

JOURNAL OF THE CALIFORNIA HISTORICAL RADIO SOCIETY



25 Year Celebration



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About CHRS

The California Historical Radio Society (CHRS) is a nonprofit corporation chartered in the State of California. CHRS was formed in 1974 to promote the restoration and preservation of early radio and broadcasting. Our goal is to provide the opportunity to exchange ideas and information on the history of radio, particularly in the West, with emphasis in collecting and conserving artifacts, literature, programs, and the restoration and display of early equipment.

The *Journal* of the Society is published and furnished free of charge to members. Yearly membership dues are \$20 (U.S. funds).

Submissions for the *Journal* are always welcome. Typed copy is preferred, submitted on a 3.5 inch IBM or Macintosh diskettes in ASCII or Microsoft Word format. Send all material to Stephen Sutley and include your name, address, phone number/E-mail. You write about radio and we'll print it.

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CHRS

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CHRS on the Internet:

<http://www.antiqueradios.com/chrs/>

Editor's message-

Much thanks to the membership for supporting the long-range vision of CHRS and to the journal's contributors for sharing themselves and keeping the words, images, and ideas alive.



Frankly, Mr. Peabody- I wouldn't be too optimistic!

CHRS 2000 Schedule

By Steve Kushman

Remember, no activity before scheduled start time and you must be a current member to sell. Check the **CHRS HOTLINE, 415-821-9800** or our Web site at www.antiqueradios.com/chrs, for the best and latest information.

September 2nd Saturday, 9AM – Fairfield at The Western Railway Museum on State Route 12, between Fairfield and Rio Vista. **Swap Meet and Picnic.** It's more than a radio swap meet— it's trains. It's antique electric streetcars and interurban trains. Take rides on this historic rolling stock. Bring the whole family. Your battery radios and wind up phonographs are welcomed. Vintage entertainment is always appreciated. This year, our Members have requested a "**Pot Luck**" picnic. So bring your favorite dish to share with others. A large bar-b-que grill is available. There is no sellers' fee. Everyone must pay a special reduced Museum admission price for CHRS of \$5. Children under 12 also have a special reduced price of \$2.50. This fee is an all-day pass for the grounds and includes the train rides, the car barns, gift shop, and you might get a private tour by one of the Museum volunteers.

From the Bay Area, take I80 east, take State Route 12 towards Fairfield. As you see Travis AFB in the distance, the road veers right. You will then go over three hills and at the bottom of the third hill, look for the Western Railway Museum on your right.

Please RSVP on the HOTLINE, 415-821-9800 or e-mail (kushseal@flash.net) with the number of people who will be attending, and the types of food that people will be bringing. CHRS will provide an assortment of sausages and hotdogs, (meat and meatless), buns, condiments, baked beans, coffee and danish, plates, cups, utensils, napkins, charcoal. Suggested items to bring includes: salads (macaroni, potato, fruit, green, etc.), side dishes, cold drinks, snacks, dessert, your specialty

or anything else you would like to share. Thanks to **Paul Bourbin**.
SWAP MEET / POT LUCK PICNIC

October 7th Saturday, 8AM – Pismo Beach - Oceano Airport. 561 Airpark Dr. Joint meet with SCARS (Southern California Antique Radio Society). This is a good opportunity to meet fellow collectors from So. Cal. and to see the "new" **Bob's Radio and TV** shop featuring **Dan's** museum. Campgrounds available. Take this opportunity to fly your plane to the event. Working on reduced hotel rates. See www.aircamp.com (events) for map and details. Our meet will be live on the Web! Open House to follow at Bob's Radio and TV, 238 Ocean View, Pismo Beach. Questions? Call Dan at 805-773-8200. Thanks to **Dan Steele**, and to **Thurston Armstrong**, President of SCARS. SWAP MEET/OPEN HOUSE

November 4th Saturday, 8AM – Los Altos Hills. Foothill College. Lot "4". Sellers' fee applies. Buyer parking is free. SWAP MEET/ AUCTION

December – Nothing yet. How about a Holiday party and mini-swap? Who will organize it? Please let us know.

Sacramento Chapter – Meets the 3rd Tuesday of every month, 7pm at the SMUD building, corner of Elkhorn and Don Julio in Sacramento. All members are invited to attend.

ATTENTION:
IF YOUR MAILING LABEL SAYS, "EXP. DEC '99", THIS IS THE LAST MAILING YOU WILL RECEIVE FROM US. TO CONTINUE AS A MEMBER OF CHRS, PLEASE RETURN THE LATE RENEWAL FORM (back cover) ALONG WITH \$20, TO CONTINUE THROUGH THE END OF THIS YEAR. THANKS!

MUSEUM SITE DONATION NEEDED

By Eugene Rippen

This is going to be brief and to the point. There is a lot of great gear to be displayed, and if there really was a permanent museum site much more would be donated. Such a site could also be used for sales, service or club activities, to the extent appropriate.

What is wanted is a deductible donation of a properly zoned building. A very long term lease might be considered but transfer of full ownership is preferred.

Please contact: **Eugene Rippen**,
105 Donnington, Auburn, CA 95603,
(530) 888-6020.
rippen@foothill.net.
or contact **Stephen Sutley**
(650) 359-7787
ssutley@mindspring.com

Tube Collector – This publication moves into its second year with expert insights into a wide range of vintage tubes and sweetly wry commentary on the current marketplace. This group of devoted historians and collectors plugs into the network of related conferences and activities, shares historic articles on tube manufacturing and technical applications (including CRTs), and provides a modern reference for vintage electronics. The strength and promise of the Association as a team of like-minded preservationists deserves our attention and support for their contributions. The editor of the *Tube Collector* is Ludwell Sibley, renowned author of *Tube Lore*, an essential compilation of mostly technical tube history and data. Well done, gentlemen!

Please visit their web site:
www.tubecollectors.org

Tube Collectors Association
PO Box 1181 Medford, OR 97501
Al Jones, President at (707) 464-6470
alk6dia@gte.net

Dues are \$20 per year. Please contact the Association for membership information.

CHRS News & Information ... from the President

By Steve Kushman

Since our last newsletter, we have had swap meets, put on a radio exhibit, and have started on a possible journey toward a museum.

MEETS & EVENTS

Well, it paid off again this year to hold our February Meet in Oakland. We set up under the covered areas and, for the second year in a row, it rained. No problem, we were dry and had a good time. For those of you who are not happy with our first meet of the year being in Oakland, how about arranging a dry place on the Peninsula for the February meet in 2001? We would also like to have a meet/meeting in January. Again, who can find us a dry place?? It was good to see our friends in Concord, Sacramento, San Rafael, and Merced. There are some people who only come to meets in their area.

There was confusion around Earth Day as the Presidio decided to hold their event on a different day than the rest of the Earth. Many thanks to **Dick Dillman** and **Tom Horsfall** for setting up a working military radio display. Thanks also go to **Jerry Cantou** and



Steve Kushman, Judy, Dick Dillman, Russ Turner, Stephen Sutley, Bill Wray, Jerry Cantou (Bart Lee)

Judy for working on the Building 1444 site. Thanks to **George Flores** for attending and **Bart Lee** for making the arrangements.

We look forward to a couple of more meets at Foothill (lot "4" now!), our annual picnic (pot luck this time) and swap meet at the Western Railway Museum and our annual joint meet with SCARS at Oceano Airfield in Pismo Beach. We still would love to have a Holiday party/mini-meet in

December. We ask about this every year, but nobody steps up to organize it. Will somebody do it this year?

Many of us have noticed that the attendance at our meets has been down this year. Our membership remains about the same but less people are coming out. Both buyers and sellers. Why? Whenever this question comes up, the first and most obvious answer is eBay. I, like most of you by now, have traded on eBay. It certainly is a convenient resource. And, for the purposes of preservation, the radio items are still going to collectors, so I cannot condemn it as the ruination of our hobby. All I can say is bring a few good things to our meets, don't let eBay dictate your prices and most importantly, attend! There is nothing like getting together in a place where you can talk to people with similar interests and touch the radios. You don't necessarily have to buy or sell to enjoy our events.

GAVIN EXHIBIT

CHRS put on an exhibit of about 80 items including radios and related material on Feb. 16th through the 19th at the Hyatt Regency in San Francisco. The Gavin Report is a weekly industry trade newspaper that goes to most of the music radio stations in the country. We were asked create an exhibit for their convention. We provided a great



Bart Lee, Paul Bourbin photos- S. Kushman



display representing each decade of the 20th century.

The following members helped to set up and break down the display every day and served as on site hosts for the exhibit: **Mike Adams, Lee Alder, Paul Bourbin, Donald Cochrane, Jeff Hollinger, Steve Kushman, Bart Lee, Stephan Ponok, Mike Simpson** and **Stephen Sutley**.



Donald Cochrane, Mike Simpson, Paul Bourbin

These people donated items for display: **Paul Bourbin, Jim Cirner, Donald Cochrane, Henry Engstrom, Jeff Hollinger, Steve Kushman, Bart Lee, Stephen Sutley, Russ Turner, Alan Voorhees, Paul Wells, and Ekkehart Willms**. Thanks to everyone for your help and participation. This event was not publicized by us as this was a closed convention. CHRS received a \$1000 donation from **EMG** (Entertainment Marketing Group), for our efforts. The exhibit was coordinated by **Paul Wells** of **Flow Communications**.





Gavin exhibit- Steve Kushman, the tireless organizer, in background

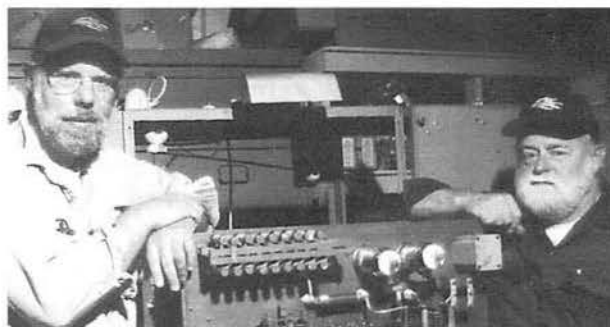
THE CONSORTIUM

As some of you already know, **CHRS** is part of a Consortium, composed of various technical and historical groups. The purpose of this consortium is to create a Bay Area Electronics History Museum. **The Perham Foundation, Hewlett Packard** and an anonymous donor have put up almost a quarter of a million dollars for a study and proposal for this museum. Recently, **Museum Management Consultants** of San Francisco was commissioned to perform the study and create the proposal. We will keep you informed of MMC's progress as we find out.

1999 CHARLES D. "DOC" HERROLD AWARD

Has been awarded to **Dick Dillman** and **Tom Horsfall**. Dick and Tom, who are primarily military radio collectors, were instrumental in the installation of the new maritime radio room exhibit at the **San Francisco Maritime Museum**. They worked long

hours to re-create this important part of maritime and radio history. If you see Dick or Tom, be sure to congratulate them on their hard work. And check out the exhibit on Beach St. near Fisherman's Wharf in San Francisco.



CALL FOR NOMINATIONS

Is there someone in CHRS that you feel is deserving of the **2000 Herrold Award**? The **Herrold Award** is presented each year by CHRS to a member or members "for outstanding achievement in the preservation and documentation of early radio." Do you know someone who meets these qualifications and should be honored? Let us know by the end of the year.

MAILING CHAIRMAN

Dale Sanford, longtime member, past President, Chairman of the Board of Directors and Mailing Chairman, is moving to the Reno area. CHRS owes a great debt of gratitude to Dale for his longtime continuing commitment of help and support for our Club. Thank you Dale, for always being there when it counted. He can't continue as

our Mailing Chairman, but will continue as Chairman of the Board. We wish **Dale** and **Vernell** all the best for a happy future in their new home. (A Big Radio Room!!) Dale reports that we will still see him at our meets: "It's only a 3 1/2 hour drive."

Well now, who is going to handle our bulk mailing? I'm happy to report that **Mike Simpson** has agreed to become our new Mailing Chairman as well as serving on the Board. Thanks Mike!

Web site—As more of us get on-line, it's beginning to make sense to start

using the Site and e-mail to keep in touch. We appreciate your inclusion of your e-mail addresses on your renewal forms, but you need to go one step farther. Please log on to our Web Site at <http://www.antiqueradios.com/chrs/> and add your name to the "mailing list," so we can send you notices and to the "contact members" list to keep in touch with each other. Our mailing list notification program is kind of flaky right now. **Alan Voorhees**, our Webmaster, is working on fixing this problem. So sign up and stay tuned.

NAME BADGES

The company that has made our badges for a few years has gone out of business. We are now using the company that makes the Herrold Award for us. Unfortunately, no one will make badges for the price we used to pay. Therefore we must raise the price of new badges to \$9. Still a small price to pay for this handsome badge that identifies you as a member of CHRS. Remember, name badges are complimentary with 3 year, (\$55), and Lifetime, (\$250), renewals. Contact **Norm Lehfelt** to place your order.



Dick Dillman, Tom Horsfall, Bart Lee, Steve Kushman

CHRS LIBRARY

By Larry Clark

LIBRARY, TECHNICAL RE-PRINT
SERVICE & ADVICE

Please note that we have printed the contents of the CHRS Library. **Larry Clark** our CHRS librarian has also indicated the volumes and materials we need to make our library complete. Does anyone have any of these specific materials? How about donating them to the CHRS Library. It will make you feel good and help the Club and its members. Remember, Larry offers technical advice, or re-prints from *Riders*, *Sams* or anything in the library to our members. Call Larry for advice at 707-745-9132. For reprints send \$1 and a S.A.S.E. to **Larry Clark, 438 York Dr., Benicia, CA 94510**

Three Major Wants for CHRS Library:

- 1) *Riders* radio 17 through 23
- 2) *SAMS* specialized series
- 3) *ARC*, *OTB* and other club publications - OR copies
- 4) Quality color pix of *Majestic* 174 (1933)

SAMS specialized series are soft cover, 8.5" or 8" by 11", books covering transistor radios (tsm), tape recorders (TR), auto radios (AR), and modular Hi-Fi (MHF) published from early 1960s to early 1980s. Some Bay Area public libraries have these, but many are selling low demand items to make room for new acquisitions. SF main library is said to have a record of holdings for all Bay Area libraries. (Richmond has the above, plus more we don't want.) Need dedicated volunteer to contact potential donor libraries, explaining advantages of donation to CHRS. (We don't want photofacts on CB and VCR specialized series.)

