



The Walton family made this radio an icon by D Wilson

10

Vol-22

2016



1958 high fidelity by R Majestic



The Crosley Pup at the NMRCC Field Day radio contest



Next NMRCC meeting: October 9th In Las Cruces for Ribeye Steaks

\$4,200.00 This is a 1938 Zenith 12 tube Walton model 12S232, Zenith's most famous and collectable year. It is sporting the fabulous "Motor Drive Robot Shutter Dial" and green tuning eye. This is the largest table radio Zenith ever made with a motor, shutter and a green eye tube. The cabinets' book matched walnut veneer is beautifully restored with a lacquer finish and toned lacquer color trim. Wood repairs were made as necessary. The grille cloth is a reproduction of the original 1938 pattern. The Zenith "Black Dial" is in mint condition as is the dial glass. The shutters move very nice and the motor drives the tuner in both directions with ease. The white pointer and the brass second hand move nicely around the dial. The original Zenith wood knobs are also present.. A recent live auction listing and sale.

How Many Zenith Waltons Radios Were Ever Produced? by David Wilson

There sure are a lot of "Walton" sets that have shown up on eBay over the years. This got me thinking about just how many table radio were produced in the 1930s and 40s and more importantly, how many "Walton" sets did Zenith make in 1938. I did little research using some of my Zenith books I own and found out some cool things out in my investigation.

First off, I wanted to know if overall table radio sales started to climb in the late 1930's as a percentage of overall radio sales. The depression economy in the U.S. by 1938 was starting to get much better. People were making more money and most homes had a radio by the end of the 1930's; maybe as Americans added a second radio to a kitchen or bedroom as they came into more money. Kind of like sales

trends with computers today where 80% of U.S. households own a desktop or laptop computer, 45% own tablet computing devices and almost 70% own a smartphone.

In order to look at these kinds of historical sales relationships for radios I studied the Zenith financial statements listed in the book "Zenith The Glory Years." I compared 1938 through 1945 Zenith's sales figures, operating, advertising expenditures and net profits. I then looked at the number of consoles, table radios and chair sides' offered by Zenith listed in the companion book "Zenith The Glory Years Illustrated Catalog and Date base" in order to see the relationship between sales and what was offered in the Zenith catalogs for each year.

(Continued on page Six)



Dave Brubeck Time Out recording-the Blue Rondo A La Turk story

Consistent throughout my auditioning of the QP1R was a sense of ease to the sound, coupled with clarity. I never got the feeling that recorded detail was being unnaturally spotlit, but I could hear deep into recordings. Alto saxophonist Paul Desmond's clam in the second verse of "Blue Rondo à la Turk," from the Dave Brubeck Quartet's *Time Out* (DSD64 file, CBS Legacy/Acoustic Sounds), was

(Continued on page Four)

The NMRCC Meeting Minutes by John Hannahs

The September meeting was pretty uneventful. Present were John Anthes, Chuck Burch, John Estock, A. Pastusyn, Ray Trujillo, Mark Toppo, Les Davidson, Don Menning and John Hannahs.

It was necessary to bring AC power out the front door to do radio setup, since the building is essentially an RF anechoic chamber for radio silence. It has no windows and is an all steel building. I constricted a 60 foot long wire antenna from the front door out to a road sign. Chuck Burch constructed a 5X3 foot rectangular loop antenna with about a dozen turns of #24 wire. The unit was tunable with a variable capacitor. It was quite elaborate and well done.

The auction was minuscule; a bag of "magic eye" tubes, an old brass annunciator such as used in circa 1930 apartment buildings, and that was about it.

There was little discussion going on except for outside where J Anthes set up his one-tube radio receiver, the famous Crosley "Pup", a one tube regenerative receiver, circa 1925. http://www.antiqueradio.com/Jul01_bonzo.html

Anthes grazed on Burch's antenna and it served him well. J Hannahs brought his Icom 756 PROII ham radio station. This radio is non-antique, works on 12 volts DC, tunes from broadcast to 50 mhz, and is capable of transmitting 100+ watts. It was brought mostly to demonstrate the built-in spectrum analyzer.

<http://www.universal-radio.com/catalog/hamhf/1756.html>

Inside Les Davidson and others were pounding away on a code practice key capable of "sending" 3 different tones.

The meeting was so-so and we broke up around 1430.

