



The Oscillator



"All the Electrons that are Fit to Flow . . ."

The Official newsletter of the DVHRC

SPRING 2018

Meeting of February 13, 2018

The theme for this show and tell was "Somebody Actually Bought This?" This broad and fun category included unusual items that may leave you scratching your head on why or how someone was enticed to acquire them or rarer short-lived vintage radio-related equipment. *Before we got into the crazier items, Chuck led off with a story of persistence in restoration of an extremely rare Postal 35.*



Above: Chuck Azzalina shows off the rare Postal model with plug-in coils. **See story below:**

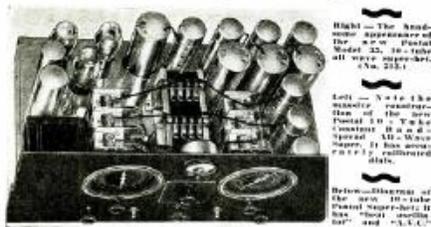
Going Postal

Here is a story that rolls out over 9 and ½ years. Yes, there were witnesses to Chuck's auction acquisition on that fateful day in 2008. All intentions were good to restore this early beauty but with a few twists and turns and lessons learned. Chuck said the chassis

and cabinet were total rust buckets and required a total rebuild, which for Chuck, would be an easy feat—just a simple rewiring, cleanup and then we're ready to go. Like many of these mail order radios, there was a lot of hype and puffery and maybe that extra tube added to make it even more enticing to the BC and shortwave listener. The history of Postal radio was short, first appearing in the radio hobbyist magazines such as *Short Wave Craft* in 1934 and ending in 1935 when the depression-era entity went out of business. Depending on which magazine you read in those days, you needed to find out the pricing by mailing to a "special" box number, always to the Liberty Street, NYC address which indicated the magazine for Postal's marketing department.

SHORT WAVE CRAFT for NOVEMBER, 1934

A New Sensitive Constant Band-Spread Super-het



So the first thing to do was take a few pictures, gut the radio, and then rewire after the cabinet was cleaned and re-plated to bring out

its best. However, after the gutting, Chuck could find no information on how to put the radio back together! Six years later with the help of digitized journals on the American Radio History site <http://americanradiohistory.com/> and some other posts, the schematic became available enabling the rebuild. In the meantime, the cabinet and chassis were restored and re-plated.



Some of the other work Chuck did was replacement of caps, repairing the 1st IF, and "trimming" some out-of-tolerance resistors via 1/8 watt parallel "additions" underneath the dog bones. As for the original pictures to assist the rewiring, the wires were originally harnessed together so as to make the pictures useless for reference. Some other interesting notes are *VHT brand* wrinkle paint is very good for the cabinet when used liberally and may be purchased at most auto stores. Another is that



Delaware Valley Historic Radio Club
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The *Oscillator* is the quarterly newsletter of the Delaware Valley Historic Radio Club.

Articles on radio and television history or collecting can be submitted by the 25th of month prior to quarterly issue dates of April, July, October and January to the editor at gdottor@yahoo.com.

Personal views, opinions and technical advice do not necessarily reflect those of members, officers or Board of Directors of the DVHRC, nor is the DVHRC responsible for any buying or selling transactions.

Dues are \$20 per year and can be paid at a meeting or mailed to the above address. Meetings held 2nd Tuesday of each month at Telford Community Center.

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the chrome re-plating, when used with a bright work light, can cause a blinding reflection problem. Surprisingly, with all the rust and presumed moisture, the transformer was good and the IF's once adjusted tuned right up to 455 kHz with no problem. Chuck fired up the "ole 35" for us and it worked well on the broadcast band but the plug-in coils for the upper bands were not as successful, probably due to tracking problems on the plug-ins. Postal was planning a tombstone with true band switching just before they went "belly up". This may be one of a few Postals around and perhaps the only one operating.

