

The
Indiana
Historical
Radio Society

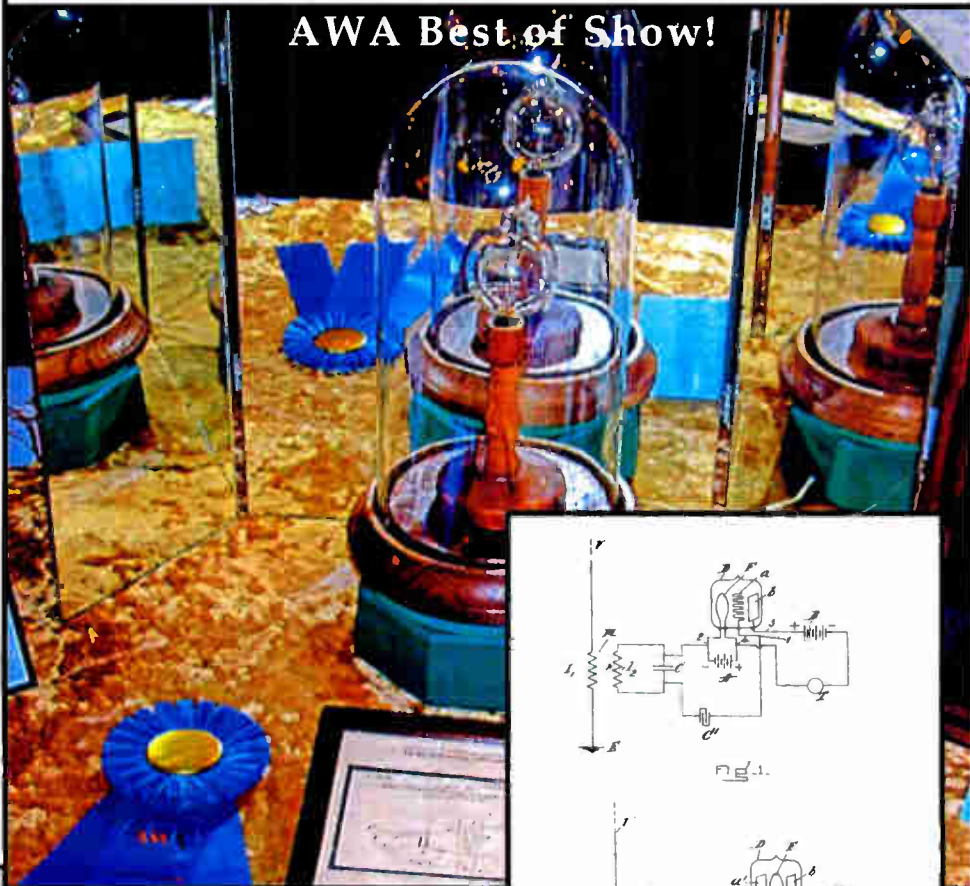
BULLETIN

Vol 36

December 2007

No 4

AWA Best of Show!



inside:

A Zenith 1000Z

Radio Youth of the 40's & 50's

WOWO's Bob Sievers

A Crosley Travette Moderne

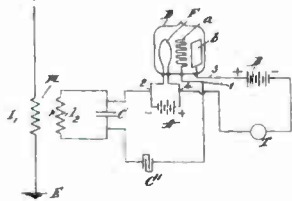


FIG. 1

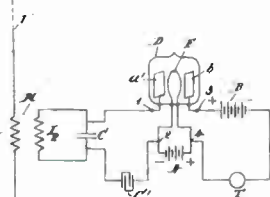


FIG. 2

WITNESSES-

Edith Jones
Cliff Jones

INVENTOR
Ole de Forest
of Rockwellton, N.C.



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Responsibilities

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Applications and correspondence

NOTE

Dues, Financial, and Address
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News Articles, Radio Ads, Photos
for Bulletin publication

Donations & Scrapbook Material

IHRS Museum Curator

Bulletin Deadlines: News, Articles & Radio Ads, 2/15, 5/15, 8/15, 11/15

IHRS Web site address: www.indianahistoricalradio.org

The INDIANA HISTORICAL RADIO SOCIETY is a non-profit organization founded in 1971. Annual membership dues of \$15.00 includes the quarterly IHRS "BULLETIN." Radio-Ads are free to all members. Please include an S.A.S.E. when requesting information. Send applications for membership and renewals to Herman Gross, our treasurer as noted above.

The Indiana Historical Radio Society Bulletin – December 2007

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(The Happy New Year is from the December 1924 cover of The American Legion Weekly.)

The cover: Best of Show at the 2007 AWA Annual Conference was awarded to Dr. Ed Taylor! Ed's display, in keeping with the conference theme "100 Years of Electronic Communications" as well as the April 2007 AWA Journal Cover, earned him the international event's top award. Over a century ago, Dr. Lee deForest applied for U.S. patent number 841.387 entitled "Device for Amplifying Feeble Electrical Currents". His patent was granted on January 15, 1907 for a vacuum tube with a filament and two metal "wings" (plates). Referenced in Gerald Tyne's "Saga Of The Vacuum Tube ", this patent covers the first form of the three-electrode Audion. "Although the device might detect wireless signals, it is doubtful that it would amplify." An example from Ed's collection of a unique spherical Audion, with a filament and two plates, was exhibited under a glass dome on a slowly rotating platform in front of triptych mirrors. The animation was flanked by a framed copy of the original patent and other pertinent information. Congratulations Ed!

President's Column

A "Thank You Note" to the Membership

In the last issue, I asked you all for help in running the IHRS and keeping it viable. I am very happy to report that 2 members chose to add their names to the ballot in the October, 2007 election and that many of you who attended the Greenfield meeting were helpful in setting up tables, serving food and cleaning up after the meal. Your involvement is really appreciated by the officers and members of the club. Elsewhere in this issue, you will find a schedule of meetings for 2008 as well as a list of contest categories for each meeting. Plan now to attend and enter a contest. This past year, we have seen an increase in the number of contest entries and we would like to see even more participation in 2008.

Now, for the boring part of my report. I'd like to share some numbers with you. As of the October meeting, the IHRS had 204 members. Anyone, whose dues were not paid by August, was dropped from the membership list. 56 people attended the Greenfield meeting and 46 of these attendees were members. The attendance at Greenfield has remained constant for years and, as an example, there were 57 in attendance in 2006. Twenty-six people stayed for the lunch which was provided by the club through the efforts of Glenn Fitch. Seven people left without voting in the election which means that 19 members out of a total of 204 elected the slate of officers in the October election.

I'd like to close by inviting everyone to attend the February 9 meeting at Hornet Park in Beech Grove. This will be our fifth year at this location and it is a very nice facility. Plan now to attend and enter the contest. Plan now to attend all our meetings next year and participate in the contests.

It has recently come to my attention that several of our members have recently been hospitalized. I would like to extend The IHRS' wishes for a speedy recovery and our prayers to these members.

Mike Clark, President, Indiana Historical Radio Society

The Indiana Historical Radio Society

2008 Meeting Schedule

Winter Meet – Hornet Park, Beech Grove – February 9

Spring Meet - Johanning Civic Center, Kokomo – April 25&26

Summer Meet - Ligonier Community Center – August 9

Fall Meet - Riley Park, Greenfield – October 11

Regional Events of Interest to Members

Mid South Antique Radio Club

For information contact Allen Ferris 502 543 8233

Antique Radio Club of Illinois www.antique-radios.org

Next meet – Feb 3, 2008. American Legion Hall, Carol Stream , IL

Michigan Antique Radio Club www.michiganantiqueradio.org

Next meet – Feb 2, 2008 – Farmington Hills, MI

Dayton Antique Radio Club (SPARK) August 2, 2008

Annual Swap Meet and Auction of Vintage Radio Equipment.

