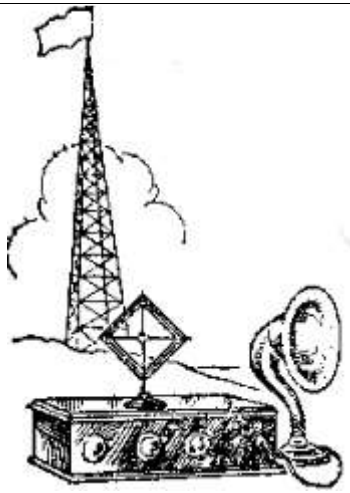
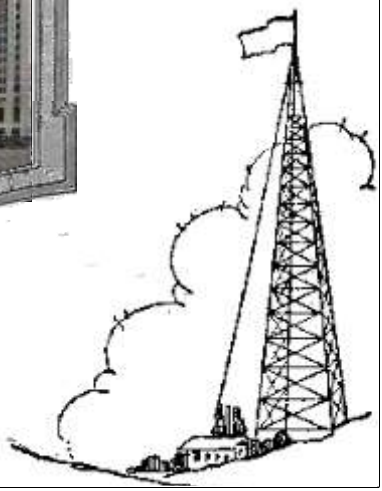


The Carolina Antenna

SUMMER 2007
VOLUME #13
ISSUE #1

Carolinas Chapter
of the
Antique Wireless



The Carolina Antenna
The newsletter of the Carolinas Chapter of the Antique Wireless Association

ISSUE # 13 SUMMER 2007 VOLUME 1

THE PREZ SAYS ...

By Ron Lawrence, KC4YOY
CC-AWA President

WOW, that was a GREAT conference. If you missed it, you really messed up. This may not have been the biggest numbers wise, but I think it was the best overall. Everyone I talked to felt like it was the biggest flea market ever. With the exception of the lower part that's in the shadow of the hotel in the early morning, the parking lot was almost full. There are 197 marked off spaces in the lot, at 9am Friday morning one of the guys counted and 147 spaces were in use.

The auction was another great event. Lots of goodies, I bought way more than I intended, always do. The Thursday programs were interesting and well attended. Many thanks to Stan Watkins for filling in at the last minute since Kirk Cline had a problem and couldn't make it this year. I already have John Allen W4GQT lined up to do a talk next year about Super-Hets.

The Sheraton did me a big favor and provided a golf cart me to use for the weekend, I don't think I would have made it without it. Not only did it help me get around, I was able to help a bunch of folks with hauling their flea markets finds to their cars. Some of which were a long way away. Also a BIG help was all the guys that jumped in to help take down everything after the Radio Rescue Auction. The PA speakers, the snow fence, power cords, etc. All of the meet workers had been going for 3 days and being stuck with wrapping up everything at the end is tough.

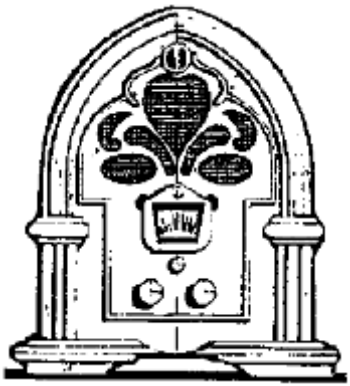
Many thanks to all those that worked, and all of those that attended to help make this the best Charlotte show ever.

The next event is our Executive Committee meeting on August 5th at the WBT studios. We need to start thinking about elections for the Board of Directors which will

come up in the fall. I think we have an open seat now that will need to be filled. Plus there may be some that would like to be rotated out. If you interested in helping run the club, please consider putting you name for nomination.

The next swap meet is our Summer Swap Meet at Valdese. All the details can be found on the clubs web page. Please note that this meet has moved location and date. The new date is August 11th. The new location is downtown Valdese in the parking lot of Burke Audio/ Video which is owned by meet chairman Richard Owens. The date of the meet will coincide with a big festival in Valdese and our meet will be right in the middle of it. This will give you vendors a chance to sell stuff to non-collectors that you might have been hauling around for a while. All the details including driving directions are on the club web page.

Happy Radio collecting,
Ron Lawrence KC4YOY



The rain date for all Saturday swap meets is the following Saturday. These events always end by 12 noon. Check the club's website for the most current information.

SUMMER SWAP MEET

August 11, 2007
Valdese NC

The meet will be in the parking lot of Burke Audio/Video on Main Street in Valdese.

FALL SWAP MEET

October 20, 2007
Greensboro, NC

The meet will be held at City Lake Park Jamestown, NC, just on the edge of Greensboro. The park opens at 7 am-no need to get there before that time.

BOARD OF DIRECTORS MEETINGS.

All meetings are held at the WBT Studios in Charlotte NC on Sunday afternoons at 2 pm. All members are encouraged to attend.

BOD meeting dates:
August 5th
November 4th

AH! WHAT MIGHT HAVE BEEN....