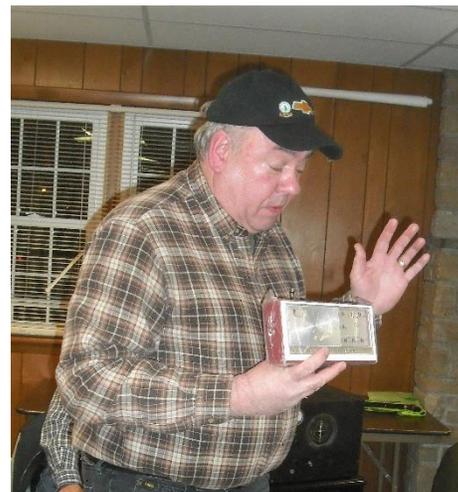


Chuck says the radio was not a keen performer even in its day although it did have a lot of tubes and a BFO. His persistence can surely give us courage to never give up on a project!

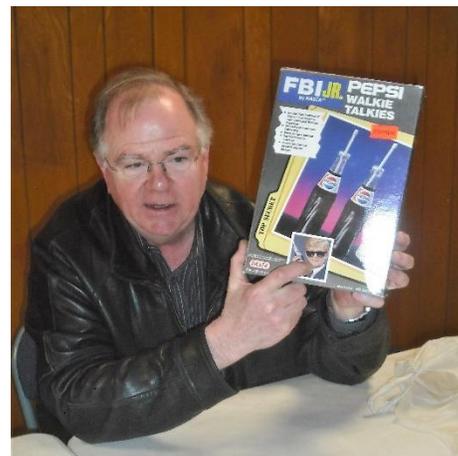
NOTE: An audio clip of this conversation (may be posted) on the DVHRC website.

So, Somebody Actually Bought This?

The club had an entertaining time showing off the series below proving there is a market for anything and unknown qualities to many things.



Above: Bob Bennett purchased this nice Channel Master 6515B via Ebay. To his surprise, this radio arrived in its original sealed plastic, never even used for the very first time. Since he had another Channel Master for contesting, Bob decided to preserve its value by keeping it this way. But the temptation will always be there. For more fun, visit [RadioWild](#) at Bob's YouTube site.



Above: Dave Abramson showed one of the FBI's most classified devices, the FBI, JR. walkie talkie set from 1991 including a telescoping straw antenna and official name badge. Said to be the source of recent news leaks, remaining units have been destroyed. **Below:** What's your 10-20?





Above: Al Simmons shows compact tube tester, the T-110 from the great folks at Fedtro, purveyor of many money saving (read cheap) devices. Why waste your time carrying your tubes to the drug store when you can test any tube with this unit priced under \$10? But it does test for filament continuity with a neon lamp indicator. Al showed some other bargain offerings from Fedtro.

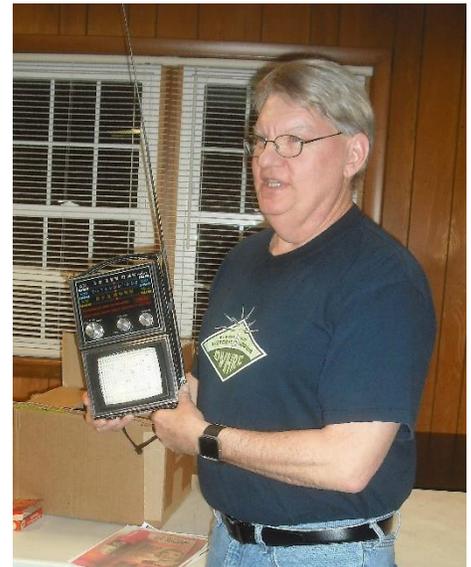
Below: Jarrett shows his Panasonic RF-60 dual powered FM stereo headset which was priced at \$100 in 1969. Just now I see a similar unit on eBay with 4 bids going for \$74 with a day left. Their noise cancelling quality allows all sorts of outdoor activity such as cutting grass.