The CHRS library wants technical articles from *Antique Radio Classified* (ARC) and club publications. Copies would be fine. I'm sure nearly everyone in the Club has ARC going way back. I could copy them at school if someone would part with theirs for a little while. Also want earlier *The Old Timer's Bulletin* (OTB). I have my own from 1978. Does someone in the group have radio mags

RIDERS RADIOHAVE:

1 -16

RIDERS TVHAVE:

1-13, 17, 25, Index

SAMS PHOTOFACTSHAVE:

1-2585 (not sure if complete)

SAMS SPECIALIZED SERIES:TRANSISTOR RADIO (TSM)HAVE:

24-95, 101, 120, 123, 132

135, plus 10 dupes

AUTO RADIO (AR)HAVE:

19-62, 64-161, 164-166,

176, plus 40 dupes

TAPE RECORDER (TR)HAVE:

7 Misc.

MODULAR HI-FI (MHF)HAVE

2 Misc.

D.H. MOOREHAVE:

I - Intro

II A & B - bdcst. revrs.

V - (2 diff. versions) -

hdwr. & access

VIII - early years

IX - tech. suppl. data

X - early superhets

Browning - Drake

Hugo Gernsback

Infradyne

The Reflex

RCA catacomb

Resis. coupl. amps

Silver - Marshall

Ultradyn

Victoreen

PHILCO SERVICE BULLETINS

Late 20's - mid 30's

(not complete)

RCA SERVICE NOTES: (RED BOOKS)HAVE:

1929 - 30, 1931 - 32, 1933,

1934 plus misc. loose-leaf

NEED

17-23 plus Record Changer Manual

NEED

?

NEED

?

NEED!Remainder thru 159
(series starts at 24)NEEDRemainder thru 340
(series starts at 19)NEED

All: 6 thru 228

NEED:

all: 1 thru 242

DON'T HAVE:

III - short wave revrs.

IV - pwr. supplies and amps

VI - early test equipment

VII - general tech. data

Best/Remler

Brewer/Tully

Doerle

National/Hammarlund

Pilot

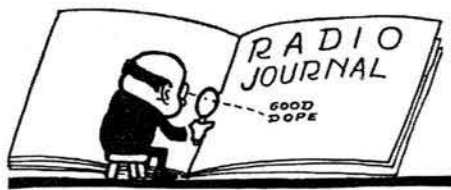
Sargent - Rayment

Scott (early)

Strobodine

or advertising with pix of the *Majestic* 174?
And would they run a color copy?
My basement project was done last Summer,
so I have more storage space.

Thanks, Larry
ed- please scrounge (be creative) on our
behalf and thank Larry for his contributions.



WANT ADS

Remember, you can place ads in our Journal, free, if you are a current member. This issue carries the most current batch of ads we have received.

HINTS & KINKS

We know that some of you have been waiting a very long time for your copy of Hints & Kinks (CHRS' 20th Anniversary Issue). We deeply apologize for this inconvenience. You have not been forgotten. **Alan Voorhees** has been working on some additional material, including color value charts for resistors and capacitors. Alan reports that Hints & Kinks will be going to press shortly. Thanks very much, again, for your patience.

Corrections:

In Bart Lee's coherer article in the last journal, Bart said Branly was awarded the Noble prize in 1909 with Marconi. That was incorrect, and Bart wishes to return the Nobel to Braun.



Lost punch line:



He's been that way since he heard the Tarzan serial.

Radio Retailing 1938

25th YEAR RAMBLINGS

By Steve Kushman

I know we are a little late, but this issue commemorates the 25th anniversary of the California Historical Radio Society. We were chartered as an educational non-profit in the state of California on December 6th, 1974. Please see **Eugene Rippen's** article for the details of how we began. I began collecting radios in 1970 when I bought two sets at a garage sale. They sat around as decorative pieces. After I caught "radio disease" in 1988, I found **John Wentzel** and **Aladdin Radio**. John gave me my first application for CHRS.

I regret missing our Club's first 14 years, when old radios were plentiful. I have heard stories about radios selling at our meets for \$1 a tube, i.e., a five-tuber went for \$5! I've seen some changes in our meets over the past 12 years. The price of radios has gone up. Transistor radios have become as collectable as tube sets. And now, people are even collecting clock radios. Hi-Fi gear, communications gear, advertising, parts and military gear are as popular as ever. The biggest change at our events is our becoming a model of civility. The enforced 8 or 9 AM start time really levels the playing field for people coming from long distances. The time before the start is great for having coffee and socializing. Our trendsetting start time has been adopted by other clubs.

I don't know a lot about our early days; but I do know our founders had a vision to preserve this important, vanishing part of our history. Their vision became CHRS. Once a struggling group of collectors—now a thriving and important part of the collecting, educational, and historical preservation communities. As we settle into the 21st Century, we need to focus our efforts. We have a few things going on now: the Consortium project, the Presidio project is still ongoing (the government moves slowly), we have

swap meets, we print Journals and newsletters, we maintain a Web site, we provide exhibits and displays, we provide technical materials and advice, and our Sacramento Chapter has regular meetings.

These are all good efforts, but do we want to strike out on our own for our own museum? Do we want to have regular general Club meetings as they do in Sacramento? Do we want to take exhibits into the schools? Do we want to have repair and restoration clinics? Do we want to cut down on printing and concentrate our efforts on an On-Line Journal? What about computerless people? Do we want to have more purely social events? Do we want to host a national weekend radio event and swap meet? Do we want to start a restoration and repair service? Do we want to have more exhibits and fewer swap meets?

Our options are endless. Our problem is volunteers. Since I have been in the Club, the same core of people have done most of the work. It's highly appreciated when new people have stepped up to offer their help. But this doesn't happen often enough. We can move in exciting new directions, but we need your help to get there.

Please let me know if you have any comments, questions or suggestions for the Club. Call me at 415-821-7671 or e-mail me at [<kushseal@flash.net>](mailto:kushseal@flash.net).

Keep up the good work of preservation and restoration. See you at our next event.

Steve

DR. CHARLES D. HERROLD AWARD
FIRST RECIPIENT 1978—
BRUCE KELLEY (A.W.A.):

"Any antique radio collection, whether large or small, is only as impressive as the collector's knowledge of the history, of what he has there."

25TH Anniversary of CHRS

THOUGHTS FROM OUR FOUNDERS

Jim Cirner, Ken Miller and Eugene Rippen are three of the seven people who thought that the **California Historical Radio Society** might be a good idea. Aren't we glad they had this idea for an antique radio club? And aren't we glad that they did more than talk about it? Their actions and hard work created one of the premier vintage radio clubs in the world. These three founders are still active members and would like to share their thoughts with us, about the hobby and **The Club**, on the occasion of our 25th Anniversary.

HOW IT HAPPENED... CHRS, THAT IS

By Eugene Rippen, ESQ., Auburn, CA, a founding member of the California Historical Radio Society

In 1974, having talked it almost to death for years, **Jim Cirner** and **Norm Berge** were sitting in Jim's living room one evening once again discussing the prospect of an antique radio club for the West Coast. They believed they already knew enough collectors in Northern California, alone, to make a success of it. They decided to quit talking it and just go ahead and do it.

The first thing that Norm and Jim did was to get a nucleus of collectors who would help them start it up. A few phone calls later, the original seven charter members were lined up to go to work.

Norm Berge was the first president. At the time he was working in the engineering department of Stanford Medical Center. Although he had only been collecting for four years, he had great enthusiasm and had already amassed over 150 radios in his collection. Norm had been repairing sets since the 1940's. Jim Cirner, treasurer, was working for N.A.S.A. at the Ames Research Center in Mt. View. Jim already had over 250 radios, along with quite a collection of other radio items. He started repairing in 1948 and collecting in 1950.

The other five that Jim and Norm had hustled up were crucial: Vice President **Dave Brodie**, a ham operator since 1955 and already a repairer and collector of old radios, but most important to the club at the time, he was a CPA. Second vice president **Peter Brickey**, a Hewlett-Packard employee, got interested in old radios in the early '60s and began collecting them in 1971. He had a broad interest from early wireless to '40s consoles. **Robert Middleton** was one of the first seven. He

had been into radios for a long time as the author of many technical articles that were published in many different magazines and other publications. Our first editor of the *Journal of the California Historical Radio Society* was **Ken Miller** who was working for Varian as an Electronics Engineer. He, too, had only been collecting for a couple of years but had that great newcomer enthusiasm. He had been a ham and already had about 30 sets in his collection.

To those six other original members you can add myself. Conveniently I was an attorney and did that legal stuff to get it all official. At that time I was also a newcomer to collecting, although I had amateur and commercial licenses and started repairing radios in 1937. Although he was not actually one of the seven charter members, **Larry LaDuc Jr.** was the club's first historian and had been collecting about two years at that time, collecting a mixture of everything: battery, crystal and AC sets.

As it turned out, Jim and Norm were more than right. By the time that the first issue of CHRS' journal was printed in September of 1975, only four months after CHRS was formed, the club had 25 members, and seven of them were from the Los Angeles area. Interestingly, the logo of the club, namely the Crosley Pup, had already been selected and began being on the covers of the Journal with the very first issue.

Being in the San Jose area seemed even more appropriate since it was the site of **KQW**, the world's first commercial broadcasting station. In fact, within a year, Jim and Norm had located the old KQW transmitter in San Francisco where it had been moved when KQW became KCBS

and they got the station to donate it to the club, which in turn got donated to the **Foothill Electronic Museum**.

Under the regime of the initial officers, the swap meets were begun, some of which were in collaboration with **AWA**, complete with programs and guest speakers. In fact, at the second meet, **Ray Newby** was the speaker. In 1909, when Newby was just 16 years old, he provided **Doc Herrold** with the spark gap for the first KQW transmitter. He also taught radio at Doc Herrold's technical school. Norm Berge tells me that he still has the tape recording of Newby's talk at that meet. The original officers remained the same until September of 1978, with the exception of **Allan Bryant**, taking over as editor in the summer of 1977.

Robert Middleton and Dave Brodie are deceased but the rest of us are still around. Jim is retired from NASA living in San Jose, still repairing and collecting and is now in the antique business in San Jose. Norm is retired and living in Kingman, Arizona and collecting radios, records and even old big band posters. Kenneth Miller is still active and living in Fremont. Peter Brickey still collects and is living somewhere in the Santa Cruz Mountains. Larry LaDuc is in Campbell, California and is still collecting.

I have become a member again after having dropped out while in the Title Insurance business. I'm now in Auburn, California practicing law and I've got a couple of antique stores; about as retired as I'll probably get and looking forward to CHRS' next 20 years. --73--

The Meeting

By Jim Cirner

I believe it was at a flea market when **Norm Berge** and I first met. And I probably had a radio in my hands. After talking for awhile we discovered we lived about a mile apart from one another. Of course, this discovery led to more than one show-and-tell of our personal collections. I am not sure who bragged more than the other!

At that time there was only one radio club in the U.S., the Antique Wireless Association in the state of New York. So, Norm and I decided to start a radio club in the state of California. The new club's first location was in my Mt. View living room. By the time we printed our first journal it was September of 1975 and we had forty members.

ed- Jim's first radio collection was lost in a tragic fire and, like the phoenix or most true avocations, another emerged to take its place....

The Magnificent Seven

circa 1975

President	Norm Berge
Vice President	Dave Brodie
Vice President	Peter Brickey
Secretary/Legal Counsel	Eugene Rippen
Treasurer	James Cirner
Journal Editor	Kenneth Miller
contributor	Robert Middleton
plus one important early member:	
Historian	Larry LaDuc Jr.

Starting Up

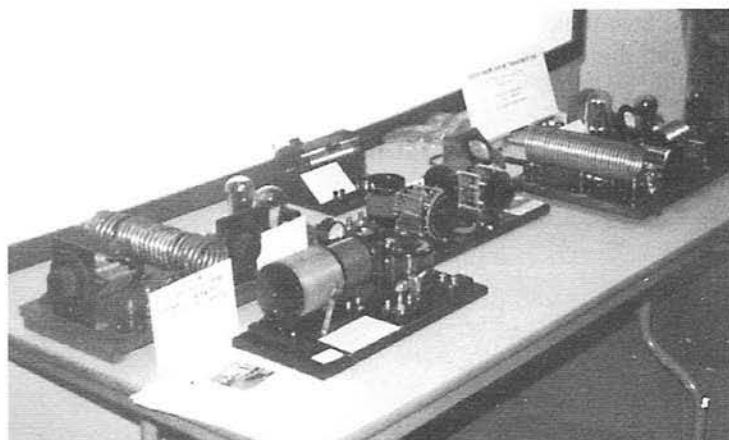
By Ken Miller

I heard you were looking for a few words from the founders of the **California Historical Radio Society**. I got involved at the invitation of **Jim Cirner**. They were looking for a board that reflected the diversity of the hobby, and I represented the green young neophyte contingent. I edited the journal for three years, until it seemed time to let someone else step in.

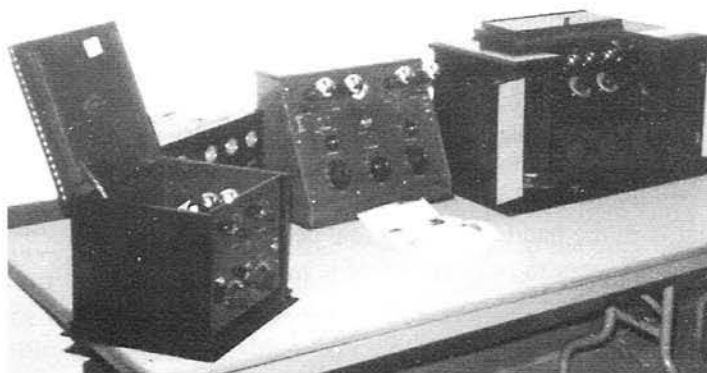
It was a lot of work to get the organization up and running (more than you could imagine), but we had a team of people with the talent and drive to succeed. In particular, I remember **Norm Berge's** leadership and unstoppable determination to make things happen. **Jim Cirner** was and is one of the hardest working people I have ever known. He was always ready to put in hours of hard work to get the job done. **Gene Rippen** certainly deserves recognition for his tireless work to lay the legal foundation for the society.

Nobody should be overlooked because they were all there through the hours of meetings and work that it took to set it all up and chart the course for the future. **Dave Brodie**, **Peter Brickey**, and **Larry LaDuc** all come to mind. It has been gratifying to see it all continue to flourish. The current leadership is doing a great job. The one thing that everyone gets the most out of is the swap meets. They are being well run and with the number of meets in different locations, they have become accessible to the maximum number of people.

The Web pages are also well done and make information available to more people than was possible in the old days. The journal, of course, has become the professional publication that Norm Berge always pushed for when we started out (a big improvement over what we could put together when we had to use scissors and paste for the layout – and no spell checkers!). Good work guys!



Equipment displays 1978
Photos courtesy of Frank Camenish



The Hobby Grows Up

By Eugene Rippen

WOW! It's 25 years later. I do believe that the "old radio" hobby has changed. It seems that the last 15 years has seen less growth in new members to the old-broadcast-radio hobby; that is compared to the prior 15 years. However, tube type ham and audio collectors did swell in numbers during that period, and the audiophile crowd just keeps coming.

