



# **WARCI News**

*Wisconsin Antique Radio Club, Inc.*



Fall Already

September 2015

## Some of the Items You'll See at WARCI's Annual Auction at the September 20 Meet (See page 11 for More)



### **NEXT WARCI MEET:**

Sunday, September 20; 8:00 – 11:00 AM.  
Doors open 7:00 AM for set up indoors if needed.

The Landmark / Terminal Site (see pages 19 and 20) at 5905 / 5917 S. Howell Avenue, Milwaukee, near the Airport. Look for our signs.

Features: Annual WARCI Auction, 50-50 Raffle, Joe's Great Free Pizza.

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# WARCI, Inc.

*THE WISCONSIN ANTIQUE RADIO CLUB, INC. EXISTS TO PRESERVE THE KNOWLEDGE OF RADIO, TELEVISION, AND OTHER RELATED TECHNOLOGIES. WE HAVE A SPECIAL INTEREST IN THE HISTORY OF RADIO IN WISCONSIN, WISCONSIN RADIO COMPANIES, RADIO STATIONS, ETC. OUR MEMBERS' INTERESTS INCLUDE RADIO, TELEVISION, AUDIO, MICROPHONES, JUKEBOXES, AND ANTIQUE PHONOGRAPHS.*

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## WARCI Information

WARCI is incorporated in the State of Wisconsin.

Annual membership dues are \$15 for each calendar year, January - December. (Allowance is now made for new members joining in September or November.)

Seller's fee at Swap Meets is \$7.00 for members, \$10 for non-members.

The next Swap Meet will be held on September 20, at the Landmark / Terminal facility on Howell Avenue near the airport (see pages 22 and 23).

The swap meet times are 8:00AM - 11:00 AM. Doors open at 7:00AM for set-up if we need to be inside.

## WARCI News

This newsletter is the official publication of the Wisconsin Antique Radio Club, Inc. It is published four times per year, in January, May, July and September. The WARCI News is free to all paid-up club members.

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Articles or material for the newsletter are most welcome and should be sent to Greg Hunolt, [ghunolt@wi.rr.com](mailto:ghunolt@wi.rr.com) or N5412 State Hwy 57, Plymouth WI 53073. Include your name, address, phone, and email. PC format (e.g. MS Word) by email is preferred. JPEG for images is preferred. Please contact Greg Hunolt for assistance.

Classified ads up to ¼ page are free to WARCI members.

The cut-off date for all newsletter material is about the fifteenth of the month preceding publication of the next newsletter (e.g. December 15 for the January 2016 issue).

### **Rules for New Member Dues**

WARCI membership runs January to December. But we do get new members joining later in the year. To accommodate them, the WARCI Board has agreed to a policy for membership dues for late joiners. From now on, if a person joins at the September meet, we'll charge \$20 and include the following year. If a person joins at the November meet, we'll just charge \$15 and include the following year.

## **WARCI Website**

**[www.warci.org](http://www.warci.org)**

The WARCI website features information about WARCI activities, Wisconsin radio, articles, etc. Contributions are most welcome! Contact our webmaster Nick Tillich, at [webmaster@warci.org](mailto:webmaster@warci.org). Thank you, Nick, for your great work.

# **Milestones in Music:**

## **Before there was Rap, there was Tap!**

### **Toronto Water Faucets Act as Radio Receiver**

**By James Montagnes, Radio Age, April 1927**

*When radio was new, there were many instances of odd happenings resulting from an inevitable lack of experience with the practical engineering involved, e.g. with shielding, antenna design, etc. This is an example for you, reprinted from Radio Age in 1927.*

A phenomenon in radio reception has been recently noticed in a florist shop underneath one of the large Toronto, Canada, broadcasting stations (CFCA). It appears for some unknown reason everything that is broadcast or finds its way into the microphone while the radio transmitter is on can be heard quite clearly through the faucets in the florist shop with the metal sink acting as a loudspeaker.

Although a number of telephone and radio engineers have investigated the possible connections between the broadcasting station and the hot and cold water taps in the shop, nothing has been found which would account for this peculiar effect. It is thought by some to be magnetism.

Music is received with much more volume than speech, although the latter can be heard at a distance of three feet when the speaker is talking with less than average force into the microphone. The operator of CFCA, E. J. Bowers, reports one evening while a concert was being broadcast by remote control the music could be heard very plainly outside the locked door of the shop, some ten feet away from the water taps.

The owner of the shop, when asked as to whether the continuous flow of music was irksome, replied he did not find it so, and often came to the shop at night to hear a good concert. He has listened in this manner to church services broadcast through CFCA.

"The only time that it is bothersome," he said, "is when the radio and the music store across the street opens with its loud-speaker and re-broadcasts above the noise of traffic. Then I am in between two fires."

Just what is the cause of this freak reception has not been definitely established. Samuel J. Ellis, radio

inspector for the Toronto district, has investigated with telephone engineers in an effort to solve the mystery.

"We tested every pipe near by and in other parts of the of the building, but nowhere was the volume as great as at the taps. Near-by pipes would record to a slight extent when a 'fiddlestick' was used," said Mr. Ellis.

This, Mr. Ellis explained, was a small wooden rod, some eighteen inches long and similar in appearance to an ordinary broomstick. One end had been sawed off diagonally and a small wooden disc, the size of one's ear, nailed onto it. The other end was grooved to fit on a pipe. When the fiddlestick was placed against a pipe and held to the ear, music and speech were audible.

"It is either magnetism or mechanical vibration," said Mr. Ellis. "Just what it is we have not yet determined."

E. J. Bowers, operator of the broadcasting station, holds somewhat similar views. Since he explained that the station is in no way connected with the pipes, it being thoroughly grounded where necessary and the leads from the motor generator to the tubes contain more than the required number of radio frequency chokes and by-pass condensers, it would seem that mechanical vibration is accountable for this "tap" music.

The case has aroused considerable interest among Toronto radio fans. Reports from England tell of a similar case in which a metal lamp pole near station 2LO in London acts in a like manner and daily brings crowds about it.