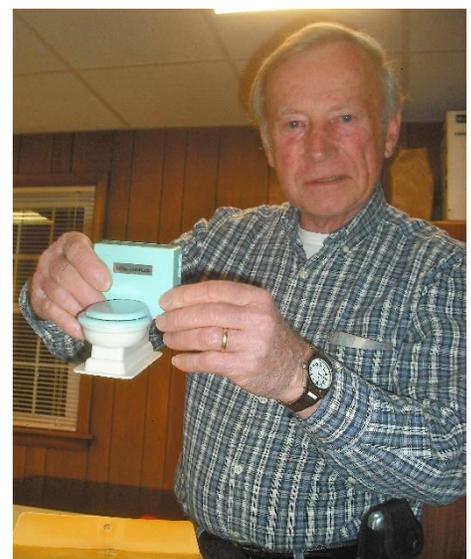
Above: Dave Snellman exhibited a pristine Westinghouse "Escort" 8 transistor radio, model RS21P08A. This unit might be called the "Swiss army knife of radios". Not just a radio, this unit also contains a Swiss movement windup watch, flashlight, electric cigarette lighter, and built in charger (connection and switchover on back). The unit uses 2 AA NiCad cells. Take this "Escort" to the beach and it will surely attract a crowd- as long as the batteries hold out. This radio retailed for \$39.95 in 1962. Westinghouse had 3 models of this radio, one with the watch only, another with flashlight only, with this being the deluxe.



Above: Pete Grave wondered what kind of person might have bought this bodacious, illuminated dashboard piece for a large chunk of change. It shows an early 50's Cadillac with embedded radio (incorrect modern version) and analog clock- all to be hung on the wall. This will go well with your velvet Elvis pictures except it's not a pink Cadillac. Yes, and somebody did buy this.



Above: Mark Hilliard just "had to have it" when this beauty showed up at the Buy-it-Now table at Kutztown. This Federal "Psychedelic Light Up by Music" radio was demonstrated tuned to a soft rock station to exhibit the dancing light show activated on the lower crystal display. However, it may have performed better tuned to Hendrix, which Mark can do at his leisure. Note that the dial has the upper half of the broadcast band deemed as "Sports" making this a 3 bander!



Above: Fred Saul shows the legendary "Little John" Radio. Oh, what this radio has seen!

2018 Monthly Themes

Your images and associated documents can be projected on our big screen for meeting viewing on your flash drives. Audio clips can also be played. Meetings begin at 7:30 PM except July's Tailgate (7:00).

Apr 10- "Old Wine in New Bottles". Vintage radio or electronic gear that uses old technology in a new device. This could use parts repurposed or for their original intended purpose.

May 8- Kutztown XXXVIII Planning, Portable Radios

Jun 12- Crystal Sets

Jul 10- Tailgate Auction 7:00 PM

Aug 14- Audio, hi fi, mics, amps, etc.

Sep 11- Kutztown XXXIX Planning, Speakers- all kinds.

Oct 9- Wonderful World of Catalin. Not just radio but other items made of the decorative plastic such as letter openers, hand mirrors, tiles, etc.

Nov 13- Decade- 1970's Radios

Dec 11- X-mas Party at Stove N' Tap

Some Housekeeping Notes

Web references herein may need to be copied or manually entered into your browser.

We are always looking for a good story to publish, especially projects and technical fare which are harder to come by. You may forward them to:

gdotto@yahoo.com

Tubes Needed for DVHRC Kutztown Inventory



With Kutztown coming up sooner that we think, Dave Dean has some types of tubes in very short supply. During your spring appraisal and reorganization, be generous and clean up some of your old stuff by donating to DVHRC's tube program. Following are a list of the tubes the club is looking for. Dave and the DVHRC will be grateful for your efforts.

Any and all Globe tubes,

Any high end audio tubes ,

Any "unusual" transmitting tubes.