In the last 5 to 10 years if prices are any indication of interest, most fairly common broadcast receivers have probably dropped in value, but with the really few unique items rising spectacularly. In the last couple of years the same can be said for ham gear, regardless of eBay. It is very unclear what is happening with the audio gear, as those collectors are mixed bunch. Some really don't care about the age or history of the equipment. They just want TUBES, because they KNOW they can tell the difference in the sound quality. (No further comment on that phenomena, I won't cover metaphysics, politics, prayer in the schools or abortion, either....So relax.)

So, to what do I attribute these changes in a period of prosperity? First of all, for most the hobby is a mixture of collecting, mixed with a certain amount of technical knowledge and ability. Few, younger than 60 years, have had firsthand tube type experience; and there are not very many sources to gain such information. Secondly, most of the really attractive gear is in the hands of a very few people, who seem to only get rid of it by dying; and then the best seems to go again to a very few collectors. NO! I am not condemning people for collecting.



However, there is such a thing as greed. I can understand wanting one of every type of some gear, or of some manufacturer. But, I have trouble understanding the collector who has several identical models and wants more to keep. Are they to be used for wallpaper?

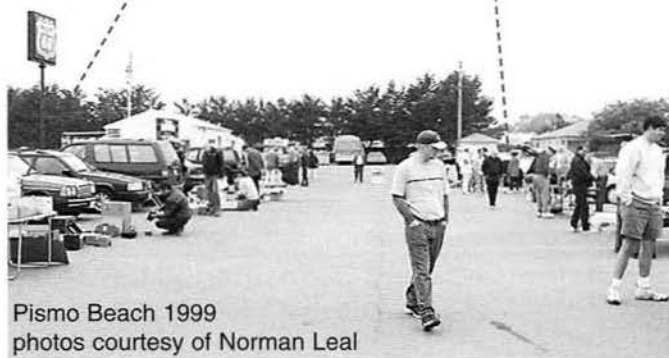
If one wants to see the hobby grow..... Talk about it, make presentations at schools, clubs, etc. Take advantage of any media opportunities. Might try for museums, but that seems like a difficult chance. Where there are a lot of people to become visitors, the value of the land is more than museums can afford. The only hope here is for a complete, total donation of building and land for the purpose. Otherwise, such arrangements are tenuous at best with the eventual outcome being a bunch of items in a dark, damp storage, and there is enough of that now.

SO.....What am I doing? I mostly just buy ham estates. I keep the very few items that interest me, and resell the remainder. YES! I do make a little profit at this. Still have that other hobby, though, that is being a lawyer. Wondering how old this coot is? Well, I started repairing radios in a shop in 1937. But, that was back when little kids could legally work.

Eugene Rippen



Swap Meet 1978
photo courtesy of Frank Camenish



Pismo Beach 1999
photos courtesy of Norman Leal

An Interview with Jim Cirner

By Stephen Sutley

Jim, has your involvement in the vintage radio hobby changed much over the years?

In my case, I enjoy the stuff enough where I do a continuous repair business for other people. At the moment, I'm working on a 1938 Zenith farm radio, recapping it and setting it up with an electronic power supply for a customer. It's an interesting radio; it has a vibrator power supply pack. I just finished a 1938 RCA console for a customer. I've noticed in my repairs that people are bringing me newer and newer stuff such as a 1950s hi-fi, but I choose not to do the solid state stuff, just the tube gear.

Speaking of tubes, what trends have you noticed?

There has always been tube collecting, nothing new about that...just more people collecting— older and newer tubes—and we know what the stereo market has done to prices. Regular tubes like a 45 are now getting ridiculous in price and this is directly connected to the interest in tube hi-fi. Really old tubes like the 205s, which is the tennis ball style, have gotten to the point where the average collector now, unless he is outright lucky and just runs across one, is not going to be able to afford to buy it anymore unless he has lots of money.

Do you restore radio cabinets?

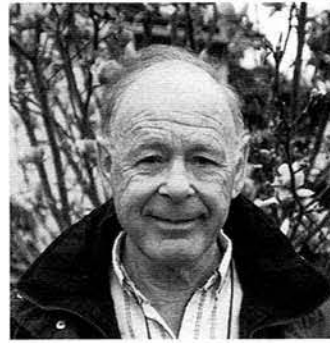
I don't have the time to refinish the cabinets so I have a contractor, it's not practical time-wise since the wife and I are basically running an antiques business. A lot like what Gene Rippen is doing.

Most CHRS members seem to be lone collectors, any ideas to revitalize interest as a club?

We could have guest speakers and that does make a difference, that's one of the things that Los Angeles (SCARS) does that is good. They'll have their swap meet and then you go to your meeting. That would help for the people who have an interest in the historic end of things, such as myself.... I'm sure there are others that would [like that] too. But anyway, I would like to see some meetings in the future of prominent people who have done things in the electronics Biz.

What are your feelings about putting together a CHRS radio museum?

Well, I would love to see that happen. I know that the Foothill people [Perham Foundation] still have that stuff all



stored somewhere. It was all supposed to go to Kelly Park [in San Jose]. As far as I know, the stuff is still sitting somewhere and nothing has really

been done with it. I would love to see something set up that was more permanent, a technology museum such as the one formed by one of our members in Palo Alto. He recently passed away, but he was able to set up a museum in one of the historic houses. Maybe something like that.

I've been there, the Museum of American Heritage; I understand that the house is being leased from the City of Palo Alto and their collecting interests are very broad, unfocused. The Perham Foundation has a few choice items and great photos on display in the Fry's Electronics Store in Sunnyvale.

If I knew for sure that we had something that was really going to last, then I'd be inclined to put some stuff in [a CHRS radio museum]. At this point I don't feel comfortable with donating items and not knowing how they'll be used. Well, that's kind of what's happened with a lot of the Foothill stuff. Things have even been stolen. Three or four years ago, they actually found the plate off of one of their pieces of equipment; I think it was one of those rotary arc transmitters. They found it at a flea market. They had break-ins and had things removed. That kind of stuff has been going on. Besides that though, there used to be backdoor deals going on all the time... cause I was there and I know. Maybe if we could get a spot at the Presidio?

ed- "Deaccessioning" can sometimes be heartbreaking, even necessary for a museum to prosper. Since the closure of the Foothill museum, a fair amount of the Perham collection baked on some parking lot in occasionally leaky steel cargo containers for many years. CHRS lost some material.

Unfortunately, the radio site that CHRS has been looking at is isolated on a hilltop and the Presidio Trust seems to want revenue over history— e.g., the mega Lucas Films complex.

I haven't seen it. It would be great to get guys like Lucas to back us since we are a technology type of museum and they could include some of their stuff. I know that Hewlett-Packard is well known for donating money to these causes. Well, I would like to see something happen like that. But through it all, I'm still a true collector. I keep the very nicest stuff for me and a lot of that stuff I would be glad to put it in the right display if we ever get something that had some stability. So, the repairs that I do just generate a few extra bucks since I'm retired. My real heart is being a radio collector.

CHRS *Then, Now and in the Future*

By Paul Joseph Bourbin

photos by S. Sutley

When I joined CHRS in 1983 things were quite a bit different from what they are today. Radios were cheaper then. I bought a Magnavox horn for \$25 and a Parkin crystal set for \$20. 01A tubes were \$5-6 each, '99s \$10 and 50s not much more. People wondered why anyone would be willing to pay fifteen dollars for a little plastic set made out of a strange plastic only a few knew was Catalin. There were only four swap meets a year and all of them were at Foothill College. One had to get there at first light to get the "good stuff." It was basically a bunch of guys who like to fool around with old radios.

Herb Brams was writing the Journal almost single-handedly and asked for others to provide articles. I wrote one about the early days of radio called "In the Beginning," and it, prophetically, marked the beginning of my close involvement with CHRS. About six months after I joined, the President and some of the other officers resigned, and the Society was in limbo. I was asked to become President and, in my naiveté, I accepted. I wanted the Society to continue. No one seemed to know who was on the Board of Directors or what the by-laws were. There was not much money and the only thing I had to go on was from what I could find in a couple of boxes of papers and stuff dropped off on to my driveway.

I was able to find a membership list, however. With the help of **Gary Halverson** and **Bill Helander**, we were able to make an audio tape and I sent a message telling everyone that CHRS was alive. After a couple of tapes, **Doug Martin**, and later, **Adam Schoolsky** helped to revive the Journal. For a while, we alternated tapes and Journals until a Journal could be pro-



(right to left) Bart Lee, John V. Terrey (ARC), Russ Turner, Steve Kushman, Paul Bourbin, Dale Sanford in 1998

duced prior to each of the four swap meets.

I asked a number of members what they wanted from CHRS and they all exclaimed, "More Swap Meets." Soon, regional meets throughout Northern and Central California were interspersed with the regular Foothill Meets. It was not long before the membership number exceeded the number of members that we had when I started and continued to rise: as did the number of vendors and the prices of the radios. Finally, the "official" starting time of 8:00 a.m. was enforced. After a while, members found that it was nice to sleep longer and interested people came from farther distances to attend.

We had exhibits in different locations throughout the greater Bay Area and in Redding. We had membership picnics (the first one was postponed because of the Loma Prieta earthquake!). We dreamt of a museum, but all the time and labor available was needed to just keep the Society going. The Society's membership continued to grow, and so did the treasury. And it was good.

Now the Society's membership is half-again larger than it was. More vendors are attending the meets, and radios cost more than ever! The talk at meets often is more about hi-fi equipment, the price of audio triodes and transistor radios, than that of old tube radios. Member's requests for more meets have been fulfilled with meets happening monthly (except in winter). CHRS is participating in numerous vintage radio events like the **Cliff House Wireless Commemoration** and the **Gavin Seminar exhibit**. Members can make use of technical and appraisal services free of charge. The Society is partnered with other organizations to create a permanent exhibition site in the Presidio. And it is good.

For the future, I would like to see CHRS take a page from the book of another organization of which I am a member. Some of you have attended our annual Regional Meet at the **Western Railway Museum** near Fairfield. The museum is operated by the **Bay Area Electric Railroad Association, Inc.** I have been a member of the Association since 1965 and

have watched the museum grow from a cow pasture full of streetcars to what it is today.

A brief bit of history: The Bay Area Electric Railroad Association has



been in existence since 1947. It was formed to acquire and preserve rolling stock and artifacts from the West's rapidly diminishing electric railroad systems. It also fostered camaraderie amongst members by providing social meetings, excursions and the opportunity to acquire railroad memorabilia. Soon the membership realized that having various pieces of railroad equipment stored on sidings and in roundhouses throughout California would not do.

A museum was needed and a search for a suitable location was started. After a few false starts, the present location was chosen because it was fairly close to the Bay Area. It was large enough for an operating museum, and was both affordable and adjacent to a former electric interurban railroad (the Sacramento Northern). Even then, the membership dreamed of re-electrifying and restoring the interurban line. The membership realized that, with the

amount of work necessary to build an operating railroad museum, the Association should own the property. Otherwise, the landlord or government agency owning the land could force the removal of the equipment tracks etc. If you think that it is difficult moving a console radio, try moving a streetcar! (Incidentally, this did happen to another railroad museum organization.)

The Association had few assets save for the railroad equipment. How were they to raise the funds to buy land for a museum? A few of the members formed a corporation in 1960 and purchased the property. The Association paid them back bit by bit until title was given to the Association. Then the work began. The equipment had to be moved to the site (not an easy task) and trackage and facilities had to be constructed. There was not much money, so the members had to do the work. And work they did! The site had an old gas station, a barn, a couple of residences, a bunch of jackrabbits and not much else. Gradually the meetings and excursions faded away so that the membership could focus on the museum.

Visit the museum some time. Everything you see there— the landscaping, the tracks, the restored equipment, the bookstore, re-electrification and maintenance of the railroad with the exception of some of the large buildings— was done by the membership. Members built the shop building. The Association is the new Visitors Center's general contractor. Members who were qualified did much of the

construction work. Much of what has been done was done when the membership was smaller than CHRS is now. Finally the opportunity to purchase the adjacent railroad right-of-way was offered to the Association and we raised \$220,000 to purchase it. This was done without grants. Once the right-of-way was purchased and re-electrification was started, we were able to get grants. Still, the Association raises most of its own money. No one in the Association is paid. People work there because they believe in what they are doing. And they have done something good.



Why am I bringing this up? Because this is my vision of the future of CHRS. What is the difference between CHRS and BAERA? A CENTRAL FOCUS! CHRS members are mostly individually oriented. Why not? There is no goal we can strive to accomplish as a Society. We are individuals who are interested in vintage electronic equipment with the Society providing a newsletter and a venue for exchange. We do a few outside events and exhibits to stay a legal non-profit corporation; period. What we lack is a central focus, a common goal. It is my hope that the Society can find common ground in a museum so that the membership will work together to create something that none of us could do as individuals.



One of the first tasks to be done is that of creating a workable mission statement. This is the focal point of all future activities. This is what potential donors look at first. Our current motto should be changed from its individualistic attitude to a mission statement more reflective of an historical society. A possible statement could read something like this: "To foster the restoration and preservation of vintage electronics and the study of the history of early broadcasting by creation of a museum to increase public awareness of their electronic heritage."

How can this be accomplished? First of all, we will need pledges of time, talent, and treasure from our members. That is: a commitment by members to make it happen. By time, I mean people will have to commit a certain block of time, on a regular basis, for the creation and upkeep of a museum. No matter what site we get, there will be a lot of work required to make it into a museum. Once opened, it will have to be manned and people will have to be trained in its operation.

By talent, I mean people will have to use their skills to make the museum function. Those with construction, maintenance and restoration skills will be needed for formation and upkeep of the plant and objects. People who have training in administration, public relations, law, advertising, archiving and grant writing will be needed. "People Persons" will be needed to serve as docents and to be there when the museum is open.



Crosley "Pup(s)" 1925 (our logo/mascot)

By treasure, I mean two things. The first is items for the collection. We will need nice items to display; not just vintage electronics but accessories, books and magazines, brochures, signs, radio shows, display cases for the objects, etc. Title to the objects can be given to the Society or retained by the owner. I also mean pledging the money necessary to make and sustain this project. It will be difficult to get grants in the beginning. We need to have a good track record and to have something to show the grant givers. Both objects and money can be bequeathed to the Society, but before that will happen, we will have to have something tangible for donors to see. It will take a lot of people to do all this. That is what a society is: a group of people united with a shared interest.

The ideal situation would be that the Society owns its own site. The reasons are many. People are more willing to support an effort that they know will be permanent. A location owned by another is tenuous at best. A site owned by the Society justifies capital expenditures and retention of a greater portion of the income generated by the site. If the location is privately owned, one is subject to the whim of the landlord. Rent increases can be deadly! Money paid to the landlord is lost forever. If the government or a government agency owns the location, one is often just one vote away from oblivion. People who know the land is not ours may be less interested in supporting something that could easily go out of existence with little recompense for a great amount of donated time and effort.