Holiday Inn, Dryden Rd, Dayton – contact Ed App 937 865 0982

Early Television Annual Convention May 2, 3 &4

Hilliard, Ohio www.earlytelevision.org

AWA-Antique Wireless Association www.antiquewireless.org

The original and largest historical radio group. The AWA publishes a quarterly Old Timer's Bulletin. Membership is \$20 per year. Write to: Antique Wireless Association, Inc.Box E, Breesport, NY 14816

2008 IHRS DUES NOTICE

Your Indiana Historical Radio Society membership is now due if your mailing label reads 12/07 or earlier. Please send a check payable to the *Indiana Historical Radio Society* in the amount of \$15.00 per year.

Send your payment to:

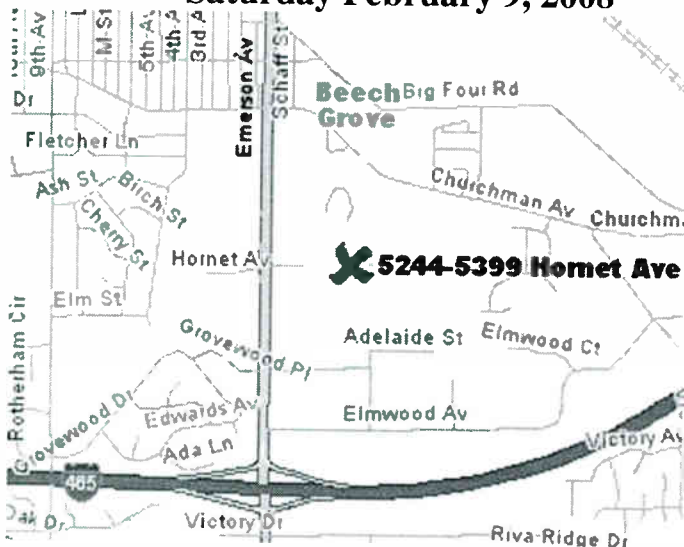
Herman Gross, IHRS

1705 Gordon Drive

Kokomo, IN 46902.

Please include your current mailing address, if not on your check, and your email address, if you have one. Membership questions? Contact Herman at hw12x12ihrs@sbcglobal.net or call him at (765) 459-8308.

IHRS Winter Meeting – Hornet Park, Beech Grove Saturday February 9, 2008



**Meet at the Hornet Park Community Center, 5245 Hornet Avenue,
Beech Grove (South Indianapolis)**

A Swap N Sell indoor meet - 8:00AM to 12 Noon (Setup 7:00AM.)

Old Equipment "Popular Vote" Contest categories:

- 1 Radio Advertising
2. Diode/Germanium radios

Table space will be available for non-contest radio or radio related items you would like to display.

Registration fees: \$5.00 to register. Swap table rental - \$5.00 each for IHRS members; \$10.00 each for non-IHRS members. Tables are round, five foot diameter. Bring a cloth to protect the table.

There will be an IHRS business meeting at Ponderosa immediately following the meet.

The Hornet Park Community Center is three streets north of south-east I465, exit 62 (Emerson Avenue, Beech Grove). Travel north from I465 to Hornet Avenue. Turn right at Hornet Avenue – the Community Center is about two blocks east on the right.

Meet contacts: Fred Prohl, 812-988-1761 or Ed Taylor, 317-638-1641.

Passing of a Legend: Robert 'Bob' Sievers "Mr. WOWO"

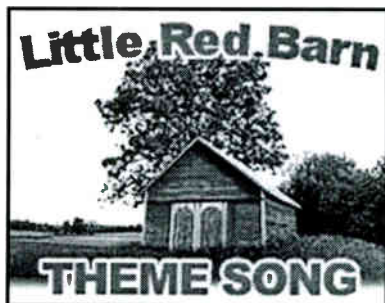
By John Foell

The radio broadcasting community lost one of the truly great radio personalities last Labor Day. Bob Sievers, age 90, died on 3 September 2007. Fascinated with radio and broadcasting, he pestered WOWO management into letting him announce for a morning gospel show in 1932. He was a freshman in high school and his pay was zero but he was "on the radio". His homegrown talent was recognized when, in 1936, he was officially hired by Westinghouse, which then owned the station for the munificent sum of \$5 per week. He went on to become a respected figure of "legendary" status and was much loved by the listening public in at least 28 states and around the world for the next 50-plus years.



In 1945, after returning from service in WWII, Bob (everyone called him Bob) and co-host Jay Gould, another WOWO legend (both were inducted into the Indiana Broadcast Hall of Fame in later years), began a show aimed at the farming community called "The Little Red Barn". At 5 AM, 6 days a week, a rooster would crow, and the Bob would come on and say in his deep bass voice "...now its chore time at Indiana's famous Little Red Barn. Chore time with Jay Gould, Director of Farm Services at WOWO, along with the music of Nancy Lee and the Hilltoppers. I'm Bob Sievers..." Then the show theme song would play,

"In a little red barn on a farm
down in Indiana,
Let me lay my back on a stack
of new mown hay.
'Round the barnyard where the
farmyard folks are pally,
Let me dilly-dally all the live-long day"



"Passing of A Legend" continued

Corny - you bet! But that "farm show" dominated the Fort Wayne airwaves for decades and Bob's popularity carried well past his official retirement in 1987. The show was heard all over the eastern half of the US and Canada - this at a time when WOWO was a clear channel at 50 kilowatts - Bob and Jay played this up, billing WOWO as the "fifty thousand watt voice of the big business of farming". I lived in upstate New York and heard his show from time to time - sometimes fixing radios before school. I could tell, even as a kid, that this guy was special. The pair gave farm market prices, interviewed extension agents, did school closing notices in the winter (it is maintained in Fort Wayne that Jay and Bob "invented" the school announcement), and even gave road condition reports by interviewing local State Police posts on the air. The show was on till 7 AM each day; then Bob did a solo show from 7 to 10 AM - music, news and folksy talk - again 6 days a week. Along with a stellar cast of other announcers, Bob helped WOWO capture as much as 70 percent of the radio listening market in the Fort Wayne area.

How did a man with a low toned, somewhat gravelly voice and a slow deliberate way of speaking manage to remain so popular even into the era of Rock and Roll and fast-talking, "slick", radio DJs? He did it by being genuine - no radio "stage name", no hype, no false personality. The man on the radio was the man you met on the street - or giving a travelogue talk on one of his and wife Harriet's many overseas trips (he organized these for the radio listeners) or making a personal appearance at a record hop, church fundraiser or even the occasional IHRS meeting. I met him personally at one of these IHRS talks and he was genuinely impressed that I had listened to his show as a youngster. Many weeks he had 4 speaking engagements in the evenings. He did many things on the radio that were anathema to station management; lost dog reports, plugging charities (he and Jay Gould started an annual Christmas fund drive called "Penny Pitch" which continues each year to this day. He even directed an airplane pilot, lost in the clouds and fog, in finding a safe place to land, aided by listeners who heard the plane overhead and called the station with location reports. He addressed listeners as "friends" - both in regular show patter and in the many commercials he made - this caused one station executive to attempt to have him fired. Legend has it that Bob stayed and the exec got the boot. The top brass knew enough not to "mess with success".

He played one of Elvis Presley's first records (a gospel song on acetate) - because he thought it was a good recording and was genuinely surprised to find out years later that the wildly popular singer was the same person as the guy on that "good recording". He encouraged younger DJs and newpeople and was an inspiration to many of the current Fort Wayne area radio and television personalities.

Bob lived and breathed radio in about everything he did. His round, full, baritone can still be heard on WOWO before every newscast - giving the "teaser". He promoted the station and the Fort Wayne area and its activities every chance he got. He came early and stayed late and always gave credit to the technical people at the station; usually crediting the engineer as the man "minding the kilowatts" by name. He was an active amateur radio operator, call W9FJT, which he said stood for "Fifty Jumping Tigers" and in his ham communications, many times the answer to his CQ would be "are you Bob Sievers? - I hear you on WOWO!" This past year he was nominated to the 2007 National Radio Hall of Fame but didn't make the cut. I think many would agree that they made a mistake and hope that they will rectify this in a future year.

