

The Jersey Broadcaster

NEWSLETTER OF THE NEW JERSEY ANTIQUE RADIO CLUB

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MEETING/ ACTIVITY NOTES

Reported by Marv Beeferman

NJARC members settled in on a pleasant Friday evening in February for another full meeting agenda. Well-deserved appreciation was again expressed for January's repair clinic with two comments made regarding future expectations. Although members are happy to share their tools and equipment to make repair projects successful, it would be nice if each participant tried to bring at least the essentials...soldering iron, solder, tools (a set of pliers, screwdrivers, wire strippers, sockets and driver, etc.), hookup wire, a multimeter and any other items that would be essential to continue the repair process at home. Also, although it doesn't appear to be a major problem area, please pay for capacitors and tubes at the time of purchase instead of building up a "tab" and paying at the end of the day. The availability of some extra change on the day of the clinic might help here. Finally, it was suggested that we "talk-up" the success of our clinic in other antique radio publications such as *Antique Radio Classified*... your Editor will follow up on this action item.

John Dilks shared another unusual find, this one from the Frostfest Hamfest held in Richmond VA in January. Let's let John describe it as you look at the *Broadcaster* photo:

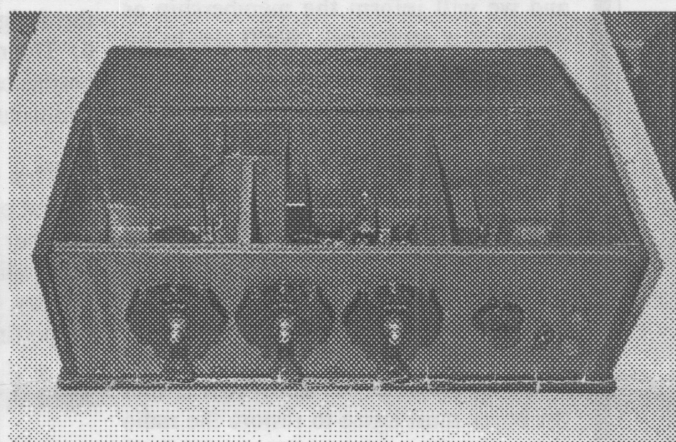
"...a very interesting battery radio in a wood cabinet - typical homebrew battery set cabinet. Inside, everything is shielded with copper...each stage, RF coil, RF amp, Detector stage and a two-tube amp. Three



MEETING NOTICE

The next meeting of the NJARC will take place on Friday, March 9th at the Grace Lutheran Church, corner of Route 33 and Main Street in Freehold. Be sure you browse this month's Meeting/Activity Notes for news of the "Dilk's Challenge," a mini-auction, and other events planned for the evening. If you participated in the Broadcast Band DX Contest, it would be appreciated if you could bring in your entry to talk about with our members and to be photographed for posterity.

tuning controls. It looks as if 222 and 01A tubes were used. I have a strong feeling this was an early ham receiver, due to the plug-in coils being small (wound on tube bases, not too many turns and small variable condensers) and the extensive attempt to shield everything including the bottom and top of the receiver (all inside).



This homebrew find by John Dilks at the Frostfest Hamfest has extensive copper shielding, including the top and bottom of the case. John believes it's an early ham receiver.

It must have 7-10 pounds of copper, as it's heavy and very well constructed. The audio transformers appear to be late 20s to 1930s type, but I'm not sure."

Another *Broadcaster* photo on page 2 shows a 1940 Motorola table radio beautifully restored by Marty Friedman and described in a short slide presentation he provided for members. The original was

in very poor condition, including missing molding and a painted case, and was obtained from a recent club auction. (The former owner, Issac Blonder, said that he picked it out of the garbage when he was a kid.) Marty said that both pessimism and optimism had their day throughout the project, but, from the looks of the finished product, it appears that optimism won out.

The evening's Tech Talk presented by Ted Sonderman covered the interesting concept of radio troubleshooting using a spectrum analyzer. Using an AVCOM PS65A portable unit, Ted demonstrated the advantage of the spectrum analyzer for examining signal purity and identifying parasitic oscillations and harmonics and its capability to find intermittents and oscillator problems, especially in FM radios. By being able to "see" the cleanliness and amplitude of a signal, problems with tracking, bad tubes, dirty capacitor plates, etc. are easily discovered and FM IF's become simple to tune. Ted also pointed out the elimination of loading problems (probe capacitance will detune a circuit) introduced by traditional test gear...a non-obtrusive, probe type antenna pickup placed in the vicinity of the area of interest is all that is needed to capture the signal.

