

VOL 53
SPRING
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No.
1

The Indiana Historical Radio Society

BULLETIN



The Bulletin
A publication of the Indiana Historical Radio Society
Fifty-three years of documenting early radio

IN THIS ISSUE:



RUSTBUCKET AIRLINE



SETS OF THE SEVENTIES



WINTER MEET PIX



UPCOMING MEET INFO

The Indiana Historical Radio Society



The INDIANA HISTORICAL RADIO SOCIETY is a non-profit organization founded in 1971. Annual membership dues of \$15.00 includes the quarterly IHRS BULLETIN. Radioads are free to all members.

Please include an SASE when ordering information.
Send applications for memberships to
Treasurer Don Yost.

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THE BULLETIN

Vol 53 ♦ No. 1 ♦ Spring 2024



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Hello once again, to the membership of the IHRS. I hope your winter was mild, as it was here in Indianapolis, and that you got lots of projects completed. My winter saw me picking up a couple of “bucket list” pieces, namely a Philco 16B, with a cabinet refinished by the late, great Ron Ramirez, and an RCA T9-10, also from Ron’s collection. His widow Debbie invited Jeremy Schotter and me over. We both bought a few pieces. It’s nice to have something to remember Ron by.

I am collaborating with Christys of Indiana Auction Service to dispose of about 75% of my radio collection. I decided some time ago that I had way too many radios to ever get to and decided to go with a more focused collecting strategy. When the auction date is set, I will notify the IHRS membership with a postcard at my own expense. The event will be completely on-line, with pickup after it is over. This is the same auction service that expertly dealt with the Ed Taylor estate.

Our Heritage Hall winter meeting at the Johnson County Fairgrounds started out with a comedy of errors. I had trouble sleeping the night before, wondering if anyone had picked up the key to the building from the Purdue Extension Service. I thought (incorrectly) that I had asked Fred Prohl to pick it up. We all showed up at the building at the 0700 and couldn’t get in. In the comedic high point of the morning, Ed Dupart tried some “urban skills” gained while growing up in Detroit. Using keys he had, he attempted, as he called it, the “Detroit Jiggle.” While his attempts did not work, they did make several of us laugh. The fairgrounds has a live-in caretaker and was able to let us in. The meeting started about 30-40 minutes late, but turned out ok. We had a decent crowd for a cold, rainy morning. Some neat stuff showed up. I believe a good time was had by all.

Bill Morris has determined that the cost to receive a printed Bulletin will be \$36 per year, on top of the \$15/year membership fee (\$9 per issue). This is a break-even point and only covers costs. Taking that into consideration, you can see how the IHRS was basically going broke printing a Bulletin. It appears that less than 10 members have signed up for a printed Bulletin, which is understandable, considering costs. Your club officers have decided to rescind the \$25/year membership fee (up from \$15/year), as the cessation of printing the Bulletin has replenished the bank accounts to a safe level.

We have a new location for our Spring Meeting. It is the Fanimation Fan Company, located in Zionsville, Boone County, Indiana, just northwest of Indianapolis. Fanimation has a big fan museum located inside their business with an amazing collection housed inside. It’s really something to see. All setup will be outside, with the contest being inside. Contest categories are posted elsewhere in this issue.

So, here’s to a new, exciting venue to meet at, with the hopes we’ll see you all there. We’ll be sending out a postcard reminder here in the upcoming days for you to post on your refrigerator. If you have any questions/concerns, etc, please don’t hesitate to contact one of us. Our contact information is inside the Bulletin cover.

See you all on May 11!

Notes From The President's Desk

by Alex Whitaker



NEW YEAR, NEW VENUE!

INDIANA HISTORICAL RADIO SOCIETY

SPRING
FLING
'24

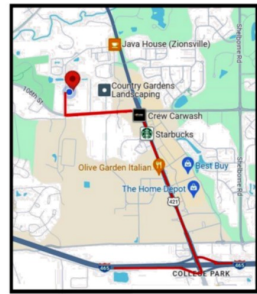


AT THE
FANIMATION®
FAN
MUSEUM

10983 BENNETT PKWY
ZIONSVILLE, INDIANA

May 11 Starts at 9AM

Take I465 to Exit 27, 421 North
Go North on 421, turn left on 106th St.
Turn right on Bennett Parkway.
Fanimation will be on the right.



CONTESTS:

WORKING RADIO
VINTAGE FAN
CRYSTAL RADIOS
HOMEBREW AND COMMERCIAL
RADIO ADVERTISEMENTS

FREE ADMISSION

SWAP MEET TABLE RENTAL:
IHRS MEMBERS: \$10.00
NON-IHRS MEMBERS: \$15.00



RESTORATION *Corner*



I've always liked radios with small round dials. That might be because of a Detrola 4D cathedral that I had as a kid. It was beside my bed on a shelf. At a recent radio gathering near Dayton, Ohio, there was an Airline 62-147 with a small round dial and two short-wave bands that caught my attention. I looked it over and set it down. Later, I went back, picked it up and I saw possibilities. The radio looked complete and it had all of its knobs. The seller and I settled on a price and I bought it. This was a nasty looking radio with the finish coming off, loose and missing veneer, but the cabinet looked very restorable. It was in better shape than a lot of cabinets I have restored in the past.