IHRS member, John Foell, is an Electrical Engineer at the Raytheon Company in Fort Wayne

Fort Wayne People
Want The BEST

**ATWATER
KENT
RADIO**

FORT WAYNE PEOPLE who already have the ATWATER KENT RADIO in their homes will be interested in a survey recently made by the New York Daily News and the New York American which shows that out of 1,675 radio dealers in New York, 65% of those dealers sell the ATWATER KENT RADIO, as against 52% who carried the next largest line.

Just as ATWATER KENT is a household name in New York and throughout the nation, it is the one radio equipment that meets the need most surely in the homes of Fort Wayne. These equipments come from the world's largest factory for the manufacture of radio.

We want you to come in and see the very latest equipment suited to your home needs.

Our New
Home



CLINTON ST. ~ E. WAYNE ST.
"The Old Temple Theatre Corner." ~ ~

Garmice
ELECTRIC SERVICE
712. KARBSON, 211C.
2109-11 30. CALNOWN ST.

SALES
&
SERVICE

Bosch
Schebler Carburetors
Paraffector
E. J. Headlamps

**BOSH
RADIOS**

AUTO, ELECTRIC AND RADIO
SUPPLIES AND REPAIRS

Fort Wayne radio ads
from the 1925 "Radio Guide
and Trouble Finder" See the
September 2007 Bulletin.

IHRS Contest Categories for 2008 – Prepare Now!

Winter Meet - Hornet Park, Indianapolis – February 9, 2008

- 1 Radio Advertising
2. Diode/Germanium radios

A "Popular Vote" contest.

Spring Meet - Johanning Civic Center, Kokomo – April 25-26, 2008

- 1 Open
2. Made in Indiana
3. Transistor radios
- 4 Crystal sets (pre 1930)
- 5 pre 1940 radios (table or console)

Display space will be available for your operating Battery or AC radio.

Contest categories judged by team of IHRS members.

Summer Meet - Ligonier Community Center – August 9, 2008

- 1 Portable tube radios
- 2 Cost me less than \$20.00

A "Popular Vote" contest.

Fall Meet - Riley Park, Greenfield – October 11, 2008

- 1 My favorite radio
- 2 Amateur Radio Equipment – any vintage

A "Popular Vote" contest.

Tables will be available at each meet for Vintage Radio Displays.

from the Family of Wava Rose Smith

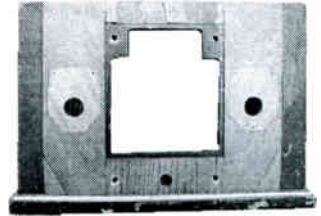
"The Beautiful flowers in the picture (on the cover of the thank you note) were sent by the Indiana Historical Radio Society at the time of Mom's funeral. We deeply appreciated them as a reflection of Mom' great interest and affection for the radio club." ... "We will always remember not only the beautiful flowers but also her tremendous regard and support for the IHRS and for all that the group does."

For our entire family,
Sincerely, Vic Smith

Restoring a Crosley Travette Moderne

by Peter Konshak

I picked up this Crosley Travette Moderne chrome front (1934) several years ago off e-Bay. It seems to be a pretty uncommon little radio. The case was pretty beat up -- missing zebra-wood veneer on the front, chips out of the satinwood, lots of dings, nail holes, etc. The black paint was flaking off. The chrome was pretty good, as were the escutcheons, etc. Above is the cabinet after removing the chassis and hardware.

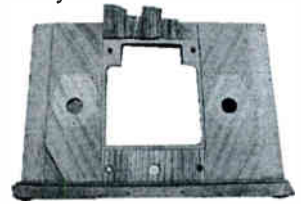


I decided to strip the whole thing before getting into the veneer repair. This was a pretty small radio, so it didn't take long.



You can see the damage along the top. The zebra-wood would have to be re-worked, and a satinwood chip would need to be repaired. The corners were dinged and the veneer lifting in many places.

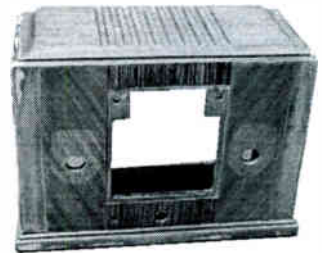
I pirated some older zebra-wood off another Crosley cabinet that has heavy damage, and pieced it in. Here's a picture while I was playing with that.



After patching veneer, I filled some of the black areas that had scratches, dents, dings, rounded corners, etc. with wood putty. Since they'd be sprayed black, it was easy to fix..

The zebra-wood needed to be grain filled, because it has big, open pores. The satinwood didn't really need it, nor did the areas which would be painted black. I did a couple treatments with Bartley's dark on the zebra-wood.

Then, I had to start painting the trim areas. For the black, I used Krylon flat black laquer. The radio also has silver trim, which I did with a small can of Krylon silver. This involved lots of taping off, spraying, removing tape, re-spraying, etc.

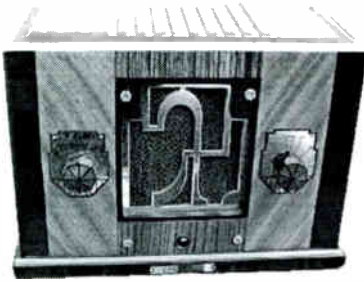
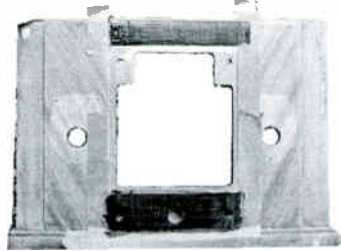


Restoring a Crosley - continued

To the right is a picture while working on the silver trim.

Once all the spraying of black/silver was done, I then put a light coat of stain on the satinwood and zebra wood areas, and commenced laying on clear coats. I use Watco spray bombs, semi-gloss, and tend to lay it on pretty heavy on a horizontal surface, let it dry, then proceed to the next surface.

After the final lacquer coats, it sat for a week or two, then I rubbed it out, re-installed all the trim, etc, and below is the final product. I think it turned out pretty well, not the best photo though. I was able to re-use all the original grille cloth, etc.



Next up, the chassis. I dusted it off while I was working on the cabinet, but I won't get into it until sometime over the winter -- I still have cabinets to work on! (Color pictures of the Crosley restoration are on the bottom page 19 in this Bulletin.)

See more of Peter's restored radios at plasticradios.com

Treasurer's report – Greenfield Meet – October 13, 2007

Post Ligonier Balance: \$6642.31

Disbursements:

Insurance	\$142.00
Indiana Business Entity Rpt.	\$10.00
September Bulletin Printing	\$595.01
total	\$747.01

Current Balance: \$5895.30

Submitted by Herman Gross, IHRS Treasurer

WHAT DO YOU DO WHEN YOU FINALLY GET THE RADIO YOU HAVE ALWAYS WANTED?

By Steve Geary

That is what has been going through my mind since I bought a 1935 Zenith Stratosphere model 1000Z.

I was 12 years old in early 1980 when I discovered the Zenith Stratosphere existed. A local TV repair shop had a set of Rider service manuals which the owner was very nice in letting me borrow them from time to time. (Later, I bought the manuals from him.) I was browsing through Volume 6 in the back seat of my mother's car when I found the schematic for the 1000Z. I was totally amazed! 25 TUBES!?! I had no idea such a radio existed! (Yes, I could read tube type schematics when I was 12.)

I wanted to find one, but I had no idea what it looked like or how rare and sought after the Stratosphere was. In 1985, I met a radio collector at the Findlay Ohio hamfest who filled me in on some of this information after he stopped rolling in laughter when I asked him if he had one for sale.

Even after finding out how rare and expensive the Stratosphere was, I was still determined to find one. I had a couple chances, but they fell through. By the late 90s, I had pretty much given up.