# WARCI Headlines

## July Meet Notes

We had a light turnout at the July meet, with 17 sellers (including 3 non-members) and a count of 52 people at the meet about 8:40AM. We sold 22 items at the donation auction, bringing in \$188 for the club, and the club took in \$29 from the 50-50 raffle. Nick Tillich at the hospitality table gave out our new member name tags. More hats, polo shirts, T-shirts, and sweatshirts were sold. The pizza was delicious.

## Life Memberships

The WARCI board approved a lifetime membership for \$300. By becoming a life member of WARCI you would avoid hassling with annual renewals (or missing newsletters if you renew late), and show your commitment to WARCI.

## Membership Update

**We now have 86 active members, but as of August 23 just 66 members have paid up for this year. If you haven't paid—please do so!** We finished 2014 with 76 paid members. This was up from 60 paid members in 2013. Looking back, we had 58 members in 2012 and just 44 members in 2011. **We are looking at a potential decline of 10 paid members!**

## September Meet

WARCI's September meet at the Terminal / Landmark site will feature the annual WARCI Auction. The flea market will be outdoors (unless the weather is bad) and the auction will be indoors. In addition to the annual auction, the meet will feature the 50-50 Raffle, and Joe Halser's excellent pizza.

## Auction Information

See page 11 for information on the WARCI auction and photos of some items that will be up for auction.

Changes from last year's auction:

*Sellers may consign up to 10 lots (limit was 5).*

*The seller's lot fee will be \$2 per lot (down from \$5).*

*The bidder's card fee will be \$1 for every participant.*

*There will be a \$15 minimum bid (up from \$10).*

The objective in these changes is to encourage more

participation in the auction. Sellers will be able to consign more lots, but with a reduced per lot fee.

A lot may include three related items. The \$15 minimum bid is intended to encourage sellers to group together items that individually would not be likely to draw the minimum bid.

WARCI will screen lots with the right to reject those which are not radio related. Radio related items may include vintage telephone, telegraph, television, or phonographs, as well as test equipment and radio literature.

There will not be a separate Donation Auction. Donations will be accepted, but WARCI reserves the right to reject donations of minimum value that would be welcome for the Donation Auction at one of WARCI's other meets.

## Looking Ahead to January

Our January meet will be held indoors on January 17, 2016, at the WG Banquet and Entertainment Center. The facility offers plenty of room and easy access. More information and directions will be provided in the January newsletter and on our website.

## ARCI Salutes our President

ARCI showed their appreciation for WARCI President Nick Tillich's work as the auction coordinator for Radiofest 2015 by naming Nick as their "Volunteer of the Year". WARCI congratulations to Nick on his well deserved recognition.

## WARCI Meeting Dates for 2015

September 20 with Auction, The Terminal

November 8, The Terminal / Landmark

And then — January 17, 2016

## Editor's Note:

### *The WARCI News is your newsletter.*

Your comments and suggestions for the newsletter are most welcome.

**Your contributions of articles or other material are urgently needed.** Your help is needed to make the WARCI News a success and to ensure that it covers the full scope of the interests of WARCI members.

If you're not seeing articles on topics you are interested in, **write one.**

You may submit complete articles, but information from which an article can be developed is also welcome.

Don't agonize over format, etc., as I will have to adapt your submission to the newsletter anyhow. Simple text is best. PC format (e.g. MS Word, separate jpegs by email) is preferred, but hardcopy text and photos are accepted.

In this issue we have a couple of vintage articles from Radio Age that have a common element of illustrating how rough and ready the nascent radio broadcasting practice was its first years in the 1920's. As we do each September, we also feature photos of items that will be consigned to the WARCI annual auction.

We will also cover tube audio and television and other member interests - but we need your contributions of articles or information for articles.

Thank you, and I look forward to seeing you at the September 20 meet,

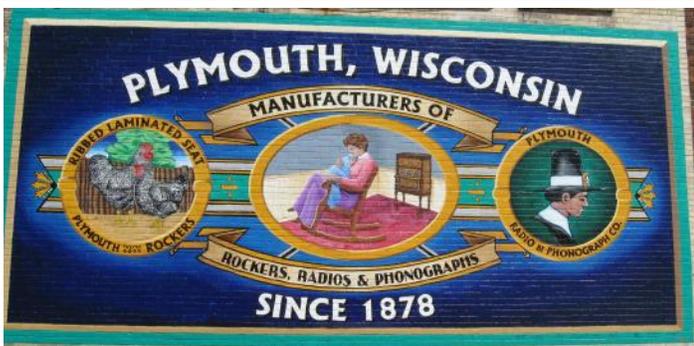
- Greg Hunolt, Editor, WARCI News

## Bob Paquette's Microphone Museum



WARCI member Bob Paquette's Microphone Museum features his collection of well over 1,000 different makes and models of microphones as well as related pieces of equipment. The emphasis is on historically important microphones made between 1876 and 1950, and early radios, telephones, and many other communications devices, including an assortment of military gear. Check out Bob's website, <http://www.sssmilwaukee.com/Microphone%20Museum.html>

Bob always enjoys visitors and will be happy to give a guided tour to individuals or groups. You can call Bob at Select Sound (414) 645-1672 to arrange for your visit. Just ask for Bob Senior. The museum is located on the second floor of Select Sound, 107 E. National Avenue in Milwaukee. Enjoy your visit and allow yourself plenty of time.



**RADIO ROOTS**  
OLD TIME RADIO  
TUESDAYS 9:00AM-NOON

**WRLR 98.3FM**  
ROUND LAKE HEIGHTS ILLINOIS

Streaming world wide: [wrlr.fm](http://wrlr.fm)

**RICK HAGERTY**  
PRODUCER-HOST  
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# Humorous Experiences of an Announcer

In which the trials and tribulations of the announcing gentry are detailed.