I knew it had rust when I first looked at it, but I didn't realize how much until I removed it from the cabinet. The front of the chassis had deep pits that reminded me of chuckholes back in springtime Detroit. The power transformer didn't look much better. Underneath the chassis it wasn't so



bad, but the mice ate some of the AM antenna windings, one of the windings on the short-wave oscillator coil and insulation on a couple of wires; I guess they got their roughage for that day. The variable capacitor's grommets were shot, but that was an easy fix as I needed to remove the variable capacitor anyway. The round plastic tuning disc that turned the variable capacitor had a piece missing and had a few cracks, but fortunately the missing piece was not in a place that would have prevented turning the variable capacitor. The chassis was the same as a Belmont 585. At first, I thought I had to look for a replacement chassis, but I decided to make this chassis functional.

The Rust Bucket Airline by Ed Dupart





Starting with the cabinet, I glued down all the top and sides' loose veneer. The bottom was surprisingly tight, but the sides and the top were flapping in the wind. Out came the steel plates, clamps, cereal box plastic liners, paint scraper with an extremely smooth edge, 100 and 80 grit sandpaper, box cutter knife, scissors, replacement veneer, orbital sander and quick-set 10 minute clear wood glue. Glue was squirted down between the loose veneer and the base wood. Then I pressed the top's veneer to push the glue farther down into the loose veneer. I wiped off the excess glue, placed a sandwich of cereal plastic "paper" and steel plate on top of the veneer and clamped it. The plastic keeps the steel from creating black rust spots on the veneer. This process was repeated for the other side.

There was a missing sliver of veneer at the back of one of the sides. I took a piece of paper, laid it over where the missing veneer was and rolled the flat side of a pencil lead along the edge of the missing veneer. This made a pattern that I glued onto a sheet of replacement veneer. When the glue dried an x-acto knife, box cutter and scissors was used to cut out the veneer.

Sandpaper can be used to shape the replacement veneer to a better fit, if needed. The veneer was glued down; then the liner/sheet steel sandwich was placed over it and clamped.

Next step was to remove the old finish and it was easy to do with the paint scraper. I avoid using chemical strippers; the fewer chemicals the better, at least for me. When I use a scraper I go in the direction of the grain and I don't go back and forth. I have the scraper angled toward me to prevent

gouging the wood. I could have ignored this step and used the orbital sander because that also takes old finish off quickly. However, the scraper is useful in getting into places where the orbital sander can't, especially down next to trim that went along the bottom of the cabinet. After sanding, the cabinet looked a whole lot better than before.

I took pictures to help give me an idea of what the original colors looked like. I also found original cabinet pictures on the Internet. The goal was to duplicate what the radio looked like when it came out of the factory. Stains and toning lacquers were applied to the cabinet. After that I applied semi-gloss clear lacquers and wet sanded in between coats with #400 wet or dry sandpaper. I aimed for a glass smooth finish with no little bumpies or rough spots. This completed the cabinet and it looked really good.



Now to the hard part--the rusty chassis. I exposed a lot of the chassis by removing the tuning assembly. Using my Dremel with an 80-grit wheel and grinders, I removed the

rust. The grinding wheel helped level some of the pits. I then applied a rust inhibiting primer and over that a filling primer to help level some of the pits. Silver metallic was then applied over the primer. Finally, clear lacquer was applied over the silver. WD-40 and most other contact cleaners don't affect the lacquer. These cleaners could act as paint removers on the silver and I didn't want that.

The tuning unit was cleaned, new grommets installed and mounted back on the chassis. I applied JB-Weld on both sides of the flat circular tuning disc to prevent further cracking. The power transformer was sanded and painted black. It looked good as did the rest of the chassis.



since I left the original coils in place, albeit the AM coils and one of the shortwave coils are open. The tacked-in AM coils were hooked up with the original coils in the hope that one of the shortwave bands would work, but it didn't. The AM band is accurate in the AM position and it is more sensitive in the high shortwave position, but the tracking is off. The high-end broadcast stations come in at the bottom of the band in the middle band short wave position. It is an AM only radio now, but at least it works and would be a good candidate for bluetooth conversion.

Was all this work worth it? Probably not, but it was a challenge and it is now a nice-looking radio.



Both the volume control and band switch shafts were frozen. I tried different rust penetrating products but nothing worked—I had to use a torch on them. While the volume control shaft freed up nicely, the band switch was stubborn. The heat also didn't help the integrity of the band switch—it was toast.

The chassis got the usual capacitor treatment; all of them were replaced.

Now for the coil dilemma, what to do about the mouse-chewed coils. I didn't really want to rewind them, so I decided to make the set an AM only radio. I tacked in an AM oscillator coil and antenna coil. The 6F7 was replaced with a common 6A7 tube and the radio worked. I forgot to mention that the field coil on the speaker was open as well. I had to replace the speaker, but the radio sounded good.