5751	10
5842	12A7
6AQ8	2A3
6AZ8	45
6BD8	6Q7G
6DC8	6U7G
6BK8	85
396A	12AX7
417A	83
6072A	6SN7GT
EL37	1L6
6A3	50A1
6F5	6L6GC
6F6	6L6GAY
6L6GA	6L6GB

Norman Corwin & Radio- The Golden Years, a Book Review

I shall begin by sharing a little story about what led me back to the great Norman Corwin. Back in college, while a Radio TV wannabee, I needed to come up with my capstone recorded project for the entry radio production course. I searched the library card catalog in pursuit of my subject and came upon a book of radio plays, settling on a funny little tale called *Mary and the Fairy*. Although part of the Norman Corwin series 26 by Corwin I had not considered what an incredible feat that series had been for Norman Corwin. My college assignment only required the copying and use of his work; all I did was to assemble a great cast of readers, plan the sound effects- the production turned out great. Sadly, I had lost the reel tape of my personal copy lending it to a friend, never to be returned. This led me to nostalgically look back to that very play and rediscover Corwin. The book *Norman Corwin and Radio* by R. Leroy Bannerman, ISBN 0-8173-0274-3 is a worthwhile read as it chronicles Corwin's influence as a writer of thoughtful material and the reclamation of radio in radio's golden age all for a higher purpose.

Following is an excerpt of the forward of this book:

Turning these pages has meant for me reliving a fascinating period of media history and experiencing again one of its most wondrous phenomena, the work of Norman

Corwin. I know him as a friend but think of him also as the brightest light of a surprising period, the final climactic decade of pre-television network radio. It was a time when radio emerged rather suddenly from a period of tawdriness and began to redeem itself. It is a period almost forgotten, but worth recalling.

An industry crisis had set the stage. Early in the New Deal years, broadcasting leaders had a scare. A coordinated movement representing the arts, education, labor, agriculture, religion, and the non-profit world in general launched an unprecedented attack on the radio status quo, which they described as "pollution of the air," a "cultural disaster," a "huckstering orgy," a "pawnshop," a "sickness in the national culture." As remedy they proposed a radio measure far more drastic than any being proposed by the Roosevelt administration. Their bill, presented in the Senate under distinguished sponsorship, provided that all existing station licenses be "declared null and void 90 days following the effective date of this act" and that during that time an entirely new allotment of frequencies should be made, with one fourth going to "educational, religious, agricultural, labor, cooperative, and similar non-profit associations." These channels were to be "as desirable as those assigned to profit-making persons, firms, or corporations." This "new deal" in channel allotments seemed headed for Senate passage. An intense lobbying upheaval began, along

with hard bargaining. The radio industry had been making large profits in the midst of the Depression, mainly by concentrating on time sales and worrying about little else. The networks found it convenient to let advertising agencies make the programming decisions for time periods they bought. A dozen advertising agencies were the main programmers of network radio. All this had brought prosperity to the networks, and their prosperity was clearly only beginning, for more than half of available network time was still unsold. This fact became the key to a compromise.

The networks began to talk enthusiastically about "cooperative broadcasting." Why should educational, religious, and social-service organizations go to the expense of maintaining their own stations? Commercial stations and networks could give them all the airtime they needed or could possibly want. Many hours were available that could be dedicated to their interests. Such assurances and arguments averted the threatening amendment. It lost in the Senate by 42-23-a margin that still indicated the depth of dissatisfaction and the need for follow-up action.

As the threat subsided, commercial broadcasters undertook license- protection measures. Networks and stations appointed officials with such titles as Public Service Director. Their task, to make use of un-sold time in ways that would prevent similar

crises in the future. Unsold time had generally been filled via music from small "house orchestras." These low-budget "sustaining programs" were considered time fillers. Now the unsold time acquired new functions. It was in May 1935 that CBS advertised:

Wanted-

A BIG MAN

for an important

creative executive post in

RADIO BROADCASTING

Soon afterwards the network hired William B. Lewis, with the task of piloting CBS into the age of public service. CBS became the network that tackled most imaginatively the upgrading of "sustaining programs" into a positive asset, reaching out to new constituencies. One of the first results was *The Columbia Workshop*, a weekly series dedicated to media experiments and inviting contributions from novelists, poets, composers, and others. Then came literary and political round tables, adaptations of classics, Americana, folklore, special programs of many kinds, often produced in cooperation of others. Some of these riches are detailed in the following pages. Amid the renaissance emerged, as writer-director-producer, the figure of Norman Corwin, one of Lewis's most perceptive talent choices. How Corwin became, within a few years, America's unofficial poet laureate is splendidly recounted by Professor LeRoy Bannerman. Corwin's *We Hold These Truths*, a brilliant special program on the Bill

