TEXAS BROADCAST MUSEUM

# RETRO TECH

## THE FIRST TEXAS RADIO STATION

### WRR IN DALLAS IS WITHIN MONTHS OF BEING 1ST IN THE US

**ALSO THIS MONTH:**

- *WHEN RETRO (TV) MET REALITY
- *PROFILE OF OUR NEWEST MUSEUM DISPLAY


ALWAYS FREE EACH MONTH | SEASON 2 | EPISODE 9 | JULY 2026

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*Warren Lee-Willard*

## WARREN LEE-WILLARD

Impressed with all those radios in the Texas Broadcast Museum? Well thank Warren Lee-Wiilard who helped open the Musuem almost 10 years ago with tjhe donation of his lifelong collection to display. His Dad was an engineer, but Warren didn't find the knack for math. However, he loved the designs of radios (and the Predicta TVs).

He has made a living of making custom cars and fabricating wood, upholstery and metal for private airpanes, (he still works in avionics) and he started his own radio musseum in his store and office in Missouri and Alabama. Do you like some of the wood restorations and display designs in the Museum? Well nine times out of ten, they were ddesigned, crafted and built by Warren.

Come see his work and radio collection at the Museum.

* Retro Tech copy editor - Mike Shannon

# Born in a Fire Station

## The Remarkable Story of WRR, Texas's First Radio Station

*It started with a disaster, was built from spare parts, and launched by a man who had already invented the traffic light. The story of how Dallas accidentally invented Texas radio.*

The story of Texas's first radio station begins not with a visionary entrepreneur, not in a gleaming corporate office, and not with any particular plan to entertain the public. It begins with a fire — and a city that suddenly had no way to talk to its own firefighters.

The year was somewhere around 1912. A massive blaze broke out at a lumber company on the south side of Dallas, drawing every available member of the fire department to the scene. The man responsible for the city's police and fire signal system — a restless, inventive electrical engineer named Henry Charles Garrett, known to everyone in Dallas simply as "Dad" — watched the chaos unfold and recognized the central problem: the city's telephone-based dispatch system was hopelessly inadequate for coordinating a major emergency. One fire in one part of the city could overwhelm a communications network designed for normal conditions.

**Above**: Henry Charles Dad" Garrett

When a fire destroyed telephone lines and thwarted dispatching efforts in different parts of the city, Garrett saw the potential for instantaneous communication through the new medium of wireless radio transmission. He went home and started tinkering.

## The Man Who Invented Everything

To understand WRR, you first have to understand "Dad" Garrett — because the man is almost too colorful to be believed.

Garrett was an electrical engineer, organist, and technology geek who had been Texas's first car dealer (for National Electric in 1901), installed the State Fair's first electric lights, and would go on to build the city's first traffic signals, patent a water-powered car, and create his own early version of a radio alarm clock. Dallas's city archivist John Slate has called him "a Jules Verne of Dallas." By the time Garrett turned his attention to wireless radio, he had already lived several careers' worth of invention and enterprise. He was the kind of man for whom the early twentieth century — when so much was being invented simultaneously and so many problems were waiting for solutions — seemed custom-made.

After several years of experimentation, Garrett's innovation convinced the City of Dallas to purchase equipment to operate a 50-watt station. In 1920 he assured his place in Dallas' history by installing a 50-watt radio transmitter at the central fire station, licensed with the call letters WRR.

The equipment's principal purpose was to transmit alarms to the other fire stations as well as to the portable radio receiver that Garrett carried in his car.

A radio station built to dispatch fire alarms, operated out of a firehouse, owned by a city government. It was an unlikely beginning for something that would outlast nearly everything else built in Dallas that year.

## Accidental Broadcaster

The fifty-watt transmitter did its job — fire alarms went out, emergency calls went through. But between emergencies, there was silence. And silence, it turned out, was something that the men of the Dallas Fire Department were not especially good at tolerating.

