adjustment is not very critical, and a little more or less pressure does not seem to make much difference, as reception is usually excellent in all cases.

The Detectorium is a most efficient instrument, because it does away with a number of extra parts and extra wires; and is therefore really a low-loss detector instrument. If carefully adjusted, it will be found that the Detectorium will surpass in loudness of reception almost any other crystal combination. Not only that, but exceedingly sharp tuning can be done, much sharper than you are accustomed to obtain with the usual crystal-detector arrangement.

The circuit diagrams, Figs. B and D, are excellent for sharp tuning; no value is given for the variable condensers, as this depends a great deal upon the construction of the Detectorium. .0005- μ f. condensers, however, are satisfactory in nearly all cases.

In Figs. 2 and 3 the detector-bearing cup is shown soldered right to the lower leaf spring. If desired, the lower leaf spring may be slotted, and by means of a screw arrangement, different crystals screwed in or out if different sensitivities are desired. It is understood that the Detectorium uses no batteries of any kind, as the rectified current of the incoming wave is sufficient to operate the telephone receivers.

I shall be glad to hear from those who have constructed the Detectorium.

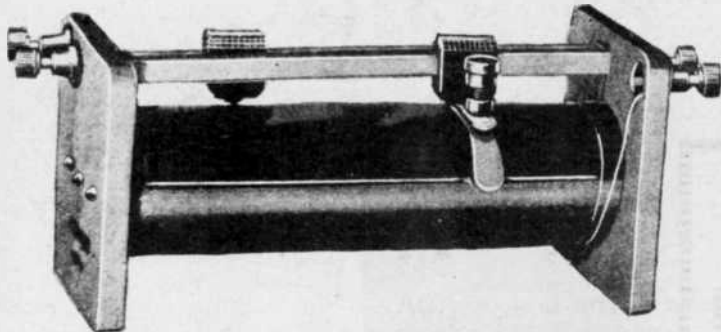


Fig. 2. View of the complete Detectorium, with its two sliders. Note one slider with its crystal cup. Right, Fig. 1, shows a different means for attaching crystal to slider, and spring for regulating tension of crystal.

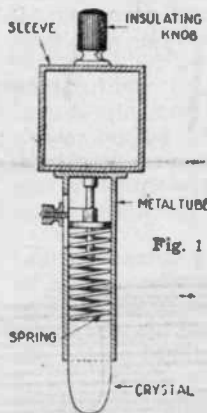


Fig. 1

greater than the present broadcast range. The coil at that time consisted of a two-inch tube about eight inches long, wound with No. 24 enameled or bare wire. The same size tube can be used today, with the exception that the wire should be about No. 18 or No. 20 B & S bare copper, which will cover the broadcast range surprisingly well.

The tube is put in a lathe, or similar winding device, and bare copper wire is used, winding with it, at the same time, a thick thread, to separate the wire convolutions so that they do not touch. The thread can remain, if so desired.

A slider arrangement as shown in Fig. 1, can be used if desired, or otherwise the arrangement shown in Figs. 2 and 3, which was the better arrangement, can also be used. If the slider shown at Fig. 1 is used, it is necessary to obtain a piece of silicon or other crystal of a form somewhat as shown; that is, a bullet-like shape. The ends can be rounded off nicely by grinding on an emery stone and afterwards polishing the crystal perfectly smooth. The end curvature should not be too small, otherwise two turns on the tuning inductance will be short-circuited.

(Continued on page 286)

Copper Pyrites, Iron Pyrites, Zincite, and Carborundum, in the order named.