of Rights, was prepared during the fall of 1941 and scheduled for December 15. By the time the broadcast day arrived, the United States was at war, and the broadcast became a national manifesto of its war aims, carried by all four networks, performed by a galaxy of stars, and climaxed by a statement by President Franklin D. Roosevelt. In similarly eloquent fashion *On a Note of Triumph* in 1945 celebrated the end of the war on a powerful "lest we forget" note. Another Corwin special, *Word from the People*, marked the dedication of the United Nations. Interspersed with these were galaxies of other Corwin programs- comedies, fantasies, satires, and excursions into opera, poetry, and documentary. Many of these remain classics of the era. We owe a debt to Professor Bannerman for reminding us of them and detailing the stories behind them.

This book on the rise of Norman Corwin is also an account of American broadcasting during a turbulent period. It is often an inspiring story, but in the end the venality of earlier years made a strong return. Professor Bannerman has not shirked this aspect of the story. He tells it as it was. Since the 1930s, when I worked with Corwin briefly on one of his CBS projects, I have cherished his friendship. In 1940, when my wife and I had our first child-our son Jeffrey-a gift from Corwin arrived at our house. It was a massive anthology of child classics in- scribed: "For Jeff, to adapt for radio some fine day."

Little could anyone guess that before long, no one would be privileged to adapt children's classics for American radio or for television. It would have astonished us that such a change could take place. But perhaps it was equally astonishing that an American radio renaissance began suddenly in the late 1930s and lasted a decade, as Professor Bannerman has chronicled. So renaissances do happen, and perhaps another will come-"some fine day." ERIK BARNOUW

In the present age of reality and other less cerebral programming, we are reminded that history does indeed repeat itself, "lest we forget!" There is always room for escape to less serious fare on today's media but what would be Norman Corwin's reaction be?



Chapter 5 of this book is entitled "The Series: Deadline Times Twenty-Six." It tells the story of Norman's busy life in 1940 and 1941, the year of the Series. Norman had initially been on an assignment with RKO Hollywood within the movie industry at the beginning of this chapter. Over the next few months, Norman had become disillusioned with the slow pace of the movie industry with projects "embroiled in committee

bureaucracy". Having previously established himself in radio before the assignment, he also produced radio programs while on this west coast assignment and found this was where his heart was. He did not renew his contract with RKO missing the frenetic pace of radio and returned to New York later in 1940. This is when he asked the aforementioned William Lewis the following question in a letter. "But I should like you to know as far as radio is concerned, I would be interested in any good 26-week setup, even though it paid less than movies- providing I could do a show that would make us all happy and self-respecting rather than rich. I mean a whopper of a prestige show in which I might be given resources and a free hand to write and produce the best goddamned show on any air." In order to do this Norman asked to be off the 18th floor and take up residence in peace and seclusion which he was granted. This is where he was able to get his creative juices flowing, and being only 35 minutes from the city, he would produce this amazing series in a marathon of deadlines.

I did locate a site where *Columbia Workshop* programs can be streamed free or a collection purchased on CD media. The original Corwin play *Mary and the Fairy*, can be listened to as well. Enjoy! Ed.

<https://www.oldtimeradiodownloads.com/drama/columbia-workshop/columbia-workshop-41-08-31-017-mary-and-the-fairy>

Meeting of March 13, 2018



Ben, I only have one word for you. Are you listening Ben? Yes, Mr. McGuire. Only one word- PLASKON! Now will you remember that Ben, do we have a deal? Yes.