By Robert Lozier (KD4HSH)

BIG NAVAL RADIO PLANT LIKELY TO BE NEAR CITY

So read the headline of the major story in the Monroe (NC) Journal for September 13, 1918. Followed by: LARGEST RADIO STATION IN THE WORLD IS PLANNED.

From then until the end of January 1919 there were a number of reports about the details of selecting the land for the project (some 13,000 acres), getting a rail spur and roads to the site and talk of the massive antenna towers to be built on the property. This was to be a really BIG project costing some $3,000,000.

I learned recently that Patricia Poland, librarian at the Dickerson Genealogy and Local History Room, had assembled a file on the subject from her searches of local newspaper microfilm. She remarked that from her reading of the news reports, there was no clear understanding of what happened to the project. No article made a direct statement and clear explanation of why the project had been canceled.

Having been interested in broadcast radio technology for some 40 years, I was aware of this project. In my conversations many years ago with local fount of town knowledge, Kirk Shute; he told me that the Joffrey Hotel on the Square had been built largely on the speculation that a radio communication complex would be built in the county.

The articles in the Monroe paper talk about the huge antenna towers to be built and the many construction jobs that would be available but nothing is said about the equipment to be installed there. Fortunately there are a number of historical references to the equipment that would have been installed. In fact, while the Monroe project was still born so to speak, the same station design was used in facilities at Annapolis, Maryland and at Bordeaux, France (albeit with changes demanded by the French).

Before WW-I commercial transatlantic radiotelegraph was largely controlled by the American Marconi Company (Great Britain) and German companies HOMAAG and Telefunken. When the United States entered the Great War, these foreign controlled operations were seized for the duration and put under control of the US Navy.

This was the first war where <u>all</u> the combatants realized that instantaneous wireless telegraph communications capability offers a tremendous boost to both naval and ground operations. This lead the US Navy to make plans for greatly expanded capabilities to communicate wirelessly on all seas and continents. At the time, 1915/1918, it was believed that reliable long distance

radio communications could take place only at very long wavelengths (low frequency) using very high power. The triode vacuum tube, invented in 1906, required ten years development just to get to the point where it could reliably put out a Watt or two of power; nowhere near the desired 50,000 to 500,000 Watts thought necessary on long waves.

There were basically only two ways to get such high power. It could be generated by controlled electric arc discharges exciting tuned circuits or it could be generated by special alternating current generators that, instead of generating 60 Hz. power like is in your home, generated power at 16,000 to 30,000 Hz.

The US Navy decided to go with continuous "singing arc" transmitters developed by the Federal Telegraph Company of California. Prior to the War these transmitters were showing great promise in being scaled-up from outfits that produced 500 to 2,000 Watts for use in ship-to-shore radiotelegraphy to monsters that could produce enough power for transcontinental work. This is the type of equipment envisioned for the installation here in Union County.

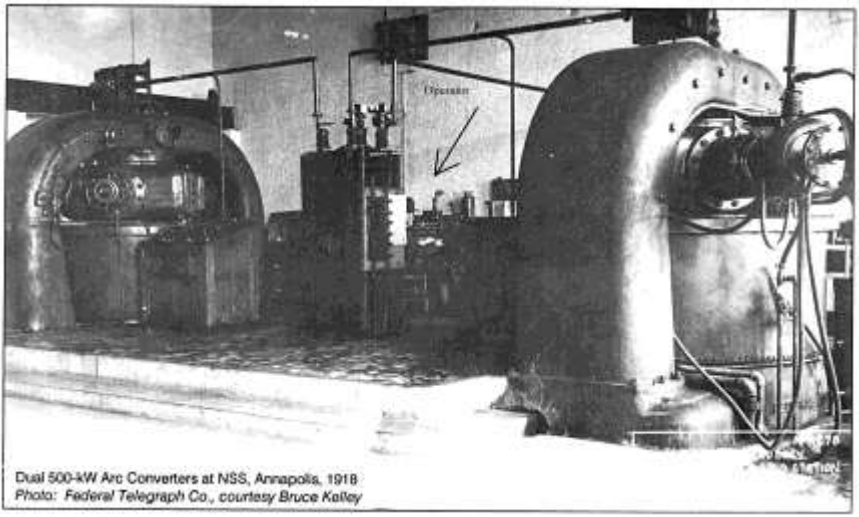
By Armistice Day, 11/11/1918, a 500,000 Watt Federal arc installation had been completed at Annapolis, Maryland (station NSS) and the French government was proceeding with the construction of a 1,000,000 Watt Federal arc station completed in 1921 but rendered obsolete by 1926.

With the end of the War, the US government wanted to return the seized transatlantic stations to private ownership but absolutely did not want the ownership to be in foreign hands. The solution was to form a US holding company that would take over the assets of the stations and serve as a marketing organization for the communications products of US manufacturers including General Electric, Westinghouse, Wireless Specialty Apparatus Co. and Western Electric. This holding company? Radio Corporation of America (RCA).