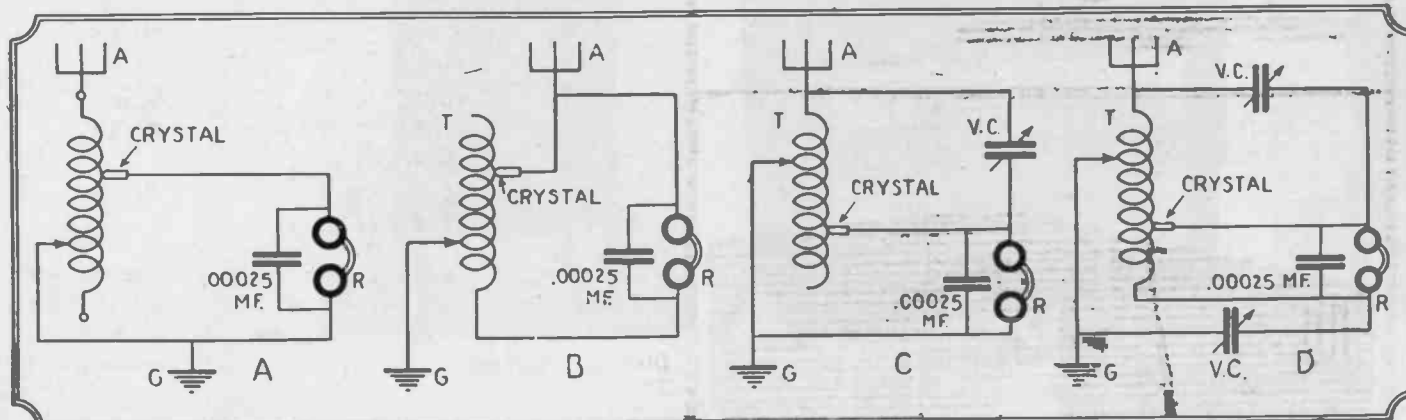
A number of circuits showing Detectorium connections are shown on this page.

At this point I wish to say that I believe that our 1910 tuning coils with sliders are still way ahead of anything that is in use now. Very fine tuning can be done with a

double-slide tuning coil; much better, in fact, than in most devices used today.

CONSTRUCTION IS EASY

The Detectorium can be readily constructed by an experimenter, and no particular directions need be given here as to sizes. The illustrations show a tuning coil which was common in 1910, but whose range is



Various circuits for Detectorium. Where no sharp tuning is required, circuit A is quite satisfactory. Circuits B and D are used for sharp tuning. Circuit D is particularly good.

PROGRAMS FOR SUNDAY, JUNE 16

1935

(EASTERN STANDARD TIME)

	WCKY Cincinnati (1400 kc.)	WLW Cincinnati (700 kc.)
7:30	" "	Wm. Meeder, organ N
7:45	" "	" "
8:00	Coast to Coast on a Bus—Children's Hour N	Children's Hour N
8:15	" "	" "
8:30	" "	" "
8:45	" "	" "
9:00	Southernaires N	Church Forum—Rev. Ray Charles Jarman
9:15	" "	Marimba Band N
9:30	South Sea Islanders N	" "
9:45	" "	" "
10:00	Walburg Brown String Ensemble N	Walburg String Four N
10:15	Samovar Serenade N	Samovar Serenade N
10:30	" "	" "
10:45	" "	" "
11:00	Mel. Bowes' Family N	J. Johnson's Amateur Show N
11:15	Hal Keane's Orch.	Radio City Music Hall of Air N
11:30	Radio City Concert N	" "
11:45	" "	" "
12:00	" "	Cadie Tabernacle Choir
12:15	" "	Musical Style Show—Stoess Orchestra
12:30	Sunday Forum N	" "
12:45	" "	" "
1:00	Your English N	Jacob Tarshish—"The Lampfighter M
1:15	Star Serenade	Lux Radio Theatre—Loretta Young in
1:30	Temple of Song N	" "
1:45	" "	" "
2:00	Levitov's Ensemble N	"The Patsy" N
2:15	" "	" "
2:30	Sunday Vespers N	To be announced
2:45	" "	" "
3:00	National Church Service of the American Legion N	Church on the Hill
3:15	" "	" "
3:30	" "	Life of Uncle Ned N. Com'd Performance N
3:45	" "	" "
4:00	Dan Lieberfeld's Orchestra N	"Roses and Drums" N
4:15	" "	" "
4:30	Leola Turner N	House by the Side of the Road N
4:45	Bob Becker N	" "
5:00	Canadian Grenadier Guards Band N	Canadian Grenadiers Guards Band N
5:15	" "	Continental Varieties N
5:30	"Grand Hotel"—Carnegie N	" "
5:45	" "	" "
6:00	Jack Benny—Jell-O Broadcast N	Thorobred Music
6:15	Selected	" "
6:30	Baseball Resume	Joe Penner—Ozzie Nelson's Orch. N
6:45	" "	" "
7:00	NBC String Symphony N	Major Bowes Amateur Hour—Chase and Sanborn Program N
7:15	" "	" "
7:30	H. W. Van Loon N	" "
7:45	" "	" "
8:00	Vincent York's Orch.	The Real Silk Show—Chas. Previn's Orc N
8:15	" "	Cornelia O. Skinner N
8:30	Cosmopolitan Singers V. Brodsky & Triggs N	Broken Melodies
8:45	" "	" "
9:00	To be announced N	The Gibson Family—Lois Bennett and Conrad Thibault, soloists N
9:15	" "	" "
9:30	Isador Phillip N	" "
9:45	" "	" "
10:00	Geo. Duffy Orch. N	Kenrad Unsolved Mysteries
10:15	Jesse Crawford N	Johnny Courtney's Orchestra
10:30	Central Park Casino Orchestra N	" "
10:45	" "	" "
11:00	Charles Stenross' Orchestra N	To be announced
11:15	" "	" "
11:30	Roy Mazon's Orch.—Oriental N	Noble Sissle's Orch.
11:45	" "	" "
12:00	Sign Off	Continental Gypsies M
12:15	" "	Earl Burnett's Orc. M
12:30	" "	Johnny Courtney's Orchestra
12:45	" "	" "