Reservations are beginning to come in for our Spring outdoor swapmeet at the

THE JERSEY BROADCASTER is the newsletter of the New Jersey Antique Radio Club (NJARC) which is dedicated to preserving the history and enhancing the knowledge of radio and related disciplines. Dues are \$15 per year and meetings are held the second Friday of each month at the Grace Lutheran Church, corner of Route 33 and Main Street in Freehold N.J. The Editor or NJARC is not liable for any other use of the contents of this publication.

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Marty Friedman proudly displays his latest restoration triumph.

Hightstown Country Club on April 21st. Remember that early reservations guarantee a better table in a more desirable location. President Phil Vourtsis and your Editor will be checking out the potential site for our second meet in Dover and we will inform the membership as soon as it is confirmed. We'll also be informing the membership on the progress of the Camden "house cleaning" project discussed at the February meeting and described in the February *Broadcaster*.

For the March meeting, **John Dilks has a challenge for new collectors with a small collection** (NJARC members only). He will be offering a nice "Day Fan 5" battery set (without tubes, schematic included) that needs cleaning and some restoring for \$25.00. The catch is that the buyer must agree to restore the radio and present it at a future "Show and Tell" or make a complete restoration presentation at a future meeting. If more than one person decides to take the "Dilks Challenge," then bidding will decide the winner with all proceeds above \$25 going to the club. To add to the evening's excitement, Steve Goulart will be providing some half-dozen items for a **mini-auction** with 50% of the proceeds going to the club.

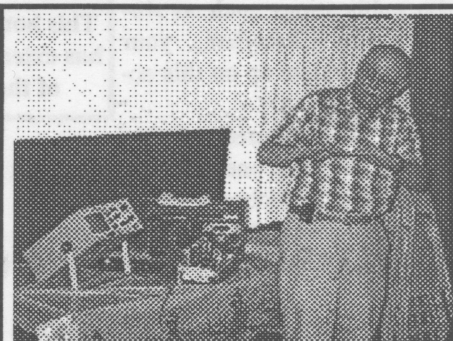
Tom Provost reports that he will have the tabulations for NJARC's Broadcast Band DX Contest complete in time for the meeting on March 9th. We are re-

questing that participants bring their entries to the meeting (with whatever else is needed to put the entry "on the air") so we can devote a segment of the meeting to their efforts (and for your editor's purely selfish desire to get some snapshots for the *Broadcaster*).

Tom also reports that judging of the **1 or 2-tube radio construction contest** will take place at the May meeting. The objective of the contest is to encourage set building for the 21st century and the rules are simple:

1. Entries must have been recently constructed by the contestant and must be capable of receiving at least one station.
2. A solid state diode may be used for detection as in a reflex circuit.
3. The signal path of the radio must use only one or two tube envelopes. Multi-function vacuum tubes are permitted.
4. Transistors or integrated circuits may be used only in the power supply. Any convenient power supply may be used.
5. Contestants should be prepared to demonstrate their creations at the May 2001 meeting and say a few words about the design of the radio.
6. The membership will vote for the best entries based on craftsmanship, creativity and technical merit.

This month's *Broadcaster* includes a reprint of a *Star-Ledger* article describing member Ron Jacobson's antique television/radio display at the Elizabeth Public Library. Congratulations to Ron for both supporting the club's agenda and providing some free publicity. On Tuesday, April 3, 2001, Ray Chase, supported by



Troubleshooting with the spectrum analyzer - by Ted Sonderman

Joe Bentravato, will be offering a similar display. "The Radio: A Historical Overview" will be presented at the Old Guard of Summit meeting in the New Providence municipal building at Springfield Ave. at 10:00 AM. Any NJARC members who might be available at this time are welcome to support Ray's effort.

DUES: We're about 70 members away from 100% renewal - not a bad number but we certainly could do a lot better. About two weeks following the March meeting, Membership Secretary Marsha Simkin will be mailing out reminder notices to members with a "1/01" on their address label, a costly and labor-intensive effort. It would be nice if we could get our renewal deficit down to around 30 by the end of March, so please bring your \$15 to the next meeting or contact Marsha at 33 Lakeland Drive, Barnegat, NJ 08005. As of Thursday, March 1, a "1/02" on your address label indicates that you have paid for the year (an "H" indicates an honorary member) - your promptness is appreciated.