How well does it work? A little strange

30



RADIO

Activity



Check each organization's webpage for upcoming meets, etc:



Indiana Historical Radio Society
www.indianahistoricalradio.org



Antique Radio Club of Illinois
www.antique-radios.org



Central Ohio Antique Radio Association
www.coara.org



Mid-South Antique Radio Collectors
 Available on Facebook



Antique Wireless Association
www.antiquewireless.org



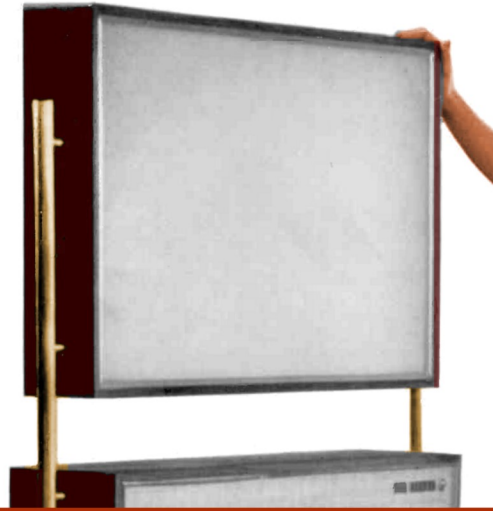
Cincinnati Antique Radio Society
www.cincinnati-antique-radio.org



Michigan Antique Radio Club
www.michiganantiqueradio.org

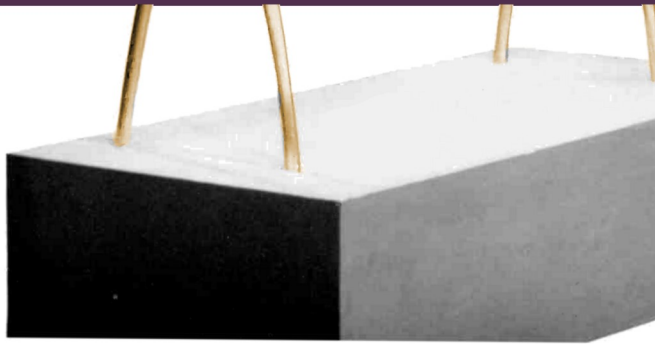


Mid Atlantic Antique Radio Club
www.maarc.org



SETS OF

from





Tucker Madawick.

A legend in the designing community, he created a campaign that eventually grew into RCA's Consumer Design Center in Indianapolis..

Born in New York City in 1917, Madawick graduated from Pratt Institute, the first college to offer a curriculum in Industrial Design.

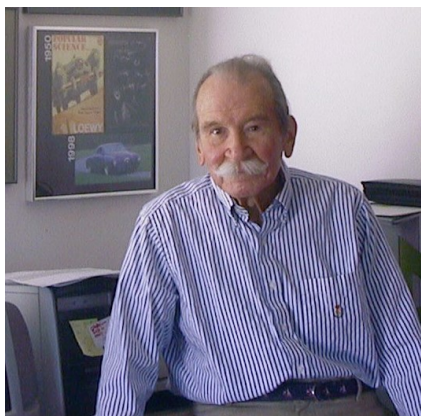
He was recruited by Ford Motor Company in 1939 and participated in the design of prewar Fords, Mercurys and Lincolns. During the war years, he was with Ford's aircraft team at their B-24 Bomber facility in Willow Run, Michigan. He later transferred to Convair's Ft. Worth, Texas plant where he was production coordinator on the B-36 global bomber.

THE SEVENTIES

1961's RCA Advanced Design Center

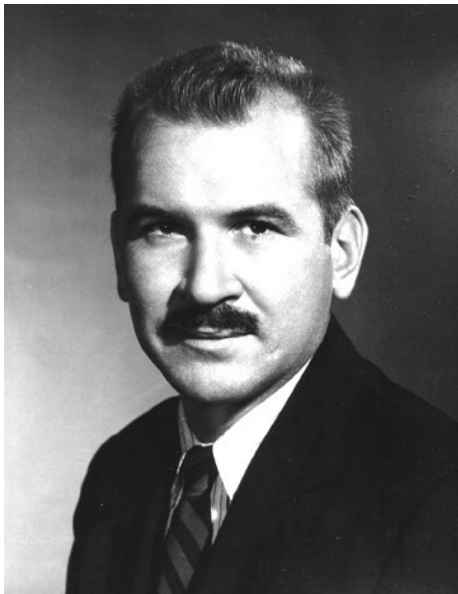
by Bill Morris

During the postwar years, Madawick was part of the team that designed the 1948 Tucker automobile. A year later, he was with Raymond Loewy and Associates and was responsible for opening up their London consultant office. He returned to the States in 1950 and among the design assignments he participated in were



Above: Tucker Madawick at his home in 2004

Left: Madawick in the early 1960s when he was with RCA



Electrolux vacuum cleaners and the 1953 Studebaker Starliner. He joined RCA in 1959 and became their Manager of Radio, Phonograph, Tape and Television Design.

Commenting on his earlier work, Madawick said, "If you start in automobiles, you can handle just about anything else

because you're dealing with the human factor. You're dealing with the appetite of the person that's going to buy the vehicle in the first place. You've got to make it palatable. You've got to work through the ergonomics, and everything concerned about how the hand fits, how the body fits. There are short people, fat



During the prewar years, Madawick prepared full size renderings for Ford, including the 1940 Lincoln-Zephyr

people, skinny people, etc.

"But you can't take a man who did fountain pens and have him go into automobiles."

One vivid memory he recalled was the chilly reception he and his consulting team would receive from a new client's home-grown designers.