AT AUCTION

Here is some pricing that took place at the Vintage Radio and Phonograph Society Meet during October 1985. It was an exciting auction with the usual game of buyers fighting for low prices and sellers doing the same for high prices.

Radiola 24, Mint \$425
 Radiola III, G, NT \$45
 Scott Chassis, G \$75
 Michigan Jr., VG, \$160

Crosley 51, VG, NT, \$45
 Radiola IIIA, G, NT, \$115
 Federal DX-58, NT, G, \$225
 Grebe CR-3, VG, NT, \$375

Radiola 1320 horn, G, \$75
 Brandes, speaker, F, \$40
 Amplion horn, G, \$220
 W.E. 10D, horn, G, \$70
 Columbia phono, G, \$285
 Radiola 33, G, NT, \$60
 Silvertone horn, F, \$65
 AK E speaker, G, \$35
 RCA 106 speaker, F, \$30
 David Grines, G, NT, \$85

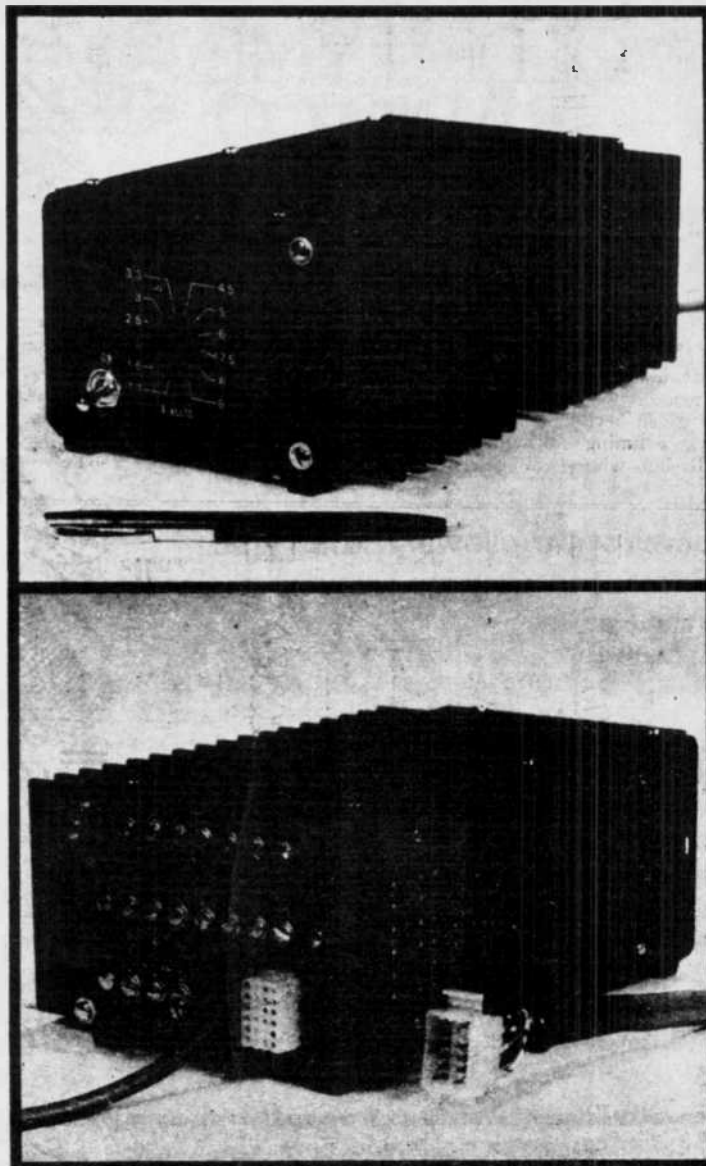
Crosley 51, F, \$45
 Crosley 58, VG, \$200
 AK33, NT, G, \$25
 RA/DA, VG, NT, \$175
 Mesco Key, G, \$10
 Philco 60B, VG, \$115
 Dayfan OM-1, F, NT, \$40
 W.E. 518 Horn, G, \$60
 AK F-4 Horn, G, \$35
 Radiola X, G, NT, \$250