However, unless a good location can be found and some members are willing to front the money for site acquisition, we may have to rent a storefront location as a temporary (and



I mean very temporary) location. At least with that, we can point to the location and show outsiders that we are willing to make the commitment. People like being with winners. Once we have shown others that we can accomplish something, they will jump on the bandwagon. More people means less work per person. The site must be located where there is a good flow of people. This project is not just for our egos. It must generate revenue and public interest. Although we may love radios, most people have only a passing interest. The site will have to be convenient and accessible to bring people in. The general public, in quantity, will be needed to provide the revenue necessary to help maintain the site. While the membership can be counted upon to donate for special projects and acquisitions, they will tire of supporting the day-to-day operations.

When should we do this? Soon. The vintage radio hobby is starting to mature. The number of new objects being turned up becomes less each year, yet more people are getting interested in the hobby. Prices are going up and the hobby will someday become too expensive for many people. To sustain general or universal interest you need a group project. Our main function, hosting swap meets, may reach a plateau soon. Mature hobbies tend to become "auction" hobbies, either traditional or Internet.

People wanting the "best" price sell a lot of radios and related material over the Internet. This is material that would have been sold by traditional methods including swap meets. If the

Replacing speaker grill cloth

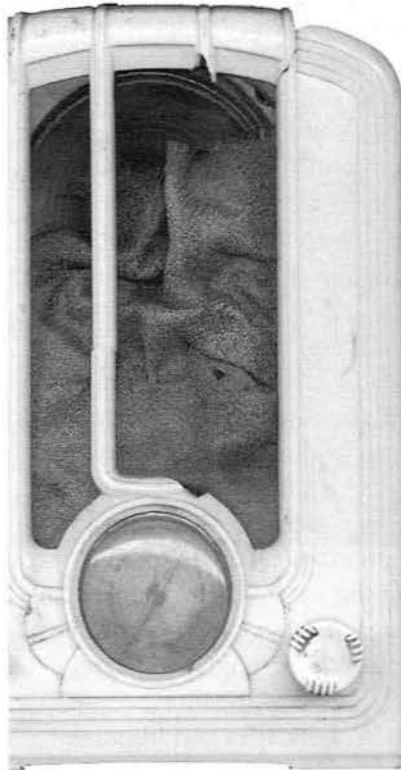
By Herb Brams

quality and quantity of material decreases significantly at meets, combined with the problems of theft, fewer people may attend meets and they will start to decline. If the Society is going to survive, we are going to have to mature with the hobby and start working together to create a legacy for all of us. To accomplish this will require a more formal governing organization. This should be addressed at an organizational meeting soon.

In my opinion, and all the opinions in this article are mine alone, the Presidio project should be of secondary importance. First, we would not own the land or building(s), which subjects our work to the whim of the GGNRA. Second, the location is small and remote and can not generate the revenue necessary to maintain and sustain it. Thirdly, we would be part of a committee of operators and therefore would have no societal identity. It would be a worthy project to support as a satellite project, once our own identity has been established. The carrot-and-stick approach used by the GGNRA could leave us holding the bag.

So, in deciding our future, do we want to become a respected Society which has a clear mission and have something to which we can point to with pride, or do we want to stay a provincial group that is mainly a front for a flea market? And it will be good – but it could be great!

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The speaker grill cloth on many old radios is often worn or tattered to the point where it must be replaced. Replacing the cloth is not a difficult job but some care should be taken to give good results. The steps given below should simplify the job and give professional looking results.

Select a material that has a fairly open weave to let the sound through. Fabric shops are a good place to find such material [e.g., check out Antique Electronics Supply]. Also, have on hand a large smooth flat surface such as a laminate-covered board or a sheet of glass.

Remove the speaker board from the cabinet and remove all of the old cloth. Scrape or sand off the old glue as well. If the wood beneath is light colored, it may show through the new cloth so stain the wood dark and let it dry. The surface of the wood must be smooth, clean, and dry.

Cut a piece of the new cloth about four inches wider and longer than the speaker board and lay it on the smooth flat surface. The back of the cloth should face up. Using pieces of masking tape, stretch the cloth evenly in all directions and tape it down. Stretching the cloth is necessary to eliminate wrinkles and sags.

Spray the front of the speaker board with spray adhesive (available at art or hardware stores) and allow the adhesive to become tacky. Hold the board a few inches above the cloth, align it with the pattern in the cloth, then carefully place the board on the cloth. Press the board down to stick it to the cloth. Add weights and let the assembly sit for an hour to allow full adhesion.

After the glue has set up but before moving the board, lift up the tape holding the cloth. Lift the board and carefully cut off any excess material overhanging the edges of the board, being careful not to pull the cloth away from the board.

Before the speaker board is mounted back in the cabinet, all screw holes for remounting the board must be cleared of cloth. Otherwise, the screws may twist the cloth out of position from the board. Carefully cut the cloth covering the screw with a pair of nail scissors, or burn it away with a piece of coat hanger wire heated red-hot. I prefer the latter method as it leaves a clean hole without any ragged edges to catch on the screw threads.

The newly covered board may now be reinstalled in the cabinet. With some sets, the speaker must be mounted on the board first. To avoid poking holes in the speaker cone, carefully align a second hole with another screw. The speaker can usually then be pushed down over the remaining screws without damaging the cone.

Preservation Of Radio Information

by Steven Cabella of The Modern i 1950's Shop.



This is the short story of an archival moment, and what preservation means to the future archives of historical radio societies. I don't really pursue a regular vocation, instead I work at an odd self-created job that involves preservation. What I do is handle the estates of creative people, whether they are artists, designers, engineers or architects. My goal is to creatively and respectfully find homes for the creative moments from a person's work life. By creative moments, I mean the objects, paper records and files that represent what creative things people did in their lifetime. I am often called on to help find a use for the records, files, books, catalogs, magazines and leftover inventory of retired architects, engineers and designers. Most of the time people's out-of-date work files and libraries contain a lot of mundane material that is more suited for recycling to schools, art classes and the like, but often things turn up that need a real home where they will be preserved for future study and research.

Recently, while sorting through the files of a retired building engineer who had worked on different projects from radio stations to factory buildings, I found a file box marked KYA. In this file I found a series of vintage photographs from the 1930's through the 1950's from KYA, one of our great local San Francisco radio stations. This series shows a lot of wonderful details about the operation of several different broadcasting studios. Equipment in the studios, different microphones and the announcer table appear from three different decades. There is also a series of pho-

tos showing the proposed location and view of the new station aerial in the 1940's.

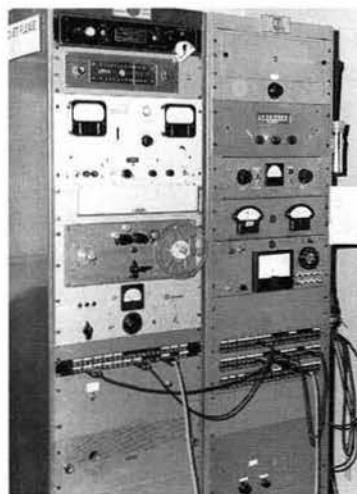


There are many very telling details captured in the photos about the working environment of the radio station.

Another interesting document that came with the photos was a circa 1940 list of telephone numbers important for the smooth operation of radio services. The most frequently crossed out and replaced telephone numbers were for the disc jockeys and announcers—apparently not very stable careers!

This isn't the type of material that I need to save for my personal

library, though it definitely is the type of important information that needs to be preserved. It is a good example of the type of thing that needs to be placed with a group of interested people. We are fortunate that our hobby recognizes the importance of historical radio research and we try to maintain a useful library for club members.



Preservation of this kind of research material only helps to make our restorations easier and more authentic.

While we all should do what we can to further the preservation of the history of the radio in America, and we all do just that by collecting radios from any era, we need to do a bit more by making a point of placing related documents in an appropriate archive. Also, those collectors who specialize in certain brands in their collection are to be especially commended for this type of focused collecting, because collectors with brand loyalty will make it easier to do focused research in the future.

There are a lot of secondary radio history moments being ignored and this is leading to the loss of important information and historical records. I collect many types of radios, but my favorite is cheap wooden radios from 1940's-1950's with an emphasis on cabinet design and manufacturing processes. I am always on the lookout for information, articles and records for my archives concerning the many companies who produced the different wooden radio cabinet enclosures. These include Ingraham, Plymold, Plycraft, Evans, RMS, Metropolitan and many other manufacturers.

With the advent in post war America of the easily manufactured plastic radio cabinet, the wooden cabinet made a desperate attempt to participate in the marketplace, but soon lost favor. In my opinion, the 40's were the last great decade of wooden radio cabinets, but that is another very long and very dry article for a future issue of the *CHRS Journal* after I turn up more historical information, which I hope somebody saved!

Sadly, these types of odd informative details are very hard to find. The reason is that nobody ever thought those types of details were going to be

important to anybody. So this type of out-of-date information was considered useless and thrown out, usually without an attempt to inquire about preservation. In the future, when we all know the electronic details of our collected radios, we will be searching for the facts concerning the companies who provided the radio cabinets, knobs, plastic grills and even the paper tube wrappings. And while there are several important radio research libraries now in operation, they unfortunately do not have the time and space to save, research, store and retrieve the little details that make up the complete history of the radio. This is where all of those interested in old radios can help. Next time you find radio-related information, even if it is of no immediate interest to you, **SAVE IT**. Save it so you can donate it to the CHRS' library. There it will become a research resource, having escaped being unceremoniously thrown out and lost forever.

As I make this small donation of interesting historical photos to the



CHRS library, it is pleasing to think of what their preservation might mean to others. I do not have the time to write a detailed article about the KYA studios, but these photos may one day inspire you vintage broadcasting fans to do so. Because I donated this photo collection, the information is now preserved and available for any interested researcher, historian or writer of radio broadcasting history. I hope all you radio fans out there burdened with boxes of old radio reference material will take this recycling tip: don't destroy irreplaceable records, instead opt for donation and preservation. We'll all appreciate it in the future!



If you want to chat about post-war wooden radios and the manufacturers of radio cabinets, or have any information you'd like to share, please contact me at The Modern i 1950's Shop, phone (415) 456-3960, e-mail radios@modern-i.com, and please visit my radio web site, The Modern Radio Shop, through it's link at: www.modern-i.com.

Web Design and Authoring for the Radio Historian

by Mike Adams

In the not too distant past, if you wanted to share your collection with other radio historians, or if you needed to document a restoration process, or distribute a paper on your historical research, your choices were limited to the in-person display at a radio conference or a journal like this one. Today, most of this history is available on the Internet. And while there is no substitute for an in-person swap meet, or the week-long AWA Conference for getting up close and personal with fellow collectors, there are parts of the antique radio hobby that are primarily Internet-based. It has happened quickly and you need to be ready to make the transition. You'll need Web authoring skills, the purpose of this article.

HISTORY AND DEFINITIONS

Futurists have gotten a lot of press predicting that the Internet would quickly make obsolete magazines, newspapers, television, radio, even personal relationships. *Radio News* publisher Hugo Gernsback predicted in 1948 that FM would overtake AM by 1950, but AM is still very viable. In the 1950s, TV was supposed to kill radio. The strong media have survived, in fact there are more magazines now than ever, more radio and television stations, more cable channels, more media than any of us need. What the Internet will do is force out the weaker media, but only if their audiences can be better served by a desktop format. Regional radio clubs will tell you that getting people to write articles for their print journals is a major struggle, so I suspect that some of these smaller publications will have to go to an all on-line format to survive.

You already are in an excellent position to use the Internet. In fact, the early adopters of it were ham radio

operators, which means there is already a large audience craving things antique radio. If you're just beginning to use a computer connected to a telephone wire, take this five sentence tour of so-called Cyberspace: Originally a way for scientists, government and academics to share defense information, the Internet is a disparate collection of computers, called servers, connected to a fiber-optic backbone, accessed by you using a telephone-like numbering code, called a URL, or universal resource 1123.456.789.123 which you access by using "domain names" ending in .com, .org, .edu, .net, etc. A .com is a commercial site, .org a non-profit, .edu a college or university, plus there are country, government and state codes. The major uses of the Internet are e-mail and the World Wide Web. So <http://www.antiqueradios.com/chrs> means hypertext transfer protocol (<http://>) World Wide Web (www.) [antiqueradios.com](http://www.antiqueradios.com) (Alan registered this domain as a commercial site) /chrs (our club site is a sub directory of Alan's domain.)

YOUR ANTIQUE RADIO WEB SITE

Now it's time to think about what you as an historical radio specialist wants to put on the Web and how best to go about it. The first thing to remember is that the Web has evolved quickly from a bad imitation of a magazine into an eclectic entertainment medium. Suddenly there is competition for Web viewers and this means that what you do must be interesting enough to get an audience, get listed by other antique radio Web sites and attract repeat viewing. Don't make it boring or too long or too complex. You are dealing with the shortest attention span audiences in history. Look at your Web authoring as one part of your historical interest, and approach its orga-

paper, a talk or presentation. Take something you already know about and have information on, and "re-purpose" it for the Internet. There is no single media format that serves all audiences, rather a combination of them. In my decade-long work with Charles Herrold, I have managed to extract from the 2 boxes of Herrold papers and photographs many articles, a half dozen conference presentations, a television documentary, a book and a Web site, <http://www.charlesherrold.org>. Every one of these started with a single body of content but ended up with very different presentation styles for different mediums and audiences.

THE WEBMASTER'S TOOLBOX

You will need your computer and a few simple programs, some you may already have. In this article we'll work together to organize your first Web page: You'll need an idea, a camera for images, some text, a photo design program, and a Web authoring program. I am going to do this right along with you. I'm going to take my 35mm camera to my workbench and begin a simple identification project using one radio, and I'll use the results for an article for this issue and a Web site. One idea, one subject, two media formats, different presentations. My tools for this project are Macromedia's Dreamweaver for Web page design, Adobe PhotoShop 5.5, a Nikon camera with color film, a 200 MHz Windows

computer. These are my current tools but later I'll give you some lower cost and easier-to-use entry level options.

WORKING WITH IDEAS

I believe that the most important thing about media production is content. I teach students at San Jose State how to create radio, television, film and Web-based entertainment and information programming. Sure, many of you may know how to use a video camera, but have you ever planned a program, written a script or outline, shot the video according to that plan, edited it and presented it to an audience for a grade? Just like I have done for years with all electronic and ink-based media, I begin with an outline based on my idea.

The idea for my demonstration page is the old and familiar, "Can you identify this radio?" I was given a very dirty radio and matching box of coils, told it was found during WWII, and the lettering is all in Japanese. I am intrigued. I know that radio historians in Japan will actually be able to see my

page and that excites me. My production treatment (what I am going to do and how I am going to do it) is very basic: I am going to use my camera to get coverage of the radio, inside and out, and do it just like any film director: establishing shot, medium shots, close ups. That's it. I'll pick the best shots, write some simple text, create a title for the page and add an e-mail address so those who view it can easily respond and tell me more about the radio.