Other than a $10,000 initial grant, appropriations were never authorized by Congress for our station. The new RCA did not see an immediate need to establish direct long haul communications with South America. Even if they had an interest in doing so, they would not have used the Federal arc equipment favored by the Navy because the General Electric Co., (part of the RCA) built the high frequency alternators that were in direct competition with Federal Telegraph.

There is conflicting information regarding whether the Federal arc transmitters for our station were actually ever ordered for delivery here. (They were installed in pairs so that daily maintenance requirements would not interrupt service) We do know that four of the giant arc converters were actually built for a project other than at Annapolis or Bordeaux. I have seen one claim that the converters were built for a station planned in China but that the deal

fell through. Regardless, the converters wound up sitting in a warehouse for a number of years until two of them were scrapped. By the early 1920's it was becoming possible to build reliable vacuum tubes for powers in excess of 5,000 Watts. These tubes could be used in transmitters operating at frequencies 10 to 100 times higher where radio amateurs had proven that less power was required to cover long distances. The remaining two converters were donated to the physics departments of Stanford and U.C. Berkley. These arc converters consisted basically of a water-cooled arc chamber filled with hydrocarbon gas surrounded by a mammoth electromagnet structure. It turned out that this huge magnet structure was just what was needed at U.C. Berkley to build the first cyclotron under the direction of Ernest Lawrence in the mid 1930's. Years ago I saw it in a special exhibition at the Smithsonian Institute. Though no longer on exhibit, I presume that this historic nuclear physics instrument is still in the



Dual 500-kW Arc Converters at NSS, Annapolis, 1918
Photo: Federal Telegraph Co., courtesy Bruce Kelley

This is the type that most certainly would have been used at the station proposed for Union County NC—These are convertors were the source of radio frequency energy for the transmitter. They were powered by motor generator sets even larger than these convertors. The tuned circuits for these convertors occupied a space even larger than these units.

The 'antenna farm' consisted of some multiple towers some 600 feet high supporting fan antenna arrays. This explained the need for some 13,000 acres for the installation.

CCAWA Spring Meet
in the Carolinas
March 2007
Old Equipment Contest Results
By Robert Lozier

First of all, many thanks to everyone that brought old equipment to exhibit. Additional thanks to those that were able to bring along documentation to help explain the significance of their artifacts. It is a fine learning experience for everyone.

The contest is divided into various categories and the exhibitor often has the opportunity to choose the best placement. Most of the categories appear every year but we do try to add a few special ones from time to time. We always encourage anyone to bring out things to show regardless of whether they fit our categories.

1. Pre 1920 Electrical Devices

There were no entries.

2. Pre 1920 Receivers And Transmitters

1st-Don Patterson for an elaborate breadboard receiver using 1914 vintage components featuring an extremely rare electrolytic detector.

2nd-Neil Friedman for the beautiful miniature Bunnell straight key and sounder.

3rd-Ernie Hite for a Duck loose coupler.

3A. 1920's Receivers Passive and One Tube Types

1st-Gary Alley for a Cheerington crystal set.

2nd-Merrill Bancroft for a Q. T. Light Co. one tube set.

3B. 1920's Receivers 2 to 4 Tube Types

A tie! - Two excellent entries.

1st-Merrill Bancroft for a Sodion DR6 receiver with two DR11 amplifiers.

1st-Geoff Bournes for a Gecophone BC2001 'smokers cabinet set'
2nd-Gary Alley for a Parmak 3 tube set.

3C. 1920's Receivers 5 And More Tubes

1st-Jim Wilson for a Eisemann
2nd-Don Patterson for a 1926 David Grimes kit set.
3rd.-To Barker Edwards for a Magnavox TRF-50

3D. Wood Cabinet Sets of the 30's, 40's & 50's

1st-Tom Bourcy for a RCA 1939 Worlds Fair commemorative set.
2nd-Ron Lawrence for a American Bosch model 200 'jewel chest' radio.
3rd-Marguerite Crews for a Firestone radio with clock

4A. Cathedral or Tombstone Style Cabinet

1st-Robert Lozier for a Auburn brand 32 Volt set.
2nd-Fred Crews for a Philco 37-61
3rd-arry Dowel for a Philco 16B (extensive restoration required)

4B. Consoles

Only one entry but an excellent entry in any case.

1st-Joe Koester's Kennedy Model 61 LS

4C. Bakelite, Catlin And Other Plastic Materials

Again only one entry but still an excellent entry in any case.

1st-Robert Lozier for a group of three "worlds smallest AC powered vacuum tube radios"

4D. Televisions

No entries

5A. Multi-band transistor radios

No entries

5B. Standard Transistor Radios

Again only one entry but because of the excellent documentation provided, a first place ribbon was awarded to Paul Farmer for his Emerson 868.

5C. Novelty Transistor Radios

1st- Patty Bourcy for two jewel boxes with built-in radios.

6. Communications receivers

1st-Marty Reynolds for a Clipper brand radio made by the Hudson American Co.