In the time between calls — and there was a lot of time between calls — dispatchers began to talk with each other about various topics over the air, and Garrett began to play some of his own classical music records. He once even had the firefighters carry a piano into the radio room so that his daughter could give listeners a free concert.

This was, depending on how you look at it, either a very undisciplined use of an emergency communications system or the invention of entertainment radio. The city of Dallas chose to see it as the latter. The dispatchers were, as one WRR host has described them, almost like the original disc jockeys.

There was one small complication: almost nobody in Dallas owned a radio receiver. There were no commercially produced receivers, so people were making radios out of anything they could find. There are accounts in the Dallas Morning News of people using things like old box springs and mattress springs as antennas. The audience for Garrett's classical records and his daughter's piano concerts was, in the early days, vanishingly small — a handful of amateur radio hobbyists crouched over home-built crystal sets, pulling signals out of the Dallas air with improvised wire and the patience of saints.


It did not remain that way for long.


## The Second License in America

Radio station WRR began broadcasting out of Dallas in the fall of 1920. On August 4, 1921, it became the first licensed station in Texas and the second in the United States. That timing is remarkable. Pittsburgh's KDKA — the station that had broadcast the 1920 presidential election results and is generally credited as America's first commercial radio station — held the first license. Dallas's fire department station held the second.

WRR began broadcasting out of Dallas in the fall of 1920 — actually a little before KDKA signed on to the air — but did not become a licensed station until August 1921. The distinction matters: WRR was transmitting before KDKA in one sense, but the licensing sequence places it second. Either way, a city-owned fire dispatch station in Dallas was among the earliest broadcasting operations in the entire country. Texas, characteristically, had arrived early.

The origin of the call letters WRR has never been definitively settled. Two suggestions are "Where Radio Radiates" and "White Rock Radio," referring to a broadcasting tower at White Rock Lake. Nobody has ever produced a document confirming which, if either, is correct. Garrett himself apparently never said.

**Above**: The WRR transmitter tower as it appeared in the mid -1950s

## Growing Into Its Role

The early schedule of WRR reads like a document from a simpler and considerably more charming era of broadcasting. By 1921, the AM station had a regular daily schedule that included broadcasting police bulletins, baseball scores, and a weather forecast at 7:00 in the evening. This information was followed at about 8:30 in the evening by a classical music concert. No advertising. No network affiliates. No sponsors. Just police bulletins, baseball scores, a weather forecast, and Beethoven.

The station was first located on the second floor of the central fire station on Main Street, before moving to the Jefferson Hotel in 1923 and then to the Adolphus Hotel in 1925. As its ambitions grew, so did its address. The move to the Adolphus — one of Dallas's grandest hotels, opened in 1912 and still standing today — represented a kind of civic coming-out, a signal that the fire department's scrappy radio experiment had become something the city was proud of.

**Top**: The Adolphus Hotel in 1925

WRR's early years were devoted to a public service and talk format, and broadcaster John Stone was touted as the Southwest's first disc jockey in 1920. The musical history that followed was rich. During the mid-1920s, western swing musician Roy Newman worked as a staff guitarist and pianist, and during the early 1930s he led his popular band the Wanderers in regular lunchtime broadcasts. WRR's Noon Hour Varieties show also featured Bill Boyd and His Cowboy Ramblers. And in perhaps the most remarkable footnote of WRR's early entertainment history, listeners could tune in to the singing of a very young Kay Starr on WRR during the early 1930s. After


winning several talent competitions on the station, the girl had her own fifteen-minute program. Kay Starr would go on to become one of the most successful recording artists of the 1950s.


**Above**: Award winning singer Kay Starr began her career at WRR

## A Station That Outlasted Everything


By the end of 1922 — the year that commercial radio broadcasting began in Texas and before there was a federal agency to regulate radio broadcasters — twenty-five commercial stations were in operation in the state. The medium that Garrett had stumbled into by necessity had become, within two years of his first license, a thriving industry across Texas. San Antonio, Fort Worth, Houston, and Austin all had stations. The state's vast distances, which had always made communication difficult, made radio not just convenient but transformative.