## Clarence John Ingram, Radio Age, February 1926

*In the very early days of radio broadcasting, there was a rapidly growing demand for programs beyond the playing of phonographs, rudimentary news reports, agricultural and weather reports, etc., that broadcasting had begun with. There was a lot of experimenting with different types of live entertainment. It is hard, now, to imagine how totally brand new all of this was, to broadcasting station operators as well as audiences—but lessons learned rapidly accumulated.*

*In this article, reprinted from Radio Age, Mr. Ingram looks back from 1926 over his five years of experience in radio broadcasting and provides examples out of those rough and tumble days of how strange things could happen, and gives us some insight into what it must have been like to have been in radio as it began to take off.*

To the person today who pulls the filament switch of a modern radio receiver, and then tunes in one of the really high class stations which provide the varied daily programs, the one thing which impresses (if anything causes serious thought concerning the studio workings) is the smoothest, and timetable-like precision with which one feature after another is sent out through the "Mike". It most probably never enters the mind of most listeners that operators, announcers, and studio managers encounter experiences and situations which would try the patience of Job, were he among us today; or else, if viewed through the eyes of the late Mark Twain, prove as humorous as anything ever written by the Mississippi flat boatman.

I first faced a microphone as an announcer back in the trail blazing days of radio, in December 1921 to be exact, and have been afforded many a chuckle, when in retrospect I mentally reviewed experiences I had while engaged in the interesting pastime of "giving artists - real and alleged - the air".

When I first faced the "vast and unknown radio audience", which was after all not so vast at that time, at station XYZ (which of course were not the actual call letters) radio was almost unknown to the general public. In a vague way it was known as something closely akin to Black Magic, by means of which ships were able to communicate one with another when in distress.

At this period in the development of broadcasting to ask an artist to give a radio program was to arouse a serious doubt as to your mental state. True, this skepticism was soon replaced by

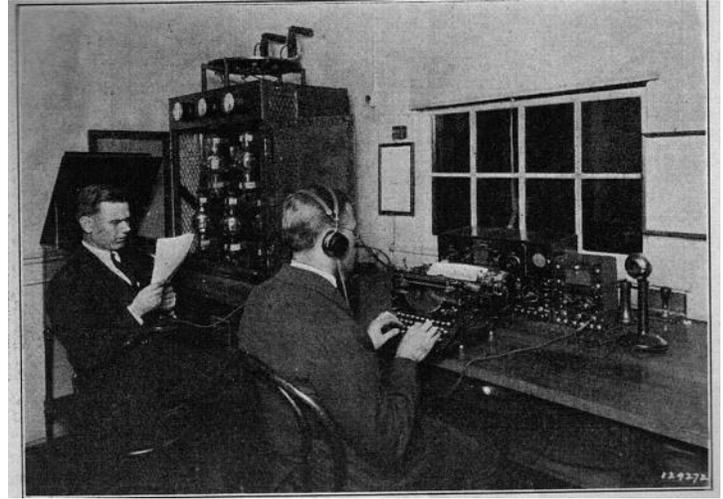
conviction and enthusiasm, but one experience I had at that time is worth retelling.

### He Wouldn't Believe It

For obvious reasons I must give fictitious names but in all other respects this story is true. In the city where XYZ was located there was a male quartette with an international reputation. I arranged for a concert by this quartette. On the night of their appearance everyone who possessed a receiver, and who was within range of XYZ, had headphones on anxious to hear the singers in their radio debut. After the quartette had put over several numbers in their inimitable style, and the telephone number of the station had been announced several times (it was the proper thing to do in those hectic days) the station phone was kept busy by listeners calling to commend the singers. These reports were acknowledged 'over the air' and of course the members of the quartette heard the various names announced. Among the many who phoned in were personal friends of the singers, some of whom were unknown to those of us at the station. This, it would seem, was proof positive that the music was "going out". I noticed that one member of the quartette, we'll call him "Harry Miller" because that isn't his name, seemed to be unimpressed and wore a cynical expression. The others were apparently elated with the success of their radio debut, and as name after name of friends came in via telephone, their joy increased.

The program ran for an hour and at its conclusion we were all as happy as children on Christmas morn - that is all except Harry. After I had thanked the members of the quartette for about the sixth time

*Humorous Experiences continued on Page 7*



*These two photographs of the studio and operating room of station WJZ, Newark, New Jersey, are taken from the December 1921 issue of Radio News, essentially at the same time as the December 1921 story related by Mr. Ingram, and who knows - perhaps "XYZ" was WJZ! These photos convey the informality of the early days of radio broadcasting.*

*The photo on the left shows the studio with a singer and piano accompanist. The curtains are typical for such a studio, for satisfactory acoustics - no echoes wanted here. Note the microphones, including some on the table at the lower left that might have been used for reading news or for informational programs. The apparatus on the wall on the left are part of a remote control system that enabled the station operator (a.k.a. "engineer" from my days at KBIL) to control the set.*

*The photo on the right shows the operating room, with the transmitter on the left (note the five large vacuum tubes) and receiving sets on the right. An operator is shown typing up news information for re-broadcast by WJZ. The receiving sets were also used to obtain Arlington time signals, the reference times that were broadcast by the powerful US Navy station NAA in Arlington, Virginia. - Editor*

and lauded them to the skies as they were leaving the studio, Harry turned and said "You can't kid me, I don't believe a damn note ever left this room!" When I revived, the quartette was gone.

Only a few weeks ago I tuned in one of the local stations and heard Harry sing a solo. It gave me a hearty laugh when it brought back to mind Harry's introduction to radio.

### **Not in Repertoire**

Another time we were broadcasting a joint recital by a young soprano "Bessie Boyce" we'll call her (she is now a headliner in musical comedy) and "Thomas Reynolds", operatic tenor. Both were extremely nervous and this nervousness seemed to increase as report after report [listener call-ins] was acknowledged. Among the reports received were some making the usual request for special numbers. In acknowledging these reports between numbers I

indulged in a bit of good kidding, more to place the young singers at ease than to appear funny, and said, among other things, "perhaps we can prevail upon one of the singers to render the 'Flower Song from Pillsbury' for us," and turning to Bessie Boyce I added, "will you oblige us Miss Boyce?" However this sally has the opposite effect from what I had hoped for Miss Boyce became completely a victim of panic and stammered "I don't know that aria very well but Mr. Reynolds does." I turned inquiringly to Mr. Reynolds, whom I perceived had become as red as the proverbial beet and was nervously toying with his watch chain. "How about it, Mr. Reynolds?" I asked, and to my surprise my young tenor friend said in all seriousness, "I'd be glad to but I haven't the music with me."