At our March meeting the theme was radios or other articles using *Plaskon*, either in the cabinet or usage by another article. There was a discussion on the development of this urea-formaldehyde polymerized process plastic but in general, these are the qualities: Plaskon is a thermoset plastic which was naturally white, translucent, used cellulose filler, and could be marbled or dyed to create more stylized products. When exposed to UV and other elements, Plaskon will discolor, crack, may offer a slight scent of urine due to its makeup, is susceptible to very hot water but otherwise is "stable". Since translucent, many cabinets are painted inside to reduce any inner translucency of glowing tubes and such. There was a discussion that the Plaskon seemed a bit softer to touch than the presumably "brittle" Bakelite. Bakelite has a very thin resin layer which degrades over time and then more rough material such as wood flour beneath the layer. Plaskon is more uniform

due to a different standard of thermosetting and you may be able to lightly sand and polish to some extent. With Bakelite, once that resin layer is degraded, any polish you apply will be quickly absorbed into the sublayer and will need to be renewed repeatedly. You never want to sand Bakelite unless you plan to repaint. Bakelite was actually the grandfather of other formaldehyde-based products such as Plaskon. Bakelite is also the initial raw material altered in processing to produce Catalin. The approximate period of Plaskon commercial usage was mid 1930's through the later 1940's before the advent of modern injection molded plastics.

Here is an excellent site by Steve Davis to highlight each type of plastic and their interrelations:

<http://decoradios.com/text.htm#plaskon>



Above: Dave Snelman shows this GE model 201 in beautiful natural white Plaskon. Dave was the lucky winner of this as raffled radio at last year's MAARC Radio Activity. This cabinet was very nice with a few imperceptible stress cracks. GE also offered this 6-tube chassis in a brown Bakelite as the model 200 along with another wood cabinet version as well.

Below: The original patent may have expired. Some later patent information highlighted the manufacturing process. Because of the superior properties and the help of a great marketing department, Plaskon soon became the plastic of choice when a manufacturer wanted an end product to be a color other than the standard bakelite brown and black. Nearly all of the pre-war plastic radios found today that do not fit into the bakelite or catalin genre are made from plaskon.

ED STATES PATENT OFF

2,056,456

UREA PLASTICS

Arthur M. Howald, Pittsburgh, Pa., assignor, by mesne assignments, to Plaskon Company, Incorporated, a corporation of Delaware

No Drawing. Application December 3, 1931, Serial No. 578,744

16 Claims. (Cl. 18—55)

16 Claims.

This invention relates to manufacture of mold-
ed urea plastics; and it comprises primarily a
method of accelerating the set of molding pow-
ders containing condensation products of urea
and formaldehyde wherein such molding powder
receives an addition of a minimal amount,
usually of the order of 0.1 per cent, of benzoyl
peroxide or the like, and a molding powder so
treated; and it further comprises specifically a
method of producing high grade molded articles
from urea and formaldehyde wherein formalde-
hyde and urea are caused to react together in
aqueous solution at a low temperature in the
molecular proportion of about 1.5:1, the solu-
tion so produced, after standing for a time at
a temperature not above 25° C. and at a pH of
about 6.4, is mixed with wood pulp and the pH
adjusted to about 6, using phthalic acid, the
mixture so produced is dried by air, the dried
material is ground to 100 mesh or thereabouts,
pigment being added at this time if desired, and
benzoyl peroxide and zinc stearate added, the
mixture is made granular, is cooled, pulverized
and is finally molded under pressure at a tem-
perature between 130°-180° C. corresponding to
40 to 150 pounds of steam; all as more fully
hereinafter set forth and as claimed.

The "pounds pressure" of steam given ante
are those of the steam in the platens of the
molding press and correspond to temperatures
between 130° and 180° C. The heat is conveyed
to the mold charge by the walls of the mold and
the temperatures within the mold cavity are
somewhat lower.

By a high grade molded product is meant one
which will withstand an accelerated test consist-
ing in the action of water at a boiling tempera-
ture for 30 minutes or so. High grade formal-
dehyde-urea hot-molded articles are poreless
and are free of contained moisture, uncombined
urea and uncombined formaldehyde; and are
resistant to light, air and moisture. Boiling
with water reveals materials defective in any of
these ways.

The chemistry of the interaction of formalde-
hyde and urea is uncertain; but in high grade
final molded articles under the present inven-
tion the composition represents formaldehyde
and urea in about the molecular proportion
1.5:1.