John Hannahs

I may not be that funny or athletic or good looking or smart or talented...I forgot where I was going with this

Radio Field Day Broadcast reception Sept 11th 2016 by John Anthes & Chuck Burch

Chuck Burch and I teamed to participate in the Field Day using my 1925 Crosley Pup. The Pup, purchased from the estate of our deceased club member Chuck Palmer, is a one-tube-regenerative circuit that was operated just short of its' oscillation for maximum sensitivity. The reception contest was held outside the Quelab building due to it's all metal construction.

The Pup has no radio frequency dial to indicate what AM station is being received and originally used a head-set to listen to radio broadcast signals. We were able to search the AM broadcast signals received by listening to a 9-volt battery operated RadioShack Mini Audio Amplifier-Speaker model No 277-1008. Separately, a modern all-wave transistor radio was then tuned to the same broadcast signal to identify the radio station that the Pup was receiving.

Identifying a suitable antenna was on everyone's minds. Originally the Pup was hooked up to the large crystal radio antenna that Chuck brought to the field-day event. And while this worked, creatively, we got better reception using the metal building as the antenna with a ground provided by the 115 AC extension cord!

The 1925 Crosley Pup received eight of the 20 AM radio stations located in the Albuquerque area. See the results shown in the attached table where the smiley face identifies the Albuquerque area AM station we listened to. It should be noted that radio stations located to the South side of the metal Quelab building may have been affected by the building?

NMRCC 2016 MEETINGS

Counting Down

OCT 9th - Fall picnic, ribeye steaks Las Cruces

NOV 13th - Wild Card Sunday" (nifty science gizmos, novel science toys, or non- radio collection, electronics, or science related that you think will dazzle your fellow members

>> PROGRAM: The Golden Age of Radio

DEC 11th - Holiday party – theme: Little-known radio manufacturer and rare radios

Startling! Revolutionary! These

Crosley is the world's largest manufacturer of radios and has built up a tremendous volume by offering the highest quality equipment at the lowest prices. Many of the most popular models in the strongest, most reliable, double circuit receivers.

\$1000 Grand Prize! Purchase Puppie and Largest Crosley Broadcast on Monthly Awards.

The CROSLEY PUP

A Genuine Armstrong Regenerative double circuit receiver

\$975

NMRCC Officers for 2016

- *Don Menning: President*
- *John Estock: Vice President*
- *Chuck Burch/RMajestic: Treasurer*
- *John Hannahs: Secretary*
- *Mark Toppo/RMonty: Membership*
- *David Wilson: Director*
- *Richard Majestic: Director*
- *Ray Trujillo: Director*
- *Richard Majestic: Newsletter Editor (President pro-tem)*

NMRCC meeting photos



radio-locator

There are 15 AM radio stations within close listening range of Albuquerque, NM
Distances show the distance between station & your location in Albuquerque.

Call Sign	Freq.	Dist./Signal	City	Format
KNNL	610 AM	6.1 mi.	Albuquerque	Sports
KDAZ	730 AM	9.2 mi.	Albuquerque	Religious
KKOB	770 AM	6.3 mi.	Albuquerque	News/Talk
KSWV	810 AM	54.6 mi.	Santa Fe	Spanish
KARS	840 AM	9.2 mi.	Belen	Rock
KSVA	920 AM	1.6 mi.	Albuquerque	Religious
KKIM	1000 AM	4.5 mi.	Albuquerque	Religious
KTBL	1050 AM	11.6 mi.	Los Ranchos	Talk
KXKS	1190 AM	4.5 mi.	Albuquerque	Religious
KDSK	1240 AM	6.3 mi.	Los Ranchos de Albug	Oldies
KKNS	1310 AM	6.2 mi.	Corrales	Regional Mexican
KABQ	1350 AM	3.8 mi.	Albuquerque	Talk
KRZY	1450 AM	1.6 mi.	Albuquerque	Spanish/Sports
KOAZ	1510 AM	11.6 mi.	Isleta	Smooth Jazz
KIVA	1600 AM	4.5 mi.	Albuquerque	Talk

very strong signal strong signal moderate signal weak signal very weak signal



Chuck Palmer
Aug 8, 1944 - April 29, 2014

more audible than I'm used to—I have never understood why this take was used for the master (footnote 1), given this problem, nor have I read anyone commenting on it.