7. Cone Speakers

1st-Buford Chidester for a deForest Audalion

2nd– A tie! Two good entries

2nd-Merrill Bancroft for a Palcone 'Liberty'

2nd-Fred Crews for a pair of Crosley speakers

3rd-R. L. Barnett for a North Home Cone

8. Military radio

Only one entry. A working demonstration of a Glide-slope receiver submitted jointly by Reed Fisher and Marty Reynolds.

9. Test Equipment

no entries

10. Vacuum Tubes

1st-Dr. Walt Smartt for a Delta & Electrad diodes
2nd-Clare Owens for a CG1787 triode
3rd-Marty Reynolds for a 45Z3 (seldom used tube for AC/DC portables)

11. Advertising And Other Literature

1st-Clare Owens for a display of Post -War usage of the BC-375
2nd-Barker Edwards for Crosley Pup advertising materials.
3rd-Larry Dowell for 30's vintage Philco ads.
3rd-Merrill Bancroft for collection of note pads with radio theme covers.

12. Philco Theme Display

Only one entry but a great large format silk screen poster from the 1930/32 'Balanced Unit' radios – provided by Merrill Bancroft.

13. My Favorite Radio

1st-Carol Maher for Lafayette Kit radios of the early 1960's
2nd-Merrill Bancroft who brought in his dads radio – a Tuska 222
3rd-Gary Alley who brought a Arvin 664 just like his folks had in the 40's

Again thanks to all that participated and to those that have never brought anything to show at one of these conferences, please consider doing it here and at other meets around the country.

Note: All the radios featured in this article were the 1st place winners in their respective categories-Barker.

OTHER AWARDS

SENIOR CLASS – PRE 1930 RADIOS THAT HAVE WON FIRST PLACE RIBBONS AT THIS MEET

to Merrill Bancroft for a Maclite Radio with extensive documentation.

BEST PRESENTATION

to Barker Edwards display of a Magnavox TRF-50 along with a rarely seen promotional booklet of the Magnavox Radio Tykes (circa 1924)

BEST RESTORATION WITH DOCUMENTATION

to Larry Dowell for his extensive work on the Philco 16B

PEOPLES CHOICE

A five way tie! – We found someone to break the tie and the award goes to Geoff Bourne for his Gecophone BC2001

BEST OF SHOW

awarded by the five judges to Geoff Bourne for his Gecophone BC2001.

RADIO ELECTRICAL SAFETY

By Fred Crews

This article is not written to scare people, but to encourage people to use safe procedures when working on their radios, and we include the hams who build or modify their rigs. Since working on this equipment exposes us to shock hazards, one must be keenly aware of the potential (pun, pun) danger.

It is generally believed that under certain conditions a current flowing through your body of .01-.015 amperes is sufficient to electrocute you. With the exception of crystal sets, 1920s battery radios, and battery operated transistor radios, radios are connected to 120 volts AC. Most ham equipment is the same. When you take a radio out of the cabinet and plug the chassis in, your chances of getting shocked go up dramatically.

AC/DC sets using series wired 35Z5s and 50L6s, 35W4s and 50C5s and so on are the ones that most people get shocks from. This is because the radio chassis itself is often wired to one side of the AC line either directly or through a bypass capacitor. But keep in mind that transformer operated equipment (often thought of as more safe) usually has the same bypass capacitor somewhere in the AC primary circuit of the transformer. But this is only the tip of the iceberg regarding possibilities of shocks. So what does one need to do or be aware of to avoid getting shocked?

1. Never work on a piece of equipment in a damp or wet environment or where grounded equipment is in the immediate area without special precaution. Concrete floors are often wet or damp. Grounded equipment setting on your workbench is a particular hazard (watch that 3 wire plug on your drill motor). A soldering iron that has a leak between the element and the tip can be dangerous. Eliminate all these hazards at the outset.

2. Get yourself an isolation transformer, plugging the primary into the power line and using the secondary to power your equipment. This device completely isolates you from the power line. Some people have said that a variac will give isolation- it will not unless it also has a built in isolation transformer. Two same voltage transformers (like filament transformers) connected back to back result in a cheap isolation transformer.

3. Unplug the set before replacing components. Just because the set's AC switch is off, doesn't mean it is safe to work on.

4. If possible try to keep one hand in your pocket while working with a "live" set. I was taught this when I attended radio and television school in 1950 and I still find myself doing this when

I only need one hand. Obviously making measurements with a voltmeter or other device may require both hands, but be especially cautious and assure yourself that your test leads do not present a shock hazard.

5. Never try to "feel" a voltage to see if it is there. I have a friend who runs a small sawmill who tests for voltage for the spark plugs on his engine by holding his hand over the plug cap to engine ground and his hand jumps with each firing of that plug. I think his brain is just dull to those electrical impulses. You can get a shock by holding a flashlight battery in your hand and touching the other terminal to your tongue.

