ANTIQUE RADIO COLLECTORS & HISTORIANS (ARCH) OF GREATER ST. LOUIS

ARCH CLUB NEWSLETTER

APRIL 2025

Special points of interest:

Join us for our next meeting:

May 13th, 2025 at 6:30 PM

Maryland Heights Community Center
300 McKelvey Road,
Maryland Heights, MO
63043

Meetings are temporally being held at in Maryland Heights Community Center while the Kirkwood Community Center is being re-finished.

Meeting Notes:

17 Members were present at April Meeting.

Club member Fred has retired. A video from a very important person congratulating Fred on his retirement was passed around. Congratulate Fred with your career achievement!

Two visitors were present at the April meeting. The visitors were Mark and his daughter Scout. Scout procured a Philco radio. Scout desires to give this radio, with an internal record player, renewed life. Joe and club members briefly went over the steps of electrical restoration. Discussions included the dangers of restoration also occurred. (Specifically dangers related to the AC filter capacitor.)

Club member Vernon R. has been under the weather. He is home recovering. Please wish Vernon a speedy recovery.

Old & New Business

ARCH Spring picnic is being planned. Will be held at a member's home. More information will follow in the newsletter.

Zerobeaters Washington Hamfest

July 20th, 2025 — Knights of Columbus
1121 Columbus Lane
Washington, MO 63090
https://zerobeathers.org

Club dues for calendar year 2025 is again $20.00 dollars. Please support the club and become a paying member. Dues go toward the Christmas party, room rental, and club picnic events.

Local Radio News

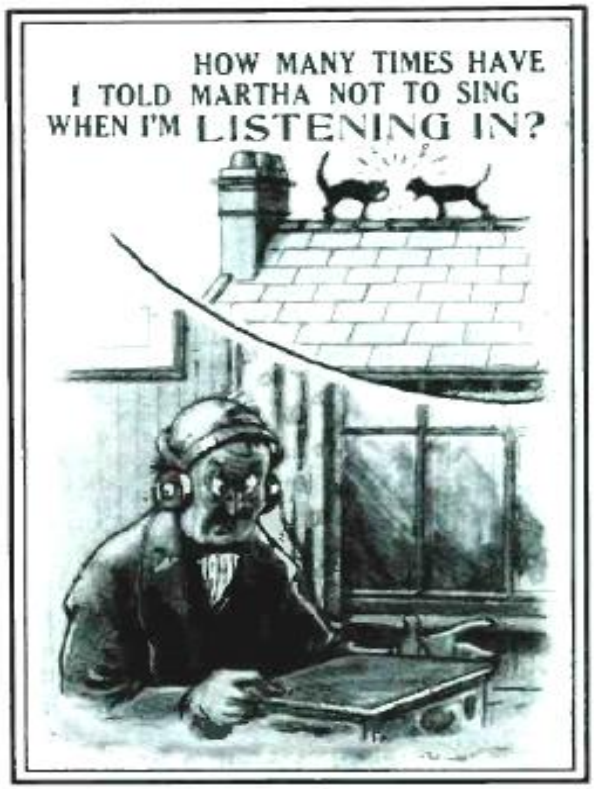
KMOX

Old Radio Shows are broadcasted weekly… KMOX (1120 AM) has a radio show called, "When Radio Was". This show starts at 1:00 AM each Sunday morning. The four (4) hour, nationally broadcasted, show features multiple radio shows from the early days of radio. "When Radio Was" brings listeners the very best of the Golden Age of Radio. Packed with classic performers, iconic characters, and top-flight story-telling

KDHX Operation

KDHX: A Saint Louis Community Radio station founded in 1987. KDHX stands for "Double Helix Corporation" and has a 42,000 watt FM stereo transmitter. KDHX entered bankruptcy and is for sale. The reason of bankruptcy has been stated by some to be due to poor management within the station's board of directors. A few ARCH members have a close relationship to this station. (Can even be heard on the station!) The station was a favorite among many Saint Louis residents for decades.

Many radio stations, both AM and FM, are being bought today by large companies. Has anyone noticed more and more Chirstian stations present on both the FM and AM broadcast bands? Don't get me wrong… I, the editor, am okay with any religion… but religious stations have become more prevalent in my viewpoint. I am personally surprised a "bidding war" has occurred for the KDHX license/studio. Bidding is ongoing between two religious corporations. Religious station KLJY, currently broadcasting within the local area, was recently performing a fund raising drive. If a religious station can afford multiple millions of dollar for a station's license, this means to me Jesus not only *saves lives*… but has a very lucrative "*save*-ings" account. I am surprised no bidders materialized for the radio stations once owned by the late Bob Romanick of the Metro East area.