WRR itself kept going — through the Depression, through World War II, through the rise of television, through the FM revolution, through format changes and ownership shifts and the complete reinvention of the broadcast industry several times over. The fire department transferred control to the City of Dallas in 1931. The station eventually settled at Fair Park, home of the State Fair of Texas, where it has broadcast for decades. Today it operates as WRR-FM, a classical music station managed under the umbrella of KERA Public Broadcasting — still publicly owned, still playing the kind of music that Henry "Dad" Garrett spun on a phonograph in a Dallas firehouse more than a hundred years ago.

**Above**: Current radio voice of the Dallas Cowboys started at WRR in 1972.

WRR of Dallas is the first broadcast radio station in Texas, the oldest radio station west of the Mississippi, and one of the first licensed in the United States.

Not bad for a fire alarm system built from spare parts.


**Left**: WRR Staff outside the Cotton Bowl at Fair Park in the 1960s.


# WHEN RETRO MET REALITY

## LG's 32LN630R: The 2013 Smart TV That Looked Like 1973

In 2013, as television manufacturers competed to make screens thinner and designs more minimalist, LG did something wonderfully strange in South Korea: they released a television that looked like it had time-traveled from 1973.

The LG 32LN630R, marketed as the "Classic TV," featured something no other flat-screen television in 2013 offered—rotary dials. Not buttons styled to look like dials, but actual physical rotary dials that clicked satisfyingly as you turned them. One dial controlled volume, the other changed channels, just like televisions had worked for decades before remote controls became universal.

The Classic TV also sported a retro-styled fabric speaker panel across the bottom, reminiscent of 1960s-70s television designs, giving the whole set a vintage aesthetic that stood in stark contrast to the sleek black rectangles dominating the market.

But underneath that nostalgic exterior was a completely modern 2013 television: 32-inch 1080p IPS display, HDMI inputs, USB connectivity, MHL support, and a standard remote control for when you didn't feel like walking to the TV.

The LG Classic TV was a design experiment and nostalgia play available only in South Korea. It lasted barely a year in production, sold in limited quantities, and remains largely unknown outside Korea.

Yet it represents something fascinating: a moment when a major manufacturer acknowledged that

maybe we'd lost something in our relentless pursuit of technological minimalism.

## THE DESIGN: VINTAGE WRAPPED AROUND MODERN

### The Retro Elements

**The Rotary Dials:** Two large rotary knobs positioned on the right side of the TV's front panel—fully functional, precision-engineered controls that clicked through channels and volume levels with tactile satisfaction. The volume dial rotated smoothly with substantial resistance. The channel dial clicked through channels with distinct detents—you could feel each change.

**The Speaker Grille:** A horizontal fabric speaker panel stretched across the bottom third, featuring woven mesh in neutral tones (beige, brown, or gray). This directly evoked 1960s-70s console designs where speakers were prominent visual elements.

**The Color Scheme**: Unlike the ubiquitous black of modern TVs, the Classic TV came in retro color options—cream/beige bodies with brown or tan speaker grilles, or two-tone combinations recalling mid-century furniture.


**The Function Buttons:** Three physical push buttons (likely Power, Input Selection, and Menu) positioned near the dials, continuing the tactile interface theme.

**Overall Aesthetic:** This looked like a television your grandparents might have owned, updated with a flat screen.

### The Modern Internals

**Display:** 32-inch 1080p Full HD IPS panel—excellent viewing angles, good color accuracy, crisp image quality by 2013 standards.

**Connectivity:** Multiple HDMI inputs, USB ports, MHL support for smartphones/tablets, component and composite inputs, digital and analog TV tuners.

**Smart Features**: LG's 2013-era smart TV functionality—built-in apps, possibly streaming service support.

**Remote Control:** A standard modern remote with all the usual buttons—because getting up to change channels every time would get old quickly.

**Picture Processing:** LG's 2013-era image processing, including motion smoothing and upscaling.

The result was a television that could do everything any other 2013 32-inch TV could do, but looked completely different doing it.