Victor R.E. 17, G, \$50
 RCA 118, F, NT, \$60
 Kolster 6D, NT, F, \$25
 Crosley 745, G, \$50
 AK TA, G, \$60
 Crosley Gem Box, F, \$35
 Columbia Horn, F, \$50
 Claridyne horn, F, \$40
 Radiola 1325, G, \$65
 Neutrowave speaker, F, \$20
 Manhattan horn, F, \$55
 Apex, NT, G, \$55
 Philco 29, G, \$50
 Ring Mike, Floor, G, \$140
 Philco 50, G, \$60
 Grebe syncrophase, G, NT, \$105
 Majestic treasure chest, \$80
 Crosley speaker, G, \$37
 Magnavox R-3 Horn, F, \$50
 Federal 110, G, NT, \$280
 Aeriola St., VG, \$115
 Radiola 25, F, NT, \$55
 Dayfan, NT, F \$30
 Radiola 17 VG. \$90
 Federal Jr., G, \$140
 AK20, G, \$45
 Aeriola St., G, NT, \$115
 Pooley Cabinet, G, \$60
 Crosley Pup, F, NT, \$145
 AK21, Mint, NT, \$170
 Zenith 4R, G, NT, \$240
 AK, M, horn, F \$65
 Saal Horn G, \$65
 Saal Horn, F, \$47
 Jewel Horn, G, \$60
 Traveller port., F, \$70
 AK42, G, \$65
 Crosley 51, F, NT, \$27
 DeForest Horn, P, \$20
 DeForest Interpanel, G \$625
 Radiola Grand, VG, NT, \$600

VG=Very Good, F=Fair, P=Poor, NT=No Tubes

Some of the NO BID items were:

Crosley 51P
 WE 14A
 Paragon RA10/DA2
 IP500
 Neutrowound
 Kennedy Crate
 Zenith Super 7
 Federal A 10



UNIVERSAL POWER SUPPLY FOR ANTIQUE RADIOS

The Model H10A is a premium quality regulated power supply designed to power over 99% of all battery operated radios. It was developed primarily for the radio collector and is capable of operating all battery sets manufactured between 1920 and the end of the vacuum tube era which was around 1960.

The Model H10A contains three independent and electrically isolated regulated power supplies:

The "A" output provides one of twelve (12) switch selectable outputs: 1.1, 1.5, 2.0, 2.5, 3.0, 3.3, 4.5, 5.0, 6.0, 7.5, 8.0, and 9 volts; at 5 and 6V the H10A is rated at 5 Amp.

The "B" voltages of 22.5, 45, 67.5, 90, and 135V may be used in any combination with a rating of 50 mA.

"C" voltages of 1.5, 3.0, 4.5, 9, 10.5, 13.5, 16.5, and 22.5.

All outputs feature automatic electronic short circuit protection and very low ripple. The H10A operates from 117VAC 50-60HZ. Price is \$159.95 UPS prepaid in U.S.A. Canadian customers please add \$5.00.

Write or call for Specifications:
 Thomas Burgess
 Box 9769
 Little Rock, Arkansas 72219
 (501) 568-1995 Business Phone
 (501) 565-1750 Evenings


Editor of RADIO DIAL . . . Enclosed find subscription to your magazine. We surely do enjoy WLW. Many times when we hear something we like I think of writing in and telling the artists about their performance, but I neglect doing so. I like to hear Arthur Chandler, Jr., at the console and wish his picture might be seen. Perhaps you have printed one but I have never seen it. Would also like to learn a little about his life. It is only natural to want to learn something about these people to whom we listen so often. It's grand to have Walter Damrosch back again. I could mention many others who really help to make this world more beautiful to live in. . . Mrs. Charles B., Gambier, Ohio.