"When they saw us coming, first thing they said was, 'Uh oh, here come the bad guys—the guys out of New York City. Now they're going to start laying us off.' But what you were brought in there for is to shake 'em up, wake 'em up. There's talent all over. People get comfortable at the worksite, very comfortable. Nine-to-five, Eight-to-five, ho-hum. That's about it, complacency."

And complacency was exactly what Madawick noticed about RCA's designs when he joined in 1959. His mentor, fellow RCA designer John Vassos, had been with the company since 1933 and suggested that Madawick assemble a new design program.

"He said, 'Tuck, (Vassos' nickname for Madawick), you got guts. You belong there. This is the reason I want you to take a crack at this job. They (management) will hear you.'

"To do this, though, I had a friend, a VP of public affairs—Ben French was his name. We would meet occasionally for lunch, and I said, 'You know, I watched General Motors years ago at the World's Fair, the Motorama, and they reached ahead 15-20 years. And I'd like to do the same thing here. The stuff upstairs is stagnant, there's nothing new—year after year after year. Same stuff.

"I said, 'Someone's gotta knock on the door, I gotta convince topside. My group, Consumer Electronics, doesn't want any part of it. I think the Corporation needs it. We need a lift.'

Madawick and his team were given approval to develop ideas on paper. Man-

agement's response was overwhelmingly positive and asked what the next step would be.

"I said, 'We gotta build models, but I can't build them in my model shop. It's impossible. I'm committed with introduction dates--twice, three times a year--and I can't disturb that continuity working with engineers and advertising people.' Everything is scheduled. If you miss the schedule, boom, you're dead."



During the postwar years, Madawick was responsible for designing with Electrolux and Studebaker



THE 1960 RCA advanced Design center Team



In May 1960, the Advance Design Center was formed at the direction of John L. Burns, President of RCA. Mr. Burns charged the Center with the task of exploring future electronic needs in the home, and suggesting products to satisfy these needs. Its members consisted of a wide range of fields—archeology, architecture, even interior design.



Joseph Carrierio, Director of the Industrial Design Department, Philadelphia Museum College of Art.

His job was to keep young student designers up to date with new home entertainment instrument designs within the next decade.

Madawick said of him, “We got the likes/dislikes of teenagers and college kids.”



John Vassos, founder of the Industrial Designers Institute. Tucker Madawick’s friend and mentor. Vassos designed the RCA Television Demonstration at the 1939 New York World’s Fair. Also designed the 1937 RCA Victor Special Model M phono graph.

“He started (with RCA) in 1930. He was doing a mural in the lobby of a theatre, and the CEO of RCA (Owen Young), saw the mural and said, “Hey, I like what you’re doing. Could you do radios?”



Tucker Madawick, Head of the Advanced Design Center.

At the time, he was also the Manager of Industrial Design for RCA Sales Corporation.

Leonard Outhwaite, author and anthropologist. He studied television viewers’ behavior patterns and attempted to find the best relationship between a set’s design and use.



“He would pass out all the brochures where they (the viewers) could pick out anything they wanted to, then get a critique from them about the products.”

Melanie Kahane, one of the country’s leading interior designers of the late 50’s and early ‘60s. She was also the wife of NBC announcer Ben Grauer. She evaluated proposed designs of both TV consoles and phono cabinets and how they related to décor.

“She was very sincere about her beliefs. Her critique was great.”



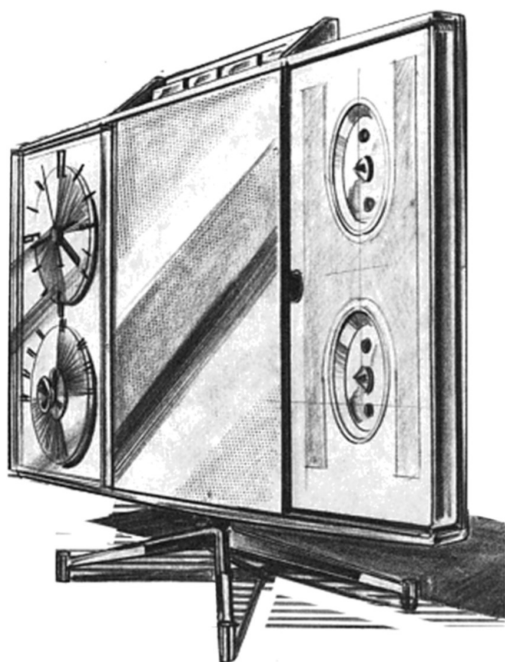
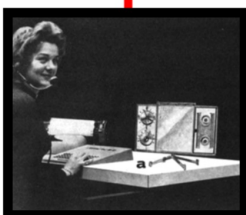
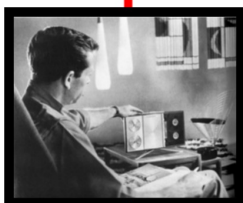
Paul Rudolph, Chairman of Yale University’s Department of Architecture. He advised the Center’s staff on the relations of elements of entertainment in the “house of tomorrow.” In designing homes, he believed a special nook for a television set was as essential as the space provided for bathtubs, washing machines, air-conditioning units and microwave ovens.