## WHY SOUTH KOREA ONLY?

### Market Testing

**Low-Risk Experimentation:** South Korea was LG's home market with stronger brand loyalty and distribution control. Launching there minimized risk—if it flopped, damage was contained.

**Design Culture:** South Korea has a strong appreciation for design experimentation and limited-edition products. Korean consumers are often early adopters willing to try unusual products that might not find markets elsewhere.


**Manufacturing Logistics:** Limited production runs are easier to manage domestically without international distribution complexities.

## Cultural Nostalgia

**Korean Television History:** South Korea's rapid economic development meant many Korean consumers had personal memories of rotating-dial televisions from childhoods in the 1970s-80s. The nostalgia was culturally specific and powerful.

**Design Appreciation**: Korean consumer culture values distinctive design and limited-edition products more than markets where functionality and price dominate.

## Market Positioning

**Premium Niche**: The Classic TV was positioned as a premium design statement product offering something unique for design-conscious consumers willing to pay extra.

**Limited Edition** Appeal: Korea-only limited production created exclusivity justifying premium pricing and generating buzz.

## Reception and Market Performance

Comprehensive sales data is scarce, but available information suggests:

### Initial Interest

The Classic TV generated significant media coverage and social media attention in Korea when announced. Technology blogs and design websites featured it as an interesting curiosity.

### Sales Reality

Production appears to have been limited—perhaps low thousands of units total. This was never intended as mass-market but rather a design statement and niche offering.

The Classic TV appeared in 2013 and disappeared from LG's lineup by 2014-2015, suggesting sales didn't justify continued production—or this was always the plan for a limited run.

### Collectability Today

Limited production and unique design have made surviving units somewhat collectible among vintage electronics enthusiasts and Korean design collectors. However, finding them outside Korea is difficult.

Used prices in Korean secondhand markets suggest modest collector interest—they sell above standard used 32-inch TVs from the same era but aren't commanding extraordinary premiums but do sell above standard used 32-inch TVs from the same era.

# WHY IT DIDN'T BECOME A PHENOMENON

## The Size Limitation

At 32 inches, too small for primary living room use (where larger screens were increasingly standard by 2013) but perhaps too large and prominent for bedrooms or kitchens.

The retro design made most sense as a statement piece in a main living area, but the screen size wasn't suitable for that application.

## The Practicality Issue

The retro dials were fun briefly but impractical for regular use. Modern TV watching involves frequent input switching, volume adjustments, and menu navigation. The dials couldn't handle this complexity.

Most users likely enjoyed the dials for days, then reverted to using the remote exclusively. At that point, dials became decorative—and paying extra for decorative controls felt wasteful.

## The Aesthetic Mismatch

The Classic TV's vintage aesthetic required appropriate interior design context. In modern minimalist rooms, it looked out of place. In deliberately retro or eclectic spaces, it could work beautifully. But most consumers didn't have interior designs accommodating prominent vintage-styled electronics.

## The Price Premium

As a limited-edition design product, the Classic TV commanded premium pricing compared to standard 32-inch TVs. The price premium was difficult to justify based on features or performance—you were paying for design and novelty.

## The Marketing Challenge

How do you market a television that looks old-fashioned to people who associate old-fashioned with inferior? The Classic TV required sophisticated marketing explaining that vintage aesthetics and modern capabilities could coexist—a nuanced message difficult to convey.

LG's limited Korean-only release suggests they recognized this challenge and chose not to invest in extensive marketing that broader release would require.

## THE VERDICT

Was it a good television? By 2013 standards, **yes**. The actual display and functionality were solid.

Was the retro design successful? **Partially**. The dials and speaker grille looked great and were well -executed, but practicality issues limited their appeal.

Did it deserve wider release? **Debatable**. The concept was interesting but probably too niche for global markets. The Korean-only release may have been the right call.