These gag radio postcards were the rage in the early 1920's.

KFUO-FM History

Many would remember Classic 99 KFUO-FM at 99.1 Mhz. This Saint Louis FM station broadcasted Classical Music starting in 1975. (In 2005 KFUO-FM was awarded the best classical station in America.) Classical music, loved by many STL residents, was broadcasted until March 2010. This station was bought and became known as "Joy FM" with callsign KLJY.

Show and Tell —April Meeting

Canio Vaccaro— 1926 MIRACO Ultra 5 receiver

MIRACO located in Cincinnati, Ohio was founded in 1920. Notably, MIRACO stands for "Midwest Radio Company". MIRACO was unique. The company accepted catalog orders permitting a buyer to select the radio chassis and cabinet.

This Ultra 5 is a battery operated three (3) dial radio. The electrical schematic is that of a typical Tuned Radio Frequency (TRF) radio of the era. The radio has one detector and two audio frequency amplification stages. Notably, the power switch only connects or disconnects the 'A' battery power source. (The 'A' battery, within a multi-battery radio, is used to power the tubes heater filaments.

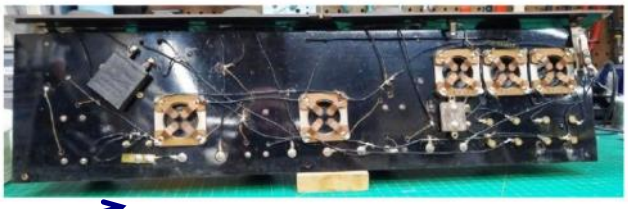
Notably, there are three separate rheostats used.
- Control B+ voltage.
- Tone Quality via adjusting the 1st R.F. filament voltage.
- Volume control via adjusting the detector tube's filament voltage.

The radio employees the use of "Duoformer" coils. These coils are also known as Binocular coils. The use of this electrical component was late for radio's for this area.

The original price of the radio was just less than $60.00. ($1,072 in 2025 dollars.) This was cheaper than a large number of commercially manufactured radio. Notably an advertisement for the radio states, "Looks like and performs like a $200.00 dollar set."

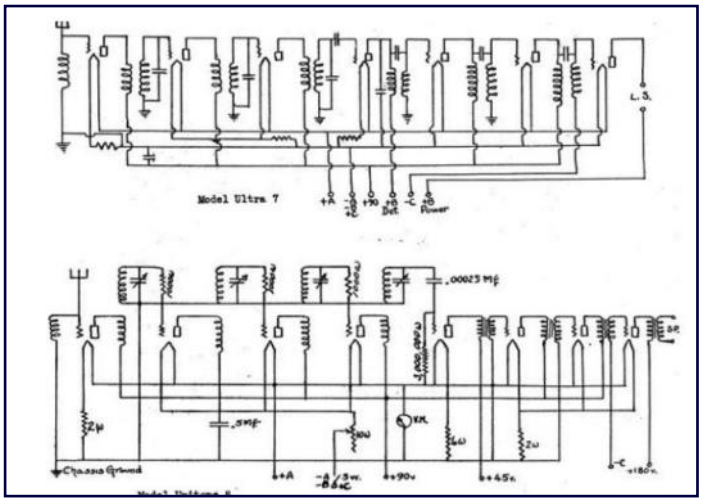
Radio As Acquired

Radio As Acquired



Notice tube sockets are simple and riveted.

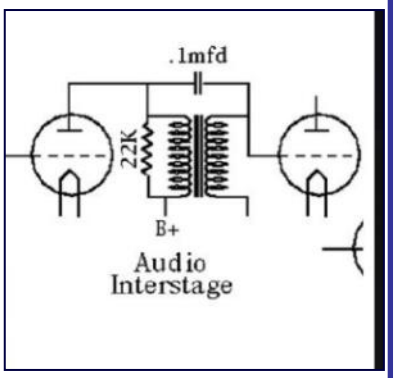
Canio Vaccaro— 1926 MIRACO Ultra 5 receiver (Continued)