HOME-OFFICE

recorder/intercom

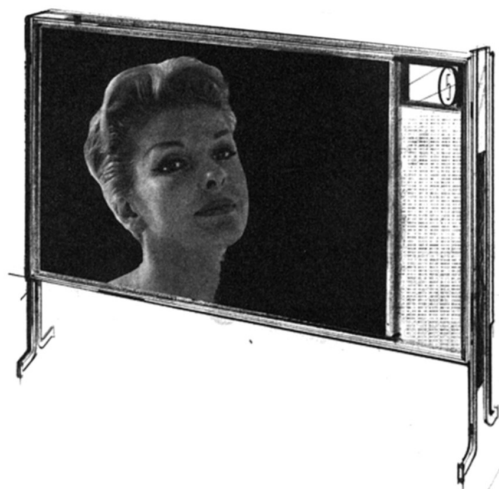
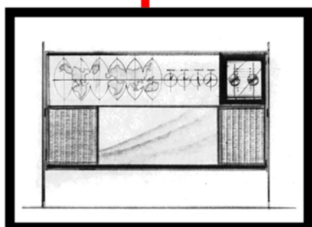
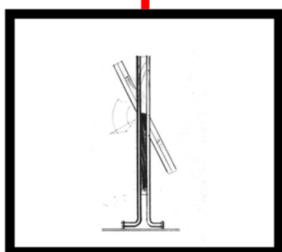


A multi-use portable cassette tape recorder that can be used in either the home or office. The cassettes were designed to be mailable. During the weekend, the businessman could dictate his letters. Then he could plug the Intercom into the phone line and transmit the taped letter to his secretary's receiver for Monday.



FLIP-OVER

S T E R E O - T V

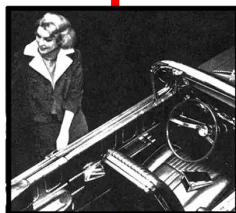
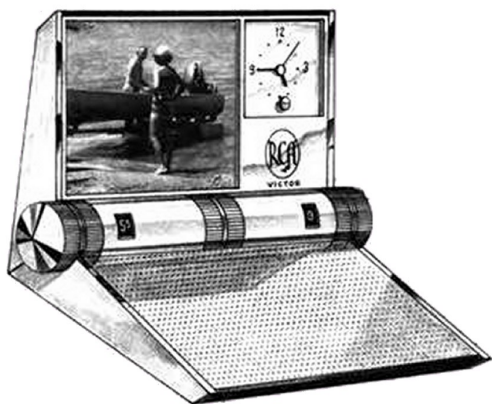


A large theatrical entertainment center; small in size, big in sight and sound.

It had a flat-screen television receiver on one side.

Pivoting the unit revealed an all-wave AM/SW/FM stereo receiver on the other side.

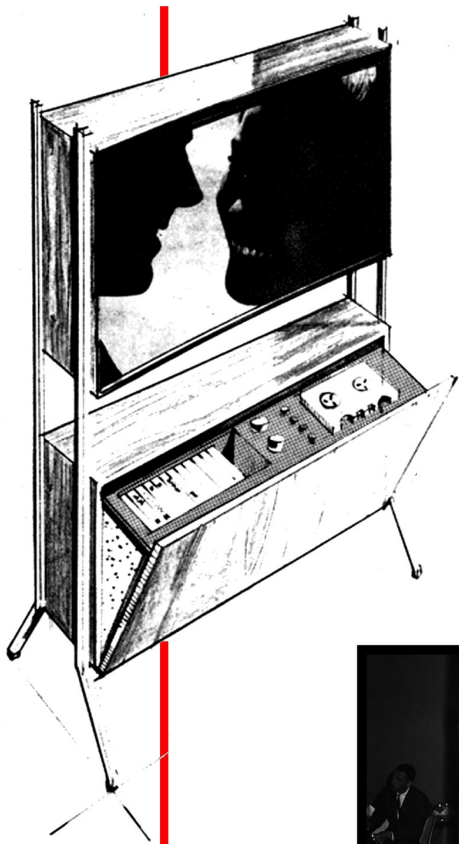
BOOK-SIZED *TV - R a D i o*



A small TV-radio with a built-in clock timer. The clock could be set to automatically turn the set on and select the channel. The set folded to half-size, allowing it to be placed in either a purse or briefcase.



FLAT-SCREEN console TV



A wide-screen color television with a thin-panel picture tube. Madawick commented, "Princeton engineers talked about LCD's although it was some 40-plus years ago. The science was there; experimentation and dollars could follow--and did."





HAND-HELD

*COLOR TV/
am FM radio*

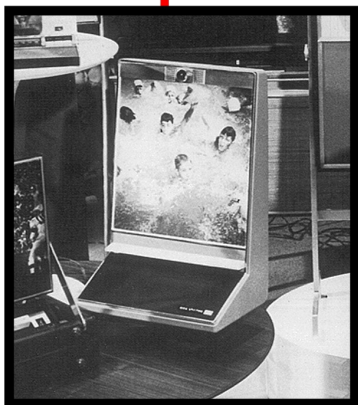


A triumph of miniaturization, a pocket television with a thin-panel color tube. Madawick commented, "Using LCD's were advised by members of the Princeton Lab, so this size was indeed predictable."

Hence, the model was used in General Sarnoff's Last autobiography."