## THE CLASSIC TV LESSON

The LG 32LN630R Classic TV reminds us that innovation isn't always about making things thinner, faster, or more minimalist. Sometimes innovation is asking "what if we went the other direction?"

It also demonstrates that nostalgia and modernity aren't mutually exclusive—you can combine vintage aesthetics with current capabilities if you're thoughtful about design.

Most importantly, it shows that differentiation matters in crowded markets. In a sea of identical black rectangle televisions, the Classic TV was different. That difference didn't translate to commercial success, but it created something memorable that people still talk about a decade later.

Not every product needs to be a bestseller to be worth making. Sometimes creating something distinctive, limited, and different is valuable in itself—as a design exercise, a brand statement, and a reminder that technology can have personality.

The LG Classic TV: A 2013 television that looked like 1973, sold exclusively in South Korea, disappeared after a year, and yet somehow managed to be more interesting than thousands of more successful televisions that nobody remembers.

That's worth something.

***Conspiracy Theory: The partial LG 32LN630R model number of LN630R - Was this named to show the "L" as "LG" with the "N" being "new", the "630" being a reference to the first iconic RCA TV model from 1946 of "630-TS" and the final "R" standing for "retro"? Just maybe, we have discovered the hidden Easter egg secret!***


# Stepping Back Into the Golden Age of FM: A 1970s Radio Station Comes Back to Life

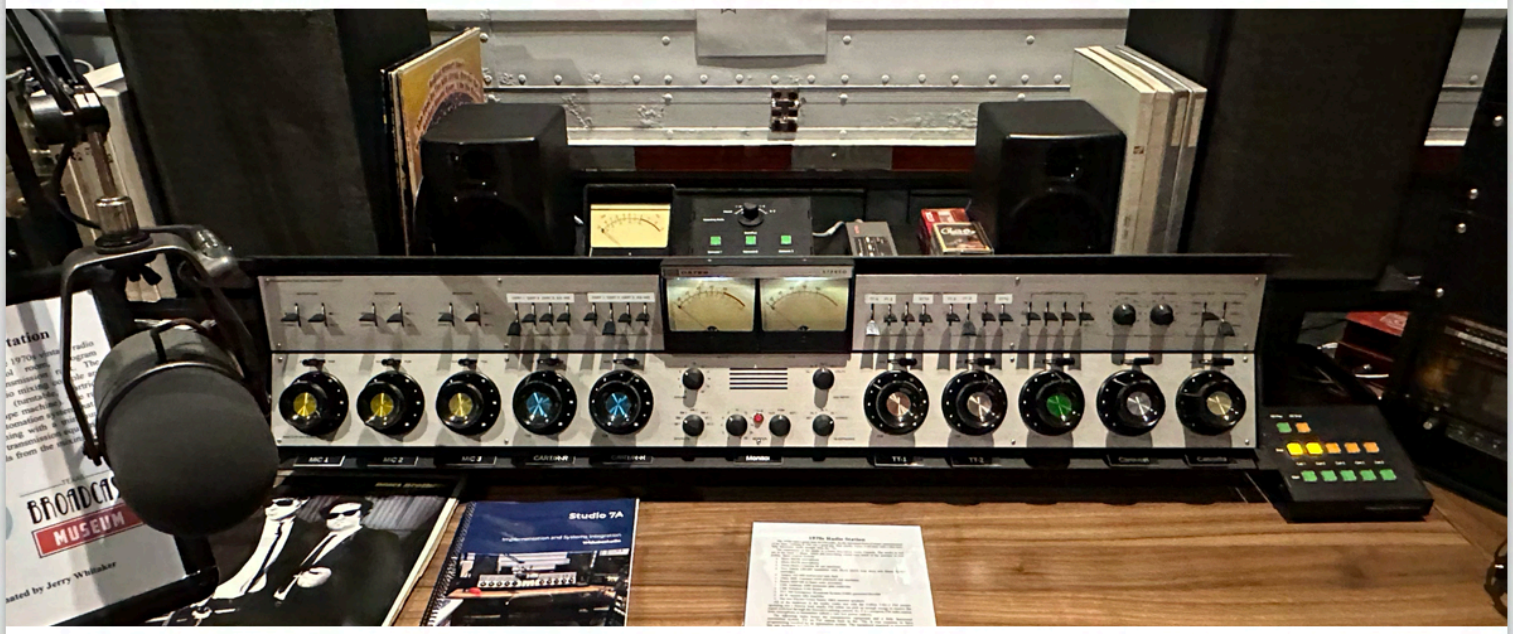
There was a moment, somewhere in the middle of the 1970s, when FM radio ruled the airwaves. It was the dominant form of music entertainment in American life — the soundtrack to commutes, late nights, and lazy Sunday afternoons — and sitting behind the console at an FM station was one of the great jobs of the era. A new exhibit as a result of the generous donation fron retired braodcast engineer Jerry Whitaker captures that moment in full, recreating a working 1970s FM studio so faithfully that it doesn't just look the part — it broadcasts like the real thing.