Enter 2007; I suppose it was the right time with the right combination of elements to come together for me to finally own a Stratosphere. Unfortunately, I had to pay going price, but as I've been looking for one

YOU COULD NEVER HEAR RADIO LIKE THIS BEFORE



Advertisement for the Zenith Stratosphere radio. The image shows the radio and a large tuning dial. Text includes:

Amazing!
NO "QUESSWORK" TUNING
WITH THE
BIG BLACK DIAL

THE ZENITH STRATOSPHERE
\$750...AND WORTH IT
Revolutionizes Radio Reception

ZENITH
LONG DISTANCE-RADIO

ZENITH RADIO CORPORATION, CHICAGO
In 25 years of operation we have sold to

EUROPE SOUTH AMERICA OR THE ORIENT EVERY DAY DE YOUR MONEY BACK

Made in the U.S.A.

What Do You Do? 1000Z continued

for 27 years, I decided to grab the proverbial bull by the horns and hang on for dear life! At the price of a fully loaded Cadillac Escalade and a trip out to Salt Lake City Utah, I now own a fine example of a 1935 Zenith Stratosphere model 1000Z!

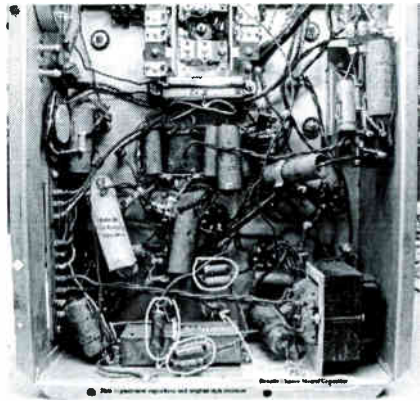


The radio is mostly original. The cabinet finish is in fair condition. A bit worn, especially on the top, but not enough to warrant a refinish. (At least, not to me) The veneer and wood is excellent with only a tiny

chip of veneer missing on the front. The chassis and speakers are near MINT! The only work that the previous owner has done to it is to replace the electrolytic capacitors. He did so by taking the original cans apart and installing new ones inside. All of the paper capacitors are original and untouched. The only parts not original are the knobs, but they are very close in appearance to the originals.

Personally, I would rather find a radio such as this in original untouched condition. Therefore I can restore it myself to know exactly what has been done and how. Since the electrolytic capacitor cans were coming loose, and I wanted to

know what he used inside, I decided to pull them apart and rebuild them. The electrolytics underneath the chassis were left intact with new ones wired next to them. Though, the small electrolytics used as cathode bypasses in the audio section are totally gone, as are the resistors in parallel with them replaced with modern parts. I found some small cardboard tubes to insert the new capacitors into. This will help them look old and original. I also found some original style "dog-bone" resistors to replace the modern looking resistors.



The previous owner did a fine job rebuilding the electrolytic cans, but the glue he used 20 years ago had come loose. Several caps wobbled on the chassis and a few came apart with only a slight tug.

He re-used the aluminum bases and attached them to a wooden plug at the bottom of the can. Since it's difficult to near impossible to make a solder connection to aluminum, I decided to replace them with brass fittings found at Lowes. The 1/2" flare plugs have just the right threads to fit the large nuts which mount the capacitors.

I drilled them out and machined them a bit as well as soldered a washer onto them. I decided to use the same technique he used with the wooden plugs to hold the can to the base, only with longer wooden pieces. I used Poplar hardwood dowels cut and shaped then bolted to the brass flare plugs. Re-using the solder tabs, I epoxied them into the brass plug, then wired the new capacitor on top of the assembly. I decided not to use glue to hold them together. Rather, I wrapped electrical tape around the wooden dowel plugs until the cans fit over the dowel very tightly. This "press fit" should hold them together indefinitely.



The result is a new capacitor that is very solid and looks almost identical to the originals either on top or beneath the chassis!

A word about the capacitors I used. Since the voltages in the power supplies reach 450 volts or more (especially now since line voltages are a bit higher than they were in 1935) and the fact that electrolytic capacitor physics really don't allow a voltage higher than 450 volts, I decided to take two 33uf 250V capacitors and string them in series. (yes, there are electrolytics rated as high as 500 volts, but that is stretching the truth a bit. They may handle 500 volts for a short period of time, but they still can't take much over 450 volts for extended periods) This will give a capacitor value of 16.5uf at 500 Volts.

Using electrolytics in series can be a problem as unbalanced leakage currents will cause one capacitor to bear more voltage than the other. The solution is to use equalizing resistors. I put two 500K resistors across



What Do You Do? 1000Z continued

the capacitors to balance the voltages out better, yet not put too much of a load on the power supply. Also, since electrolytic capacitors don't do so well at bypassing high frequencies, I added a .15uf at 630 volt Mylar across the circuit. It ends up looking like quite a mess of parts for just a filter capacitor, but they are all hidden inside the cans.

This radio obviously has been in a very dry environment all its life! The original wax/paper capacitors check very good! The .1uf at 600 Volt audio coupling capacitor (C4) has only about .2uA leakage! This is amazing to find old paper caps that are still good! I'm leaving them alone. I feel that removing them to install new caps inside would be an unnecessary expenditure of time and resources and it may affect the value of the radio. "If it ain't broke, don't fix it!" is my philosophy!

After some final checks plus cleaning and lubricating the moving parts, switches and controls, I was ready to try it out. I spread the set out on the floor (my workbench just doesn't have enough room), connected everything up and flipped the switch. This is always a nervous step as you never know exactly what to expect, but soon after I was greeted by a station! it was working!!! AND HOW!!!!

Those two Jensen woofers were vibrating with BASS! DEEEP BASS! Stations were coming in, but there was alot of noise and interference. Most of the noise was from various computers and switch-mode power supplies in the house. The rest was from distant thunderstorms to the south of where I live.

It needed a decent outdoor antenna and earth ground to get away from the computer noise. Since I moved a few years ago, I had yet to install an outdoor antenna.

I dug around and found a hank of 75 ft stranded antenna wire, grabbed some rope and made two insulators out of pieces of 1/2" thick Lucite and strung it up between the house and the barn. The ground is a 4 ft rod just outside the window.

Once connected and the chassis and speakers installed into the cabinet, I tried it out again.

I wish I could put into words what this radio sounds like! it is just totally AMAZING! The powerful bass! Crisp highs from the horn tweeter (of what you can expect from AM broadcast) The sensitivity!

Holey-moley, does the Stratosphere PERFORM!

Shortwave was pretty good, what I could find. With all the atmospheric and lightning, there wasn't a lot to pull out of the lower bands. The upper bands were plenty sensitive especially the 8.5 - 23 mhz band. The "Ultra Shortwave" band wasn't so sensitive, but I was able to find a few stations there. I ended up listening to some CBers ratchet jawing. Good grief, was a sacrilege to use the Zenith Stratosphere for, CB?

The variable bandwidth control works very nicely. The AVC works extremely well as does the shadowmeter. I could tell the Q-AVC was working properly by hearing the relay click on and off, but it wasn't muting the audio. Perhaps it was disconnected or the contacts are just too dirty to make contact? I'm not sure, but it is a feature I can live without for now.

The chrome chassis still needs to be cleaned up and polished. I worked on it a little and the chrome is in almost perfect condition save for a few minor pitted areas. Hopefully, some car wax will help stabilize its condition.

Wanting to hear some nice music, I tried connecting my iPod to the Phono input, however, there is an impedance mismatch between the headphone jack and the high impedance phono input. The sound level was low even when the volume on the iPod was at maximum. However, the sound was absolutely wonderful!

This is certainly the radio of radios! It is the "crown Jewel" of my radio collection!

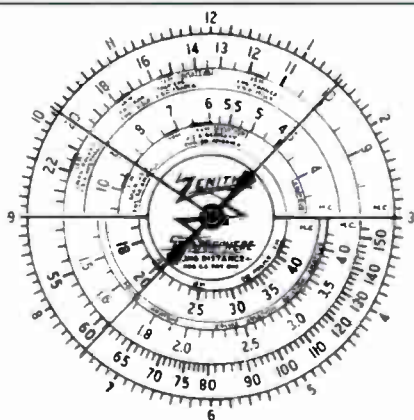


*Steve Geary at his KA8RIZ desk.
Steve received his Novice in 1983.
He has his General ticket now.*

Steve's collecting of radios began in high school. By 1986 he was attending all the vintage radio meets he could attend. His collection is mostly pre WWII consoles with some table sets. He has about 19 years of TV shop repair experience and is currently working as an electronics tech in the Air Force Research Labs at Wright Patterson Air Force Base .