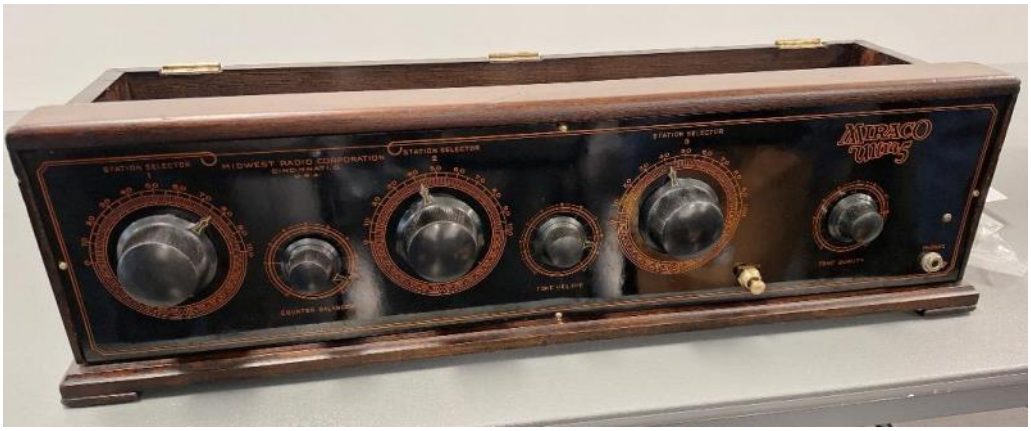
The schematic above is all Canio had to go on with electrical restoration. These schematics are of later MIRACO models. Canio did eventually locate the schematic for a MIRACO Ultra 5 from 1927. In 1927, the addition of a 'C' battery occurred with this model.

Restoration included the replacement of the power (A+) switch. Discovery and replacement of the 2nd Audio Frequency Transformer. When the transformer was replaced, almost continual howling/ oscillations were occurring with distorted audible sounds. Discovered his replacement transformer, which was a common replacement part, was the cause. Canio reinserted the original, electrically open, transformer. Canio employed a restoration trick he read about.

Notice the 0.1uF capacitor and the 22K resistor in the image to the right. These components, added in place of the transformer, isolates the two audio amplifying stages from each other. This also simulates the load impedance of the transformer. This fix is common with the restoration of radios when a replacement transformer is unable to be acquired.



Canio provided videos of the receiver working.



The radio fully restored and polished.

Joe Tauser — 1949 Setchell-Carlson Model 58A-375—"The Jet"

Joe spoke briefly about the restoration of this visually appealing AM & FM radio. The radio fortunately is easy to work on due to the use of disc capacitors. Disc capacitors are well known for their longevity and stability compared to paper or wax capacitors. All tubes are 12-volt tubes. A 10-inch speaker provides great audio fidelity and volume.

Looking at the schematic, it was an interesting discovery to identify an interesting matter. When in the FM mode a tube utilized within the AM reception circuit is electrically turned off, reducing power consumption. This is not known by a user until the user decides to listen to AM. AM reception will be delayed a few seconds for the tube to warm up.

Radio is owned by Larry located in Jackson, Illinois. Joe stated some ARCH members will know this individual.

Note: A stock photo of this model of radio.

Joe Tauser —1949 Jefferson Travis MR-2 & MR-3 Marine Receiver

Joe had an eBay Search alert for Jefferson Travis brand radios for a long time. Finally, the alert notified Joe of these radios. Can one identify why these radios were wanted by Joe? The radios each feature his initials on the speaker grill.

These are both battery powered radio. The MR-3 could also be powered by A/C. The radios were sold as a "Marine" radio. Notably, the dial goes backwards (right to left). Dial reflects reception of AM Broadcast (540-kHz thru 1,600 kHz) and Shortwave (1.6 MHz - 4.6 Mhz.) Interestingly, the Travis MR-3 has a battery and AC switch. The MR-2 while battery only, has a hole drilled in the chassis where an AC switch could be.

MR-3 is on left.
MR-2 is on right

Carl Kleinsorge —1959 Channel Master "Super Fringe" #6515 - 8 Transistor

This 8-transistor radio was bought with the original paperwork, a leather case, and the radio all together. The radio was really made by Sanyo for Channel Master. This radio sold for $50.00 in 1959. (Equal to $550.00 in 2025.) The paperwork states this radio is "the most sensitive radio ever made. (On-line forums today debunk this claim.)