W a n t e d


- * ELECTRON TUBE (ST SHAPE).....45,50,2A3,801A/VT62,842/VT72.
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

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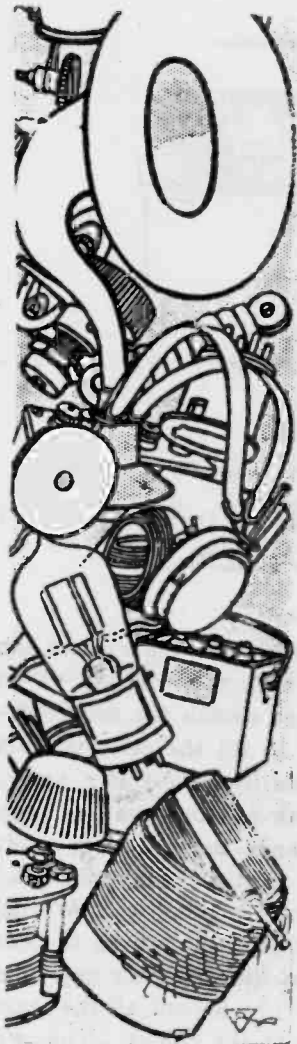
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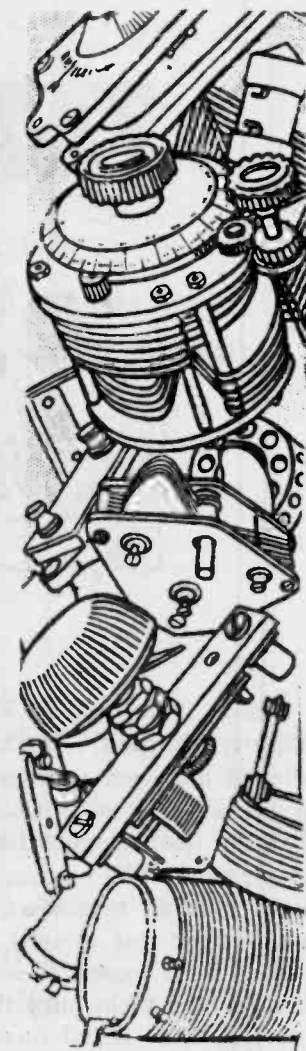
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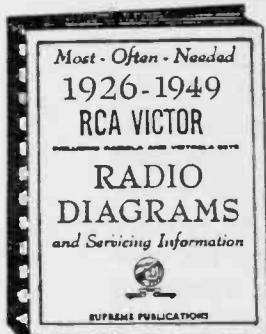
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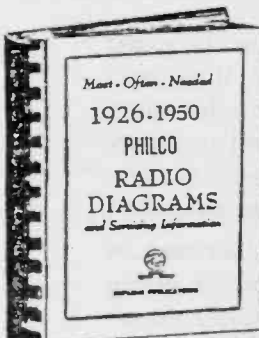
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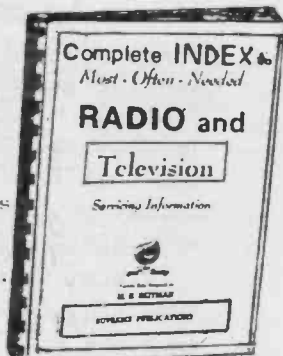
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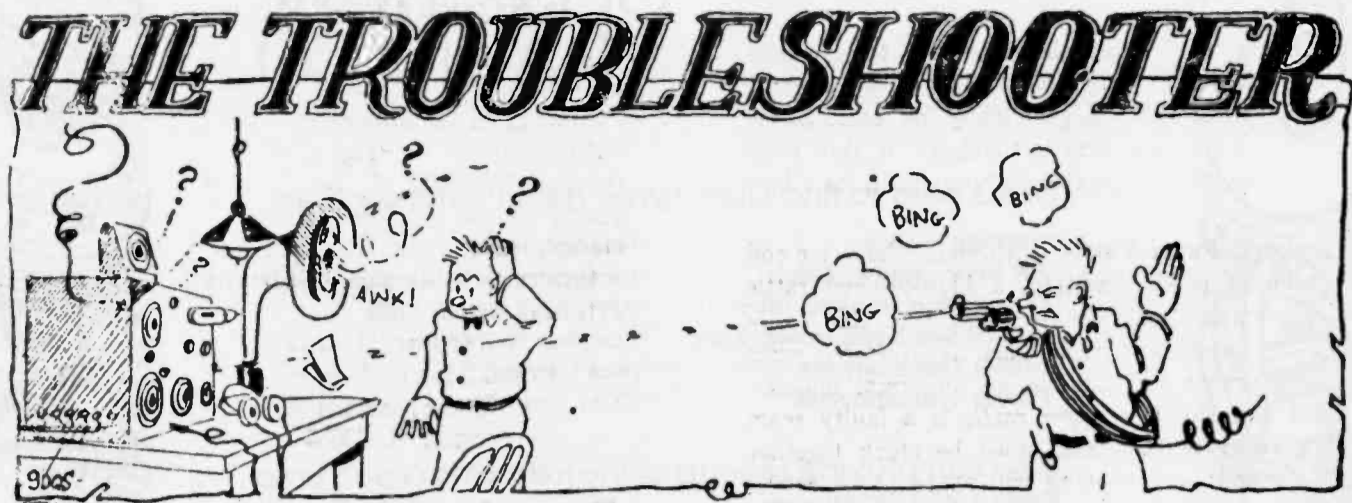
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26-38. Recentering Voice Coil When Cone or Spider is Slightly Warped.—If the voice coil still continues to scrape after it has been recentered by one of the methods explained in Art. 26-37, it is possible that the cone is slightly warped, or that the leather supporting ring is placing an uneven tension on the cone edges because it is unevenly stretched. It is sometimes possible to correct this trouble by first loosening the spider screw (or screws) and placing the centering shims in place. Then loosen all screws around the cone-clamping ring. Now tighten them until they just begin to clamp. Then turn any one screw a full turn. Now turn the screw diametrically opposite to it, a full turn, and then turn one of the screws half way between these two, a full turn. Next turn the one diametrically opposite to this one, a full turn. Continue this until all the screws have been turned one full turn. Then repeat the operation, in this same order, until all of the screws are tight. In this way the outer edge of the cone will be clamped down evenly all around, and an even tension will be placed around the entire cone edge. Now tighten the spider screw (or screws) and remove the shims.