"...the fox? I decided to put the fox there to be different . . . it seems everyone wants to have a cat statue in their Stratosphere. I don't think any were sold with the radio. It was probably put there by the interior decorator for the promotional photo."
Steve Geary

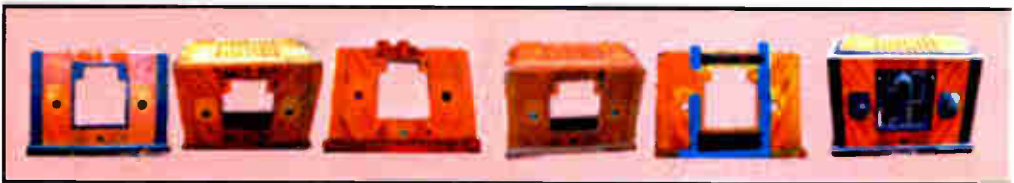




The Zenith Stratosphere

"The Stratosphere's dial is made of six layers of glass with the dial markings etched into each piece. The bands light up individually by illuminating the edge of the particular piece of glass. It's a rather beautiful dial when lit."

Steve Geary



Above - Color pictures of the Crosley restoration – see page 11

HAVE YOU READ?

by Ed Taylor D.Sc.E.E.



THE WIZARD

OF MENLO PARK

BY RANDALL STROSS

HOW THOMAS ALVA EDISON INVENTED THE MODERN WORLD

AT the height of his fame Thomas Alva Edison was hailed as "the Napoleon of invention" and blazed in the public imagination as a virtual demigod. Newspapers proclaimed his genius in glowing personal profiles and quipped that "the doctor has been called" because the great man "has not invented anything since breakfast." Starting with the first public demonstrations of the phonograph in 1878 and extending through the development of incandescent light, a power generation and distribution system to sustain it, and the first motion picture cameras—all achievements more astonishing in their time than we can easily grasp today—Edison's name became emblematic of all the wonder and promise of the emerging age of technological marvels.

But as Randall Stross makes clear in this critical biography of the man who is arguably the most globally famous of all Americans, Thomas Edison's greatest invention may have been his own celebrity. Edison was certainly a technical genius, but Stross excavates the man from layers of myth-making and separates his true achievements from his almost equally colossal failures. How much

credit should Edison receive for the various inventions that have popularly been attributed to him—and how many of them resulted from both the inspiration and the perspiration of his rivals and even his own assistants? How much of Edison's technical skill helped him overcome a lack of business acumen and feel for consumers' wants and needs?

This bold reassessment of Edison's life and career answers these and many other important questions while telling the story of how he came upon his most famous inventions as a young man and spent the remainder of his long life trying to conjure similar success. We also meet his partners and competitors, presidents and entertainers, his close friend Henry Ford, the wives who competed with his work for his attention, and the children who tried to thrive in his shadow—all providing a fuller view of Edison's life and times than has ever been offered before. *The Wizard of Menlo Park* reveals not only how Edison worked, but how he managed his own fame, becoming the first great celebrity of the modern age.

\$24.95

Crown Publishers
New York
3/07

RADIO YOUTH

by Andy Ooms

(Radio Youth, originally published in the June/July 1999 issue of the "Nostalgia Digest", was updated for this issue of the IHRS Bulletin.)

Sometimes I wonder why I subscribe to about a dozen radio-related magazines, listen to a lot of short wave, and have more than an average interest in station formats, AM distance reception, broadcasting history, station history, and pre-solid state receivers.

It is not because my career has been radio-related, or that I am technically skilled or knowledgeable in electronics theory. Although I am interested in antique radio collecting, I don't describe myself as a collector. Yet I have a lot of interest in radio, and would much prefer a world without television than one without radio.

Until I graduated from high school in 1956, I lived in the relative isolation of a farming community on the prairie and had never lived in a city of any size or had any access to television. I grew up in the '40s and '50s in a town of less than 500 people in South Dakota. As late as 1956, only two or three TV sets existed in my hometown of Corsica, and towers about 100 feet tall were required for sporadic snowy reception from Sioux City, Iowa or Omaha, Nebraska. So for as long as I lived there radio was an exotic link to a far off rest-of-the-world, and my inquisitive mind could hardly get too much of it. How isolated were we in Corsica? It was, and is, a great town to grow up in, but not because it was in the mainstream of national cultural trends (not even then necessarily a bad thing). It had no traffic signals, but that was not particularly unique in small town America. I never used a dial telephone while living there; we told Central which number we wanted her to connect us to. And when I got to a city in Michigan to attend college at the age of 17, I heard of the National Football League, the National Basketball Association, and the National Hockey League for the first time. I don't believe that any of my 21 co-grads of the Class of '56 knew of those professional sports leagues either.

"Our high school classes were suspended while we gathered in study hall to listen to each World Series game played on school day."

We knew a lot about major league baseball however, even though the nearest team then was 700 miles distant, primarily because of Mutual's Game of the Day broadcast every summer day to those areas of the country not near any major league team, secondarily because of pictures of players like Stan Musial and Bob Feller on Wheaties boxes. Also, our high school classes were suspended each year while we all gathered in study hall to listen to each World Series game played on a school day, as

Radio Youth (continued)

they were then scheduled for afternoons. In 1955, the Philadelphia Athletics moved to Kansas City, and some of their games were carried on a South Dakota station, but they never caught on as a local team for that area.

More on sports: for a short time in the 50's, CBS broadcast a Saturday afternoon radio program, *College Football Roundup*. It carried about 10 minutes of live action from each of several high-profile schools of that era. In addition to current powerhouses like Notre Dame, Texas, Oklahoma, and Michigan, teams like Navy and Harvard were included. Almost the only other sportscasts were state high school basketball tournaments, state junior league baseball tournaments, minor league pro baseball (Northern League teams Aberdeen Pheasants and Sioux Falls Canaries) and some University of South Dakota and South Dakota State football and basketball games. These were, and are, Division II teams then having limited fan interest in a farm community with few college graduates. Not that any of us knew of the NCAA or its divisional status rules. Until 2005, South Dakota was the only state without one Division I university or college. Two years ago, South Dakota State moved up to Division I. North Dakota has one Division I team (hockey) and Alaska is blessed with two Division I teams, also hockey.

“My mother discouraged radio listening to some extent, (at least the amount I was eager to do) on the basis that it could be a waste of time.”

Last on sports: broadcasts of the Indianapolis 500 and heavyweight boxing, particularly if Joe Lewis was involved, were enjoyed by my father and me.

Although my sisters educated me that small people were not talking and making music in our Zenith console (probably after having given me the idea), I nevertheless obviously found the signals themselves to be fascinating.

My mother discouraged radio listening to some extent, (at least the amount I was eager to do) on the basis that it could be a waste of time, that someone my age was not likely to sort quality programming from the more abundant type of programming, and that active mental and physical skills were more valuable than passive habits. On the same grounds, she greatly encouraged non-fiction reading instead of fiction.

She also believed that radio programs with a lot of action or emotion could lead to nightmares, fear of the dark, restlessness, or other symptoms of anxiety in children. The term "hyperactivity" was not much in use then, but that is the syndrome she described. She did introduce

me to programs she deemed worthwhile (actually they would be classified as worthwhile by almost anyone): the Texaco-sponsored *Metropolitan Opera* on Saturdays (still presented by Texaco on NPR), and on Monday evenings, *The Cities Service Band of America*, conducted by Paul Lavalle, *The Telephone Hour*, *The Railroad Hour*, and *The Voice of Firestone*. Yes, even at an early age, I detected a programming trend there. My father worked in his general store all day six days a week and usually had a radio on there, so he was inclined to read without radio when he was home, although we all listened to *Fibber McGee and Molly* on Tuesday, and I listened with him to *Drew Pearson* and *Walter Winchell* on Sunday. *Fibber and Molly* have ever since been my favorite type of comedy. And why do I still remember they were sponsored by Johnson's Wax, Pearson by Adams Hats, and Winchell by Jurgens Lotion?