The box for the radio explains this is an 8 transistor radio *with an RF stage*. The box also advertised the radio uses a diode and thermistor. A similar radio, model #6506, has the same cosmetic appearance but was made with 6-transistors.

Carl spoke how Channel Master sold other radios that cosmetically appeared to be a vacuum tube radio. Channel Master simply altered the internal components as advancements with transistors occurred.

Dave Kunkle—1960's era radios of the same design but different brand names

While visiting fellow ARCH club member Marlin M., Dave bought the white radio pictured (far right) within the next picture. This radio sat on his radio shelf for a long time awaiting his attention. Eventually, Dave's daughter expressed interest in the radio for its cosmetic appearance. This has inspired Dave to start repairing the radio….

Dave Kunkle —1960's Era Radios (Continued)

On the far left is a TONEX branded radio. The middle is a MONARCH branded radio. The far right is an ALCO branded radio. These radio's have a triangle shape cabinet. (The middle of the radio is depressed slight inward.) A manufacture simply branded the front white grill part with their name.

When these radio's were first worked on, Dave noticed many artifacts of a quick/cheap production. Mold lines and paint flow lines are present with each radio. The cabinet was simply made quickly and cheaply. A lot of sanding occurred on the radio's paint. Went from 400 grit to 3,000 grit. Final application of a paint swirl removal compound really made the cabinet shine.

Lots of research occurred to determine whom originally manufactured the radio. The research did not reveal anything. Notably, there is a letter 'D' contained within a diamond shape found on each radio cabinet. The symbol is located in various places of each cabinet.

Electrical restoration of the these radios have occurred. Specifically, with the TONEX brand radio, several "dog bone" resistors had drifted away from the original values. After recapping, discovered the radio would randomly work. Discovered a bad solder joint. A minimal amount of solder had been used with the production of each radio connection. With point-to-point wiring and minimal solder usage; connectivity issues are highly probable.

As members know, Dave is working to reduce and "improve" his radio collection. Notably, Dave is on a mission to find all other colors of this cabinet style.

*Notice the 3-D "**bow-tie**" shape of the radio cabinet.*

Dave Kunkle — AM Tube Broadcast Transmitter

Dave brought his home-built AM transmitter. This transmitter was discussed/featured at a previous meeting. Dave discussed briefly again his building of this transmitter. Dave used this transmitter to demonstrate his earlier radios.

The electrical design is found at https://xminusone.com See specifically the "Best of Two" AM transmitter design. (There are both 3 and 4 tube designs featured.) This design is the 4 tube design due to its use of a VU meter tube (6E2). The frequency is set with a crystal based oscillator. Dave admitted the custom case, with tubes and power transformer cost about ~$200.00. It is however a great sounding transmitter he obtains enjoyment from. Well worth the investment.

Bill Petty and Kathleen Vaccaro — RCA Victor Model 65X1

A tag team demonstration/discussion among both Bill and Kathleen occurred. Bill either sold or gave the radio to Kathleen. At the meeting Kathleen made a short discussion regarding the acquirement of the radio, "I do not know what to say about the radio, other than it is pretty."

Bill bought this radio from club member Dave K. for $10.00. Bill restored and painted the Bakelite chassis using Rust-Oleum Red spray paint. Bill enjoyed the fact the back of the radio was pristine with a legible radio schematic diagram. For cosmetic restoration, Bill used Rust-Oleum primer along with Krylon brand red spray paint at first. The final paint crazed/cracks greatly. Assuming that it was due to the incompatibility of the two paints (primer and finish), he stripped and sanded the cabinet back to its original finish. The sole use of Rust-Oleum brand paints is what you see here.

This All American Five radio will be treasured for years to come.

Radio Jingles

The *Advertising Jingle* is probably as old as the concept of brand names. There were puns relating to “Vesusvinum" wine jars found under the ashes in Pompeii, and it is easy to imagine a peddler singing about his wares as he carried his pack into a village.

There is a small dispute whether *Radio Jingles* were invented or if they simply evolved as the medium matured. There is a broadcasting legend of how advertisers came to realize the importance of jingles.