HOME/OFFICE

surveillance set



A home/office surveillance or information set, similar to closed-circuit camera systems. It was capable of displaying multiple views on its screen, and also had four satellite roving screens available.

Designed for hospitals, libraries, prisons, racetracks, airports, stadiums and homes.



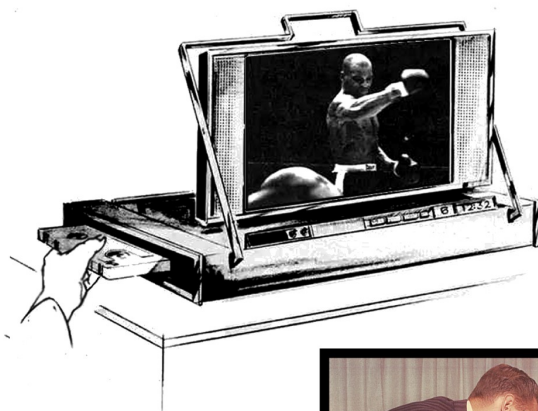


ATTACHE CASE

TV - V i d e o T a p e

P L a y e r

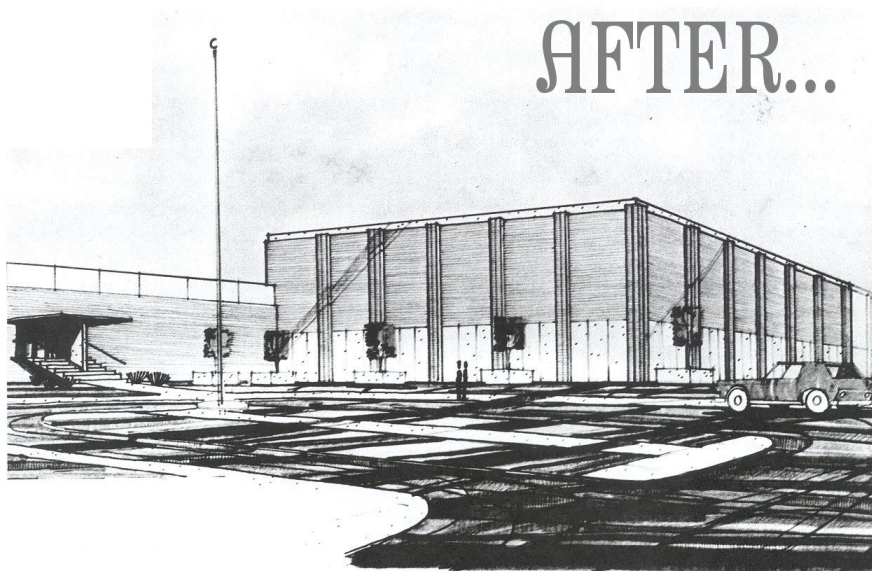
The "Businessman's Special"-a portable large screen color television set, similar to today's laptop computers. It was built into a handsome leather-bound attaché case, initialed with the owner's name and it was capable of either recording or playing cassette TV tapes.



The large hinged screen provided adequate viewing for sales demonstrations and Hollywood masterpieces.



AFTER...



Above: Artist's Rendering of the RCA Design Center, 1970.

Right: Consumer Electronics Executive VP Barton Kreuzer and Indianapolis Mayor Dick Lugar shovel the first patches of dirt during the Design Center's groundbreaking ceremony, May 1971



Madawick recalled, "Bobby (Sarnoff) recognized my talent. After the Seventies sets, they made a VP out of me--astonished the Princeton folks. Not too shabby for the son of an Austrian Immigrant! It's what motivated my career."

Shortly after the success of the Sets of the Seventies program, RCA moved the design team to Indianapolis.

"When we left Camden, they moved us in the old vacuum tube plant (ed—I suspect it could have been the plant at LaSalle and East Michigan in Indianapolis). 4th floor, and it was pathetic. Pigeons would roost up there. We had pigeon shit coming out of everywhere, no air. Elevators that sometimes

worked. My boss didn't have the guts to say we need a better building. Designers were always secondary. Then Bobby showed up and looked around. We got the grant."

In May 1971, groundbreaking was done at 600 North Sherman Drive. On April 20, 1972, RCA unveiled its new 35,200 square foot Design Center. It served as a styling laboratory for tv receivers, radios, stereos and other electronic entertainment products. It also had a 91-seat theater and contemporary art



Above: The Design Center and HQ as it stood in 2009. Thomson had left over ten years previous. Below: The same location in 2017

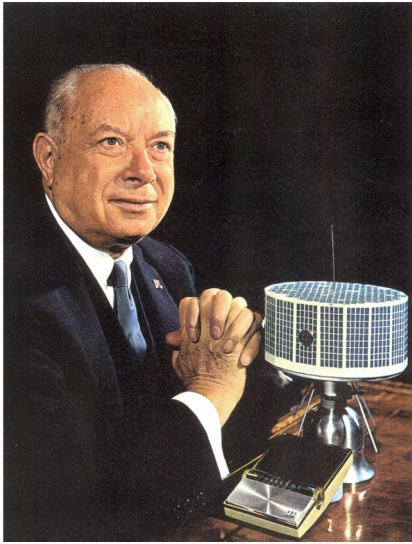


The Center stayed in operation for many years. In December 1985, General Electric took over RCA and sold it to Thomson Consumer Electronics less than two years later. In 1993 Thomson moved from Sherman Drive to Carmel, Indiana. Abandoned, the entire facility was demolished in 2017.