This experience shows how panic will seize artists, who ordinarily are completely at ease before large audiences, when they face the microphone for the first time. Both of these artists knew there was no such musical composition as the "Flower Song from

Pillsbury”, but in their eagerness to please, and nervousness in facing the mike, the name of the selection requested failed to register upon their minds.

### **Phonograph Saves the Day**

Sunday evenings at XYZ we broadcast a half hour radio chapel service. We sought to give each denomination an opportunity of conducting these services, and invited all to participate. The various pastors of the city gladly cooperated, prepared special sermons, and brought their choirs and organists to the studio. These services became a popular feature, and we received a request from a certain religious sect that they be given the opportunity of conducting one of their services at the station. We cheerfully agreed and arranged a date for them.

On the appointed day they arrived at the studio and were given the usual instructions concerning the distance to stand from the microphone, etc. When the proper time arrived, I made the customary preliminary announcements and introductions and the service opened.

There were ten in the group, five men and five women, to conduct the service, and I thought at the time that their individual and collective appearance left much to be desired. However, if they had a message to deliver and were engaged in the Lord’s work who was I to pass judgment, though secretly I was thankful for the blindness of radio.

The service opened with a hymn by the entire ‘ensemble’. What this lacked in musical quality was perhaps compensated for by the fervor of the singers. As I listened to their opening rendition I experienced a sinking sensation. But I consoled myself with the thought that possibly their service would improve as they ‘warmed up’.

They ‘warmed up’, all right, but there was no improvement, at least from my viewpoint! The opening hymn concluded, and their “pastor” delivered an extemporaneous prayer, in which he asked for everything except the New York Central railroad, following which the most woebegone female of their group attempted an alleged soprano solo of an anthem. It was terrible, but I was comforted and able to bear it by recalling to mind what the early Christian martyrs had suffered in the same cause. Then followed the sermon by their “pastor”. Or rather, to be exact, the sermon started but remained unfinished as far as the

radio listeners were concerned (if there were any left), for the “pastor” had hardly gone beyond the “brethren” stage when he opened a broadside against sin in general and his listeners’ shortcomings in particular, which made me tremble for the safety of our transmitting tubes! This was my cue. I saw the light and realized that we had invited a band of religious fanatics to jam the ether through the medium of our mike. Slipping unnoticed from the studio I rushed to the control room, and in less time than it takes to tell it I conspired with our about-to-pass-out operator to end the agony of our invisible friends. We cut off the microphone leading to the studio. Fortunately we had a phonograph in the control room (at that time a necessary part of a station) and for the balance of that program the phonograph did yeoman service, while our fanatical friends worked themselves up to a religious fever heat in the studio, ignorant of the fact that they might as well have been alone on a desert isle.

At the end of their “service” I made the expected announcements before the studio mike (to make it look good) while my partner in crime continued to broadcast “Kitten on the Keys” and other popular numbers from the control room. I was very laudatory in my remarks before the mike (the religious band was all about me eagerly taking it all in). I could afford to be, for the mike was still disconnected. We never heard from this sect again... many listeners wrote to the station that they enjoyed the phonograph.

### **They Didn’t Need Music**

The events above happened in 1921 when it was all too new for us to be careful about who we booked for a program, but I had a somewhat similar experience only last February at station – we’ll call it UVW. This station was much given to jazz orchestras. The station owner believed jazz pleased a greater number of listeners than did any other sort of program.

Now the woods, and apparently the cities too, seem to be filled with jazz orchestras. Good, bad, and very bad! In our eagerness to fill up many hours a week we naturally used many orchestras and felt reasonably safe in booking them at least once without first giving them an audition. Wrong, I know, but we did it. On one of our late programs we had booked an orchestra, so called. They were to play from 11:00 PM until midnight. When they arrived – there were seven



*Another example of an early radio broadcasting studio, this one for station WBAY (later WEAF), New York, in 1922. Taken from "Commercial Broadcasting Pioneer, the WEAF Experiment" by William Peck Banning.*

members – and I had placed them about the studio according to the best placement of the various instruments, I was struck by the apparent youthfulness of the members, and also by the absolute absence of music stands and music. I made inquiry and learned that "they didn't need music". Which proved to be true. No amount of musical copy could have helped. They all played by ear – they said they did – but I later became convinced all were suffering from defective hearing.

After introducing the orchestra they opened their program with "I wonder what's become of Sally?" At least they said they were going to play that selection, but I, after listening for a while, knew why Sally had gone away. Station UVW had been guilty of some very bad programs, but nothing that had ever gone out from there before could be compared to the manner in which these youthful musicians (?) wondered about Sally's whereabouts!

While they were still searching for Sally I went to the control room and advised the operator to send word to me later at the studio that "a transformer had burnt out and we'd have to sign off". I returned to the studio just before the first number was finished, and while I was announcing the name of the orchestra and what they had just played, the operator came in a tremendous hurry and informed me (loud enough for the orchestra members to hear) "A transformer just burnt out and we have to sign off!" We did sign off,

right then and there, but no announcement was made to the listeners that mechanical difficulties were the cause! They must already have known!

### **Juggling on the Radio**

Sometimes the joke has been on the listeners though they were not aware of it. I recall one night at XYZ when we were holding a "radio party". There were about thirty five artists present, refreshments were on hand in abundance – the policeman on the beat had come in and helped serve the refreshments – and we had broadcast everything we could think of that might entertain our listeners. This was early in 1922. Someone was passing a dishes of oranges about the studio and on the impulse of the moment I grabbed two of them and went to the mike. In a very formal manner I told my listeners that one of the vocal artists present had an accomplishment few suspected, he was an expert juggler, and we were about to make an experiment that should prove to be most interesting. We were going to have this artist juggle five billiard balls directly before the microphone and if they would listen attentively they would hear the balls strike his palms. I then called for some music by the pianist and holding an orange in each hand directly before the mike I struck them together, keeping time with the music. After I had done this through several bits of music, all of different tempo, on a signal from me all present in the studio burst forth with loud applause amid a lot of laughing. It was all done in the spirit of fun and we forgot it the next moment, but imagine our surprise when phone call after phone call came in telling us how wonderfully the "juggling" had come over. The letters were subsequently received almost all praised the "juggling". To this day, the singer upon whom I pinned this accomplishment has had difficulty in convincing some of his friends that he can't juggle.