In the 1922, a worker for what would become the General Mills company accidentally spilled a few drops is a wheat bran mixture on a hot stove and created what would become known as Wheaties. The resulting flakes were tasty, healthy, and relatively cheap to produce, but they did not sell very well at first. Looking at the national sales figures, General Mills was ready to pull the plug on the product in 1929 until someone pointed out that the Minneapolis-Saint Paul distributor was ordering 53,000 cases of the cereal. What was the difference? Starting on Christmas Eve, 1924, a male vocal quartet began singing the “Have You Tried Wheaties?" song on the radio. (Editor’s Note: A recording of this Wheaties radio jingle can be found online by searching “Have you Tried Wheaties? 1926”)

Scholar's point to NBC's ban on direct advertising during evening programing as a factor in the rise of jingles, but the biggest factor may have been the economic boom and changing listening habits of the 1950s. The national networks were shifting their attention to TV, and radio stations were turning to more local programming. The boom also meant that there were more local retailers competing for market share.

Catchy jingles and creative mental pictures helped to produce "brand recognition". The housewife at the market would spot a package on the shelf and her brain would click to "make JELL-O for your family, Yum, Yum, Yum" or "Nabisco, N-A-B-I-S-C-O, it's the name to know!" As soon as the product went into her basket, the radio commercial's mission was a success.

Jingles were recorded by talent at Allied Radio Artists and shipped to the local markets on 7 inch, 45 rpm discs. The vocals fill the first and last 15 seconds of most of the spots, with just music in the middle portion to allow the local announcer to read the local message. Many use "public domain" melodies such as "Turkey in the Straw", "London Bridge Is Falling Down", "Old MacDonald's Farm" along with a number of waltz and polka tunes. Not only did this save the expense of paying a music composer, the familiar tunes were likely to stay in a consumer's head and exert a subliminal influence when it came time to choose a dairy, drug store, gas station, donut shop, car dealer or upholstery shop.

Amos ‘n’ Andy

Editor's Note: When I was (more) actively restoring radios, I would listen to old radio shows while restoring. One of the shows I enjoyed was Amos ‘n’ Andy. I enjoyed this below historical description of the show’s creators.

Looking back at Amos 'n' Andy today, it seems remarkable that a radio show about two black men, played by two white men, could have become a national phenomenon with 40 million listeners — the medium's (radio) most popular show — that would run for 32 years (from 1928 until 1960). It's true nonetheless.

Freeman Gosden was born in Richmond, VA, in 1899 and as a young man tried his hand at selling tobacco, but enjoyed telling Negro dialect stories and playing the banjo.

Charles Correll was born in 1890 in Peoria, IL, and he loved playing the piano and dancing the soft shoe. Around 1919, both men ended up working for the Joe Bren Producing Co., which organized productions for small carnivals and theatrical groups.

The two ended up working and rooming together in Chicago in 1924, and soon were singing on WEBH, a small Chicago station that operated in a tiny studio off the main dining room of the Edgewater Beach Hotel. They started out performing just for meals, six nights a week. Then WGN hired them away for an actual salary and later suggested the two develop a "strip" show or one that featured skits similar to a comic strip. Gosden and Correll came up with a show featuring the Negro dialect with which both were familiar. They called it Sam 'n' Henry after the two main characters, two poor blacks who came to Chicago from Birmingham, AL.

The show gradually found an audience and the ratings grew. When their contract expired in December 1927, WMAQ came after them. In addition to more money, the station also allowed them to record the show on transcription disks for sale to stations in other markets across the country. WGN still owned the rights to the title, so the show's name was changed to Amos 'n' Andy.

It featured Gosden as *Amos Jones* and Correll as *Andrew H. Brown*, partners in Chicago's Fresh Air Taxi Company and proud members of the Mystic Knights of the Sea lodge. Each of the actors also portrayed a host of supporting characters, including George "Kingfish" Stevens (Gosden), Henry Van Porter (Correll) and Brother Crawford (Correll).

NBC, impressed by the show's ability to attract listeners, signed the two to a network contract in August 1929 and the 15-minute nightly show became a national hit. By 1931, Amos 'n' Andy was attracting 40 million listeners (almost one-third the country's population) and earning Gosden and Correll $250,000 a year. Movie theaters would stop the film and pipe in the show, Gosden and Correll were invited by President Hoover to perform at the White House and George Bernard Shaw remarked: "There are three things I'll never forget about America — the Rocky Mountains, Niagara Falls and Amos 'n' Andy."