**"although we
all listened to
Fibber
McGee and
Molly on
Tuesday."**

On Sundays, our family also listened regularly to *The Back to God Hour*, frequently to *The Lutheran Hour*, and *The Hour of Decision* (with Billy Graham), and the music portion of *The Old-fashioned Revival Hour*. I don't know about the last one, but the other three are still being broadcast 50 or more years later with pretty much the same format now as then. *The Back to God Hour* has yet to make its first request for contributions on the air, making it unusual, if not unique, in the history of religious broadcasting. *The Hour of Decision* still has Rev. Graham preaching, George Beverly Shea singing, and Cliff Barrows announcing.

Due to my mother's rules, I was not allowed to listen to afternoon programming aimed at elementary school students. Naturally, I was keenly interested in those programs, and would find out the next day what had happened the afternoon before ~ from those who did listen, or listen at other homes when I was allowed to visit, and would try to be as knowledgeable about the programs as those who listened regularly. Examples of after-school or early evening programs I remember: *The Lone Ranger* (Cheerios); *Jack Armstrong, the All American Boy* (Wheaties); *Sky King* (Peter Pan peanut butter, or was it Skippy?); *Straight Arrow* (Nabisco Shredded Wheat); *Wild Bill Hickok* (Kelloggs Sugar Corn Pops); *Terry and the Pirates*; and *Sergeant*

Preston of the Yukon (Quaker Puffed Wheat). Another trend is exposed: cereal serial sponsorship.

Do you remember when there were four major networks (ABC, CBS, MBS, NEC) and they were identified in oratorical tones, pronounced in full: "This is the Columbia Broadcasting System," almost never "this is CBS"?

Radio Youth (continued)

Those were the days of primarily full service stations— a variety of recorded music (live music frequently at major stations), network comedy, drama, quiz, and commentary programs, news, weather, and community announcements. Narrowcasting as practiced today with one type of music for a demographically defined market was unknown. Newscasts were not every hour, but when they were broadcast, about four times daily, they ran for 15 or 30 minutes. Another statement once familiar but unheard today: "And now we bring you an interlude of recorded music for your listening pleasure." This was used to fill-in programming gaps, and to cover local or network technical difficulties. Full time news, sports, talk stations? Not until a few New York, Chicago, Los Angeles stations initiated that format in a daring move in the 1960s.

Kids listened to adventure programs until about high school age, then segued toward stations that played popular music, switching stations during the day as most stations varied their programming. Very little broadcasting was directed at the teenage market, probably because teen income was practically non-existent, at that time (except for the essentials: cars, gas, tires). Some experimenters, as I did, scanned the dial trying for distant signals, or unique or obscure programming, from several states —program content being more interesting than audio quality. Adults were considered to be the basic market, and 95 per cent of them in my area had their radio needs met by three stations: WNAX, KSOO, and KORN.

WNAX, Yankton, SD had a booming signal (when I became more knowledgeable about details, I was amazed to find that it was only 5000 watts; it sounded like 50,000 to me living about 75 miles away). It covered major portions of five large states, and I heard its signal hundreds of miles from my home, when traveling various directions. Proud of its power, it always gave separate weather reports for each of the five states covered. Like many stations of that time, it was owned by a plant nursery-seed company. It was the only signal we could get any time of the day, night, or year in Corsica, except during severe thunderstorms in the summer. And like most stations, it signed off at midnight. It was popular for its farm news, regional livestock market and grain price reports, accurate weather reporting, local news, ABC (CBS after 1950) nighttime programming, and a long string of soap operas daily interspersed with *Arthur Godfrey Time*, in the morning,



The Neighbor Lady – 1941
A WNAX web site photo.

extensive farm market news at noon, and *Your Neighbor Lady* in mid-afternoon with recipes and neighborly chat.

I was astounded in October, 1998 to find out from the Internet that *Your Neighbor Lady*, Wynn Speece, was still actively broadcasting, 42 years after I moved away from the sound of her voice. I didn't really listen to her, as I was not her intended audience, but she was respected a lot, and many is the time I heard her voice throughout my youth in various homes, and passing car radios. She is approaching 60 years on the air.

“Messages To Boys” by E. R. Gurney, owner of WNAX precedes Andy’s listening days. Your Bulletin editor purchased the book at a Yankton, South Dakota antique shop last year and is not able to resist showing off the publication. The 1929 book is printed on cornstalk paper.



WNAX is an old station, having obtained its call letters before stations beginning with W were reserved for east of the Mississippi locations, and therefore has always been the only South Dakota station not beginning with K. Because of its far-flung signal, its commercials were for national products. Its non-network sponsors (like most major farm-country stations) were fencing materials, pesticides, herbicides, rat poisons, farm equipment, livestock medications and feed, and seed corn.

Do you remember when big city stations had their own instrumental and vocal musicians? WNAX had several, including the Tunecrackers who would attempt to play songs suggested by listeners, and the WNAX Bohemian Band, which played polkas and waltzes at various locations live, some nights for fifteen minutes after the 6 p.m. news, and for about four hours, along with guest or regular country musicians, on the live weekly broadcasts of the *WNAX Saturday Night Barn Dance*.

KSOO, Sioux Falls, SD was listened to because Sioux Falls was the major city in the state (about 100 miles away and traveled to frequently for shopping), and it had good news and farm markets programming. Its sponsors tended to be farm products or Sioux Falls retailers. It was not network-affiliated for some time and signed off at sunset so its influence was limited compared to WNAX.

Radio Youth (continued)

KORN, Mitchell, SD, a 250 watt Mutual affiliate 40 miles away, was big in our town. The call letters were appropriate as Mitchell is the home of the world famous one and only Corn Palace. Mitchell's adult amateur baseball team was the Cobs; the junior team was the Kernels; its radio station was, and is, KORN. The station had news, sports, and weather that covered our area. Being Mutual, it carried *Queen for a Day*, the daily major baseball game in the summer, the after-school adventures of *Wild Bill Hickok*, and *Straight Arrow*, and later, *Bob and Ray*. On Sunday, it had the afternoon suspense and adventure programming lineup that included *The Green Hornet*, and *The Shadow*. It had primarily local sponsors so its supermarket specials caused some to drive to Mitchell for

"When the Mutual broadcast of the commentary of Fulton Lewis came on KORN at 6:15 p.m., it was time to start turning off the lights and close up (the store) and head home for the night."

grocery shopping (not enthusiastically appreciated by our grocer's family). And being Mutual, it had no all-day lineup of soap operas, so it had a lot of local recorded pop music (with, among others, later-to-be-famous on *Laugh-In* disk jockey, Gary Owens). It had music all afternoon, the prosaically named *1490 Club* (it was at 1490 on the dial) and in the morning it broadcast

Requestfully Yours, which carried dedications of the latest songs ("Goodnight Irene," "On Top of Old Smoky," "How Much is That Doggie in the Window?") from people we might know to other people we might know celebrating birthdays or anniversaries. It was the only station the radio in our store could get due to fluorescent light interference, and since I worked in that store almost full-time after I started high school, it was a large part of my life. Due to its low power, it was not usually listenable after sunset. When the Mutual broadcast of the commentary of Fulton Lewis came on KORN at 6:15 p.m., it was time to start turning off the lights and close up and head home for the night, except on Saturday night which was too busy for radio listening for us anyway.

Regional stations for us included ones in Minneapolis, MN, Sioux City, IA, Omaha, NE, Jamestown, Fargo, and Bismarck in North Dakota plus several other smaller city signals in those adjoining states. I listened to almost all of them to some degree; few others did as it was a little work to find them, and naturally their signals were relatively weak compared to the South Dakota ones.

Daytime listening really was rather limited compared to that available to people in large cities, due to a scarcity of stations, the distance between towns with stations, and the number of small powered stations, as appropriate for small towns.