### **He Brought His Barber**

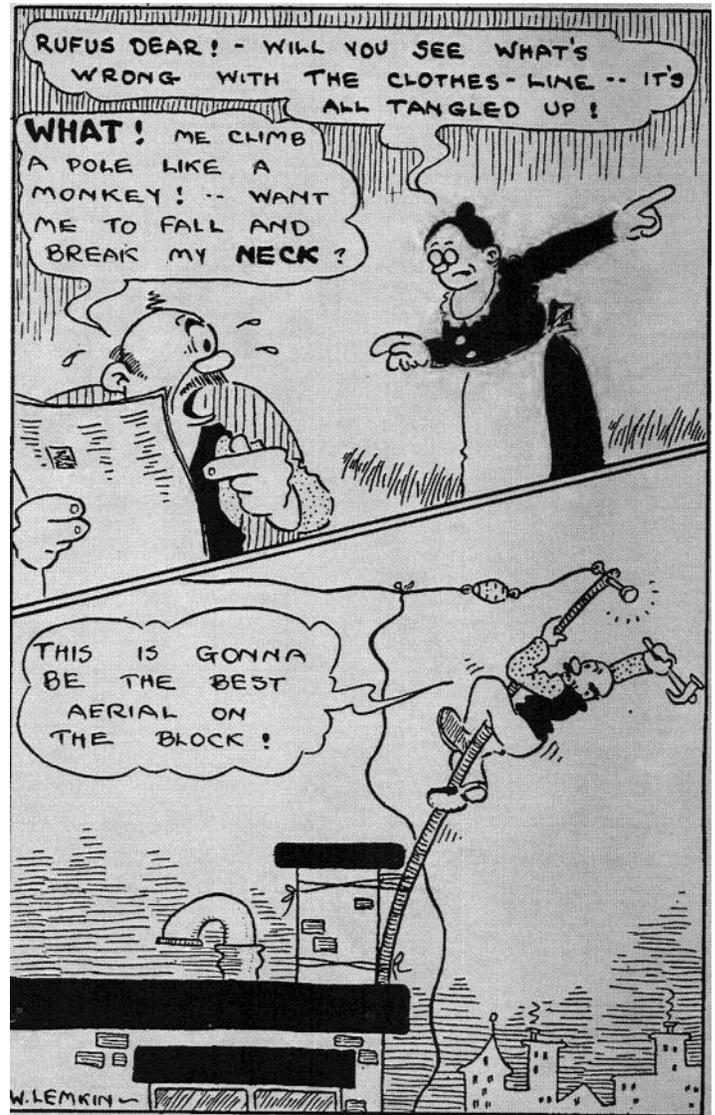
All of the humor of a studio is not at the expense of artists or the public, for frequently the announcer is "it" unintentionally, and this story will show how I once gave a singer a good laugh – at my expense.

A young Italian baritone, who now by the way makes operatic records, was booked to appear at XYZ. When he arrived I was pleased to note the entire absence of so-called artistic temperament. He was a most likeable chap, quick witted, humorous, and told me to "go to the limit" in my announcements. Now my French and

Italian never qualified me as a linguist and in 1922 I experienced much difficulty in getting my Yankee tongue about the various operatic aria titles. The program which this young Italian baritone had prepared was the toughest to pronounce that I had encountered up to that time. After floundering about with a few of them I excused my poor pronunciation and told the "audience invisible" that had I realized how inadequate my Italian pronunciation was I would have brought my barber in to do the announcing. At this my Italian baritone burst forth into a hearty laugh. In my egotism I ascribed his laugh to the humor of my announcement and felt much pleased with myself. The program went off splendidly and my Italian friend and I parted most cordial friends. Sometime later I learned from another artist that the Italian baritone was himself a barber! He was earning enough in that way to continue his musical education. I often shudder when I realize what might have happened to the program of XYZ, or even to myself, that night if the baritone had been afflicted with artistic temperament and the hot blood usually ascribed to the Latins!

### **In Conclusion**

Then the various types of artists and entertainers one encounters in a radio studio are a never ending source of amusement. The mail received at a station is a never ending source of laughs, yes, and frequently the opposite. But after all a radio station presents a cross section of life brought to a focus. Human nature is the most interesting, amusing, and all too often the saddest study mankind can indulge in, and to the observer with a will to see, no place presents a greater opportunity for observation than a radio studio. My several years in a studio gave me many a hearty laugh, a few of which I have attempted to share with you. Some of my experiences saddened me – but I cannot disclose them. They were not so intended and must be kept secret.



## **WARCI Needs You!**

If you would like to become more active in WARCI, please step up! Organizations like WARCI depend upon volunteers for their success. Areas where you can help include:

Contribute newsletter articles or information from which an article can be written.

Contribute items for the WARCI website and Facebook page – such as photos of your Wisconsin-made radios to add to our gallery.

Give us your ideas on how we can make WARCI better for you!

# WARCI Auction 2015

## Auction Information & Some of the Items to be Up for Bid

WARCI will hold its fifth annual auction at the September 20 Meet, at about 10:00 AM. Check-In of lots for the auction will begin about 9:00 AM.

Only vintage radios and related items will be accepted. WARCI may reject lots. Radio related items may include vintage telephone, telegraph, television, or phonographs, as well as test equipment and radio literature.

All auction sales are final. The last bid at an auction is an oral contract between the seller and buyer and is legally binding. All lots will be sold as-is, where-is, without any guarantee implied or expressed by the seller or WARCI. It is the responsibility of the buyer to examine the lot(s) prior to bidding on the lot(s). WARCI (and The Terminal) is not responsible for loss of property, theft, or accidents, etc., per the Auction Agreement.

Lots that do not sell and are not claimed by the consigner, or lots that are sold but are not claimed by the buyer, become donations to WARCI and WARCI property to be disposed of by WARCI as WARCI sees fit.