NIPPER - OUR BRITISH COUSIN

Edited by Marv Beeferman

As reported in the Associated Press, the Delaware River Port Authority has awarded a \$6 million environmental remediation contract to help allow a developer to turn Camden's Nipper Building, an abandoned former RCA facility, into a luxury apartment complex with space for offices and stores on its ground floor. As most collectors are aware, the Nipper Building was built between 1908 and 1918 to house the manufacturing operations of the Victor Talking Machine Company. The building's tower, with stained glass windows depicting Nipper the dog listening for his "master's voice" on a phonograph, has become a Camden landmark. The Victor Talking Machine Company secured the rights to the Nipper trademark via the acquisition of the assets and patents of the Berliner Gramophone Company.

The building was bought by RCA in

1929 and Nipper represented the company for decades, appearing on products and advertisements ranging from records, radios, and televisions to government communication products. With the effective merger of RCA into GE in 1986 and the sale of many of the parts of RCA with which Nipper was generally associated (including the consumer electronics and record businesses), the trademark was to be seen no more.

The death of a true American corporate icon? Not exactly - since although the Nipper trademark became world-renowned with its association with the Victor Talking Machine Company, the roots of this puzzled pup looking into a phonograph horn are found on another shore far from Camden.

Nipper the dog was born in Bristol England in 1884 and so named because of his tendency to nip the backs of visitors' legs. When his first master, Mark Barraud, died destitute in 1887, Nipper was taken to Liverpool by Mark's younger brother Francis, a painter. In Liverpool, Nipper discovered the phonograph and Francis Barraud "often noticed how puzzled he was to make out where the voice came from." This scene must have been indelibly printed in Barraud's brain, for it was three years after Nipper died that he committed it to canvas.

Nipper died in September 1895, having returned from Liverpool to live with Mark Barraud's widow in Kingston-upon-Thames in Surrey. Though not a thoroughbred, Nipper had plenty of bull terrier in him; he never hesitated to take on another dog in a fight, loved chasing rats and had a fondness for the pheasants in nearby Richmond Park.

In 1898, Barraud completed the painting and registered it on February 11, 1899 as "Dog looking at and listening to a phonograph." Barraud then decided to rename the painting "His Master's Voice" and tried to exhibit it at the Royal Academy, but was turned down. He had no more luck trying to offer it for reproduction in magazines. "No one would know what the dog was doing" was given as the reason.

Next on Barraud's list was The Edison Bell Company, leading manufacturer of the cylinder phonograph, but again without success. "Dogs don't listen to phono-

graphs" the company said. To provide a better opportunity for sale, Barraud was advised to repaint the horn from black to gold. With this in mind, in the summer of 1899 he visited 31 Maiden Lane, home of the newly formed Gramophone Company, with a photograph of his painting and a request to borrow a brass horn.

As Barraud later wrote in an article for "The Strand" magazine: "The manager, Mr. Barry Owen asked me if the picture was for sale and if I could introduce a machine of their own make, a Gramophone, instead of the one in the picture. I replied that the picture was for sale and that I could make the alteration if they would let me have an instrument to paint from."

On September 15th, 1899, The Gramophone Company sent Barraud a letter making him a formal offer for the picture, which he immediately accepted. He was paid £50 for the painting and a further £50 for the full copyright. The deal was finally closed on October 4th, 1899 when a representative from The Gramophone Company saw the amended painting for the first time.

This painting made its first public appearance on The Gramophone Company's advertising literature in January 1900, and later on some novelty promotional items. However, "His Master's Voice" did not feature on the company's British letterhead until 1907. The painting and title were finally registered as a trademark in 1910.

It was also in 1900 that a seemingly innocuous request led to the eventual disappearance of "His Master's Voice" as a label trademark. Emile Berliner, inventor of the gramophone (misabeled "phonographs" in France and the Americas), asked Barry Owen to assign him the copyright of "His Master's Voice" for America. Owen agreed, as he did in 1904 to a similar request from Japan. (Some eighty years later, when the arrival of the compact disc prompted record companies to start manufacturing centrally for the world, what was later to be known as EMI records paid the price of losing its rights in these two vital territories.)

Meanwhile, Francis Barraud spent much of the rest of his working life painting 24 replicas of his original, as commissioned by the Gramophone Company. Following his death in 1924, other artists

carried on the tradition until the end of the decade.

During its long active life, the "His Master's Voice" label has enjoyed a unique reputation with both the music business and the public. Over the years, a healthy market has developed in collecting the vast array of items produced in its image. Though only used by EMI today as the marketing identity for HMV (His Master's Voice) shops in the UK and Europe, this trademark is still instantly recognized and sits proudly and firmly in the top 10 of famous brands of the 20th century.