The cone and voice coil should now be tested for centering (see last paragraph of Art. 26-37). If the voice coil still scrapes, it is likely that the spider is warped (inspect it carefully; normally it should be perfectly flat), the cone is warped out of shape, or the form on which the voice coil is wound is warped so that it is no longer round. If this is the case, it is usually advisable to replace the entire cone, spider, and voice coil assembly with a new one, for repair of these parts is usually a tedious, time-consuming job which calls for considerable mechanical skill. However, if these parts must be repaired, either because of emergency or because the owner insists upon repair, the work may be done by the service man.

26-39. Repairing the Voice Coil.—The first step when making almost any repair on the cone, voice coil, or spider is to remove the entire cone and voice coil assembly. Every step should be performed carefully so as not to damage either the cone or the voice coil form or winding. The speaker should be laid on its back with the cone pointing straight up. First the screws should be removed from the ring which clamps the outer rim of the cone to the frame. In many of the recent loud speakers, the cone is cemented to the rim. In order to remove this cement (it cannot be removed with water or ordinary solvents), the cemented portion should be saturated with "lacquer thinner" which can be purchased at any paint store. When the cement dissolves (it usually requires 5 to 10 minutes), the edge of the cone may be freed. Then the voice coil leads should be disconnected, and the spider set-screw (or screws) removed. The cone should now be lifted from the speaker frame carefully so as not to damage either the voice coil or the cone.

The voice coil should now be examined carefully. If the

form is out of round, it may be repaired by inserting a round, tapered cork of the proper size into its open end—exactly as you would in the neck of a bottle. Do not stretch the coil form—just push the cork in snugly enough to fill the coil-form diameter. Now test for perfect roundness by means of a pair of calipers. Alter the position of the cork a little here and there, as requirements dictate, in order to make the coil form round. Now coat the coil with a very thin solution of a good grade of collodion or cement that will not warp the coil when it dries. No lumps or thick spots of cement should be left on the coil, for they will prevent its insertion into the small air gap later. While you are at it, it is a good plan to re-cement all the seams in the cone, and the cemented parts of the spider. This will strengthen them and repair any seam which contains cracked cement that is not visible. After at least 1 hour (when all the cement is thoroughly dry), remove the cork from the voice coil form, test again for roundness, and install the cone. It should be recentered with shims (Art. 26-37) and the spider set-screws tightened. The outer rim should then be re-cemented, the ring put back in place, and the shims removed after the job is complete. The voice coil leads should now be connected properly, and the speaker tested (see Fig. 26-19).

Very often, an inspection of the voice coil (after the cone has been removed from the speaker) will reveal that the voice coil winding has become loose. This will cause a peculiar buzz or a rapid rattle. It may have rubbed against the pole piece and scraped some of the enamel insulation off its outside surface. If the damage is slight it may be repaired by scraping the burrs off the copper wire with a sharp penknife, and then coating the surface of the scraped wire with a thin varnish or household cement. However, if the damage is serious, the cone and voice coil should be replaced with a new one.