Buyers may not strip parts from a purchased item and abandon the rest; buyers must remove all items purchased.

**Check-In:** All persons buying and/or selling must sign the Auction Agreement, an acknowledgement of the WARCI auction policies, to receive a bidder's card or consign a lot(s) to the auction. Also:

1. WARCI will charge sellers a \$2 fee per lot, up to 10 lots allowed. Each lot may include up to 3 related items (radios, boxes of tubes, etc.). There will be no seller's or buyer's commission.
2. There will be a \$1 charge for a bidder's card for everyone participating in the auction.
3. The bidder's card will bear a number assigned by WARCI that will be used to identify the person buying and/or selling. Each lot will be identified by the bidder's card number and a lot number.

**Reserve:** Sellers will have the option of placing a reserve value on each lot they consign. The lot will not be sold for less than the reserve amount without the seller's consent. (Reserve amounts are not revealed prior to the auctioning of a lot, and only then if the high bid falls short of the reserve amount. In that case, the high bidder will be given the opportunity to meet the reserve. If the high bidder declines, the seller will be given the opportunity to accept the high bid.) Sellers may not bid on their own lots.

**Minimum Bid:** There will be a minimum bid of \$15 (unless the lot is a donation to WARCI). An item failing to receive the minimum bid is a no-sale and remains the property of the seller.

**Payments:** Payments will be by cash or check only:

1. Payment by buyers will be by cash or check with proper ID (e.g. photo ID such as a driver's license) if pre-approved by a WARCI official at check-in when a bidder's card is purchased. (Driver's license number or equivalent will be written on the check if not preprinted.)
2. Payment to sellers will be by cash or check at WARCI's discretion. If a seller has left the auction, a check will be mailed to the seller (it is the responsibility of the seller to provide a correct mailing address to WARCI).

**Donated Items:** Items may be donated to WARCI to be sold (with no minimum bid requirement or reserve) during the auction. WARCI reserves the right to reject donations that it deems inappropriate for this auction. The provisions of WARCI's Donation Auction Policy apply; e.g. once donated an item becomes WARCI's property.

*Auction Information - continued on Page 12*

**Items to be Up for Bid at the September 20 WARCI Auction Include:**



Philco 42-345 (1942) 3 band, restored, recapped.



Freed-Eisemann NR-9 (1927) Battery Receiver

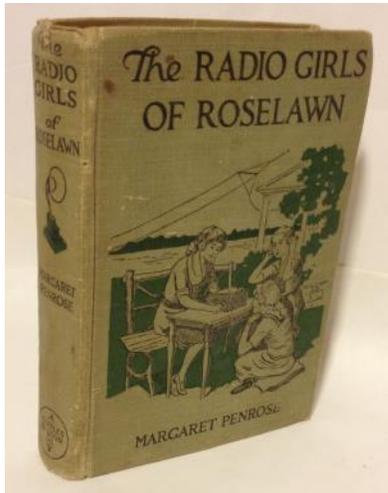


Freed-Eisemann 345 Speaker



RCA 103 Tapestry Speaker, with complete tapestry and bonnet, cord w/pins





Radio Girls Book (1922)



Jackson 648A Dynamic Tube Tester (1949)



Philco 49-906 (1949) AM-FM, restored, recapped



Olson M-102 Microphone (1960s)



Atwater Kent Model 33 (1927)



Atwater Kent Model 30 (1925)



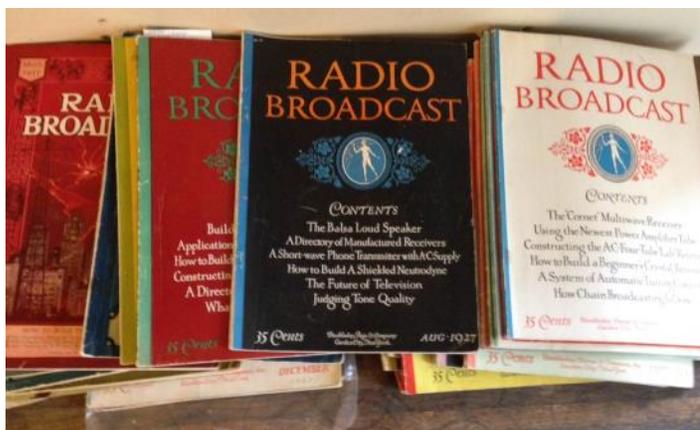
Atwater Kent Model 35 (1926)



Atwater Kent Model 35 (1926)



Homebrew One Tube Receiver



Radio Broadcast, 1920s, 25 issues



Radio News, 1920s, 9 issues, Radio Review 1920s, 4 issues, QST 1923, 1 issue.

# Photos from the July Meet

Mike Sajdowitz, Photo Editor



*Folks milling about the swap meet on a nice Summer day.*



*A beautiful Zenith — I've seen that one somewhere before.*



*A colorful General AC set.*



*A Silvertone, TRF three dialer sold by Sears.*



*Donation area and WARC I information table.*



*Paul's vast array of parts for sale.*

# News from the Neighboring Clubs

## ARCI

Antique Radio Club of Illinois

[www.antique-radios.org](http://www.antique-radios.org)

ARCI will hold an outdoor (or indoor if the weather is cold and/or wet) swap meet on October 4, 2015, from 7AM—11AM at the American Legion Hall, 570 South Gary Avenue, Carol Stream, IL.

The meet features the Boy Scout Pancake Breakfast with free coffee, juice, and cookies.

The next swap meet will be held on December 6, 2015, at the Legion Hall in Carol Stream.

## NARC

Northland Antique Radio Club

[www.NorthlandAntiqueRadioClub.com](http://www.NorthlandAntiqueRadioClub.com)

NARC will hold its annual meeting and swap on Sunday, September 27, at the Pavek Museum of Broadcasting, 3517 Raleigh Avenue, St. Louis Park, MN. The swap meet will run from about 10:00—11:00 followed by the NARC annual meeting (reports on how the club is doing, election of officers for the coming year, etc.).

The event is free for all current and renewing NARC members. It also provides a great opportunity to visit the excellent Pavek museum.