6. Be aware of other sources of shock. One way of troubleshooting hum or oscillation (squealing) in a radio is to bridge capacitors across capacitors in the set. Here you can be dealing with voltages up to 400 volts – enough to quickly set you on your can. Also remember that charged capacitors can give you a jolt. Be careful to discharge them by touching the 2 wires together. Often it isn't the shock that gives you the grief, it is the hide you tear off responding to the shock. Not so long ago, I doubled up a guy who was standing behind me when I got shocked. He was so taken back that he swung at me before coming to his senses.

7. We tend to implicitly trust our test equipment. At the Museum of Radio and Technology, a donated variac that I was using to bring up an old set slowly had a leak from the winding to the frame. When I touched the radio and turned up the variac at the same time, I sort of felt my eyes sinking in my head. The bad part was that when I took the variac apart to look for the trouble, I couldn't find it. That variac quickly found its way to the trash can after an able working over with a hammer. Another one- I was testing a "surplus" vacuum tube voltmeter at work when I happened to touch a piece of metal (it turned out to be grounded) on the workbench. That VTVM went through a window. It's power transformer had an ac short to frame. Test your equipment at regular intervals.

8. Mind lapses can get you into trouble. This summer I was visiting collector friends in South Carolina. They had me going over radios in their collection, sick radio to sick radio. One set was an old Silvertone console that had tubes with grid caps. With one hand in my pocket, I reached behind the cabinet to touch the grid cap of the first audio tube with my index finger. A resulting loud hum is an indication that the audio stages are working. Unfortunately, my middle finger brushed the chassis and I lit up. Made me angry. In a matter of minutes, I had the chassis out of the cabinet to see what had caused the shock. Someone had meticu-

lously changed every resistor in that radio with neat little Radio Shack ½ watt resistors without regard to the wattage required. Consequently, the first time the set was turned on the resistor from the transformer center tap to chassis opened up giving about 275 volts AC from the transformer center tap (ultimately to the grid cap) to ground.

9. Be careful with "short cuts" like temporarily spreading worn naked AC wires going to the radio to see if it will play. You're asking for a fire, blown circuit breakers, or remember that guy standing behind you who swings at the least intimidation? Remove that ac cord completely and use a test cord with well insulated alligator clips.

10. Transmitters present a special problem because there is RF power involved. In 1952 while in the Service I was in the Signal School at Fort Monmouth, New Jersey. The class was learning to set up, tune and troubleshoot a 15kw Federal transmitter. The instructor used a shorting tool consisting of a 15 inch insulated rod attached to a 20 inch or so metal rod to demonstrate drawing RF from the overhead antenna transmission lines. RF jumped the insulation on the rod severely burning the elbow of the instructor. Last I knew, the arm wasn't healed and the instructor was being discharged. We found that the antenna load tank which consisted of a 55 gallon drum with salt dissolved in water to give 600 ohms had been overflowed by rain water thereby raising its resistance to nearly 2000 ohms. The high values of standing waves on the transmission line resulted in the accident, although even trying to demonstrate drawing the RF was questionable.

In conclusion, let's enjoy our hobby, and work at it safely. I am sure we have not covered all possibilities, but these are some to think about.

MAKING A SIMPLE RADIO CABINET DIAL LENS

by Fred Crews

The clear plastic dial lens or cover on a radio cabinet is often damaged or "yellowed" to the point that it detracts from an otherwise attractive restoration. Look at the sketches at the end of this article and follow the steps below to make a new one.

1. Make two tracings through the cabinet dial window with a fine line pencil. Be careful to follow the curves exactly. (It is best to make one tracing and make a photocopy of it).

2. With removable glue purchased in tubes at most school supply counters, paste each tracing to a piece of thin wood- plywood 1/4" thick (luan mahogany works for

me) which is at about 1.5 inches oversize in each direction.

3. The first part of the mold will be the inner section, or the male portion of the mold. Scroll saw from the edge to the tracing pencil line and follow the inside edge of the pencil line. With countersunk head screws, mount this piece to a piece of wood several inches larger- again this will be the base of the mold. Remove the pattern and all traces of glue.

4. The second part of the mold will be the outer section. Drill a hole in the inside of the tracing to insert the scroll saw blade. Saw by following the outside edge of the pencil line. Discard the inside piece, and again remove the pattern and all traces of glue.

5. Put your mold together and look at the clearance between the inner and outer piece. Remove any real rough places on the mold edges. The clearance needs to be at least as great as the thickness of plastic used. Slightly beveling the corners of the inner piece of the mold is desirable. This can be done with a rasp or file.

6. Put the mold in an oven at 225 degrees and allow it to "cook" for about 20 minutes. The purpose of this is to eliminate any contaminates- if there are any "boil outs", take them off with steel wool.

7. Secure a piece of clear flat plastic sheet between .020" and .030" thick such as is often used in the packaging of hardware. This needs to be at least 1.5 inches larger than the cut out in the mold.