Some Little-Known Nipper Facts

- The "His Master's Voice" painting is now displayed at EMI Music's Gloucester Place headquarters and, when viewed in the right light, the original phonograph (an Edison cylinder-type) can still be seen underneath the second layer of paint.
- When asked if EMI could place a commemorative plaque on the wall of Nipper's house in Bristol, England, the owner's reply was "Yes, if you buy the house!"
- There have been false rumors that the original painting had Nipper sitting on a coffin listening to a recording of his dead master's voice.
- By 1900, 5,000 printed copies of Barrow's painting had been produced and sold to dealers.
- The first souvenirs featuring the Nipper logo were a "handsome paper-weight - an exact reproduction in bronze with onyx mount of our well-known picture His Master's Voice" and "a handsome mahogany stand with fittings all nickelled, for cigars, cigarettes and match and well as a frosted crystal ash disc. The whole surmounted with well finished group, representing the well-known subject His Master's Voice."
- In 1900, the German branch of The Gramophone Company produced a mutoscope film of a Nipper lookalike. The drum of this film remains in the EMI Music archives.

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2. www.ebs.hw.ac.uk/EDC/CAC/m100/nipper.html, Nipper and his Master's Voice"

3. Chris Russo, "Nipper's Many Masters," *Antique Radio Classified*, Volume 11 (November 1994), Number 11

4. Oliver Berliner, "More on Nipper," *Antique Radio Classified*, Volume 12 (April 1995), Number 4.

ANTIQUE RADIOS TRANSMIT EARLIER TIMES

By Ada Brunner

The following article, reprinted with permission, appeared in the February 15th edition of the "In the Towns" section of The Star-Ledger. It describes member Ron Jacobson's exhibit and talk at the Elizabeth Public Library. Unfortunately, space does not permit an accompanying article describing the roots of Ron's radio interest but it will be made available at the March meeting. Thanks to Ray Chase for providing a copy of the article and accompanying photographs...Ed.

When he was in school, Ron Jacobson delivered television sets sold by his father, the late Nathan Jacobson, in Elizabeth. As a favor to the customers, he would take away their old radios and scrap them. "I could cry now when I think about it," said Jacobson, now a resident of Westfield and a certified public accountant with offices in Elizabeth. But he had little choice. Even the junkyard was reluctant to take the radios, he recalled, "because there was not a lot of metal in them - they were mostly wood." It wasn't until about five years ago that he became fully aware of what he was throwing away back in those days in Elizabeth.

The realization was prompted by a 1947 RCA radio-phonograph-TV combination given to him by a friend. It was the TV component that first intrigued him. "Looking at that huge cabinet with a tiny little screen (12 inches converted from the

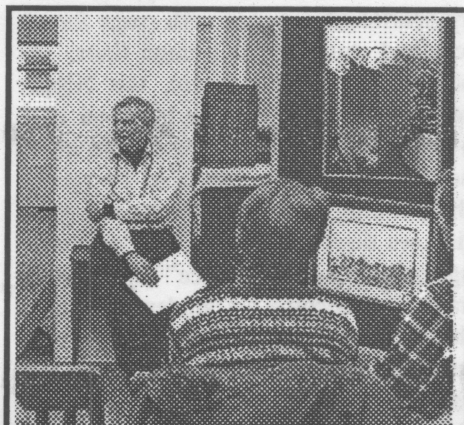
original 10 inches), I remember how two or three families used to gather in someone's living room to watch TV," he said.

"I also remember looking through the window of a bar to watch the Friday night fights as a kid." The bar was at the Elizabeth-Hillside line. He and his friends were not allowed inside because they were too young, but they would press their noses against the glass and watch. "You couldn't hear anything, but you could see," he said. "One day we went to a movie in Hillside. On a Saturday you could see three shows - two kid shows and one for adults. That day we stayed for those, then walked past the bar and a guy let us come in. We sat there till 9 at night. Our mothers were really upset."

"I was probably in the seventh or eighth grade then," the 63-year-old Jacobson said. "Very few people had TVs in their homes then. Our next-door neighbor had one - we watched the 1947 World Series on that. And my uncle in Nutley had a set. We took two buses to watch it."

But while TVs were scarce, just about everyone had a radio. Often it was similar to some of those that Jacobson is collecting now - along with early TVs and tape recorders - and currently exhibiting at the Elizabeth Public Library.

"Radio was a great source of entertainment," he said. Commercial radio broadcasting had begun in 1920, said Jacobson, though Frank Conrad was already on the air with music and talk on KDKA in Pittsburgh a year earlier. Westinghouse took over the station in 1920, in time to broadcast Warren Harding's victory in the presidential election.