26-40. Repairing the Spider.—It is possible for the spider to warp and become out of true. If this happens, it is practically impossible to properly center a voice coil. In other cases, the spider causes chattering, rasping, or high-pitched reproduction. Spiders that are not stiff enough will also cause chattering. A new spider (or a spider, voice coil, and cone assembly) should be installed, but if one is not available, another may be cut from thin sheet bakelite or fibre having the proper degree of flexibility. In order to do this, remove the cone-spider assembly (see Art. 26-39) and place it cone-up, on a table. With a good grade of solvent (lacquer thinner will do), remove the cement that holds the spider to the cone. In some speakers the spider is cemented to the cone at the back of the speaker, in which case the cone should be placed with the large-diameter end on the table. When the solvent has loosened the cement, carefully remove the spider from the cone with the aid of a safety-razor blade.

Remove the voice coil from the spider in a similar manner. Now, using the old spider as a template, cut out a new spider from the thin bakelite or fibre. A simple expedient is to cut out the old spider with a razor blade, leaving a 1/8-inch

flange of this spider remaining stuck to the cone. Then, using this spider as a template, cut out a new spider from a discarded cone whose diameter is about 1/4-inch larger than the opening it is to cover. Cement the new spider to the 1/8-inch flange, and allow it to dry. The voice coil is then recentered in the usual manner.

An annoying rattle very often develops due to excessive vibration of one of the legs of the spider. The guilty member may be located by placing the finger lightly on each leg in turn until the rattle stops when one is touched. A thin piece of leather or felt is then glued over this leg to dampen its vibration.

26-41. Eliminating Paper Rattle.—Although the voice coil and spider may be in good condition, a high-pitched rattle may be heard—a rattle that sounds more like the rustle of leaves than a metallic noise. This is due to some section of the cone proper vibrating in an abnormal manner. The most frequent cause of this paper rattle is a faulty seam in the cone. The edges of this seam must be stuck together tightly from end to end; any opening will cause paper rattle. It is usually best to open the entire seam with a good grade of solvent and re-cement the entire length. The stiffness of the entire seam will then be uniform throughout its length.

Paper rattle can also be caused by a tear in the cone itself. The best procedure here is to cement the seam only, if the tear is slight and the edges overlap. Under any other conditions, the cone must be replaced, as the paper rattle will be particularly bothersome because of the vibration of the edges. Thin strips of paper cemented on both sides of the cone to cover the seam can be resorted to in some cases, though it is not particularly recommended if the tear is very large, because the stiffness of the cone is then changed and the quality of the reproduction impaired.

(Continued next month.)

Mailbox

Dear Sir,

This is to inform you that my father, Julius H. Pilger, died, October 24, 1985, at the age of 66 years. He was a collector of radios, tubes, wireless sets and literature. He is survived by his wife and son.

Respectfully yours,
Julius C. Pilger
2008 E. Seward Street
Tampa, FL 33604

Social Events

HOUSTON VINTAGE RADIO ASSOCIATION,
6110 PECAN LANE, KATY, TEXAS
77449.

INDIANA HISTORICAL RADIO SOCIETY,
245 N. Oakland Avenue,
Indianapolis, IN 46201.

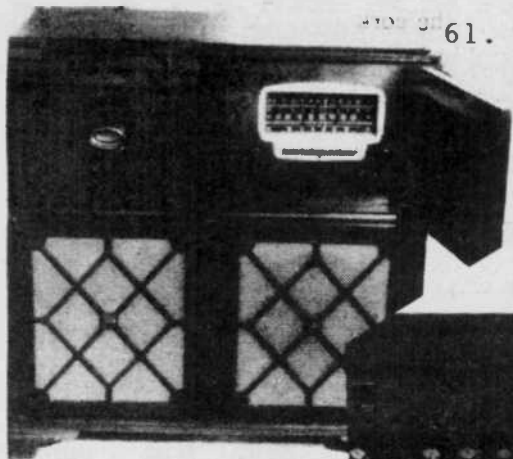
THE ANTIQUE RADIO CLUB OF ILLINOIS, one of the clubs that conducts large meets of national prominence in the Chicago area. For more information contact: Joe Willis, P. O. 14732, Chicago, IL 60614.

WELCOME TO SEND IN AN AD ABOUT YOUR CLUB.