Although daytime only stations still exist on the medium wave (AM) band, there seemed to be many more of them then, and I always found them quaintly interesting. Their end of day programs called for creative scheduling as the end of day could come anywhere from about 4:00 to about 8:30 p.m. Nighttime listening was a different matter, of course. WNAX was the only South Dakota station available as the others signed off at sunset, or didn't have enough power to send a clear signal to our town. But at night, we could usually hear good signals from several Chicago stations (more about them coming up) plus WWL, New Orleans; KSL, Salt Lake City; KOB, Albuquerque; KXEL, Waterloo; KVOO, Tulsa; KOMA, Oklahoma City; KOA, Denver; KRLD, Dallas; WOAI, San Antonio; WBAP, Fort Worth; and the exotic (to me) Mexican stations, XERF, with a Del Rio mailing address, and XELO, across the border from El Paso. The Mexicans were 150,000 watts, three times the United States stations' allowable power, so they broadcast in English with a northward directed antenna pattern and I am told could be heard to some extent in all the lower 48 states and some of the Canadian provinces.

Nighttime listening was a different matter, . . . we could usually hear good signals from several Chicago stations, . . . and the exotic (to me) Mexican stations, XERF, with a Del Rio mailing address, and XELO, across the border from El Paso.

Never did I get stations west of Salt Lake City, or east of WLW, Cincinnati; no Detroit, Cleveland, Philadelphia, or New York sounds. Even the other two states sharing part of a border with South Dakota, Wyoming and Montana, were never heard in my far eastern part of the state. And surprisingly, although I caught Mexico about every night I tried, I never got a Canadian station.

My research was exhaustive, if not exhausting. The majority of stations, even if broadcasting at night, signed off at midnight or close to it, and signed on around 6:00 a.m., (remember the "Star Spangled Banner" and sonorous announcements accompanying it at sign-off and sign-on? remember some stations having a sermonette, prayer, or Scripture reading at the beginning or end of the broadcast day?) so the midnight to dawn stretch was great for clear signals from the few but powerful all night stations. Most mornings I was awake and listening at 5:00 catching the farm reports and wake-up music from around the middle states, waiting for the rational members of the family and the rest of the town to wake up, (although the farm kids were mostly up and milking by then, unable to understand someone voluntarily getting up that early). Some nights, I was awake an hour or two during the night listening to far-off signals.

Radio Youth (continued)

When I was 11 or 12, I ran into a White's Radio Log. I immediately memorized the call letters, frequency, power, affiliation, and schedule of all the South Dakota stations. All 15 of them. Some I never did hear due to distance and low power. Only one, WNAX, could be counted on to have a listenable night time signal to my town.

I also developed an interest in network programming, and generally tried to keep track of which programs were on each of the four majors, whether or not I could get them locally. Night programming was fairly well known to most people, due to magazine and newspaper references and word of mouth. But I was interested in daytime programming as well. In addition to the huge line-up of soaps on CBS and NBC, including the unique dynastydom of *One Man 's Family*, do you remember *Grand Central Station*, *Arthur Godfrey Time*, *Art Linkletter 's House Party* and the *Breakfast Club* with Don McNeil?

My 11 year old mind presumed that the number of networks was permanently established, and that four was the appropriate number, but one day scanning the dial, I heard a fifth network—Liberty Broadcasting System. I only heard it on one small station in Sioux Falls, and it disappeared after a year or two, but it was a cheerful surprise to me when I first heard it soon after it was born. It shamelessly imitated Mutual with a baseball game of the day, and did so with a teletype game report to an announcer in a studio, but on the theory that two of a good thing is better than one of a good thing, I didn't mind at all. It did exist in the early 1950s, but running across people who remember it is a seldom occurrence. I don't know what programming it had beside baseball; the only other program I ever heard on it was a network disc jockey, in itself a rare occurrence as disc jockey programs were usually local.

NPR did not exist. But we could get good and unique programming from stations owned by the University of South Dakota, and Iowa State University.

Who would have dreamed that one day NBC and Mutual would no longer exist as radio networks? Today only ABC and CBS exist in radio (NBC is now TV only) and surprisingly ABC has quite a few more affiliates than CBS, although in the 40's and 50's it was second rate when compared with CBS and NBC. At one time CBS owned Westwood which owned the Mutual and NBC rights, but Mutual and NBC have not been used by Westwood/CBS since about 2000.

Why some stations carried mostly commercials for national products (Oxydol, Duz, Johnson's Wax) and others usually carried ads for local grocery stores and other businesses intrigued me. Only recently have I figured out that the major factor was strength of signal—a store's management would not want to pay the higher rates a more powerful

station can command to advertise its specials and services to an audience 300 miles away.

In the days before demographics and narrowcasting, most stations were full-service, which means that they had a lot more programming variety, and were mostly adult oriented, except for an hour or two after school. Network and local programming was dominated by religious broadcasts until at least noon on Sunday. To broadcast a secular program too early in the day Sunday was considered sacrilegious. Interestingly even now, some Central American countries (Dominican Republic is one) prohibit rock and roll broadcasting during the week before Easter. Some rock stations there switch to ballads, classical, or religious music; others sign-off for the week.

At about noon on Sundays, stations here switched from religion to news, interview, commentary, and classical music, (both CBS and NBC had their own orchestras of excellent caliber and reputation); programs considered to be serious, worthwhile. Later in the day, (earlier in the day as time went on), Sunday programming became as secular as weekdays, with comedy, drama, and game programs.

And although they were not of much interest to me, I remember that from 10:30 p.m. till midnight every weekday night, the networks carried live dance bands from various ballrooms and hotels, such as the Copacabana, the Waldorf Astoria, the Coconut Grove, and other Statlers and Hiltons in large cities. It seems like for years and years Vincent Lopez and his orchestra were on Mutual every night from I don't know where. The other networks had a little more variety, it seems to me. I don't remember ever hearing of Vincent Lopez before or after or in any other context.

About Chicago: my grandmother and many uncles, aunts, and cousins lived there. So we usually spent one week there each summer, and although I spent most of my time with relatives being royally entertained with visits to museums and zoos, I had time to notice a few details about the Chicago version of big city radio. At night at home, I could usually get the big ones— WGN, WMAQ, WBBM, and WENR/WLS.

But being live in Chicago, I also encountered for the first time ethnic broadcasting (1240 on the AM dial probably broadcast 12 languages a week, primarily European), and the unusual concept of a full-time Christian station (WMBI, owned by the Moody Bible Institute). Most religious broadcasts in radio's early days were part of secular stations' programming.

I didn't take the time to listen to radio that much in Chicago, but I read the Tribune schedules and still remember the programming of WIND: instead of 15 minute soaps, it had 15 minute segments of recorded artists all day—a quarter hour each of Frank Sinatra, Bing

Radio Youth (continued)

Crosby, Jo Stafford, Rosemary Clooney and so on, the schedule repeated day after day. I still wonder how many times per week some of those songs were heard, although I know Sinatra probably had enough recordings to go for days without repetition, almost.

Another thing that intrigued me about Chicago radio was that it was there that I ran into my first examples of shared frequencies. WLS and WENR both at 890 on the dial; why two sets of call letters? It was many years later before I found out why that occurred. And the aforementioned 1240 on the dial: a real mind-blower to me, WSBC, WEDC, and WCRW and all broadcasting foreign languages almost all the time.

On one of my trips to Chicago, my uncle, proprietor of a radio shop, gave me a car trunk-full of working used radios to take back to South Dakota. About then farms were getting wired for 110 volt AC electricity for the first time, so I began a modest used radio business, selling used radios, many of which were used in barns so farmers could hear markets, news, and weather while milking and doing other chores. I paid \$4.00 per year for a sign in the barber shop advertising my business. I did some minor repairs, (replacing tubes, soldering loose connections, exchanging speakers) and by the time I graduated from high school, our basement was pretty full of radios, phonographs, and parts.

I did get a little personal airtime exposure, as the announcer for our church's weekly taped broadcast of *The Bread of Life* on KORN during my last year or two of high school.