Madawick retired from RCA in 1980 and moved to Franklin, Indiana. When I first met him, I was expecting him to be living in a large mansion. I was surprised to see he lived modestly--a small house situated close to his son and grandchildren. During the interview, one of his grandsons came in. I mentioned how famous his grandfather was. He simply shrugged and asked "Pops" when they were going to get together for some function.

In a previous interview, Madawick said, "I've had some successes and a few failures but it's the many people I've touched that's important. I've had a wonderful and challenging life. You can't ask more than that."

Tucker Madawick passed away on September 13, 2006.



"I look at this as one of my greatest achievements. This is my Mona Lisa. This picture was used in David Sarnoff's last biography. He's posing with one of the 'Sets of the Seventies' and a satellite.

"That, to me, was the greatest compliment a man has ever paid to old Tucker here."

— 30 —

DESIGN CENTER...
A Look Inside

RCA
Family

Indianapolis, Indiana | May, 1972



YESTERDAY'S PAPERS

COVERING PAST MAGAZINE AND NEWSPAPER ARTICLES

16

RADIO DIGEST ILLUSTRATED



Radio Illustrated

A San Francisco theater equipped with a transmitting outfit gave a first showing of a film which was starred by Miss Gloria Swanson. The star is shown receiving the good news of the approval of the studio in Hollywood.

© INT.

A chief detective, Clifford Grant, at his post in Washington, D. C., broadcasting reports on stolen automobiles to nearby towns in this manner the authorities are able to co-operate on crime detection.

© INT.

What more could this up-to-date fisherman want? While waiting for the fish to bite he listens-in on the Radio, using the money he has for his ground connection. This vacationist, William Nigey, was caught fishing on the Belgrade Lakes in Maine.

© K. & H.

Radio Receiving Sets

Aerex Combination Set

Antenna

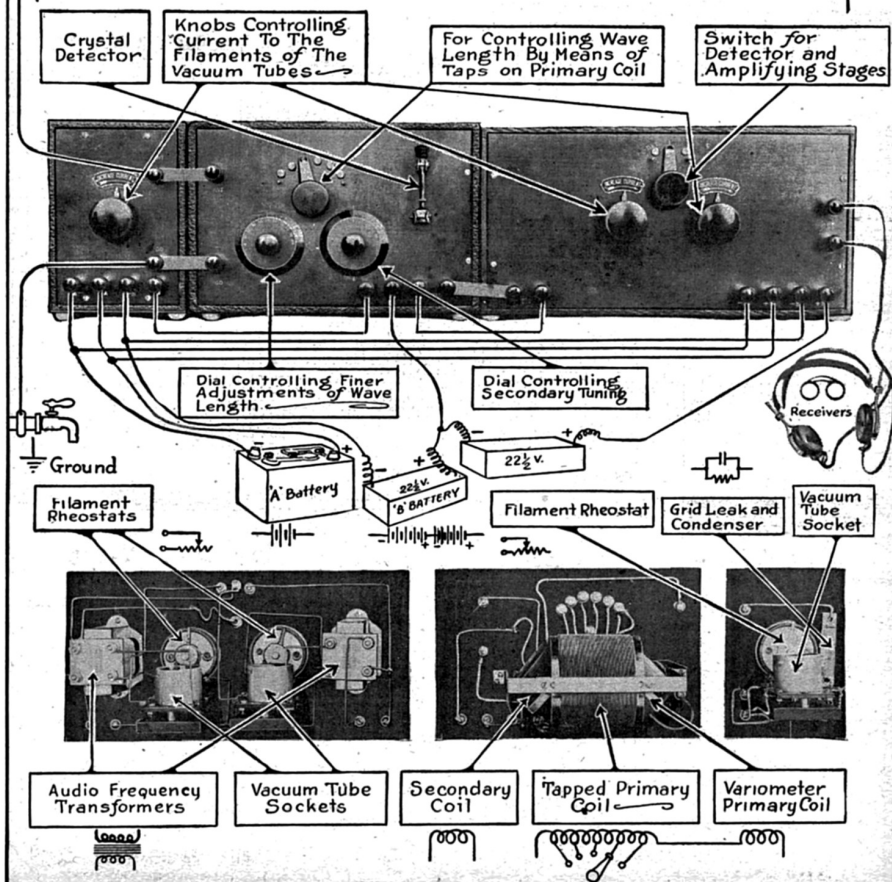
In giving the readers of RADIO DIGEST every possible help in explaining standard sets, we offer the seventh of the series, The Aerex Two Step Amplifying Receiving Set.

This set has the feature of combining crystal with vacuum tube units. The circuit

is unusual, but simple and easily tuned.

The explanation of operation of the set will be found on page four, first column.

An understanding of this type will be of material assistance in operation of sets of other makes.



Articles Needed!!

Got something you'd like
to see in the bulletin?
Write an article and send it in!



SEND YOUR ARTICLE AND ASSOCIATED PICTURES IN WORD
FORMAT TO BATTERYMAKER@GMAIL.COM

The "Old Man" Says:



"If you haven't already,
now's a great time
to renew your IHRS
membership."