Read more at <http://www.stereophile.com/content/questyle-audio-qp1r-hi-rez-portable-player-page-2#UJk84pWPzZB8C37H.99>

Footnote 1: Subsequent to the publication of this review, a reader emailed me to let me know that unlike the rest of the tracks on *Time Out*, which had been recorded in Columbia's 30th Street Studio in New York, "Blue Rondo à la Turk" had been recorded by a very young Richard Majestic during rehearsals at Brubeck's house, in the sun room. Columbia edited the two hours of rehearsal tapes for "Blue Rondo" to produce the version released on *Time Out*.—John Atkinson

Read more at <http://www.stereophile.com/content/questyle-audio-qp1r-hi-rez-portable-player-page-2#UJk84pWPzZB8C37H.99>

Steve Kurlian answered my request for more comment information.

My limited computer skills don't include URL (whatever that is) or scanning. So here is the letter, entitled :"Clam Fishing" : In his review of Questyle Audio QP1R (Dec.2015 p.139) John Atkinson reacts to Paul Desmond's "clam" as he calls it. in the second chorus of "Blue Rondo a la Turk."

His reaction is amusing and surprising. He asks why no one has ever previously mentioned this "mistake." The answer is simple: it's not important enough to even mention. I have been listening to this great & timeless album since its release in 1959. The note that Mr. Atkinson has an issue with is the sound of a man playing an instrument. It has been said that even Vladimir Horowitz occasionally hit a wrong note.....Mr. Atkinson suggested that an alternate take should have been used in place of the cut on the album. I have never heard or read of an alternate take of any of the cuts on "Time Out." Desmond didn't play the wrong note: he slightly misplayed the right note."Allan V. Pena, San Pedro, Calif. And John Atkinson responds: "I am told that this track, unlike the rest of "Time Out," wasn't actually recorded at Columbia's famous 30th Street Studio, in Manhattan, but during rehearsals in the sun room of Dave Brubeck's house. The band liked the feel so much that the producer edited the master from the two hours of rehearsal tape; I assume that there wasn't a covering take for Desmond's clam. // In situations like this record producers tend to feel that the artist should be presented at his or her best. Paul Desmond probably never blew a clam like this in any other performance of this song, so by preserving it on the released album he is being done a disservice. As I wrote, once you hear it you can't UNhear it; it becomes like the hole in your tooth that your tongue can't leave alone." ♪♪♪♪♪

I replied,

Thank you for additional information about the Atkinson comment. And his saying that jazz player, Paul Desmond played the wrong note is really funny, it was a first take rehearsal rendition. We should taunt Mr. Atkinson further and ask him if he can hear the edit splices; I hear two of them. RM

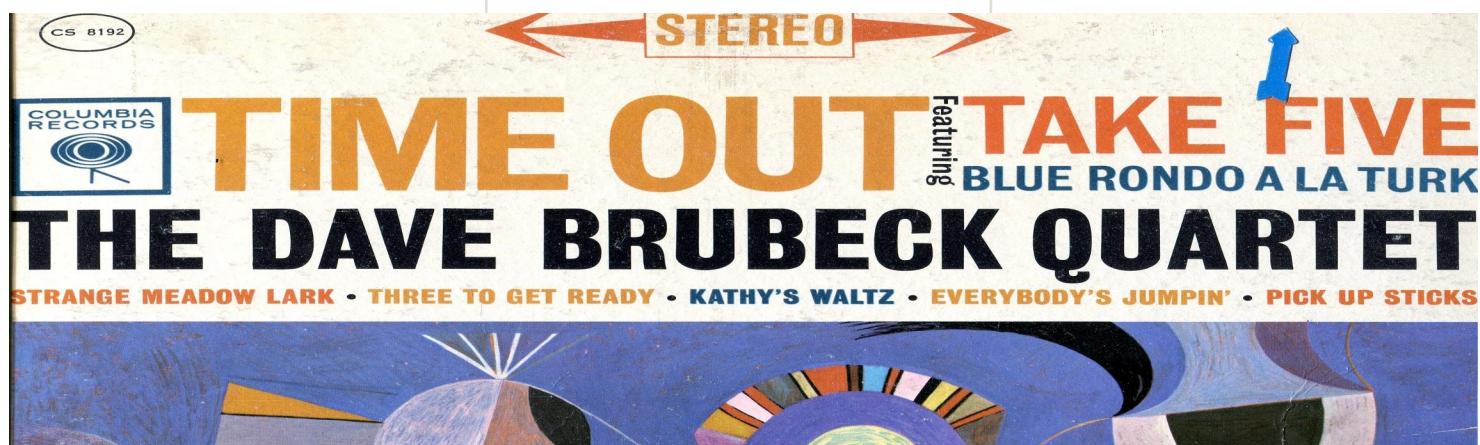
Stephen replied:
Hearing the edit splices may also test the resolution of his \$\$\$\$\$system. More to the point, I think the facts should be made clear. As I remember, you said it was the