In another and copending application, Serial
No. 494,693, whereon the present invention, in
some aspects, is an improvement, I have de-
scribed and claimed a production of high grade
final molded articles wherein formaldehyde and

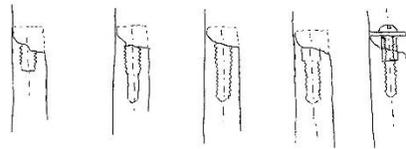


Above: Mike Koste shows a beautifully styled Firestone Air Chief, model R320 (or S 7425-6) from 1939, offered in the Firestone catalogs for \$14.95. This included a 6 tube chassis with a "curtain burner" resistance line cord. With futuristic styling commemorating the NY World's Fair of that time, it is a rebadged Stewart Warner. There were also brown Bakelite and painted ivory Bakelite versions of this Firestone radio. The SW version had been spotted at the Air and Space Museum in Washington DC at the Amelia Earhart display but may be a bit inaccurate since she disappeared July, 1937- certainly an eye catcher!

Below: Mike points out the inner gray painting of the Firestone cabinet to prevent shine-through of tubes and pilot lights on the somewhat translucent Plaskon material. A handsome 1949 Emerson model 581A is seen in the center.



Below: Jiri Placek demonstrated a project to restore a damaged Plaskon Cabinet. More amenable to epoxies since more flexible to the drilling than Bakelite due to processing without first grinding into powder, these Plaskon fix operations can be accomplished with supplies like epoxy resin, T-nuts, a good drill, ash black from printer cartridge for tinting, crazy glue, sand paper and auto polishing compounds.



Above: A process to restore damaged cabinet screw -tie downs may require some trial and error. Using the T-nut from a hardware store and careful drilling will be important. Make sure the area is roughed up enough to adhere to the various epoxy or crazy glue mixtures. Also sanding and color tint matching may be more art than science. Cracks in Plaskon should also be cleaned of dirt and grit using a toothbrush and cleaning solvent before joining with the materials with epoxy to maximize bonding. Hairline white Plaskon stress cracks may even "disappear" using after cleaning. The cabinet above has a fair amount of damage but the least challenging aspect may be using the ash black mixture for matching color. Color matching white Plaskon cabinet spot fixes may offer more of a challenge but a tinting agent may be possible by using supplies used for teeth repair by dentists. Still, sanding and polishing may yield a good result, even in a case like above. Jiri has promised to show us the end result of this ongoing project.

Upcoming Regional Events

Most of the following and even more can be viewed on the following website: [n2lvi delaware valley area hamfests](http://n2lvi.delawarevalleyarea.hamfests)

Auction- RF Hill Amateur Radio Club
Wednesday, 04.25.18, 7:30pm, doors open at 6:30. Where: Sellersville Fire Company, 50 North Main Street, Sellersville, PA. Look for the yellow ham fest signs. Contact Jim Soete, WA3YLQ at 215.723.7294. See website for details:
<https://rfhillarc.org/events/auction/>

Warminster Amateur Radio Club Hamfest Sunday, 5.6.18, 7:00am, vendors at 6:00. Where: Bucks County Community College, Lower Bucks Campus, Bristol PA. See website: www.k3dn.org

Kutztown Radio Show XXXVIII
Friday, 05.11.18 through Saturday, 05.12.18 opens 7am on those days. Vendor setup starts 12 noon Thursday. No Early entry shoppers Thursday. Free parking and free admission for shoppers. Where: Renningers Farmer's Market, 740 Noble St., Kutztown, PA 19530. Antique radios, parts, and related items. Audio and Ham welcome. Tables, electric available. Auction 6:30 PM Fri. 05.11. Exhibitor reservation advised: Phone M-Th 570.385.0104; F-S 610.683.6848. See links at: www.dvhrc.org for circular or facebook.com/renningerskutztown