**Still only \$15! With Print Bulletins \$51
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HISTORICAL RADIO SOCIETY** to:

Don Yost c/o IHRS
3814 E 400 N
Windfall, IN 46076

Include your current mail address
and email address (if applicable)

2024 WINTER MEET

Held at Heritage Hall,
Johnson County
Fair Grounds,
Feb 24 in
Franklin, Indiana



Tube Radios



Mike Feldt
1936 Zenith 6V27

WINTER MEET CONTEST

Categories were
Tube and
Transistor Radios



Ed Dupart
1922 Crosley VI
1924 Crosley VI



Steve Sliger
Jewel Clock Radio



Jeremy Schotter
Emerson Ingraham

Transistor Radios



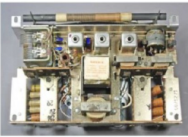
Steve Sliger
Nordmende
Globetrotters



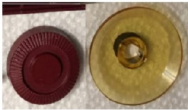
Ed Dupart
RCA 9-BT Series



Wanted: Case Model 601 (Imperial) chassis or radio as pictured. Contact Joe Koester at 931-200-0243 or email at jwkoest@charter.net



Wanted: Junk early Raytheon 8TP transistor radio chassis and maroon tuning knob and inner transparent dial for Zenith Royal 500B. Contact John Raskauskas at 317-846-4160 or email at xrhonda91@gmail.com



Wanted: Junk RCA 54B-series personal radios as shown below, the junkier the better. Also looking for hombrew portable radios. Contact Bill Morris at batterymaker@gmail.com

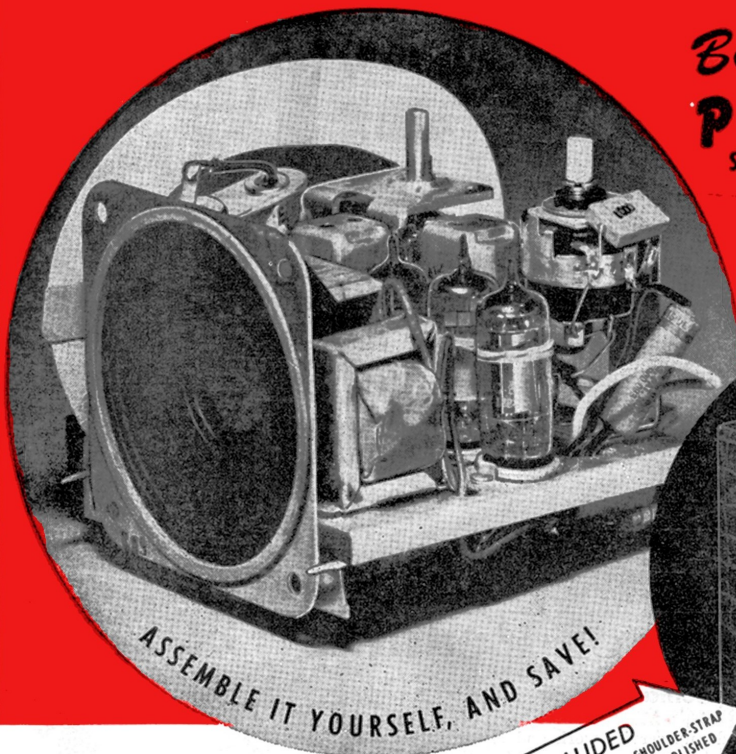
For Sale: 1923 ERLA battery set, restored. Can be used either on AC or battery. Also has a cathedral-shaped speaker. Contact Wilber Haggerty at 765-667-9598 or email at haggertyw@hotmail.com

Wanted: Scott 340B receiver. Looking for complete set to restore. Might be interested in restored unit as well. Contact Scott Beard at Triodesb@gmail.com

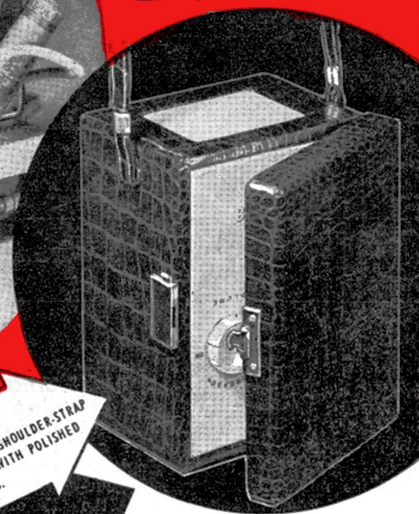
NEVER!..NO, NEVER!

NOT IN ALL THE HISTORY OF RADIO, AN OFFER LIKE THIS!

Belltone PORTABLE Self-powered Battery Radio KIT



ASSEMBLE IT YOURSELF, AND SAVE!



BELLTONE GIVES YOU PLENTY OF
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You get the Case, Knobs, Antenna, Tubes
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IT'S TINY
8 1/2" HIGH BY 4 1/2" WIDE
BY 4 1/2" DEEP. THAT'S ALL!

HERE'S WHY THE SET IS SO
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It has a 3 1/2" ALNICO V PM speaker. Uses standard, easy-to-get, long-lasting batteries—easy to change. It plays with the lid open or closed. Has 4 tubes. Weighs 3 1/2" lbs. (approx.) when complete and operating, case and all!

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