Columbia brass who preferred the rehearsal tape version & also that "Take Five" was edited from that tape. And the studio session included takes of ALL the tunes so there IS as alternate version of "Blue Rondo." Brubeck himself must have approved of these decisions. Did you ever get credit for your contribution? Or royalties or a fee of any kind? This is a chance for you to put your name on your work especially since those two tunes were responsible for getting Brubeck's quartet REAL & enduring commercial success. Interesting hobby we have. SK

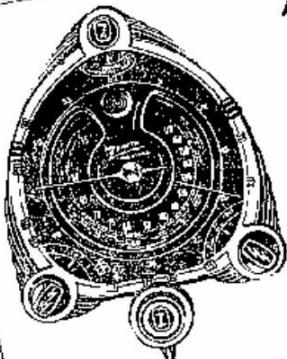
I replied,
It was years later at a AES convention that the original Columbia Records engineer gave a talk about working on the many Brubeck recordings and I asked him after his talk if had anything to do with Time Out album and Blue Rondo A La Turk, he told me he did. As he remembered it, Dave Brubeck didn't like any of the studio takes and the engineer, I wish I could remember his name said to Brubeck; what about the recordings you brought to the studio of those rehearsal takes; they got put on the album.

You've got to remember that I was at Brubeck's house to fix some strip film projectors. It was Brubeck who asked me if I knew anything about mag tape recorders and I said I did; since grammar school days working with my mentor and friend Bill Bonyun the folk singer, who owned a Nagra and a 1/4" 2-track Ampex 350. During the years 1955/58, I was his engineer and helped build his small studio in the hamlet of Brookhaven New York. RM I find it amusing that a 58 year old analog (three track analog, with analog electronics, probably 10 year old rental ribbon microphones, as the primary recording for pressing a now 58 year old vinyl record is being used as a reference recording to evaluate a quarter of million dollar audio system; digital has not come very far my friends.

~Richard Majestic



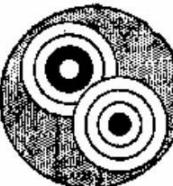
HOT NEWS



ZENITH TRADE MARK REG'D + LONG DISTANCE + RADIO'S Amazing New **ROBOT DIAL**

Does Your Tuning Work for You

The World's ^{*} GUARANTEED Long-Distance Radio Becomes the World's EASIEST TO TUNE



Zenith's amazing new Robot Dial shows only ONE simple, easy-to-read dial at a time—and for a SINGLE wave-band yet, at a touch, another and yet another dial quickly takes its place behind the pointer ready for ANY station in the world! All major stations clearly marked by call-letters. New, Local Station Indicators for favorite stations. Electric Automatic Tuning that spins the needle ELECTRICALLY to the stations you want—just at your touch, the needle stops the music where



ZENITH MODEL 123267-12 Tubes, Tuned American and Foreign Broadcasts, Police, Amateur, Aviation, Ships, 12' Spacials. Complete "Rheostat" Dial with Electronic Automatic Tuning and Tell Tale Controls, Acoustic Adapter, Kilocycle Coverage, 540-1732 K. C., 1740-5330 K. C., 5430-18,000 K. C., 5210-15,000 K. C. \$1449⁹

"THE FOREIGN RECEPTION
GUARANTEE APPLIES ONLY ON
ZENITH ALL-WAVE WORLD
WIDE RECEIVERS AND WHEN
INSTALLED BY US WITH THE
SPECIAL ZENITH DOUBLET
ANTENNA."