RadioActivity 2018 Thursday, 06.14.18 4PM through Saturday, 06.16.18. RadioActivity will be held at the Sheraton College Park North Hotel in College Park, in Beltsville, MD. The theme will be WESTINGHOUSE. Subcategories include Westinghouse per- 1930, post 1929, Westinghouse ephemera and

many more! The Sheraton College Park North Hotel (formerly the Sheraton Washington North Hotel) is located off of Exit 29B (Rt. 212) of I-95 between Washington and Baltimore, at 4095 Powder Mill Road, Beltsville, Maryland, 20705. The hotel is on the southwest corner of the interchange. **Hotel reservations must be received by May 23 for the discount rate. Book early—last year discounted rooms filled up even before the cut-off date!** See their website for more details at site below:

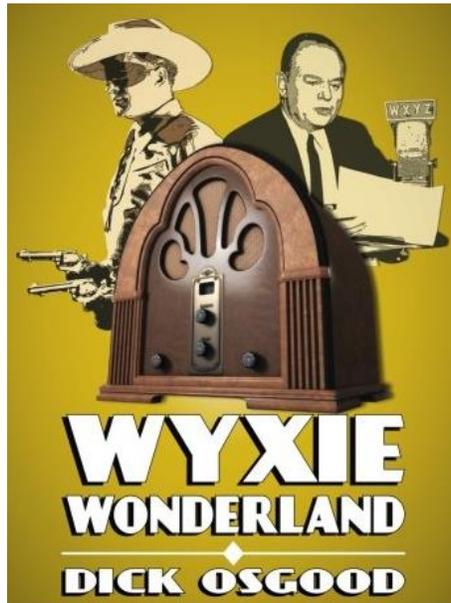
<http://www.maarc.org/>.

NJARC Repair Clinic Saturday, 05.05.18, 10am to 4pm, Vintage radio repair workshop. Free repair evaluations by club experts.

Reservations required. Where: InfoAge Science History Learning Center and Museum, 2201 Marconi Road, Wall Township NJ 07719. president@njarc.org <http://www.njarc.org/#calendar>.

NJARC Summer Tailgate Swapmeet Saturday, 07.21.18, 8am to 12pm, Outdoor event in the shade of the trees at historic Camp Evans, InfoAge. Where: InfoAge Science History Learning Center and Museum, 2201 Marconi Road, Wall Township NJ 07719.

<http://www.njarc.org/#calendar>



Following is an excerpt from Martin Gram's Blog which covers many historic radio subjects. This entry is only a sampling of his blog of 01.12.2018 as he reviews Dick Osgood's book, WYXIE Wonderland. To read the whole story, select the following link:

<http://martingrams.blogspot.com/2018/01/wixie-wonderland-essential-read.html>

WYXIE Wonderland painted a portrait of radio station WXYZ, whose local production of programs such as the Green Hornet and the Lone Ranger, later became syndicated nationally becoming the cash cows of profitability for this once fledgling Detroit broadcast outlet. Historian Osgood benefitted from his immense advantage, while research today is restricted to audio interviews recordings that survive and circulate among old-time radio collectors. He had unfettered access to photographs, copies of employment contracts, other materials that would be the

envy of any historian today. Not until a decade and a half later was any serious scholarly research published in the form of reference guides. Osgood beat those to the punch.

Please look at other blogs and support Martin making it one of your favorites at:

<http://martingrams.blogspot.com>

Nightly Baseball Radio Revisited

Each spring, we mentioned these skip-accessible stations for night time baseball. Turns out, many of these teams made it to the playoffs last year. So, when spring finally arrives, pull up a cold beer and tune in your favorite team on your bandbox console this year! AM just sounds better for baseball. The moral of the story is: if you want to make it to the playoffs and further, make sure you have a 50kW flamethrower as your flagship!

kHz	station	team
660	WFAN	YANKEES
700	WLW	REDS
710	WOR	METS
780	WBBM	CUBS
890	WLS	WHITE SOX
1080	WTIC	RED SOX
1100	WTAM	INDIANS
1120	KMOX	CARDINALS
1500	WFED	NATIONALS



This is Gary Owens saying see all of you next time around! DVHRC signing off.