Ron discusses his collection at the Elizabeth Public Library

In the two decades that followed, listeners could hear all about Charles Lindbergh's triumphant return from France after his solo flight across the Atlantic Ocean. Entertainers such as Bing Crosby and Kate Smith became familiar to huge audiences, and masses of people were terrified by Orson Welles' description of the "War of the Worlds," all thanks to radio. When the Japanese bombed Pearl Harbor on Dec. 7, 1941, it was from the radio that the nation learned about the "date which will live in infamy."

Meanwhile, Jacobson noted, TV was going through its infancy and childhood. Though he dates "the true start of commercial TV" to 1946, after World War II, TV sets were available as early as 1938. The first football game, Fordham vs. Waynesburg in New York City, was televised in 1939, Jacobson said, and the first baseball game, the Dodgers vs. the Reds, was televised from Ebbets Field the same year.

By 1949, he added, 2.8 million TV sets were being sold each year - still far behind the 10 million radios, he said. But the format of radio was changing. News, talk shows and disk jockeys were replacing the soap operas, dramas and comedies which were moving to TV. Nevertheless, there are many who still remember radio in its heyday, said Jacobson, citing reactions to exhibits he had last year at historic Boxwood Hall in Elizabeth, where a 1933 GE radio and a 1949 Hallicrafter TV were on display, and at the Roselle Park Museum, where several pieces from his collection were on view for three months.

To the schoolchildren who visited Boxwood Hall, however, his exhibit was a curiosity. "I had a 10-inch TV there with a knob for each channel," Jacobson said. "The kids wanted to know what the buttons were for, and they were amazed that there were only 13 of them. But at one time we didn't even have 13 - only four or five."

He has more than two dozen radios, TVs and tape recorders on exhibit at the library, including a "strange radio," he said - a 1927 Zenith powered by two large storage batteries. "A lot of farm radios ran on storage batteries," Jacobson explained, because the farms did not yet have electricity. Much more "modern" is a 1927 RCA radio. "It just plugged into the wall," he said. One of his favorite pieces, however, is not on exhibit. A 1927 RCA Radiola, it has "a tone that's really good," Jacobson said. "The tone is better than radios today. It does have a high-pitched noise that drives my wife crazy," he added, "but I can't hear it."

In all, he estimates that he now has 150 pieces, about half of them in working condition. But the number is insignificant to true enthusiasts, said Jacobson, who has become a member of the New Jersey Antique Radio Club since starting his collection. A fellow member of the club, Ray Chase, was in the audience when he spoke at a reception at the Elizabeth library recently, he said. "He told me that if you know how many radios you have, you don't have enough."

The Complete Price Guide to Antique Radios: Pre-War Consoles

By Mark V. Stein

Reviewed by
Marv Beeferman

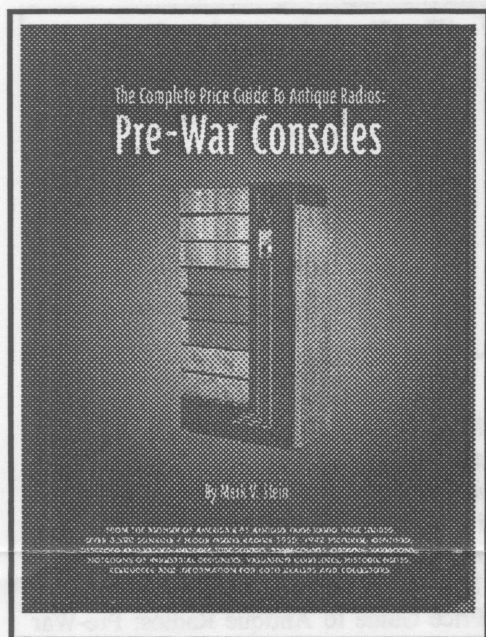
Most collectors immediately identify Mark V. Stein with the classic radio reference *"Machine Age to Jet Age: Radiomania's Guide to Tabletop Radios"* which, in three separate volumes offers a pictorial value guide for radios from 1930 to 1962. In his new edition, *"The Complete Price Guide to Antique Radios: Pre-War Consoles"*, Mr. Stein notes that he has "tried to stay true to the intent" of his previous books, with a "focus on console, or floor model, radios of the high style deco era beginning in 1930 and continuing until the end of pre-war production in 1942."

The book's introductory remarks touch on such topics as how pricing is established, where cabinet design, tube and band counts, finishes, the power source (AC or DC) play important roles. In addition, information regarding what to look for when inspecting a potential purchase (chassis corrosion, rodent damage, damaged transformers, missing tubes, knobs and dial condition) is also covered. A "Collector Resources" section provides the reader with contact information for dealers, restoration services and supplies, collectors, experts/specialists, clubs and museums. The main section of the book, covering some 230 pages, lists the console and its picture alphabetically, stating model number, year, number of tubes, number of bands and price.