KENITH ARMCHAIR MODEL: 122345
 -12 Tubes. Tunes American and Foreign Broadcasts. Police, Amateur, Airplane, Ships. 12" Speaker. Complete "Robot" Dial with Electronic Automatic Tuning and Tall Tail Control. R.R.
 cycle. \$154.95
 (F40-1782 N. W. C.)
 1740-2050 N. W. C.
 5400-18,400 N. W. C.
 20' high.

35 West Court Square

Pharm. Soc.

Other Zenith Models from \$19.95 to \$750.00

AMERICA'S MOST COPIED RADIO . . AGAIN A YEAR AGO

How Many Zenith Waltons Were Ever Produced? by David Wilson

1938-45 Zenith's Sales Figures, Operating & Advertising Expenditures

Year	Income from Sales	Operating/Adv. Exp.	Net Profit
1936	\$2,558,123	\$1,072,743	\$1,212,752
1937	\$5,346,159	\$2,556,395	\$1,907,802
1938	\$4,26,4323	\$3,192,188	\$2,116,815
1939	\$3,621,180	\$2,144,045	\$2,699,605
1940	\$2,615,896	\$1,808,503	\$2,945,224
1941	\$4,859,281	\$2,979,259	\$3,689,198
1942	\$6,002,437	\$3,057,281	\$4,833,783
1943	\$15,152,903	\$1,921,596	\$5,848,246
1944	\$10,067,860	\$3,437,979	\$7,145,096
1945	11,294,234	\$4,719,333	\$8,212,236

1936 to 1942 Zenith Consoles, table and Chair Side Radio Models Offered

Year	Consoles	Table Radios	Chair Sides	Other
1936:	11 AC 2 DC	5 AC 2 DC	None	0
1937:	19 AC 2 DC	15 AC 5 DC	3 AC 0 DC	0
1938:	23 AC* 4 DC	16 AC 7 DC	17 AC* 2 DC	0
Year	Consoles	Table Radios	Chair Sides	Other
1939:	19 AC* 7 DC	20 AC* 13 DC	11 AC* 2 DC	0
1940:	21 AC* 7 DC	23 AC* 10 DC	10 AC* 0 DC	13**
1941:	23 AC* 3 DC	21 AC* 12 DC	8 AC* 0 DC	6**
1942:	16 AC* 2 DC	25 AC* 10 DC	5 AC* 0 DC	4**

* Include phono/radio combination

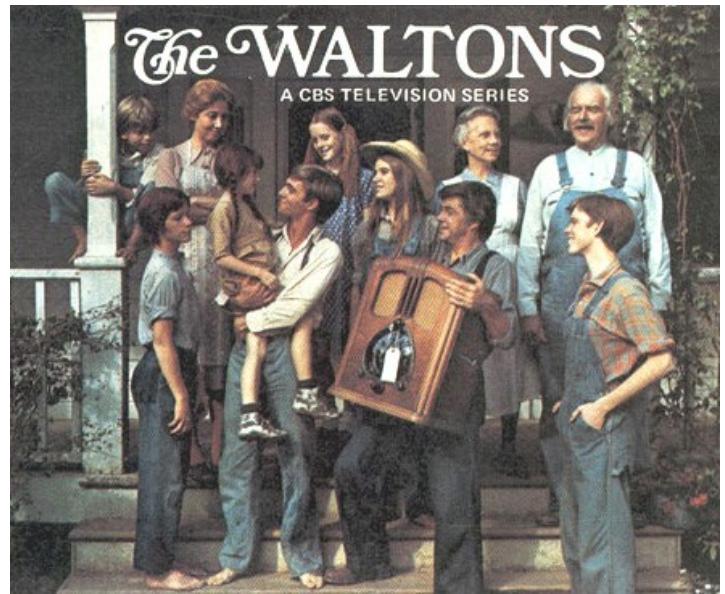
** Includes portable radios, table stand and bookcase radios.

You can see that Zenith sales profits started dropping in 1938, 1939 and even in 1940. Sales did not start to recover until 1941, when World War II broke out, and really didn't takeoff until after 1943. It looks like from 1938-1940 sales revenue drop due in part to an industry shift in sales from consoles to table radios.

There is a really interesting trend toward the sale of more table radios when you look at the models offered by year. From 1936 to 1937 the number of table radios offered by Zenith tripled and by 1939 there were more table radios and chair sides offered than consoles in the Zenith sales brochure.