8. Let the mold cool and place the piece of plastic between the mold sections. Put the pieces carefully in the oven, and again subject to 225 degrees for 20 minutes.

9. Immediately remove the assembly from the oven and push the outer piece of the mold down over the inner piece, thus forming the plastic.

10. Let cool for about 15 minutes or so.

11. Trim to fit the inside of your cabinet providing a flange for securing. Secure the lens through the opening by glue, staples or whatever works best, fastening the flange to the inside of the cabinet.

If it doesn't work the first time, you may have to make adjustments to your mold. You may vary the time some, but I would not go over 225 degrees. There are other lens shapes, circular or even more complex than this simple rectangular one. These are interesting to do as well, but if it gets too complex, there are at least 2 people making these for a nominal fee. Although they have developed libraries of patterns, in most cases you will have to supply them with tracings and dimensions.

(Continued on back inside cover)

MR. AND MRS. BROWNLEE HOLD HANDS

BY ELLIS PARKER BUTLER

This story first appeared in the February 1923 issue of *Radio News*. Illustrated by R. Ward.

February 1923 Radio News

One evening when Mr. Murchison had seated himself in the smoking car, en route from New York to his home in Westcote, his radio-enthusiastic neighbor Brownlee came and sat beside him.

"Hello, Murchison," Mr. Brownlee said; "How is your radio working these days?"

"Brownlee," said Murchison, frowning. "I wish you would not talk about radio to me. It annoys me, Brownlee. But if you must know, Brownlee, my radio is not working at all these days. You know very well. Brownlee, that the last time you were in my house you tried some silly stunt and wired Mrs. Bimberry's ankle to the radiator, and my wife has not spoken to me since. I have not been near my radio, Brownlee, since that night. In my opinion, Brownlee, radio has caused enough trouble in my family."

Mr. Brownlee, who remembered the night of Mr. Murchison's radio party quite well, blushed, but he was a genuinely enthusiastic radio lover and after a moment he said:

"If you will pardon me for saying so, Murchison. that trouble was not the fault of the radio. Radio never causes trouble. Radio brings peace and happiness into the home."

"You mean," said Mr. Murchison, "that my wife allowed herself to -- ah -- to become irritated."

"That is exactly what I do mean." said Brownlee frankly. "And I say so because nothing of that sort ever happens in my home. Night after night my wife and I sit before our loudspeaker, often holding hands as we did when we were young lovers, and listen to the soothing strains of sweet music as they come to us through the air. Even if I have been irritated by business cares and my wife has come home a little cross from some quarrel at her club, the music soothes and delights us and we are more loving and amiable than ever before. I do hate to think that you have given up radio, Murchison! I wish you could see

how it warms and softens the hearts of my dear Sophia and myself -- how we sit there evening after evening --"

He stopped short and slapped Mr. Murchison on the knee.

"Say!" he exclaimed enthusiastically; "You've got to come over this very evening! It is going to be a great evening! Do you know what WPX is broadcasting tonight? Why, man, WPX is broadcasting the Benk-Coogan prize fight right from the ringside!"

"You don't say!" exclaimed Mr. Murchison. "By George, that ought to be great! What time --"

The result of this conversation was that shortly after dinner Mr. Murchison coughed gently and told his wife he believed he would run over to Brownlee's for an hour or so if she did not mind.

"I would far rather you went there than that you brought him here," said Mrs. Murchison coldly, and Mr. Murchison put on his coat and hat and went over to Brownlee's. When the maid ushered him into the library, where Brownlee's radio was installed, no one was there.

"Mr. Brownlee said, sir," the maid told him, "that I should tell you he had just gone out for some cigars, but he will be back soon. Mrs. Brownlee is not home; she went out auto-riding with Mrs. Bimberry and stopped there for dinner."

Brownlee returned almost immediately. He handed Mr. Murchison one of the cigars and told him to light up, and lit a cigar himself.

"I'm sorry my wife is not home," Murchison." he said. "This prize fight is going to be great, but what I really wanted was for you to see how two reasonable people can get pleasure out of the radio, even if they are man and wife. Hello; look at the time the fight ought to be beginning."

Mr. Murchison dropped into a chair and Brownlee, with the deft fingers of an expert, manipulated the dials. When he had keyed in at 360 meters the voice of WPX's announcer came from the loudspeaker with admirable distinctness:

"This is WPX, broadcasting the Benk-Coogan fight from the ringside, AKG announcing," said the voice: "The huge auditorium is filled to its utmost capacity; I notice many of the notables of the sporting world present; Butcher Benk has just climbed into the ring -- you can hear the cheering. He is bowing to his friends. The louder cheering you hear now is for Farmer Coogan -- he has just entered the ring and has thrown off his bathrobe. Both men seem to be in prime condition. Benk is now leaning over the ropes to shake hands with Gus Tubbert, the promoter of the fight. Now Mr. Tubbert is shaking hands with Coogan. Benk's trainer has drawn him into a corner of the ring and is whispering in his -- "

"Edward!" said a voice from the

doorway somewhat sharply, but Mr. Brownlee did not turn.