Mr. Stein attributes the survival of so few console radios primarily to two factors: size and transportability. A small table radio could spend its retirement in some small, unobtrusive attic corner for many years without notice. But a large console was usually abandoned for a place to store grandpa's WW I uniform or grandma's quilts and they were hardly ever considered for transport to a new abode. For the same reasons, not many



A part of Ron's display



are seen at swapmeets; as Mr. Stein says, "How many consoles can a seller fit in his car or truck?"

Mr. Stein's price determinations are certainly far from arbitrary, based on sources including auction results, classified ads, meet prices, collector input and the author's personal experience ("having been both a collector and dealer for many years."). Although I still consider myself an amateur in this area, I thought assigned values was reasonably accurate. If you ever find yourself asking "how did they ever come up with that price!" you'll find Mr. Stein's explanation of the value of the attributes important in price evaluation quite informative. One characteristic that I never considered was AC vs. DC power. When you consider conversion costs to convert the console to AC operation, the 25-50% value differential which Mr. Stein assigns appears reasonable. An additional plus of the book is the annotation of selected consoles with a "Des." or "Attrib." indicating that the radio's cabinet can be attributed to a documented or undocumented designer.

The evaluation advice that Mr. Stein provides in his "Chassis and Trim Considerations" section will be useful in its application to all types of radios, not just consoles. Valuable information is provided regarding sources of replacement and reproduction knobs, dial lenses, crystals and scales. The author notes that you can count on 50% of a consoles ballast tubes needing

replacement...no easy task, since few NOS has survived and "no known current resources for newly produced or good used components."

The majority of the photographs are crisp and clear. I especially liked the special text sections included to expand on unique and rare models such as the Zenith Stratosphere (priced at a whopping \$50,000 - \$75,000 with a \$10,000 increase with each resale) and the Scott line of radios. One recommendation is that these sections be expanded to Crosley and Midwest in future editions.

If you're like me, you probably don't have too many consoles in your collection. "Pre-War Consoles" probably provides the next best thing...thumbing through its pages provides a great feel for the artistry and diversity associated with these beauties. And who knows...when the kids clear out and mom's eyes get so bad that she's no longer interested in that sewing room promised many years ago, you might just need an informed source to decide exactly what to fill those vacant rooms with.

I'll be bringing the club's edition (graciously contributed and signed by Mr. Stein) to the March meeting. If you can't wait, "The Complete Price Guide to Antique Radios: Pre-War Consoles" is available for \$29.95 from Radiomania Books, 2109 Carterdale Road, Baltimore, MD, 21209 or from local booksellers. There is no charge for shipping of direct orders and they are signed by the author. If enough people are interested, the club can arrange a group purchase at a reduced price.

INSIDE THE SOAP OPERA OF TELEVISION'S EARLY DAYS

By Michael Pollak

The following article by Michael Pollak was printed in the "New York Times" for Thursday, January 18, 2001 and is reprinted with permission. Web sites are referenced by numbers and listed at the end of the article...Ed.

Who invented television? Besides Lucy? You're not going to find a one-or-two-word answer here. Television has a complex parentage, and Web sites on its early days call to mind a comment by Sir Francis Darwin, the son of Charles Darwin: "In science, the credit goes to the man who convinces the world, not to the man to whom the idea first occurs."

Emotions are still raw 70-odd years after the first demonstrations of electronic moving pictures. Advocates of Philo T. Farnsworth as television's originator will like the Farnsworth Chronicles (1), a biography by Paul W. Schatzkin that draws in part on interviews with Farnsworth's widow and eldest son.

"Farnsworth was a 14-year-old Mormon farm boy from Rigby, Idaho," the introduction says, "with virtually no knowledge of electronics when he first sketched his idea for electronic video on a blackboard for his high school science teacher in 1922. Fifteen years later, that teacher would recreate that sketch as part of his testimony in patent litigation between Farnsworth and the giant Radio Corporation of America."

And yet, Farnsworth could appear on "I've Got a Secret" in 1957 and stump the panel. "Philo T. Farnsworth was presented his reward for inventing television: a carton of Winstons, \$80 cash, and Gary Moore's eternal gratitude: "We'd all be out of work if it weren't for you." "

The villain in this drama, to Farnsworth devotees, is David Sarnoff, the radio visionary and domineering president of RCA, who, relying on another inventor, Vladimir K. Zworykin, fought Farnsworth for more than a decade over television's patent rights. This contention is equally pointed in a recent article, "Who Really Invented Television?" by Evan I. Schwartz in Technology Review, in which Sarnoff versus Farnsworth is likened to Gates versus the world (2).