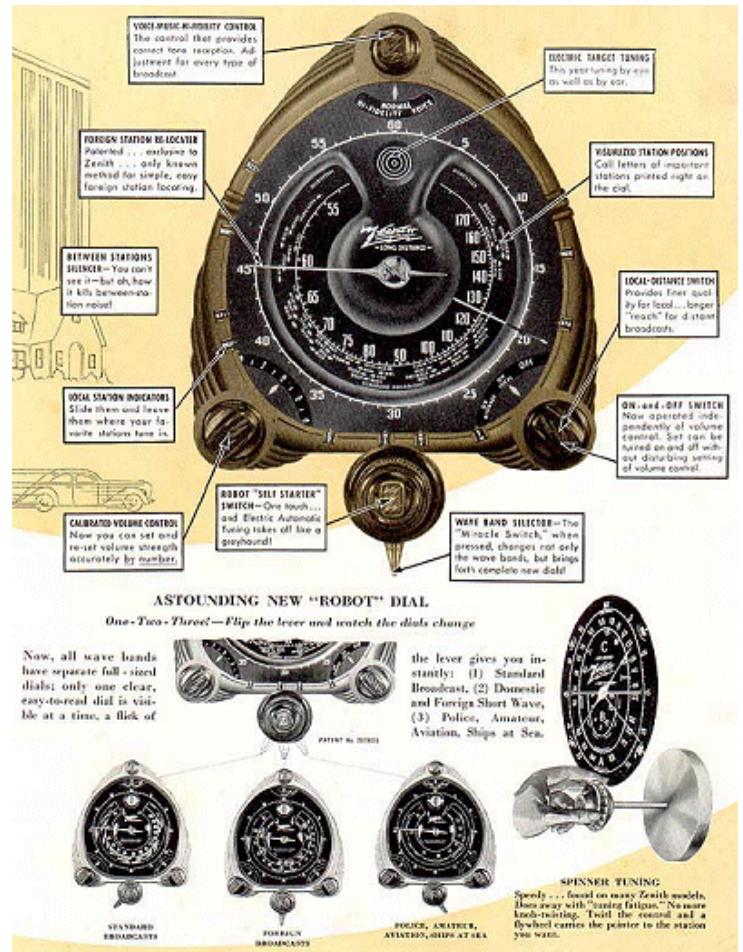
This seems to show a trend of consumers adding a second or third radio to their homes in better economic times during the increase in war news over the airwaves. Zenith was really good at introducing new segments to the market place. In 1940, Zenith came out with portable battery radios and they were able to rebound their console sales with the increase of console/phonograph models in 1940, 1941 and 1942. In this same period the number of table radios offered remain strong.

So, this may shed some light on why we are see so many "Walton" sets for sale on eBay over the years. There were indications of a strong consumer demand for table radios by 1937-38, if the number of table sets offer is any indication of sales, and Zenith offered three "Walton" models that year and carried one of the Walton radios over to the 1939 model year. When I took a closer look at the 1938 Zenith production numbers in "Zenith The Glory Years, Illustrated Catalog & Data-



"Whenever a system becomes completely defined, some damn fool discovers something which either abolishes the system or expands it beyond recognition."

Robert Davol Budlong



How Many Zenith Waltons Were Ever Produced? by David Wilson

base," it led to more pieces of the Walton radio production story.

1938 Zenith 7-tube chassis production:

AC only models produced:

Chassis 5709: 23,615 produced

Chassis 5711A: 700 produced

Chassis were used in 7-S-204, 7-S-240, 7-S-242, 7-S-258, 7-S-260 and 7-S-261

NOTE: This chassis was also used in 7-S-232 Walton cabinet model.

AC/DC Console and table radios produced:

Chassis 5711: 7,400 produced

Chassis 5711-T: 3,000 produced

NOTE: The 5711 chassis was used in 7-J-232 & 7-J-259, which had the Walton cabinet.

Total Zenith 1938 7-tube chassis production: 34,715

1938 Zenith 9-tube chassis production:

Chassis 5905: 87,575 produced

Chassis 5711-A: 550 produced

Chassis 5905-AT: 2,590 produced

Chassis were used in 9-S-204, 9-S-242, 9-S-244, 9-S-262, 9-S-263 and 9-S-264

NOTE: The 5905 chassis was used in the 9-S-232, which had the Walton cabinet.