In the mid-1930s the show's ratings began to drop from the 1931 peak and new plot lines and characters were introduced. In 1943 it was revamped and extended to a half-hour with new writers, a band and more actors to play the different supporting roles. The fix worked and the ratings again rose. In 1948 CBS paid more than $2 million to purchase the show from NBC and it con¬ tinued until 1955, when it was reformatted as The Amos 'n'Andy Music Hall with the two playing records and talking between songs. It ran until 1960.

In 1951, CBS-TV introduced the television version with black actors (the first series with an all-black cast) and set it in Harlem, but produced by Gosden and Correll. It garnered good ratings and an Emmy nomination, ran for two years and then went into syndication, but after com¬ plaints of racial stereotyping from civil rights groups, CBS withdrew the episodes from syndication in 1966. Gosden and Correll returned to TV on ABC in 1961 with a prime time cartoon show called Calvin and the Colonel with the two voicing the characters of a smart fox and his slow bear friend from the South who are living in a big Northern city. The show ran until the fall of 1962 when the two retired, both wealthy men.

Amos 'n' Andy
Gosden (top) and Correll (bottom)

Charles Correl died September 26, 1972
Freeman Gosden died December 10th, 1982

Novelty Radios

When transistors were invented, many radios were made smaller and cheaper! Radio manufacturing became so "cheap", radios were eventually made into novelty products. Here are three examples of novelty radios that some members may recall seeing long ago. Editor's Note: I will show some additional interesting novelty radios within future newsletters.

Notice the similarities between the Burger King and Pizza Hut AM radios. I am sure there were others made of similar construction.

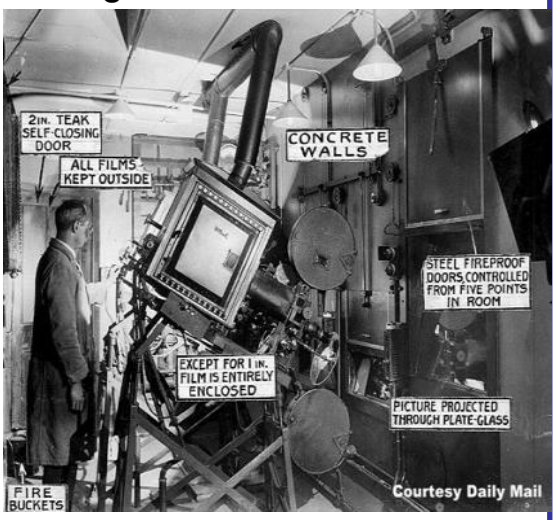
Stromberg-Calson is known as a manufacture of radio and television sets. Did you know the company was also involved in telephone equipment manufacturing? Notably the company was also involved with computer printers! In the late 1950s, high speed computerized printing was still a somewhat experimental field.

The first documented "fire-starting" printer was a Stromberg-Carlson 5000 xerographic printer (similar to a modern laser printer, but with a CRT as the light source instead of a laser), installed around 1959 at the Lawrence Livermore National Laboratory and modified with an extended fusing oven to achieve a print speed of one page per second. In the event of a printing stall, and occasionally during normal operation, the fusing oven would cause the paper to combust. This fire risk was aggravated by the fact that if the printer continued to operate, it would feed a fire with fresh paper at high speed.

Editor's Note: My own printer stops working when there is any issue with feeding of paper or ink supply. Comically this earlier printer was unstoppable and would keep printing even when a fire was occurring.

Question: Why are many films of the early days of motion picture film not preserved today? The film media was indeed unstable resulting in self-combustion causing multiple fires. However why did the film manufactures get rid of the film?

Answer: Nitrocellulose film, was extremely dangerous medium even when it was manufactured. It is essentially a solid form of nitroglycerin dragged across superhot carbon rods at extremely high speed. If the celluloid combust, which it can easily… even within a car parked outside heated by the sun, the fire will generate its own oxygen, creating a flame which cannot be extinguished. It can burn underwater and also beneath a fire blanket. It burns until the celluloid is gone. Any attempt to smother it creates clouds of poison gas. Many theaters would install asbestos walls within the projection room. Sadly, many film studios would burn their films to recover the silver dust. The recovered silver would be used in future film stock and also within the developing process. So many early films were also lost only for the recovery of silver.



Question for the May Newsletter:

What was Thomas Edison's most lucrative/profitable invention?

Radio Quote Of The Month:

"On radio, you are an artist. On television, you are a servant."

-Red Barber, television sports announcer.

www.archradioclub.com

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