FINDING THE RIGHT WEB AUTHORIZING PROGRAM

I have former students who are making six figure incomes because they happen to know how to write code for the Web. Personally I find code boring, it gets in the way of the content, the show, the artistic vision. So I have become familiar with WYSIWYG (what you see is what you get) Web authoring programs, even though years ago I did learn basic HTML, the hypertext mark up language of the Web. I also learned computer basic and DOS, but I hated it. The first program I used was a 1994 version of Hot Dog Pro, OK, but it didn't quite do it for me, and never made the big leagues. One program I recommend for a beginner is the one that comes with Netscape Communicator called Composer. If you go to the Composer menu and click file, new, new page from wizard, it asks you to connect to the Web and takes you through basic page composition, step by step. It's free, it's somewhat easy, especially if you are already familiar with Netscape. AOL and other

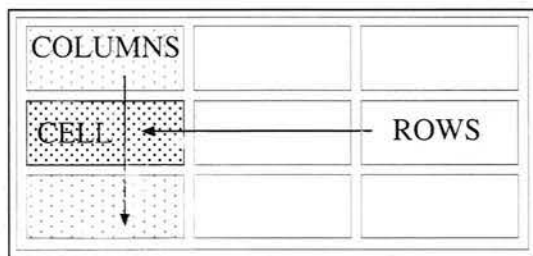
on-line services also have easy to use, step by step Web page programs, for example:
<http://hometown.aol.com/hmtwnpromo/build/index.htm> It's painting by numbers but it can be effective for simple page design. Ask your Web dial-up provider if they have this service.

Another Web program I like is Adobe PageMill. It is simple, it costs \$79.95, and it closely resembles a word processor in its on screen layout.

I have used it to teach university students, faculty and others entry level Web design and all seem to catch on quickly. It has a good way of organizing your pages, it manages your links to other people's pages, and it allows one click transfer from your computer to your local server. It may be the best all around compromise between ease of use and value. My favorite is Dreamweaver, a Macromedia program preferred by professional Web designers. It costs \$299.95, and it's not for beginners, but it has better control over tables, and it does layers, something that only newer browsers can translate. Tables are the best way to organize text and pictures, and I will use them for my CHRS Demo page.



TABLES in Dreamweaver: adjustable

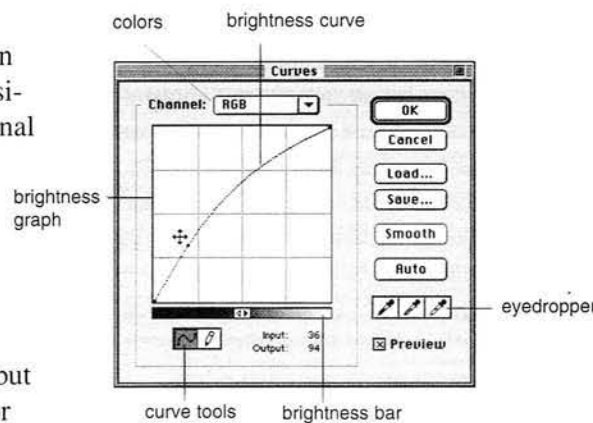


WORKING WITH IMAGES

The Web is graphic, and that's why it is popular among folks in our hobby. The next best thing to viewing a radio in person is a high quality photograph as seen on a high quality computer monitor. Good Web sites have a nice balance of text, photos and other graphics, like titles, logos and site-specific artwork. Even if you are not a trained artist, you will be surprised at

how much a good photo program can help the look of your page. It is possible to take pictures with a conventional camera, have the camera store make a floppy disc or CD-ROM copy of your pictures and open them in most Web authoring programs, but most photos need some work. The standard is Adobe Photoshop, a professional \$649.00, but they do sell a Photo Lite program for \$49.95. My advice is to buy a cheap scanner, all of which come with a simple photo program. If you don't already own a camera, buy one of the new "Megapixel" cameras (\$400 and up) and do everything digitally, but I am comfortable with my 35mm with close-up lenses and accessories, so for me a digital camera is not that important.

What is important is image manipulation once the image is in your hard drive. When I took the photos on my workbench, I used the existing tungsten work lights with daylight-balanced film, so the color was predictably brownish. PhotoShop allowed me to correct the color to almost normal. If you are able to install this program, and if you have the time to learn it, you will also find yourself managing your images in "layers," meaning you can combine more than one image, including nice text into a single image. To use on the Web, this rather large combination of layers is converted into a smaller .jpg (Joint Photographic Experts Group) or .gif (graphic interlaced format) file. I like the latest PhotoShop 5.5 because it allows you to optimize images specifically for the Web with ImageReady and tells at various download speeds how long it takes to fully appear on the screen of a browser. A small photo of 3-5k in size may only take 3 or 4 seconds to download using a 56k modem. You want small.

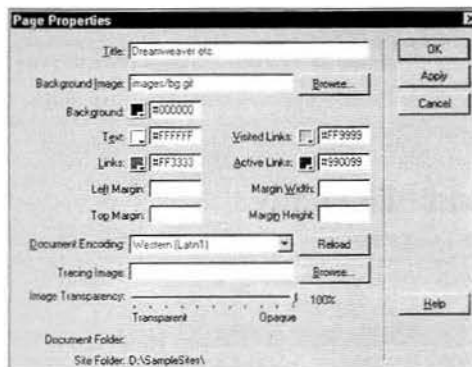


Photoshop 5.5 with ImageReady

COMPLETING YOUR PAGE

You now enter the composing and editing stage with your idea, text and a handful of photos in a digital format. The first important thing to know about your web page is that all images and html pages must reside in a folder in your home computer, and every Web program will ask you to name that local folder. I will go to my "C" directory and create a folder called "CHRS Demo." When my Web authoring program asks me to specify my local file, that's the one I'll use. And when I send my page to the server, my Web software will tell my computer to send all the files from "CHRS Demo" to the server. I don't want to make this sound too simple, because there are user ID names, passwords, and server directories you'll need to know, but these should be cheerfully provided courtesy of your Internet dial up provider. More about this later.

You are now ready for page design and layout. Your Web authoring program will allow you to specify background page color, color of text, color of links, title of page. "Web Fashion" changes from year to year; a few years ago everyone wanted a black background with white or yellow lettering, last year the white background was in vogue, this year most commercial sites



Dreamweaver's dialog box

are covered with tables filled with too much information. If you use the "default" settings you get a very industrial, very 1993 gray background with black letters.

Once you have specified your colors, do your title. It is very easy with any Web authoring tool to simply start at the top of the page, centered, and type in the title of your presentation in a +2 or +3 Standard Web lettering, called font size. This is the headline, those few well-chosen words that tell the viewer what your page is about. For my

"CHRS Demo" I am going to create a title in PhotoShop, combine it with a photo and save it as a .gif. I prefer top-of-page titles this way because every computer will see the exact same style, not always true if you use the HTML standard letters, which may vary according to browser type, age and settings.

Right below the title graphic I am going to add a sentence or two about the radio, the reason for putting it on the Web. I'll put everything in tables because they keep the page in proportion no matter the size of the browser window. Usually, I'll do the photos first, reduce them to a certain pixel (picture element) size, then make my

```
<html>
<head>
<title>CHRS Web Authoring Article</title>
<meta http-equiv="Content-Type" content="text/html; charset=iso-8859-1">
</head>
<body bgcolor="#FFFFFF" link="#000000" vlink="#FF3333" alink="#FFFFFF"
text="#000000">
<center>
<table border="0" width="475" bgcolor="59AACC" align="center">
<tr>
<td height="345" width="24%">
<div align="center"></div>
</td>
<td height="345" width="62%">
<div align="center"><a href="Large.htm"></a>
```

tables slightly larger than the combined size. I might use a color fill depending upon my mood, the need for balance and interest, the color of the graphics. I'll add an e-mail link so any interested viewers can respond. After seeing the photos of this radio on the completed page I realized that because I wanted quick download I made the many photos too small, so I created a link to a secondary page called large.htm and put all the photos there in larger size. This page can be accessed by clicking on the headline graphic, and you may know this because of an "alt" tag I added telling newer browsers to add identifying text when the mouse pointer passes over it.

SENDING YOUR PAGE TO THE INTERNET

I'll test my final page in several different Web Browsers, just to make sure there are no problems. I use an old 3.0 Netscape, a 5.x MicroSoft IE, and a Netscape 4.x. I like the 3.0 Netscape because on my home computer it loads in about half the time as the newer ones. I like to load my Web pages from my hard drive, file, open, C:\CHRS Demo, click on index. This way I make sure all the images are correctly connected to the index or home page and that the links to outside pages work. I have included a link, of course, to the

CHRS web site using the dog logo as part of a larger image map, so my HTML program has to see it like you do: <http://www.antiqueradios.com/chrs>. I also have to use the HTML standard for an e-mail link, so I have to type <mailto:adams@e-mail.sjsu.edu>. Otherwise it won't work. The final step is to send your index page and images to your server, using the .ftp (file transfer protocol) built into your Web authoring program, or a stand alone like "Fetch" or WSFTP. This can get complex, and it is here that you'll have to call the technical help desk at your ISP (Internet service provider) and ask them for the proper directory, user name and password. Every ISP seems to have a different system, but the idea is just to send your stuff to a server connected to the Internet so others can access it. You probably already qualify for space on their server at no extra charge, or you may decide that you need a personal domain name and high volume Web hosting, adding to the cost.

TELLING OTHERS ABOUT YOUR PAGE

You can have the best looking and most useful page in the world, but if no one knows about it, no one will see it. This is what I would do: First, create a short e-mail announcement and mass mail it to everyone you want to know about it, friends, colleagues, loved ones, fellow radio collectors, hobby periodicals, other Web sites in the same content area. You can find sites like yours by going to the CHRS links or the links found at the magazine Antique Radio Classified: <http://www.antiqueradio.com> or enter antique radio into a search engine and visit the results, collect e-mail addresses, ask them to add a link to you. Some will. Speaking of search engines, there

The Radio from Tokyo

By Mike Adams

are millions and millions of sites these days, and the era of the helpful, friendly, we-want-to-list-your-page search engine may be over. Some search engines are really directories, often giving prominence to those pages with which they have a paid relationship. Still, a search engine is the most useful way to find out where to begin, and there you'll find others like you who want exposure. Try www.altavista.com, www.yahoo.com, www.excite.com and many others.

THE COMPLETED CHRS DEMO PAGE

When you go there, <http://www.ksjs.org/chrs>, look behind the scenes (compare with companion Web site: <http://www.ksjs.org/chrs>): ask your browser to "view source code" and see how HTML works below the surface, using standard "tags" to begin and end commands. Also compare the content on the page with the content of the article elsewhere in this publication. This is what I meant by re-purposing: the story, the layout, the photos used are different in a journal article than they are on the Web. The Web is briefer, more to the point, the journal article has more detail, willfully "over-written." The Web has interactivity, links to the author and to other clubs; the journal is passive and to interact with it may require a US mail letter, a longer wait. Look upon these transition times as the future of our radio publications, as they move from all paper to a combination of paper and Web, to a day when some will no longer be paper at all.

Once you leave the predictability of Interstate 5, everything you ever believed about California is suddenly wrong. Small towns, dusty, winding roads past fields of giant mechanical beasts, this is the California that we urban types rarely see. I was following cryptic directions given on the phone, a sinuous path through tiny towns named Shafter and Buttonwillow, into the mountains, climbing toward Paso Robles. There were radios in the space between Bakersfield and the Pacific and I was going to find them. A chance phone call, an offer of "I just want to give them to a good home," an affirmative response by me, a trip planned. This is oil country, the large California reserves saved for a national emergency and the beasts are oil pumping devices. I know what you are thinking: "It was a dark and stormy night . . ."

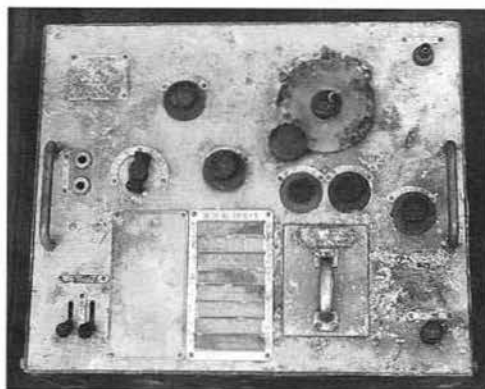


Figure 1

The directions were good and the donor friendly, his home miles from anywhere and everywhere, but with the oil wells miles behind, his view of plains and mountains was a good one. The radios were mostly ordinary and not in the best shape. Did I say *free*? An electric powered Radiola 17 and matching speaker, a 1920s something 3-dial battery set with water damaged wood, a Westinghouse DA, usually valuable but needing too much work. But as we talked and moved the items between garage and car, the final set

was something of a surprise. I was told that this was a Japanese receiver, circa 1940s, and I have never seen anything quite like it. Not pretty; but ugly, industrial, military, with all the lettering in Japanese symbols, including the schematic and a companion box of matching coils. Just when I was getting bored seeing the same old, over-restored, re-restored swap meet drivel, here was something interesting and one of a kind. I planned to clean it up, photograph it, and learn more about it.



Figure 2

In figure 1 and 2 the radio and the matching coil set in "as found" condition. The film on the front panel is sticky yellow, like nicotine. I could picture a soldier in 1941 huddled in an airtight bunker listening to this set, smoking those unfiltered coffin nails we used in those days. But the donor of the set told me it was found under an old house in rural California. My imagination ran wild: a Japanese-American family, post Pearl Harbor, hiding from the Internment Camp police, trying to get the war news on this undoubtedly powerful set. The stories it could tell of one of our country's lowest hours. After the "before" photo, I gently washed it with warm, slightly soapy water, and eliminated the top layer of grime on the metal panel. The panel is clean but pitted in places, and the tuning dial needs work, but I do not know how to do these things. And why? A 1940-era radio found under a house should look like this, right?

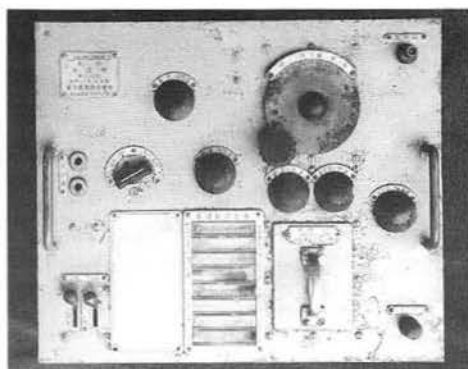


Figure 3

There will be no Concourse de Elegance, no contest or blue ribbons for this one. The simple cleaning, figure 3, made some difference. I'm not going to make it work or anything so complex, but I'm going to get inside and look at the tubes and under the chassis, take pictures. This is why I have not replaced my trusty SLR Nikon with a digital one; I have all the close up lens attachments, and these are needed for the detail.