"Keep still, please, Sophia," said Mr. Brownlee pleasantly, "the fight is just beginning and we don't want to miss anything."

"Edward," said Mrs. Brownlee a little more sharply, "will you please pay me enough attention to notice who I have with me?"

"Sophia," said Mr. Brownlee, "I don't want to seem rude, but when you talk I can't hear what --"

At that moment a haughty voice from tin-hall said:

"I think I had better not stay, Sophia dear, evidently your husband is so deeply engaged that he cannot spare time to --"

"Jane! What nonsense!" cried Mrs. Brownlee. "I invited you here to hear Dora Dovell read her poems and you shall not be disappointed! Edward, Mrs. Bimberry has come to hear Dora Dovell read her poems over the radio."

Mr. Brownlee turned and saw Westcote's society leader entering the library.

"Butcher Benk and Farmer Coogan have now stepped to their corners. This is WPX, broadcasting from the ringside. Bud Griffin, the sport writer of the Star, will now describe the fight for you, round by round and blow for blow. I introduce Bud Griffin --"

"How-do-you-do, Mrs. Griffin," said Brownlee and hastily corrected himself; "I mean Mrs. Bimberry. Just in time! The fight is just beginning."

It was, indeed.

"Fight!" exclaimed Mrs. Brownlee. "Do you think Mrs. Bimberry has come here to listen to a brutal, cruel prize fight, Edward Brownlee?"

"Sophia," said Mr. Brownlee, "I asked Murchison to come here and listen in this evening. If you think two red-blooded men are going to sit here and listen to a wishy-washy poetess read her silly poems --"

"Coogan and Benk shake hands," shouted the radio. "They go to their corners. The gong rings. Coogan jumps to the center of the ring. Benk comes forward crouching. Coogan swings with his right. The blow --"

"-- as sweet as buds in April dew
Responsive flows from me to you,
And gentle as a cooing dove
The echo murmurs 'This is love!'"

It was the honey-sweet voice of the peerless poetess, Dora Dovell, for Mrs. Brownlee had touched the dial and changed the wavelength to 400, which was that of the admirable station KZKX from which the peerless poetess was broadcasting. A dark frown gathered on the brow of Mr. Brownlee; he put his hand over the hand of Sophia.

"Let go," he whispered tensely. "I'll not! I'll not!" whispered Mrs.

Brownlee.

"Ah! dearer far than precious
stones" (said the poetess).
"I love the song thy voice intones.
And quickly to thy arms I fly
When --"

"Coogan biffs him in the eye," shouted Bud Griffin, as Mr. Brownlee twisted the wavelength back to 360. "Benk uppercuts to the ear. Coogan feints with his left and drives his right to Benk's ribs. They clinch. They break apart --"

"And oh, the parting wrings my
heart!" murmured the soulful
poetess.
"To part! Ah, this is sad indeed
When closer union is cur need,
But still in peace my eyes I'll close
If --"

"Coogan reaches Butcher's nose," shouted Griffin from the ringside; "The Butcher replies with a short jab to the stomach. Coogan spars. Benk rushes --"

"Edward; Edward Brownlee, let go of this dial!" exclaimed Mrs. Brownlee, tugging at it.

"Everybody is becoming excited," declared Bud Griffin from the ringside. "The contestants seem to be angry."

"I'll not let go! I own this radio, don't I?" demanded Mr. Brownlee. "What do you think this is?"

"This is station KZKX," said the radio, "ABJ announcing. The next selection by Miss Dora Dovell, the soul poet, will be --"

"End of round one," declared Bud Griffin, broadcasting at 360 meter wavelength from the ringside.

"I think it is a most shameful piece of behavior, that's what I think, Edward Brownlee," said Mrs. Brownlee. "If I cannot bring a friend to this house --"

"And what about my friend?" demanded Mr. Brownlee angrily. "I've no rights in my own house, I suppose! A nice piece of business if I invite a friend here and set the radio working and you can rush in and cut off what we want to hear and turn on a lot of mush -- yes, mush! that's what I said! I said mush, Mrs. Brownlee! A lot of piffli-cated poetic mush! It's getting so, nowadays, a man has no rights in his own home --"

"Edward Brownlee! Stop right there! That's enough!

"Round two!" cried Bud Griffin. "Both scrappers still in good condition. As the gong rings --"

"The daisies and the violets
Leap up to greet the Spring,"
murmured the poet of the soul.

"Slush!" cried Mr. Brownlee bitterly twisting the dial. "Slush!"

"Edward Brownlee, I will not have you talking that way about Mrs. Bimberry's favorite poetess!" cried Mrs. Brownlee

"I think, perhaps, I'll go now," said

the meek Mr. Murchison.