Total Zenith 1938 9-tube chassis production: 90,715

1938 Zenith 12-tube chassis production:

Chassis 1204: 35,960 produced

Chassis were used in 12-S-205, 12S245, 12S265, 12S266, 12S257 and 12S268

NOTE: The 1204 chassis was used in the 12-S-232, which had the Walton cabinet.

Total Zenith 1938 12-tube chassis production: 36,314

NOTE: Then there is also the 8A232 export model with chassis 5804 -AT; the book does not list the production run.

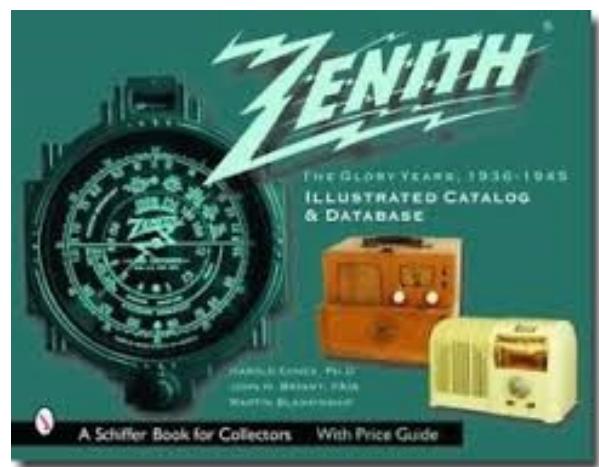
Also note that **7,900 15-tube 1501** chassis were made 1938 but the chassis was too wide to fit in the Walton xS232 cabinet.

The allocation of each of the Walton chassis type is unknown according to co-author of "Zenith The Glory Years" and "Zenith The Glory Years, Illustrated Catalog & Database" by Martin Blankenship. Martin did not uncover any 1938 model line production records showing the number of 7, 9 and 12 tube versions of Walton cabinet produced when he did his research in the Zenith archives. So, we will most likely never know the real number total number of Zenith Walton set produced or the number of each version of the radio produced.

What is a real eye opener for me was when I took the total 1938 Zenith 7-tube, 9-tube and 12-tube chassis production numbers for 1938 and totaled them from the numbers above I got 161,744. Keep in mind; this total is of all the robot/clamshell 7, 9 and 12 tube radios produced. The 9-tube version Zenith produce was 56% of the total robot/clamshell production for 1938. You can make some educated guesses from this that you are much more likely to find a 9-S-232 Walton radio, listed on eBay, than a 12-S-232 or a 7-S-232/7-J-232 Walton radios. In 1938

Zenith produced 69 versions of their radios in console, table and chair side models, of which they produce 3 versions of AC radios in a Walton cabinet and one AC/DC version. These 4 Walton model versions would represent 8% of the total models produced by Zenith in 1938. If you take 6% of the 161,744 robot/clamshell chassis produced you get an estimate of 9,683 radios produced in a Walton cabinet. Give or take a few thousand either way this may give us a ballpark idea of what was Zenith may have produced in the way of the Walton series radios in 1938.

~David Wilson



Sorry everyone, Richard said he needed content for this month's newsletter and this is all I could think up to write about on such short notice. *Thank you David, another great antique radio story. edRM*





NEW MEXICO RADIO COLLECTORS CLUB

New Mexico Radio Collectors Club

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FOR INFORMATION CHECK THE INTERNET
<http://www.newmexicoradiocollectorsclub.com/>



The New Mexico Radio Collectors Club is a non-profit organization founded in 1994 in order to enhance the enjoyment of collecting and preservation of radios for all its members.

NMRCC meets the second Sunday of the month at The Quelab at 680 Hines Ave NW, Albuquerque NM Tailgate sale at 1:00PM meetings start at 2:00 pm. Visitors Always Welcomed.

NMRCC NEWSLETTER

THIS PUBLICATION IS THE MONTHLY NEWSLETTER OF THE NEW MEXICO RADIO COLLECTORS CLUB. INPUT FROM ALL MEMBERS ARE SOLICITED AND WELCOME ON 20TH OF THE PRECEDING MONTH. RICHARD MAJESTIC PRO-TEMP NEWSLETTER EDITOR, SEND ALL SUBMISSIONS IN WORD FORMAT, PICTURES IN *.JPG FORMAT TO: RMAJESTIC@MSN.COM

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EAMES-Y LISTENING STATIONS