Figure 4

The lid on the top lifts off and there is a plastic-protected schematic, figure 4. Included is a parts list, in

空中線端子		30A	第一層
接地端子		30B	第一層
空中線調整器	5000n	30C	第一層
高周波大管入力	U2-78	31	第一層
高周波同調調整器		32	第一層
高周波同調調整器		33	第一層
高周波大管グリッド回路電器		34	第一層
高周波大管グリッド回路電器	0.01uF	35	第一層
高周波大管グリッド回路電器	50000n	36	第一層
高周波大管グリッド回路電器	0.01uF	37	第一層
高周波大管グリッド回路電器	400n	38	第一層
高周波大管グリッド回路電器	0.01uF	39	第一層
高周波大管グリッド回路電器	0.01uF	39a	第一層
高周波大管グリッド回路電器	1.500n	39b	第一層
高周波大管グリッド回路電器	U1-6L76	39c	第一層
高周波大管グリッド回路電器		39d	第一層

Figure 5

Japanese, but with some English, a close up section seen in figure 5. There is a handwritten, yellowing piece of paper inside, in English. It says: Tokyo Electric Co., Mfg. June 1941, Model #2. This after market translation shows where the headphones, antenna and ground are connected and indicates that the two switches in the lower left



Figure 6

corner are "fil" and "B+." Power on and off.

From the top the tubes are accessible, and I remove the grid caps, unscrew the shields counterclockwise, take the tubes out and clean them, noticing that their numbers are in both Japanese and English, figure 6. The tube lineup is: two 78s, two 37s, a 41, a 6L7 and a 6B7.

I look closely at the schematic which seems backwards, that is the output is on the left and the antenna circuit on the right. The output, figure

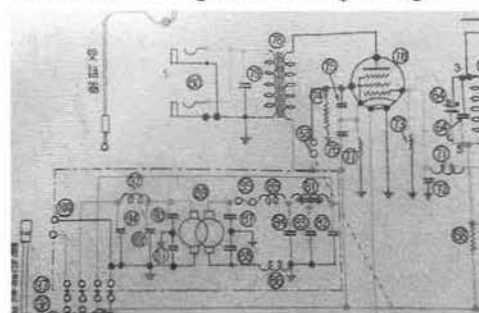


Figure 7

7, is a 41 coupled through a transformer to headphone jacks. This is a familiar circuit, the interchangeable antenna coils input into a 78 as RF

amp, then to a 6L7 oscillator. There are 8 plug-in antenna and 2 oscillator coils.

By now I am looking at the schematic's power supply and trying to figure out the two interlocking circles

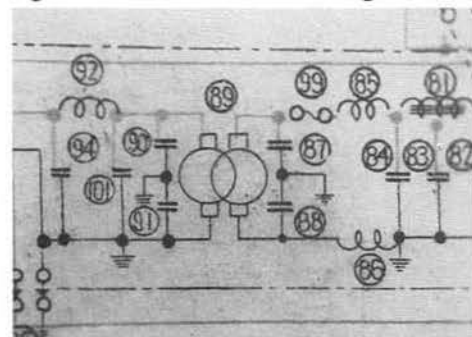


Figure 8

which output to filter capacitors and chokes, figure 8. The parts list does not give any English translation for this piece, but when the chassis is removed from the case, figure 10, a 6 volt DC (labeled on the input terminal) dynamotor can be seen, figure 9. Other under chassis photos show very precise detail in wiring, tube sockets mounted under the chassis line, figures 11, 12.

The matching wood box containing the coils must accompany this receiver,

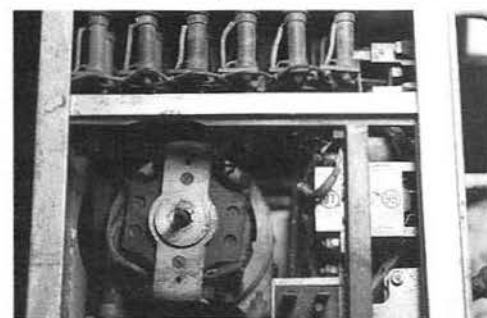


Figure 9

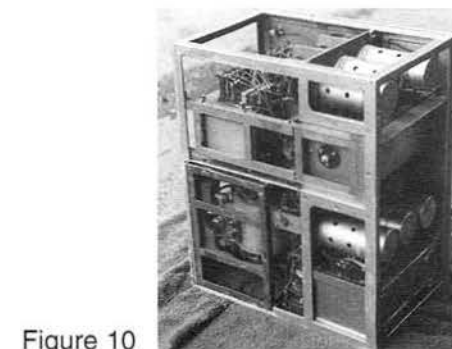


Figure 10

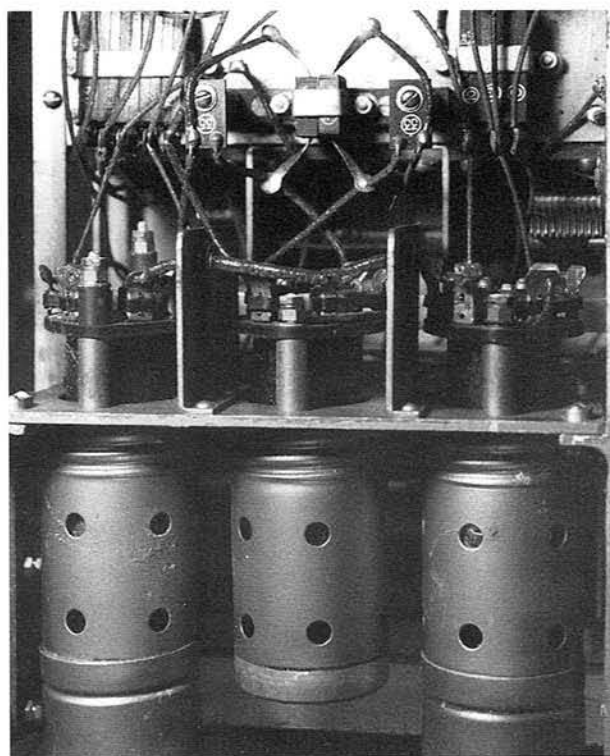


Figure 11

and it is amazing that these two really heavy pieces have remained together these 60 years. The 8 antenna coils are each marked with kilocycle numbers and Japanese symbols, a true bi-lingual radio. These coils are sturdy like the radio, and very military in appearance, but the handles used to plug them in appear to be common 1940-type kitchen drawer pulls. Figure 13. Wartime shortages?

And that is where I left it. If anyone has any information about this radio, I would like to know about it. Maybe there is some interest in displaying

it at the San Francisco Maritime Museum or at one of our CHRS/Perham Foundation displays at the Presidio. Remember that this was an experiment in taking a body of information and producing two versions, one print, one Web. Called "re-purposing," look at the web treatment and how it compares to this article. Try it yourself using the information in my article on Web authoring in this issue.

<http://www.charlesherrold.org>



Figure 12



Figure 13

Memories— *The Shadow of yesteryear reemerges anew today* By Shirley Steger

Four decades ago, radio was the magic carpet of the imagination that transported us into a world of adventure, romance, mystery, and comedy. All of the shows in these four categories were thoroughly enjoyable, but the ones that held the listeners captive were the shows of mystery and tales of the supernatural.

The Shadow was one of the most popular shows ever to hit the air waves. Ironically, the character first started out as an announcer on a program called *Detective Story*. He then became a narrator— a disembodied voice that knew everything. When the series was broadcast on the Mutual Broadcasting System in 1936, "The Shadow" was no longer just the narrator but the principle character in the show.

"The Shadow," in reality Lamont Cranston, was a mysterious character who aided the forces of law and order. He was a wealthy man-about-town who, years earlier while in the Orient, had learned a very strange and mysterious secret. He could cloud men's minds with a hypnotic power so they could not see him. His trusted friend and companion, Margot Lane, was the only person who knew to whom the voice of the invisible "Shadow" belonged.

Of all the mystery shows on radio, *The Shadow* was that one character who exuded a certain mystique that captured our imagination. At one time the voice of the "Shadow" was played by Orson Wells. Agnes Moorehead was one of the actresses who portrayed Margot Lane. The popularity of this show lasted 45 years. Records and cassette of the original shows are available today. Once again we can hear that haunting voice say... "Who knows what evil lurks in the hearts of men." While we may only guess, the "Shadow" always knew. SHRS 8/83

Genesis Revisited:

The Commemoration of the First Wireless Message on the West Coast

By Paul Joseph Bourbin

photos by Mike Adams

In August 1899, the City Fathers of San Francisco were in a quandary. California's First Volunteer Regiment of soldiers were returning from the Philippine Islands aboard the troopship *Sherman*. They had participated in the Spanish American War and were to be feted by the residents of San Francisco upon their arrival. Therein was the problem. At that time there was no way to communicate with a ship once it went over the horizon. There was a cable in the Philippines, so it was known when the ship left, but when it would arrive in The City was anybody's guess.

The residents could not just wait around for the ship to arrive and making the ship wait in the Bay until the City got its celebration together would be absurd. A lookout could be placed in a strategic location to report the ship's arrival. The Cliff House had a telephone line to downtown but, more often than not, the area around the Golden Gate is enshrouded in fog in August so traditional methods would not work. The ship might not be seen until she reached the Golden Gate, which would not permit enough time for preparation, and the celebration would be spoiled. What could they do to have a reliable method to spot the ship and gain enough time to get the celebration underway when the ship landed?

It was known that the *Sherman* would have to pass by the lightship *San Francisco*, located nine miles outside the Golden Gate, before reaching San Francisco. This would give ample time to inform San Franciscans of the arrival of the troopship. George Otis Mitchell, a physics teacher at Girl's High School, had experimented with wire-

less telegraphy. He had the idea that if a wireless transmitter were put onboard the *San Francisco*, a lookout could report sighting of the *Sherman*. A receiver, located on land west of the City, would then pick up the message and relay it via telephone lines. A group of men got together to accomplish this task. The newspaper *San Francisco Call*, seeking a scoop, sponsored the venture.



Cliff House—then and now

At first, tests of the apparatus, initially a Tesla Coil, were made from the Spreckles Building in downtown San Francisco to Telegraph Hill with mixed results due to interference from trolley cars. Later, the receiver was moved to the Cliff House overlooking the Pacific Ocean. This location was away from trolley cars, was closer to the lightship and had a telephone connection. A Ruhmkorff coil spark transmitter was installed on the *San Francisco* with an aerial, and the wait began.



1899 Welcome—Perham Foundation collection

On the 23rd of August at about 5:00 P.M., the *Sherman* was sighted through the fog and Charles Fisher tapped out, "SHERMAN IS SIGHTED." He had only the spark transmitter and had no way of knowing if the message was received. Fortunately, it was. The coherer, connected to a 75-foot vertical wire with a conical "capacity hat," detected the signals and the Morse inker noted them. A telephone call was made from the Cliff House to the *San Francisco Call* with the happy news. A cannon was fired from atop the Spreckles Building, followed by other signals. The City welcomed the *Sherman* and her heroes and celebrated for three days (they really knew how to throw a party!).



On Saturday morning August 28, 1999, a group of about fifty radio historians, supported by the **United States Coast Guard**, and an historian and a naturalist from the **National Park Service**, the press (including **Keay Davidson** of the *Examiner*), and a few bemused tourists commemorated the 100th anniversary of the first working wireless signals in America. The **California Historical Radio Society (CHRS)**, the **Perham Foundation**, the **San Francisco Amateur Radio Club**, the **Golden Gate National Recreation Area (GGNRA)**- owners of the Cliff House) and the

United States Coast Guard sponsored the ceremony.

The first wireless message hit the ether on August 23, 1899. Within the United States, three separate wireless transmission events occurred about the same time in 1899. The evidence suggests that the transmission of August 23, 1899 was, indeed, the first wireless transmission in the United States, or, perhaps, the Western Hemisphere. Only one earlier instance is known: in March of 1899, Marconi gear called for help from a lightship in England.

The commemoration was not quite as spectacular as the 1899 celebration, but the magic was still there. While the event did not start until 10:00 A. M., members of the various groups were busy setting up all the myriad of things necessary for the event. There were exhibits of early equipment, video gear to replay the commemorative documentary produced by President **Steve Kushman** and aired on **KGO-TV**, a modern radio transmitter and receiver to be used for the reenactment, public address equipment, etc. The star exhibit was **Woody Wilson's** replica Ruhmkorff coil, supplemented with an historical key from **Bart Lee**, a coherer from **Will Jensby**, and an inkler from Curator **Ed Gable** of the **Antique Wireless Association (AWA)**.



Don Kojane and Steve Kushman

At the appointed hour, President **Steve Kushman** welcomed one and all and outlined the significance of the day and the agenda of events. **Don Kojane**, President of the **Perham Foundation**, explained the need for historical preservation and the Foundation's plans for an electronics museum. **Richard Everett**, Curator of the **San Francisco National Maritime Museum**, spoke about its new radio wing. Historian **Steve Haller** of the GGNRA gave a talk about the Presidio and its wars. Naturalist **Bob Holloway**, also of the GGNRA, talked about the Cliff House site, its fog and environs. **Col. Earnest James** gave listeners background information about the First California Volunteers Regiment's involvement in the Spanish American War. **Bart Lee**, impresario of the event, told listeners about the technology of that time and the event that occurred 100 years ago. **Captain Charles Williams**

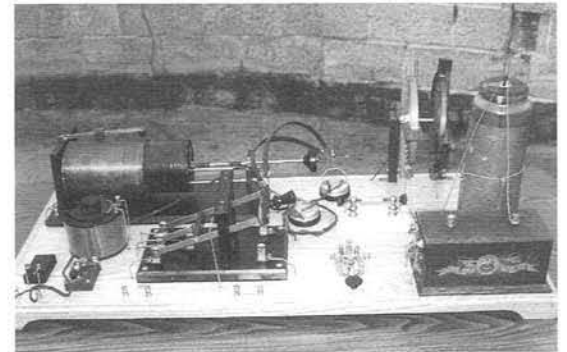
spoke on behalf of the Coast Guard, whose predecessors operated the lightship. **Paul Bourbin** (your author) explained how spark transmitters work while the President of the San Francisco Amateur Radio Club, **Alan Schuman** demonstrated Paul's replica spark transmitter. Spark signals were received on at least one portable transistor radio. Then came the reenactment.

From a Coast Guard cutter located just beyond Seal Rocks, under the command of **Lt. Mike Fazio**, came the Morse Code transmission, "Sherman is sighted," which was relayed through the P. A. system via a Coast Guard receiving station set up by **C.W.O John Kedge** for the pur-



Coast Guard photos courtesy of Bill Wray

pose. The transmission could be heard loud and clear. People were then invited to watch the documentary video and ask questions. Upon conclusion of the event, those who participated retired to a fine repast in the elegant dining room of the Cliff House.