Then I left for college, didn't have time for hobbies due to school and the Army for seven years, transistors replaced tubes, and my career turned out to be unrelated to electronics, although I worked the control board weekends for WKLW-FM, Grand Rapids, MI for a year or so while a student.

Why haven't I mentioned listening to FM? Well, there was not one FM station in South Dakota when I lived there, and I never missed it because, after all, I never got done listening to AM. I saw an FM antenna on my cousin's house in Illinois, but he couldn't satisfactorily explain its purpose to me, especially in a city with about two dozen AM stations.

Where did I get my extreme interest in radio along with an enjoyment of unsophisticated humor? Well, what can we expect of a lad literally growing up between WOW (Omaha, NE, 590 on the dial) and KORN (Mitchell, SD, 1490 on the dial)?

IHRS member, Andy Ooms of Pine, Arizona, is a retired human resources/labor relations manager, part-time junior high math teacher, and lifetime radio fanatic.



Herman Gross talks with Jim Sabo, on right. The radios are some of Jim's restorations for sale.

Jim Sabo and his radio collection recently made the front page of the Hendricks County Flyer (Avon, Indiana). In June of this year, writer Wade Coggeshall interviewed Jim and reported

some insights about Jim many of us may not have known:

- ✓ Jim is 66.
- ✓ In 1992, while living in San Jose, his neighbors were cleaning house. One item they had sitting out for the junkyard was a 1940 RCA radio. Jim couldn't believe it. He asked them if he could have it, and they said sure. "I still have it. It still plays as good as the day I fixed it. The quality they put in those old radios is just unbelievable."
- ✓ Jim has a big room in his house completely devoted to his collection. When he is fed up with television he retires to the radio room to listen to or work on a radio.
- ✓ Jim uses an AM transmitter to broadcast a favorite radio show to one of his 65 radios.
- ✓ He has recently sold some of his collection and is down from 110
- ✓ Jim is self-taught in the art of antique radio restoration. He learned by reading books and asking a lot of questions. "There are no more radio schools these days," he said. "Ask anyone what a vacuum tube is, and few will know. I still consider myself a shade-tree radio repairman. I've got a couple friends who are really sharp with radio repair. I'll ask them when I run into trouble."
- ✓ A radio Jim Sabo would like to have is a 1935 Zenith Stratosphere 1000Z.

Well Jim – read about Steve Geary's "Strat" on page 13 in this issue of the Bulletin - and dream on!

IHRS at Greenfield – October 2007 Spring Meet



← **Andy and Fred Schultz**



Bill Smith →



← **Eldon Horton**

**Jeremy Schotter
and Peter Konshak**





Steve Benson and
←
Roger Lowery

Will and Joan Brill
→
Dressed for the early
morn temperature.



made the trip
from Kentucky
←

Michael Feldt →
Considering the
possibilities of the
Indiana made Case radio.





Wanted: Red Lion radio desk. The type with an Atwater Kent radio and speaker below. Would be interested in anything from excellent condition to fixer upper. With or without radio. Scot Beard 812-466-9467 or Triodesb@aol.com 12/07

Wanted: A supplemental tube chart listing for a Sylvania 139/140 tube tester that includes the following tubes: 41, 75, 78, 84, 6A7, 6D6, 6H6, 6F5, 6B5. I really would appreciate any help in locating a supplement for my existing chart.

Thanks, Jim McDowell, 8 Blanchel Terrace, Jeffersonville, IN 47130
jsmcdowell@att.net 812-283-6387 09/07

For Sale: Three working AC Floor Model Radios: Majestic Gribbsby-Grunow 1928 Highboy Model 71, excellent walnut cabinet; Atwater Kent 1929 Loboy Model 60, 3 dials, 8 tubes, very nice walnut cabinet; Sparton 1929 Stretcher Base Model 931, very good cabinet except scratched top. Richard Folks (260) 833-3585 06/07

For sale: 1947 Admiral, 7T10-C, White, \$45.00; 1932 Aetna, \$25.00; 1948 Aircastle 5050, \$35.00; 1947 Airline 05BR1525B, Bakelite, \$45.00; 1932 American, Walnut, \$65.00; 1932 Avalon, \$65.00; CocaCola novelty, In box, \$25.00; 1934 Crosley 5M3, Walnut, \$110.00; 1925 Crosley Tiridyn, \$150.00; 1931 Crosley 124, Walnut, \$250.00; Duracell Novelty, New, \$15.00; 1948 Farnsworth GT-051, \$125.00; 1935 Grunow 470, Walnut, \$100.00; 20s Headphones, \$22.00; Jackson Tester, Wooden, \$12.00; 1930 Pfansteihl, Walnut, \$225.00; 1942 Philco 42PT95, Walnut, \$50.00; 1930 Philco 20, Mahogany, \$250.00; 1931 Philco 70, \$350.00; 1931 Philco 90, Walnut, \$500.00; 1924 RCA 103 Tapestry speaker, \$175.00; 1949 7H920, \$45.00; 1942 Zenith 6D2615, Walnut, \$55.00. All radios have been restored unless otherwise noted. I will not be able to take all of the sets with me so if you see something you like, it would be best to contact me. I plan on setting up at the February meet in Indianapolis. Bill Arnold, 1 Cindy Kay Dr, Washington, Indiana 47501 or phone 812-254-1702 before 10:00 PM EST 12/07



RADIOADS (continued)

Wanted: I am putting together a radio collection of the RCA radios in which industrial designer John Vassos is attributed for cabinet design. The majority of these are the chrome framed consoles and tombstones from the 1936 era. Also, I am looking for the Vassos-designed RCA bakelite models from the 1939 era as well. Thank you for your help. Bob Snively, Richmond, IN Phone; (765) 935-3746 E-mail; totallytubular@aol.com 11/06

For Sale - Zenith 9S262 \$350 , Philco 39-116 with mystery control (The Worlds Fair model) \$250 , Silvertone 4587, \$250 , . Arvin " Hopalong Cassidy" radio , black \$350 , Zenith 5S218 \$125 , Westinghouse H-125 " little Jewel" \$95 , Zenith D7000 T/O \$150, Airline 93BR-508A \$110, Airline 93BR-508A \$85 , CBS Columbia 2160 , \$55 and Pair of NOS Zenith 6L6 GB tubes \$30 for the pr. Contact Bob Pote , (317) 881-5721 in Greenwood , IN. or e-mail mrzenith41@aol.com 03/07

FOR SALE: Reproduction cabinet parts (wood). In stock parts; front panels, rear arch supports, base molding, for Philco models 20,21,70,90 (others per sample). Philco Colonial Clock top trim including finials, Grandfather Clock finials for Philco 570, GE H-91, Crosley 124 (others per sample). Almost any wood part available per sample, any make or model (per quote) (tooling charge may apply). Dick Oliver c/o Antique Radio Service, 1725 Juniper Place #310, Goshen, In. 46526. Ph. (574) 537- 3747, e-mail- dolivears@aol.com 06/07

Interested in TV history? Want to see how it started? Try this Web site. www.televisionexperimenters.com You'll be amazed how far we've come. Pete Yanczer, 635 Bricken Place, Warson Woods, MO 63122-1613 11/06



Write!

Radio ads - Free to IHRS members. Please limit them to 100 words. Unless we are advised otherwise, we will run ads for two issues. The exception would be where services, etc. are being

listed. Please send your ads to the editor at the address shown on page 2. Please, type all ads before submitting them. If you cannot submit an electronic copy, we can scan in a typed copy.

Articles for publication. Radio history or restoration and repair of radio, your own radio collection; someone else's radio collection; your recent or memorable radio find; your experience at a radio event. Pictures are encouraged. We can scan good quality color or B&W prints. Sending jpeg pictures on CD-R works well. Fred Prohl

**"Popular Vote" Contest Entries – IHRS Fall Meet
Greenfield, Indiana**



"My Favorite Radio" contest category



**Louis Dvorak
"Welco Tombstone"**



**Mike Feldt
"Super Clipper"**



**Peter Konshak
"Crosley Deco"**



**Ed Dupart
"Haliographer's Skyrader"**



"Amateur Radio, any vintage" contest category