## WARCI Radio Services

This is a list of WARCI members willing to provide repair / restoration services, advice or research.

| Name                           | Email                     | Telephone    | Service Available                      |
|--------------------------------|---------------------------|--------------|--|
| Dwight Church<br>West Allis    | (none)                    | 414-545-6972 | Radio repair - electronics only.       |
| Bill Engaas<br>Menominee Falls | CraftyradioBK@yahoo.com   | 262-786-8183 | Speaker Repair.                        |
| Ralph Larsen<br>Milwaukee      | radioralph@hotmail.com    | 414-278-7981 | Radio Repair.                          |
| Mike Lewis<br>Oregon           | deepheart@att.net         | 608-835-7193 | Repair, restoration, training.         |
| Ben Bensaid<br>Elkhorn         | Ben@badgerconsignment.com | 262-581-5453 | Repair and restoration.                |
| Greg Hunolt<br>Plymouth        | ghunolt@wi.rr.com         | 920-893-0422 | Research, especially on 1920's radios. |

## Classified Ads

**Remember that classified ads up to about ¼ page are free to WARCI members.**

The cut-off date is December 2015 for the January, 2016 issue). Send ads by email or letter to Greg Hunolt, WARCI News, at [ghunolt@wi.rr.com](mailto:ghunolt@wi.rr.com) or N5412 State Hwy 57, Plymouth WI, 53073.

**WANTED:** All things Hallicrafters! Receivers, transmitters, accessories, television sets, test equipment, signs, books, etc. Also Silver-Marshall (1933-34) and Echophone.

Stan Broome, 108 East Main Street, Sun Prairie, WI 53590, 608-520-6290.

**WANTED:** Old comics. Send lists to Dan Giddings, P.O. Box 3961, Glendale CA, 91221-3961

**TRAINING & SERVICE:** Michael Lewis -- Radio Restoration Education & Consultation

I'm available to refurbish (90 day guarantee) or fully restore (1 year guarantee) your antique radios. Estimates can usually be provided in 2-3 weeks from the time you drop off your set at my shop in rural Oregon, WI (a bit SW of Madison). The cost for an estimate is \$25, which can be applied towards a final bill if you hire me to work on your radio. Full restoration includes testing all tubes, capacitors, and resistors, with replacement as needed. Power supplies are modified to operate safely at 120 VAC. Chassis are dusted off, variable capacitors are flushed with residueless cleaner, and switches & pots are treated with contact cleaner. Moving parts are lubricated. Sets are aligned with digital RF generators, tested for proper operation, and "burned in" to reveal any intermittent problems.

I have over 30 years' experience in electronically restoring antique radios (I don't restore radio cabinets). For most of this time I've also taught others how to do radio restoration. I can be hired for 4- or 8-hr. blocks of bench time. You will have access to DMMs, digital audio and RF generators, capacitor and inductor analyzers, power supplies, and much other test equipment. I stock 1/4, 1/2, 1, 2, 5, and 10W resistors. Capacitor stock includes 75 values of mylars; micas & ceramics; electrolytics from 25 WVDC to 450 WVDC. Tubes are available to my students, as well as technical literature including Rider, Beitman, and Gernsback manuals, factory manuals, and Sams Photofacts. Whether you've never soldered before, or regularly restore radios & are stuck on a "tough dog," chances are I can help.

Michael Lewis, 6070 County Road D, Oregon, WI 53575, Phone: 608-835-7193, Email: [deepheart@att.net](mailto:deepheart@att.net)

### ***Badger Consignment***

#### ***eBay Power-Seller***

**Turn your collection into profit-making treasures!**

**Badger Consignment is an eBay consignment dealer with 12 yrs. experience specializing in high end antique tube radios and hi-fi tube audio components (i.e. tube amps, preamps, receivers, tuners, and much more).**

**If you have items you would like sold or repaired/restored call WARCI member Ben Bensaid at (262)-581-5453, [Ben@badgerconsignment.com](mailto:Ben@badgerconsignment.com) or visit our website at: [www.badgerconsignment.com](http://www.badgerconsignment.com)**

## Classified Ads

**WANTED: by Dale Boyce, Email: [radioman@wi.rr.com](mailto:radioman@wi.rr.com) , 414-840-4146**

1. Briggs & Stratton Corporation, Milwaukee, WI (BASCO) Radio Equipment from 1922-1937. Catalogs, Complete or incomplete crystal radios, tube type radios, radio frequency transformers, earphones, tube sockets, crystal detectors, vernier rheostats, fixed resistors, multi-plate variable condensers, fixed capacitors, literature, advertising, parts boxes, Battery Eliminators (Radio Power Units types "A", "B", "A+B"), push-button tuners, promotional items, etc. Please check your boxes of radio parts and your literature files. Also wanted: radios such as Globe Electric, Monroe McKillip and others which utilize BASCO radio parts.
2. 1920's tube type radios, amplifiers and radio parts, parts boxes, advertising, promotional items, etc. made by Allen Bradley Co., Milwaukee, WI.
3. 1920's Crystal radios, tube type radios, advertising and promotional items made by Sunlite Radio, Milwaukee, WI.
4. 1920's Julius Andrae and Sons Co (JASCO) Crystal radios, Radio Catalogs, Radio Equipment and promotional items made by ANDRAE Electric, Milwaukee, WI.
5. 1920's Horn and Cone type Radio Speakers made by Milwaukee companies including: G&G Radio Co, GEMCO, Granolite Art Products, Yahr-Lange, and others.
6. Individual and boxed sets of 1920's Brightson Blue Radio tubes distributed by Yahr-Lange, Milwaukee, WI.