"You'll do nothing of the kind!" declared Brownlee angrily. "You'll stay, and you'll hear what you came here to hear -- a prize fight and not mushy mush! It's about time I showed who is master in this house, once and for all! Sophia, take your hand off that dial! Do you hear me? Once! Twice! For the third and last time --"

"I'll not! I asked Mrs. Bimberry to come here --"

Mr. Murchison got out of his chair and moved delicately toward the door, like a cat walking on ice.

"I really think I'd better be going," he said, coughing his apologetic little cough. "I left my wife all alone -- so many burglars about these days -- letter to mail -- expecting a telegram -- really must be getting along --"

In her easy chair the haughty Mrs. Bimberry sat with sternly compressed lips. She did not mean to desert her dear friend Sophia -- a member of her own sex -- who was doing battle for her. Mr. Murchison might run but she did not mean to run. She cast a glance at Brownlee that let him know quite plainly what she thought of his behavior. Brownlee gave the dial knob one last vicious twist.

"Benk sends a jarring wallop to Coogan's chest," shouted WPX.

"For the third and last time, Sophia. I ask you -- will you take your hand from this dial?" Brownlee asked in a dangerously quiet voice. For answer Mrs. Brownlee twisted the dial knob.

> "Say Nay, my Soul! Say Nay, my Heart!
>
> Say Nay, and ever Nay!" the poetess of the soul responded.

"Very well, then! said Brownlee, releasing his wife's hand. "Very well! You may have this radio. I give it to you. What I think of this behavior I shall not say, for I am a gentleman. I will leave you to listen to your mushy poetess, Sophia, and you need not wait up for me. I am going to the club, where a man has some rights. But this I will say, Sophia -- never, although I live to be a thousand years old, will I listen to a poetess of the soul!"

When Brownlee and Murchison stood in the street their silence was, for a while, awkward. It did not seem to Murchison that he ought to say anything about the way in which Mr. and Mrs. Brownlee had held hands, and yet he did think he ought to say something for he knew Brownlee must be feeling rather cut up. So he said what he had wished to say all evening.

"Brownlee," he said, "I'm very sorry to have been the cause of this quarrel, because I would have much preferred to hear Dora Dovell. To tell you the truth, Brownlee, she is my favorite poet, and I am passionately -- yes, passionately -- fond of her poems."

"Great Scott!" exclaimed Brownlee.

Sopia, take your hand off that dial! Do you hear me? Once! Twice! For the third time--

"If that's so why don't you go in the house again and hear her?"

But Murchison did not go in the house again, and it would not have done him any good if he had gone, for -- as soon as the two men had closed the front door -- Mrs. Bimberry had spoken to Mrs. Brownlee:

"Let's listen to the prize fight; I'd much rather hear the prize fight, Sophia."

"So would I," said Mrs. Brownlee truthfully.

Ellis Parker Butler

Ellis Parker Butler, American humorist and author, wrote and published 2,200 stories, books, essays and poems during a career that spanned more than forty years. Mr. Butler was -- by any measure and by many times -- the most published author of the pulp fiction era.

Really, Mr. Edison?

By Fred Crews

The October 29, 1926 edition of Radio World magazine had a letter from Thomas Edison. The magazine summarized the letter:

"Noted Inventor Thinks Sets are All Right For Speech, But That's All- Calls the Art a Fad and Believes Novelty Will Soon Wear Off and Phonograph Reclaim It's Own- Others Disagree"

The letter by Thomas A. Edison (The World-Famous Inventor):

"People interested in radio say that radio reproduction of music is good. Music on the radio is very poor because it is badly distorted. I quite approve of radios and think there should be one in every home, but at the same time the set should not be used for musical purposes. It is good for news and for reports of ball games, boxing matches and speeches, where distortion is not noticeable.

There is no money for a dealer in it. We have made a survey of Edison dealers who have sold radios and find that they are rapidly giving them up. The mechanism is too complicated for the average man to fix, once it gets out of order, and the dealer is called in again and again, with the result that he loses both time and money.

The chief difference between the radio and the phonograph is in distortion. The average American family has an inborn love of good music and as the radio fad passes the people will once more turn to the phonograph.

The radio is a big and new thing, but once the novelty has worn off the phonograph will reclaim its own."

The Other Side of It

Radio Engineers Disagree With Mr. Edison.

Frank Reichmann, acoustical engineer with long experience in both phonograph and radio reproduction, said:

"I cannot believe that a man of Mr. Edison's intelligence and experience could be so badly misinformed as to condemn a tremendously growing and healthy American industry in this wholesale manner. Actually the best modern radio devices give distinctly better music than the finer phonographs. Radio sealers have made money and they are making money now, certainly more than phonograph dealers, and they are going to continue to make money on radio. Generally the general public is entirely satisfied with the advancements in radio as evidenced by the increase in our business alone of over five hundred percent over last year. We will be glad to send Mr. Edison a modern radio set for test."

Hugo Gernsback, editor of "Radio News", said that a phonograph record, after being played a couple of hundred times, was incapable of rendering good music even on the best phonograph ever made. He said the best radio sets distort less than the best phonographs.