Paul Bourbin's spark transmitter

CHRS made a large poster of the commemorative illustration, drawn by member **Kent Leech** for the cover of the journal. Also exhibited was an operating, reconstructed 15-watt spark transmitting and receiving station made of vintage parts, provided by **Paul Bourbin**. The S. F. Maritime Museum amateur radio station, **K6KPH**, manned by **Tom Horsfall** and **Dick Dillman**, copied the commemorative message and responded



with a QST QSL message on the 80 meter ham band. The AWA station in upstate New York also copied the message transmitted by the Coast Guard cutter, and responded. The event was reported on several news programs, including San Francisco TV station **KRON**, and in the newspaper, *San Francisco Examiner*.

It has been said that, "Necessity is the Mother of invention." Never has this more been the case as on that day in 1899. A problem existed for which there was no ready solution. A solution was found by making practical use of a technology that was only experimental at the time. Little could any of the participants know that from the desire not to be late for a party, the center of the worldwide electronics industry would grow: our Silicon valley.



Paul Bourbin

It was a very pleasant event. Everyone looks forward to commemorating the early modulated-spark voice transmissions (the first radiotelephone) made by the McCarty brothers in 1902 from the same location.

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VACUUM TUBE VALLEY

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ed- VTV's publisher, Charles Kittleson is a longtime CHRS member and mover for the future of vintage and new tube equipment of all sorts. His magazine offers lively insights and expert opinions on tubes, gear, and its history from a wide range of cronies. Tube heads.

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please note: these are my comments and not CHRS' for good or bad

Want Ads

CHRS Classified

FREE - For pick-up. Radio and Electronic Parts galore. Power supplies, ham gear, odds and ends. John Dracopoulos (650) 871-8238

FOR SALE - Zenith 9-5-347, robot dial, beautiful cabinet, works perfect \$495.00. Eric Nelson (650) 326-9520

WANTED - Tuning knob for Hammerlund HQ120 receiver. Henry Meyer (650) 349-2071

FOR SALE - Radios on my web site at <http://radioattic.com/attics/martin.htm>
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FOR SALE - Radiola 18 \$100., Radiola 60 \$125., AK 33 \$75., RCA 100A speaker \$35., Aeriola Sr. \$150. Ken Miller (510) 797-2138

FOR SALE - Marconi spectrum analyzer , 0-110 Mhz with tracking generator, synthesized digital storage, book, \$400. Bob Johnson (650) 854-5117

FOR SALE - Philco 48-2500 projection TV. Very unique and interesting design. Make offer or trade for porthole TV or suitable 1930's radio. Tom Albrecht (408) 578-7881

WANTED - Meters before 1900 - as is - your price! Leonard Cartwright (408) 739-6025

WANTED - Hallicrafters SX-122A communications receiver that is an 8+ electrically and cosmetically. Henry Engstrom (707) 544-5179

WANTED - C-1218/GR control box and T-50 microphone for BC-610. AN/GRC-38. Cabinet for R-388 receiver. Mike Brown (408) 578-1076

WANTED - Wood cabinet in good condition for RCA model 85T, or entire radio if cabinet is good. Dick Enos (940) 656-0224

FOR SALE - AK 10" Radiodyne \$3,000. AK10, nice, \$2000. Federal DX 58, nice \$1500. RA-DA=RC, Westinghouse, nice \$1200. AK speaker, \$200. Bart Lee (415) 956-5959

WANTED - Information on Motiongraph Theater speaker 18" woofer and cellular horn (electromagnetic) and crossover unit, need schematics for crossover, or to buy one. David Abernathy (925) 709-7049

FOR SALE - Radio and test equipment manuals, (copies). Call for info. Duane Ballew (253) 851-4505

FREE - Stewart-Warner 305, no case.

WANTED - Brunswick panatrope and Victor RE-45 radio-phonograph in very good to excellent condition. Ken Snowden (415) 334-3673.

WANTED - Atwater Kent Breadboard Radio Parts. Paul Thompson (805) 692-1941

FOR SALE - Two 35p Rek-O-Cut turntables with Shure arms from radio studio, \$150.00 each

WANTED - Philco41-608 junker for grill panel/dial glass (reasonably priced). Larry Boysen (415) 681-8352.

WANTED - National NC-57 communications receiver in excellent cosmetic shape and working order, reasonably priced - may swap. William Toensing (530) 477-1128

FOR SALE - All my radio shop equipment, tube, manual, test equipment, parts and some radios (lots of free gear). Warren Porter (530) 873-3714

FOR SALE - 1940 Seeburg Symphonola Classic Jukebox, unrestored, complete, \$1200. or trade for 1930's Zenith radios. Brian Morelli (415) 472-2866

WANTED - US Radio and Television AKA 'Apex' mod. 8 tube shield. Please call collect. Dennis Lariviere (561) 585-2979

FOR SALE - Collector and early radio tubes bought and sold. See www.fathauer.com. George Fathauer (480) 968-7686

WANTED - Working multiplex module for Scott stereomaster LT-10 or junker with salvageable multiplex. Paul Wiegman (712) 362-5444

FOR SALE - SAMS auto radio series-volumes 12 through 266. Asking \$300. plus shipping or will deliver in 100 mile radius from Salinas. Howard Griffin (831) 422-5074

FOR SALE - Am. Bosch Model 58 console. Good cabinet and repwood, spindle-type legs have been cut off at cabinet body. Plays well. \$165.00. Richard Hamernick (707) 552-8837 eves

WANTED - Cabinet for A-K649, 21AXP22/A CRT. Joe Selkregg (408) 980-0474

WANTED - Roll chart wheel guide for tubes. About 12" long, new or used, with gears for Model 6000A Hickok tube tester. (I have the tube chart roll only). Philco Beam of Light Record changer model 42-1013, 42-1008, need parts. Bob Meko (440) 355-5785

WANTED - Zenith Chassis, speaker, knobs for models 8-S-154 and 8-S-129. Eddie Enriquez (209) 576-8170.

FOR SALE - DeForest correspondence course, loose leaf in two original DeForest binders (radio and TV). \$50.00 and UPS. Darrell Combs (916) 969-0635

FOR SALE - Buy, sell and trade tube and transistor radios from 20's through 1965. Also do repairing of same. "Sounds Sensational" Jerry Cantou (415) 587-3404

WANTED - Obsessed collector pays your price for art deco style radios, mid 30's sets with lotsa tubes, old wind-up clocks and vintage advertising signs or displays of all kinds. Adam Schoolsky (603) 883-7931

WANTED - Blue, etched, side mirror for Sparton 558 (4 knob). Chassis for Stewart Warner R469. Abbottwares "Hula Girl" Radio. But wait, there's more...Make any project requiring voice over come alive with professional voice over service available from the Kushman Voice Co., where, "The Written Word Becomes the Spoken Idea". Steve Kushman 415-821-7671.

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FOR SALE - Tubes, test equipment, Weller soldering stations, line conditioners (smoothes out AC surges and sags), battery backup power supplies, computers and accessories. Get on the web and find the radio parts you need. buchent@pacbell.net. Daniel Buchalter (510) 569-3619

WANTED - Zenith fold-out advertising pamphlets for 1931-1936 radios. Steve Melvin (860) 668-6821

WANTED - pocket size reel to reel tape recorders, also microphones, reels, amplifiers, for Minifon, Fi-cord, Stuzzi, etc. Guy Doss (408) 445-2651

Want Ads continued

THANK YOU - Thanks to CHRS member Ken Martin for tipping me off to a Radiola Super VIII antenna (I've been looking for three years) on E-Bay. It was members helping members which made my search come to a happy ending.
Mark Rauber (775) 782-3596

WANTED - GE radio/phono console. LC 619 or LC 648. Bill Miedema (847) 526-6131

FOR SALE - Tubes, new and used, restored radios and "paper". Call during the day.
Stan Lopes (925) 825-6865.

WANTED- Back cover, chassis shielding (2 pieces), and special power cord plug (chassis), for Edison C-2 radio phono. Schematic for Tandberg cassette deck model TCD-330. Also want a Brush Soundmirror tape recorder, model BK-401, which used paper tape. Fred Deal, 916-428-4842.

FOR SALE - Tube Lore, 186 page reference book gives an insightful scoop on about every North American tube. Reviewed by Eric Barbour in Vacuum Tube Valley as "an instant classic". Ludwell Sibley, 102 McDonogh Road, Gold Hill, OR 19725-9626 for \$19.95 postpaid in the US and Canada. \$24.95 for air overseas.

WANTED- vintage plastic all of kinds, colorful radios of all sizes, Zenith Radio Nurse (parts?), advertising, Space Age TVs, 1920s-40s magazines, radio trade books, graphics/industrial design and related paper. Stephen (650) 359-7787 ssutley@mindspring.com

FOR SALE: Rare RCA CTC-5 Color TV \$190; Admiral 30A1 12" B&W TV \$75; consoles, cathedrals, bakelites. Tom
650-578-1897 tom@cpic.net.

Tips and Tricks

Tube Rust

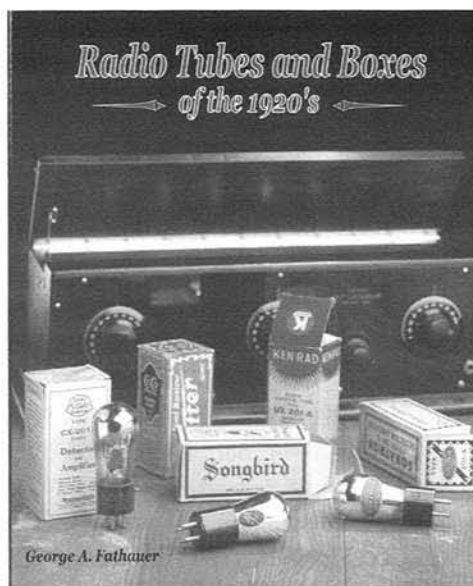
By Norman Leal

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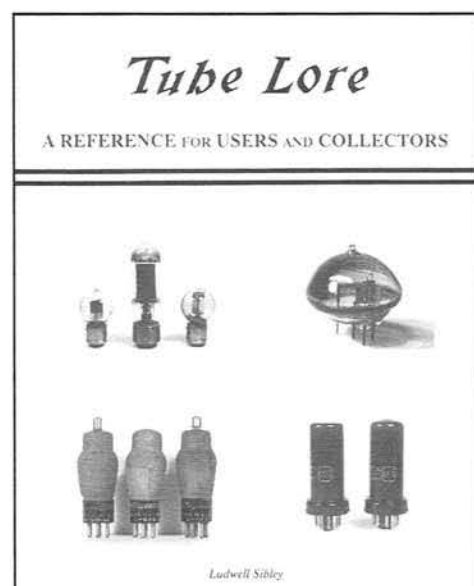
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Jelly cleans away the dirt and oxidization but doesn't hurt the plating. So often I've seen where a person has sanded the pins scratching right through the plating.

The "Ghost of Guam" and an American Guerrilla

by Stan Lopes

"The Ghost of Guam," U.S. Navy Chief Radioman George Ray Tweed, was assigned to Guam, an island in the Marianas, in August of 1939. Tweed had a great time there as KB6GJX working many hams on the West coast, Hawaii, and the Pacific Islands. While in Guam, he assembled a 20 meter phone "rig" using schematic information and parts, listed in the 1940 Amateur Radio Relay League (ARRL) Handbook, which he had shipped from San Francisco. The "rig" worked flawlessly when he went on the air in early 1941, but in June of that year censorship was started on the island and all amateur radio activity on Guam was stopped. When the Japanese attacked Guam on December 8, 1941, one of the first bombs was dropped on his house and practically demolished his

ham shack. He narrowly escaped capture, but failed to take any equipment with him. Later he obtained a receiver, a Super Sky rider 16, and with the help of a native Chamorro then was able to provide a newspaper of sorts called *The Guam Eagle* with the war news, written in pencil at first and then on an old battered Underwood typewriter. Copies were read until they wore out. He stopped when it became too dangerous.

Tweed got close to building a transmitter, but again he was not able to establish communications with the military because a native took his parts for safe keeping and never returned. He evaded the enemy, until the island was retaken some 31 months later, by hiding in caves and in the jungle, just as several Japanese sol-

diers did after WWII ended - some for as long as 8 years or more. Tweed was promoted to Warrant Officer upon return to the States.

On the other hand, Lt. Iliff Richardson, USNR never was a ham. Prior to January of 1944, he was completely unfamiliar with the technical side of radio, as opposed to Tweed. His hobby was gas engines, motorcycles, and such things and he apparently knew them very well. He was Executive Officer on a PT boat that was sunk by the Japanese; how he got to Leyte Island is a long story that can be read about in the book *American Guerrilla in the Philippines*, by Ira Wolfert. For our tale, he appears as the chief of staff of the guerrilla forces on Leyte, an island 100 miles long and about 45 miles wide at the widest point. Their mission was harassing the Japanese, sometimes killing a few, and they did it well with very few casualties on their side.

In January of 1944, General MacArthur's headquarters got in touch with the guerrillas. Plans were already under way for the reconquest of the Philippines and they wanted to set up ship-watching posts and to build radio stations for reporting the movement of Japanese convoys.

There were just a few obstacles to overcome. Leyte was infested with the enemy - who wouldn't exactly approve of such a ship-reporting system- and the Japanese were well equipped with radio direction-finding equipment. Plus, there wasn't a radio transmitter available on the island and one couldn't be sent in. Most importantly, no one in the outfit had any real radio experience. There is an old military motto that says, "The difficult we do immediately; the impossible takes a little longer." This could have been the spark in Richardson's mind when he started on this assignment. His first step was to determine



what assets were available to them, if any, which could be used to offset the list of liabilities.



He had plenty of money, about the only item that could be sent in. The island had telephone exchanges, telegraph stations, and small power houses which contained equipment: some good, some wrecked, but all of which were a possible source of raw materials. Finally, he found a young Filipino, Joe Rifereal, who had been interested in radio and was able to read wiring diagrams. Somewhere they located an old UV-211 "50 watter" vacuum tube and an unmarked mica condenser. The big find was a copy of ARRL's 1932 *The Radio Amateur's Handbook*, which belonged to a fellow who had been a telegraph operator for the Philippine Bureau of Posts. It was dog-eared and moldy and had been sampled by white ants, plus the cover was long gone and someone had bound it together with wire – but the essential information was still there, all the practical knowledge that was necessary to build and operate a radio station. It became Lt. Richardson's Bible!

With available money, they started to buy as many radio sets as they could

find. The first purchase included a RCA, Philco, two Airlines, and a Phillips receiver made in Holland. The Phillips and one of the Airlines sets seemed to be in the best condition. They were used together as the receiver with one functioning as a Beat Frequency Oscillator (BFO) to permit CW reception with the other set. The other sets were dismantled for parts to make a transmitter. Another find was a Power Amplifier (PA) using a 200 watt transformer, and, when someone brought in the field coils from a damaged generator they had an almost inexhaustible supply of No. 28 copper wire.