### **Wanted — Parts and literature:**

- Cylindrical Federal #35 RF transformer or similar, 3-<sup>3</sup>/<sub>8</sub>"L x 1-<sup>1</sup>/<sub>8</sub>" diameter, 2 studs/nuts on each end;
- Centralab Catalogs from 1960's - 1980's. Central Radio Laboratories/Centralab parts 1920's - 1980's;
- Catalogs/literature/photos of any age from Marsh Radio/Electronics in Milwaukee;
- JMP products or literature including Submariner and wave meter;
- Set of concentric tuning knobs for Crosley Model 725 or clear photo of same;
- Set of Shortwave & Television Laboratories, Boston, 4-pin coil set (red, blue/black, brown, green) or individual coils;
- Always seeking Wisconsin made radios, especially Globe Electric, Advance Electric, and Fidelity/New England Mills;

Glenn Trischan, 414/357-7024, [gnets142@att.net](mailto:gnets142@att.net), P.O. Box 240022, Milwaukee, WI 53224

**WANTED:** Any set made in Plymouth, WI, by the Plymouth Radio and Phonograph Co., and Arlington, Alkire, or other sets made by the Wells Manufacturing Co. of Fond du Lac, WI.

Greg Hunolt, N5412 State Hwy 57, Plymouth, WI 53073, Email [ghunolt@wi.rr.com](mailto:ghunolt@wi.rr.com) or 920-893-0422.

# Site Plan for the Landmark / Terminal

Thanks to Joe Halser for hosting WARC I Meets

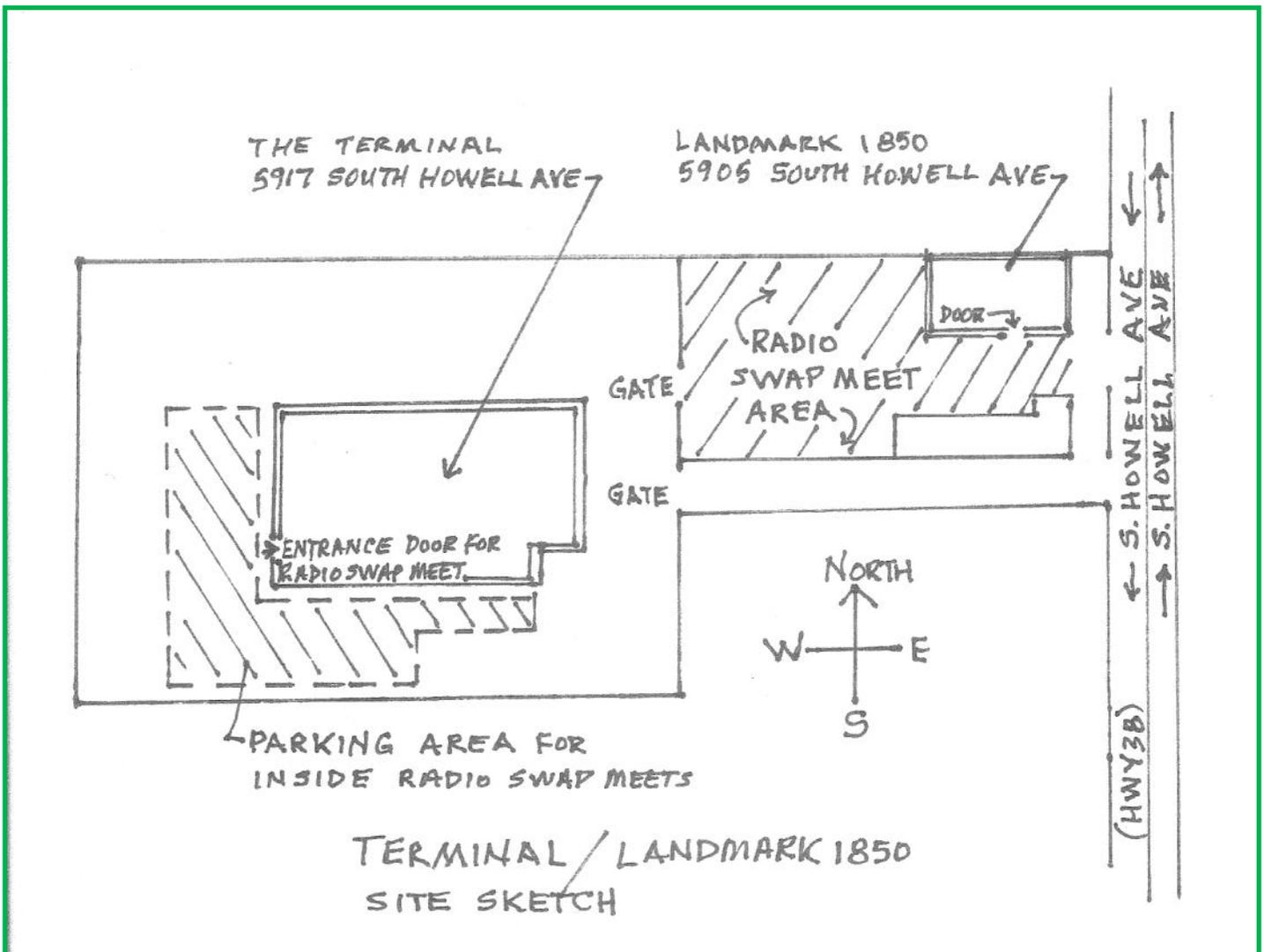
The Landmark 1850 / Terminal facility is used for WARC I's swap meets (except in January) with the kind permission of Joe Halser (and we also enjoy the delicious Pizza that Joe provides).

The Landmark area is used for outdoor meets held on good weather. The Landmark building is open for refreshments.

The Terminal area is used for indoor meets in rainy or cold weather (though some folks may set up in the Terminal parking area even if the weather is marginal).

The facility in use at a swap meet will be open at 7:00 AM. Folks may come earlier to set up for outdoor selling.

Site Plan drawing provided by Dale Boyce.





***The Wisconsin Antique Radio Club***  
Will hold our swap meet and fifth annual auction on Sunday  
September 20. Let's make this auction the best ever.

*at The* **TERMINAL**

**5917 S. Howell Ave. Across from  
the Milwaukee County airport**

***There will be no table fees for sellers at this meet***

The swap meet will be held in the parking lot from 8 AM  
until 11 AM. In case of rain it will be held indoors.  
Auction check in will begin at 9 and the auction at 10.

**Buyers and sellers are welcome**

A 50/50 raffle will be held during the swap meet and  
free pizza will be served after the auction

**The auction will consist of antique radios and  
other related items. We will also accept select  
donation items to be placed in the auction.**