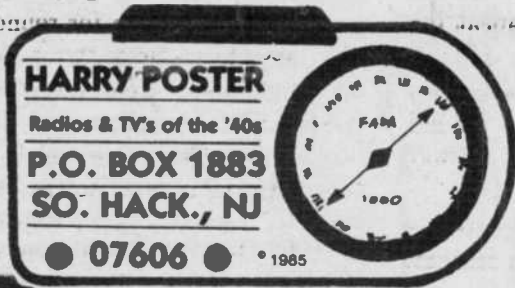
NORTHWEST VINTAGE RADIO SOCIETY — Annual dues \$12.50. monthly newsletter, THE CALL LETTER. Write: Ed Charman, Northwest Vintage Radio Society, P. O. box 02379, Portland, OR 97202.

ARIZONA ANTIQUE RADIO CLUB, a lately formed club that publishes RADIO NEWS, a quarterly bulletin with informative articles and ads. Annual dues are: \$10.00 for a year. Write: Lee Sharpe, treasurer, Arizona Antique Radio Club, 2224 W. Desert Cove #205, Phoenix, AZ 85029.

(Continued next page.)



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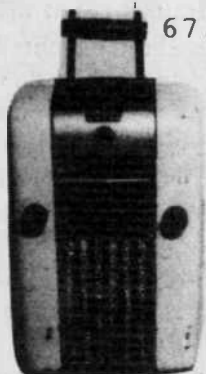


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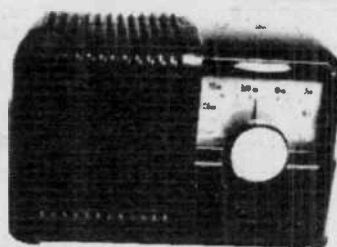


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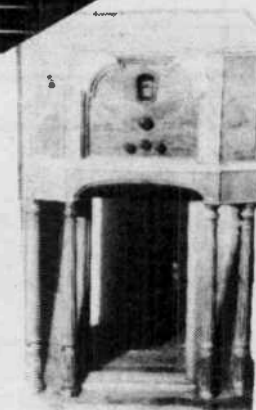
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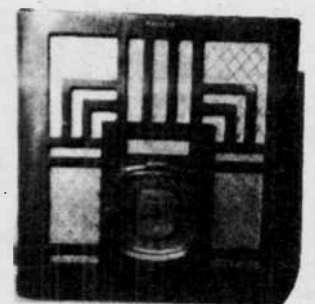
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"SIGNAL CORP. RADIO PAMPHLETS #1-30 needed, prefer originals but Xerox OK. Also WWI Signal Corps. equipment, glass display battery set, 1920s portables, DeForest sets, Kellogg / early AC sets and fancy horns. Cash or trade. Mel Rosenthal, 507 S. Maryland Avenue, Wilmington, DE 19804. (302) 994-0874.

WANTED DIAL FACE for Zenith model #85661, Gary Cothron, 3143 E. H-4, Lancaster, CA 93534. (805) 946-1177.

DeFOREST D12 front panel and cabinet, or junker set. P. A. Kinzie, 713 E. Beale, Kingman, AZ 86401.

WANTED: RADIO TUBES (45'S, 50'S), Western Electric Tubes, Amps., Consoles, Drivers, Horns, Speakers, Parts and Tannoy Speakers,

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WANTED Crystal set radios, variable condensers, coils, variometers, crystal detectors, carborundum detectors, galena crystals, cat whiskers, headphones, terminals, tap switches, headphones, circuit diagrams, pictures, books, detector holders, coil forms, etc. Starting vintage radio company to supply kits, plans, parts to interest young people in radios instead of just computers. MIDCO, 660 North Dixie Highway, Hollywood, FL 33020.

SUPERHETERODYNE U. S. RADIO AND TV, model 19, class B, 60 cycle, 85 watts, — Leslie Dorety, — Stripping, Refinishing Repairing, 1129 Valleyview, Hurst, Texas, 268-5051. — (no zip or area code given).

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S.A.S.E. is a self addressed stamped envelope.

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January

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HELEN WARD

JULY 18, 1935

Helen Ward, singing star with Benny Goodman's orchestra, which is filling a four-weeks' engagement at the Radio City Party broadcasts over an NBC-WEAF network including WLW on Saturdays at 8 p. m. (E.S.T.), drives to the studio in a new dubonnet colored roadster and sings hot rhythms with a torrid band. When she was a little girl, Helen Ward took piano lessons for three months. Then she gave up a formal musical education and began lending an ear to the jazz tunes that came out of Harlem. Today she can play anything after hearing it once, and her deep voiced songs are famous on the air-waves and on RCA Victor phonograph recordings.

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