Alex Magoun disagrees. "As with other histories of technologies of the 20th century, television suffers from the first run of corporate promotions and claims, and then the equally one-sided, anti-corporate revisions offered by supporters and descendants of those neglected in those histories," wrote Dr. Magoun who is director of the David Sarnoff Library

and curator for the Sarnoff Corporation in Princeton, N.J., the successor to RCA Laboratories. There is a history of the labs and Sarnoff at the site (3). Dr. Magoun said in an e-mail message that he was expanding the collection's Web presence in a new site (4) that will be ready in a few months.

In a reply to the Technology Review article, he wrote that Farnsworth was well paid for his patents and was well respected by his peers for his innovations. He also said that RCA under Sarnoff invested millions in television before showing a profit. "A more appropriate title might be, 'Who Innovated Television?' It was never one person.

Television has many other contributors.

Dr. Russell Naughton's site, Adventures in Cybersound, has a section called Sparks of Genius (5) with links to electronic media innovators like Paul G. Nipkow, whose crude disk in 1884 showed a way to send pictures by wire; Boris Rosing, who designed a television system using a cathode-ray tube receiver in 1907; and extensive material on Zworykin, the inventor of the iconoscope. A large collection of Zworykin's personal photographs and a biography are at the Web site (6).

In a fascinating British site, Phonovision (7), Donald F. McLean gives the history of John Logie Baird, who invented the first crude video-disk in the 1920's.

The site includes still and moving images from 1927 and 1928 wax disks, the oldest television images ever preserved.

A site about the DuMont Television Network by Clarke Ingram gives a history of the original "fourth network" founded by Allen B. DuMont, which operated from 1945 to 1956 (8).

And now for some early finished product. The Chicago School of Television (9) by Rich Samuels has nothing to do with economics and everything to do with Dave Garroway, Dr. Frances Horwich ("Ding Dong School"), "Super Circus" with the incomparable Mary Hartline and Burr Tillstrom's "Kukla, Fran and Ollie."

WEB REFERENCES:

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9. www.mcs.net/~richsam/nbcmm/chschool.html



New Jersey Antique Radio Club Antique Radio Outdoor Swap Meet

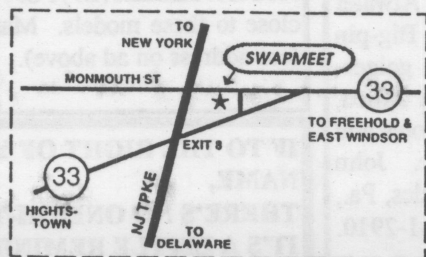
Saturday, April 21, 8:00 AM*

Hightstown Country Club



NJARC presents its Spring outdoor (rain or shine) swapmeet with vendors displaying a spectrum of collectible old-time radios, military and civilian communication equipment, audio equipment, phonographs, and associated parts and literature. Spaces are guaranteed to the first 50 reservations. A \$2.00 buyer donation is suggested to help defer rental fee.

DIRECTIONS: From N.J. Turnpike Exit 8, go east on Route 33 about 200 yards west. Stay to the left and turn left at the first traffic light on the center divider, crossing Route 33 West. Continue one block to Monmouth Street and turn left. The Country Club is on the left with a Ramada Inn across the street.



RATES:

NJARC members \$15/space; non-members \$20/space.

CONTACTS / RESERVATIONS:

Marv Beeferman, 2265 Emerald Park Drive, Forked River, NJ 08731 (609-693-9430). Phil Vourtsis, 13 Cornell Place, Manalapan, NJ 07726. (732-446-2427).

*Vendors set up at 7:00

CONNECTIONS

Free exposure for buyers and sellers! Unless requested otherwise, each ad will run for two months in both the *Jersey Broadcaster* and the *Delaware Valley Oscillator*. All buying and selling transactions are the responsibility of the parties involved.

FOR SALE

Check out NJARC's capacitor program for those most commonly needed replacements. Contact John Ruccolo at any club meeting or call him at home (609)-426-4568 to find out what's available. All proceeds go to the club.