Some of the details of that first "rig" are a bit hazy, but Richardson learned the *Handbook* and could quote it by line and page. The PA transformer was rewound with wire from the generator, insulating the layers of the windings with waxed paper that had been used as wrapping for dynamite. They wound six-layer RF chokes on glass tubes found in a drug store using No. 30 d.s.c. wire taken from a telegraph relay. Lacking coil dope, they used natural gutta percha obtained from trees on the island. The tank coils were wound from No. 6 telephone wire.

A socket for the 211 tube was unavailable, but American ingenuity solved the problem by cutting up old hard rubber storage-battery jars for insulation. The tube was wedged into a hole cut in the receiver chassis and spring contacts were fashioned from a brass nameplate from one of the telegraph relays. These proved to be too flexible, so broken hacksaw blades were used for the contacts. A 150 watt transformer from one of the larger receivers was rewound as a 12 volt filament supply.

Richardson's knowledge of gasoline engines came in handy providing a source of power for all of the equipment. Most of the electrical equipment on Leyte was designed for 220 volt AC

operation and a large Fairbanks-Morse gasoline-driven generator for that voltage was located. The engine was beyond repair, but the generator was still good and was hooked up to a 2 horsepower single-cylinder engine salvaged from a farm. The makeshift power generator had two huge flywheels, firing only once in every half-dozen revolutions after getting up to speed. It was started on gasoline but after it was running, it worked well on coconut oil. The main drawback was the lack of a muffler; the exhaust noise from that big cylinder could be heard too far away for comfort. This was one problem not covered in the *Handbook*, but was solved by burying 30-odd feet of bamboo tubing underground at random angles and sending the exhaust through this "pipe."



Fiji's only broadcast station circa 1934

Red and green pilot lights from the PA were used to indicate when plate and filament voltages were on and a white lamp with a pickup loop of wire indicated transmitter output. The lamp burned out several times before they got it adjusted properly, but fortunately there were plenty of spare bulbs. The first time the rig went on the air the key had inadvertently been wired into the high-voltage lead and they had to operate it with a long plastic-handled screwdriver for a few days until the reason for the "fireworks" was discovered.

Regular antenna wire was not available, but there was plenty of No. 24 enameled wire from another old field coil and a hand drill was used to twist

together 17 strands of this wire. Zepp spreaders were cut out of hard-rubber battery cases and there were plenty of trees in the jungle to use as "sky hooks." The antenna was strung about 130 feet above ground and oriented for maximum signal strength in the direction of Australia.

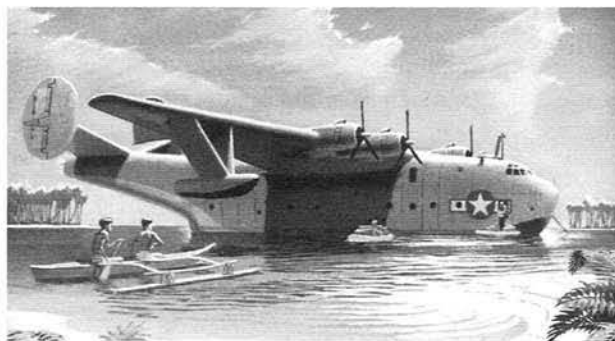
If you had guessed that Lt. Richardson at least knew Morse code before he ever undertook such a job, it would be a bad guess. But on page 30 of the *Handbook* was the code, which had to be learned in-between dodging the enemy, building radio equipment, and conducting full-scale guerrilla warfare! When the first transmitter was finally in good running order, it operated with an input of 85 watts. The plate supply was 940 volts of raw AC from the rewound transformer and the note sounded like someone clearing their throat, but it did the trick.

All was not smooth sailing. The transformers were the main source of trouble; the waxed dynamite wrapping seemed to encourage condensation. Ordinary typewriter paper worked better between the windings and it wasn't long before all hands became expert at detecting burn-outs and rewinding in a hurry. They even invented a new "Q" signal to cover the situation: QAB (My transformer is smoking. Please stand by for an hour).

With the first rig on the air and working successfully, it was time to expand the organization. The search for more broadcast receivers, preferably with 6L6 or 6F6 output stages continued. A five-station network was eventually in operation with each capable of reaching Australia. Calls were often varied to fool the enemy eavesdroppers. The most popular transmitters were those using two 6L6's in push-pull circuits driven by two 6F6's. A four-tube push-pull parallel circuit was tried, but it wasn't practical. There were ultimately

60 personnel in the radio net, of whom 15 were former Bureau of Posts operators.

A few already knew the Continental code and those who didn't quickly learned it from the still indispensable *Handbook*. Quite in the amateur tradition, Lt. Richardson and his crew wanted to experiment and try something more promising. Adapting a portable police rig about the size of a walkie-talkie, sent to Leyte before the war and never used, they would try to borrow the crystal control system to stabilize the frequencies and tones they were using. Since the crystal frequency was too low, they turned to "that wonderful book" again and found a doubler circuit. After considerable difficulty, they finally got on the air with a T9 (best tone) crystal note. Their accomplishment was soon squelched, as their only 5Z3 tube shorted its elements within an hour and the smaller rectifiers available from the BC sets couldn't handle the load.



Nation's Business July, 1944

Don't imagine that the equipment building, code learning, and station operating was done under ideal conditions of undisturbed peace and quiet. The Japanese were very active and they had excellent direction finders. Many other clandestine stations throughout the Philippines were found and captured, but the Leyte group under Lt. Richardson lost only one station – and even then all of his men escaped. He attributed his success to the fact that he

changed station locations every two or three weeks thus avoiding the Japanese pinpointing them. Because of the strength of the guerrilla forces, the enemy could not suppress the American stations by sending out small patrols. After finding an exact location for a station, they had to organize a heavily armed expedition. By the time they were poised to strike, the Lt. and his crew would be elsewhere. Richardson returned safely to the U.S. ending his career as a "home brew" radio engineer in the Pacific. The Navy stated that his work on Leyte was quite valuable and the information he sent using his home-made transmitters was vital to the successful invasion of the Philippines, saving thousands of American lives.

Since the results of Naval radiomen were dependent on the 1932 edition of the *Radio Amateur's Handbook*, the ARRL, which compiles and publishes an updated version of the book annually, can take pride in the accomplishments of those American Navy and Filipino guerrillas. Many amateurs have used the publication to advance their hobby from learning the code to building their own equipment. Also many amateurs have contributed improvements to radio communications by designing new circuits, enhanced antennas, and better usage of the radio spectrum by reading and studying the *Handbook*. It is no surprise that some amateurs, as well as radio enthusiasts, are collecting complete sets of these books for their role in the history of radio.

It would be interesting to follow up on the lives of the men described above, especially Tweed and Richardson.

References: *QST Magazine*, March, 1945, "American Guerrillas in the Philippines," by Ira Wolfert

EARTH DAY RADIOFEST AT THE PRESIDIO

By Bart Lee

CHRS for the fifth year sponsored vintage radio operation at the Presidio of San Francisco on Earth day. A dedicated crew did road-work at the Coast Artillery Radio Station, Building 1444, including **Russ**

Turner, "Big Bopper" Ron, Stephen Sutley, Steve Kushman, Jerry Cantou, Judy, Bill Wray (see photo). A vintage military VHF radio, worked by



Dick Dillman, set up a circuit on 50 MHZ with **Tom Horsfall** in Richmond. Solar-powered shortwave radio entertained the crew, courtesy of **Bart Lee**. Several photos appear near-

by. Both the BBC from England and a Chinese broadcaster boomed in S9+30db from a makeshift Radio Shack wire antenna strung between the building and one of the antenna poles.

This does seem to be a spectacular radio site, on top of the Presidio Ridge. 1920s crystal set got refurbished on the site, and once it was connected to a ground as well as the antenna, it too worked well - even picking up the local Park Police. A fine time was had by all at a great Field Day. A big barbeque picnic at the Main Post supplied the proverbial free lunch. Pencil in April, 2001, to come join CHRS at the Presidio next Earth Day.



Bart getting sun-stroked



Bill, Russ, Jerry and Judy homing in a crystal set



Tom Horsfall

Polaroids courtesy of Bart Lee

MILITARY RADIO RESTORATION GROUP MEETS AT SAN LUIS OBISPO MAY 1999 AND 2000

By Bart Lee

The Military Radio Restoration Group met at the San Luis Obispo National Guard Camp in the first week of May again this year in two-day meets with presentations on Saturdays.

Hank Brown again chaired the meetings. He made available videotapes of the last three years' sessions. Lots of interesting gear changed hands. In 1999



Mike Brown, Jay Coward III

CHRS member **Jay Coward III**, at the meet, donated a Coast Guard 1943 radio-direction finder (DAE-1) to the S.F. Maritime Museum. In 2000, another CHRS member got a Gibson Girl emergency marine lifeboat transmitter for the Maritime Museum. The display hall presented some of the best military radio sets from World War One to Vietnam at both meets.

This swap meet is the place to get that one connector you need to make that old army box spark to life. Many CHRS members attended. **Bjorn Fosberg** made a presentation in 1999 about First War sets, many provided by August Link. In 2000, he talked about the RS-6 "spy set." Both **Alex Seddio** and **Dick Dillman**, who have been active in the Presidio project, also participated, along with several other CHRS members, such as **Mike Brown**. I gave talks each year on radio espionage and radio in military intelligence from 1904 to 1947 (which will be available on videotape). The nearby photos highlight some of the gear and people last year.



Dick Dillman, Bjorn Fosberg, Mike Brown

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Correspondence is invited



BC 9A 1929



ARR7 and ARR5



DAG-1 WWII

A Discussion of Ethics at Swap meets: **THEFTS**

By Paul Joseph Bourbin, Constable
(Reviewed by the General Counsel)

To the person(s) who took stuff at the last Swap-meet: I implore you please stop doing it. You are ruining a pleasant thing for many people. If you accidentally took the items and want to return them, you can send them to me. No questions will be asked and, you have my word, I will tell no one. I was a witness to one of the thefts and know the person who took one of the missing objects. I have done nothing because I wanted to give the person a chance to make restitution, or maybe remember he just forgot to pay. Is the taking of frivolous things worth losing one's honor? The Society cannot protect you from the first reaction of an enraged seller either.

A number of these disturbing events occurred at a past CHRS meet at Foothill College. Four vendors (the author included) had items stolen from their spaces. While occasional thefts have occurred in the past, this is the first time that so many happened at a single event. What also is interesting, is that some of the items taken were of little value. The author was offering cigar boxes of various items for two dollars per box and two of them were stolen. If someone wanted them and asked, he would have given them to the person for nothing. In another case, a four-dollar magazine was taken while a vendor was talking to two other buyers. What has this hobby become?

True, it is possible that a buyer picked up an item while the seller was away, tried to find him, and never did. However, in at least two cases, the vendor was at his space at the time of the theft. It was not that long ago that vendors had no fear of leaving their spaces for a while to look at other vendor's stuff. What have some of us become?

Let's put this in perspective, folks. We are not talking about food for our families. A couple of radios are all any household needs for entertainment or emergencies. Many of us go to the meets because we love old things and enjoy buying, looking at, and talking

with others about vintage electronics. Some are there to make a few dollars and go to a lot of work to provide us with stuff to buy. Everyone wants to do his or her thing in a safe, friendly environment, free of the threat of crime. This is supposed to be fun; an escape from the pressures of the real world. How many vendors will stop coming if they fear their stuff will be pinched? What will the meet be if the sellers don't show up?

To the vendors: Here are some suggestions to protect yourself. Don't



The crime wave.

leave your space unattended. I know this is difficult; everyone wants to play. Perhaps two vendors can share a space and spell one another while the other looks around. Your spouse might be willing to mind the store if promised a nice lunch afterward. Hire one of your kids or a friend and promise him a commission on items sold. If you have a video camera, set it on a tripod overlooking your merchandise, one cartridge and battery will last you the whole meet. Some vendors delay unloading their vehicles until well after the meet is started. This allows them time to look around before opening shop (it is a nice way to draw a frenzied crowd willing to "help" you unload). Try to cover your merchandise. A store like Tap Plastics can cut pieces of clear plastic and sell you the hardware and glue so that you can make a cover for all or part of your table. Leave the back end open, or on hinges to permit you to take out items

one at a time. A flat sheet of clear plastic can be put down over magazines, thin books and other flat objects. Let people examine items one at a time and put one away before bringing out another. Cable locks for bicycles can be used to tie down larger objects. Placing objects in neat rows or patterns will make it easier to spot missing objects quickly. Make sure knobs and accessories are attached tightly. Keep easily removable parts in your vehicle and put a note with the object that the missing parts are available. Above all, be alert! Watch your merchandise, especially, small, desirable merchandise like tubes, knobs, magazines, transistor radios, etc. Before you bring something to sell ask yourself: is it worth the risk, albeit small, that it could be stolen?

Vendors, please refrain from opening the trunks, back doors etc. of your vehicles prior to the starting time. Also do not remove anything including, but not limited to, chairs, tables, merchandise, blankets etc. prior to the starting time. This makes it easier for everyone. The only exception is that the Loves can bring out their Coffee and Doughnuts before opening time (Thank-you!). One of the reasons that more people are attending meets is because they know they do not have to arrive before first light to get the "good" stuff. People are coming from greater distances to participate. Is this too much to ask?

While it pains me very much to have to write this, it must be done. The membership must be made aware that the tone of the hobby has changed. As the value of the objects we hold dear increase in value and rarity, greed and avarice begin to rear their ugly heads. It seems that radio collectors seem to gossip a lot. There is nothing worth risking the loss of your honor and reputation. I'll be watching.

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Photograph courtesy of Jim Cirner



Late Renewal Form - 2000

Please cut this out or mail information to:

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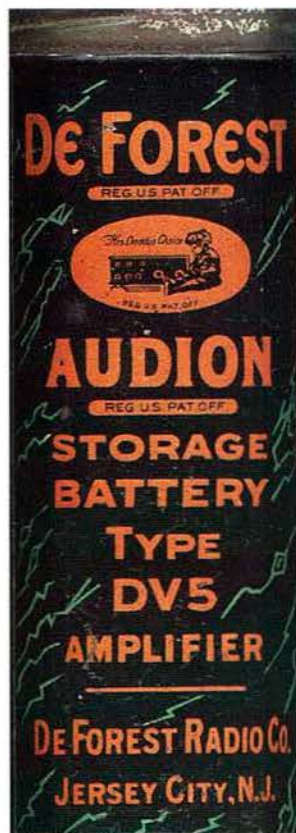
- ☐ \$20 enclosed for annual membership (others available)
- ☐ I am donating a tax deductible _____ for the CHRS general or museum fund
- ☐ I can volunteer time/materials to help CHRS



Herrold microphone

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Tubes courtesy of Paul Bourbin



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