Zenith TransOceanic H500; working. Would like my Philco 40-215 repaired. Larry Hellebrandt, (908)-232-1213

Radio schematics and service data, US, Australian and Canadian receivers. #10 S.A.S.E. + \$2.50 for 1 to 5 pages of data per model; a copy charge of 20 cents per page is added for copies over 5 pages. (Questions/quotes answered by e-mail or a S.A.S.E.) Steve Rosenfeld, P.O. Box 418, Manahawkin, N.J. 08050 Phone: 609-597-2201; srosenfeld@ems.att.com

New index to AWA publications (*Old Timer's Bulletin*, *AWA Review*, misc.), 1960 through Aug. 1999. Formatted like the earlier version but with new "Author" section. Has 63 pages, 8-1/2" X 11" size. Gives 7000+ citations. \$12 postpaid anywhere. Make check/MO payable to: Ludwell Sibley, 102 McDonough Rd., Gold Hill, OR 97525.

Heathkit model XR-1L transistor radio. Working and in good condition. Call Clifford, (201)-641-3968

Andrea console entertainment center (1950), very nice condition. "I'll take almost anything for it." Douglas Eldridge, (973)-674-8194

Atwater Kent 60 with F-4A speaker; Emerson B5 wooden table model. Gary Gadec, (908)-654-6109

Emerson catalin model BT245 (green); no cracks, works. Nick, (973)-305-4861

The NJARC tube program offers clean, tested, boxed tubes at very reasonable prices with availability at any club meeting (no dealers, please...not for resale). Proceeds go to the club. Of course, donations of radio-type tubes in any condition are welcome. See Gary D'Amico at the next meeting.

1. Stromberg Carlson 1121-M-2 lowboy console (1947?) radio phonograph, BC, SW, 2-FM bands calibrated in channel numbers. Radio works well, needs record changer. 2. Stroberg Carlson table model with same chassis as above, cabinet rough. 3. Zenith console radio phonograph, A136561, BC & SW, black dial. 4. BC & SW Silvertone tombstone farm radio, BC & SW. Any interest in the above items and I will bring them to the March meeting. These are inexpensive or will trade for junk or equal value (SW basket cases, etc.) Email or call... Steve Goulart, sgoulart@att.com, 732-219-6193.

Selling new and used TV and radio tubes; also have some phono needles and cartridges. Send want list to: Don Smith, 2706 Cub Hill Rd, Baltimore MD 21234 or call (410)-665-8536

RADIOS: Regal 747 4-tube portable, Fisher FM-80 tuner, Philco "Tropic" portable, Zenith 10S549 console, Atwater Kent Model 40, others. **PARTS:** Big-pin tubes, vintage semiconductors, geiger-counter parts. **PAPER:** Vintage Allied, Lafayette, etc. catalogs, service notes and vintage manuals - list available. John Rohr, 348 Farm Lane, North Wales, Pa., (215)-661-1134. FAX-(215)-661-2910. jaxrohr@netreach.net

Lyric model 60-66 by All-American Mohawk, 3-gang TRF uses 120 VAC. Works fine. With 7 tubes: 2-226, 1-326, 2-227, 1-71A and 1-80. Has face panel to fit into a cabinet. Asking \$50. Large 40 amp variac, G.R. Type 50A, 115 VAC in, 0-135 VAC out, 13" dia. with 7" handwheel, 85 lbs., asking \$25. Both items pickup only. Harry Kundrat, (908)-665-1873.

WANTED

Crystals for my Viking II transmitter. Not sure of style, but pin diameter is about 0.093" and spacing just under 1/2 inch. Looking for 1800-1850 and 3500-3550. Rob Flory, 609-466-4217.

"Radio in the Home" magazine published in Philly from 1923-1926. Any condition. John Okolowicz, 624 Cedar Hill Road, Ambler, PA 19002. (215)-542-1597, john@grillcloth.com

Your surplus radio knobs. Buying bulk stock of pulls for matching service and resale. Look for Gobs of Knobs at regional swapmeets and monthly DVHRC meetings. Bring your orphans and I just might have its relatives in stock. Dial pointers also available. Mike Koste, 57 Tennis Ave., Ambler, PA 19002. (215)-646-6488

GE Semiconductor Data Handbook # 451.90 (early 70s?) or earlier. Marv Beeferman, 2265 Emerald Park Drive, Forked River, NJ 08731 (609)-693-9430 mbeeferman@cs.com

Mitsubishi CRT's (for monitor): AT20A9LEB22TC9, AT20A9LEB229, AT20A92EB22TC9, AT20A92EB229, AT20A92EB2L5(L9)TC9, or anything close to these models. Marv Beeferman (see address on ad above).

**IF TO THE RIGHT OF YOUR NAME,
THERE'S NO ONE/OH-TWO,
IT'S A LITTLE REMINDER,
THAT YOUR DUES ARE DUE**