## The Heart of the Studio

At the center of it all sits a **Gates Executive Audio Console,** the nerve center of any respectable FM operation of the day. True to the period, the studio is arranged in the classic U-shape layout, a design that put every knob, fader, and switch within arm's reach of the disc jockey — because in live radio, a fumble for a dial could mean dead air.

The console's input sources read like a wish list for any broadcast history buff:

- A **Shure SM5B** and a **Shure SM7B microphone**, the twin workhorses of on-air vocal reproduction
- Three **Harris Criterion 90 cart machines** for commercials, jingles, and quick-hit audio
- Two **Harris CB1201 turntables,** fitted with **Shure M232 tone arms** and **Shure M4407 cartridges**, for spinning vinyl
- An **Ampex AG-440 reel-to-reel deck** for longer recordings and syndicated programming



- Three **SMC Carousel multi-playback cart machines,** the era's answer to automated cart rotation
- A **Harris MSP100 tri-band audio processor,** shaping the station's signature sound
- A **CBS Audimax 4400 automatic gain controller** paired with a **CBS Volumax 4100 limiter** — the classic **Audimax/ Volumax combo** that kept levels smooth and consistent
- A **TFT 760 Emergency Broadcast System generator and decoder,** standing ready for the Emergency Broadcast System tones familiar to anyone who grew up with '70s and '80s television and radio
- A 40-watt vacuum tube amplifier driving a pair of Electro-Voice **Sentry 100A monitor speakers**

And here's the remarkable part: none of it is for show. Every piece of hardware in the studio is fully functional. The signal path runs all the way out through a **Collins 310Z-2 FM exciter,** wired into a dummy load — meaning it doesn't broadcast to the public, but it puts out just enough low-power energy that a radio in the next room can actually tune in and hear what's playing through the console. From microphone to transmitter, it's a complete, working FM radio station. It's simply operating at a scale of watts rather than kilowatts.

## Behind the Scenes: The Automation Racks

Live DJs couldn't be on air around the clock, and by the 1970s most FM stations leaned on automation systems to fill the gaps — running syndicated programming, rotating pre-recorded segments, and keeping the signal on the air overnight or during off hours. That equipment typically boiled down to three essentials: a control unit to manage the system and switch between audio sources, one or more Carousel-style multi-cart machines, and a bank of reel-to-reel decks loaded with syndication tapes.

The exhibit reproduces this system across three equipment racks, each with its own role:

- **Rack 1** houses the Gates SSC controller — the brains of the automation setup — along with an audio control center, ITC cart machines, PCB card frames, a monitor speaker, and a patch bay for routing signals.
- **Rack 2** holds an Ampex AG-440 tape deck, a turntable, a patch bay, assorted auxiliary equipment, and both a monitor speaker and a cue speaker for previewing audio before it went live.
- **Rack 3** rounds things out with another Ampex AG-440 deck, a Carousel cart machine, and additional monitor speakers.

### 1970s FM RADIO:

***"We were just the hippies next door. There were no consultants, no playlists. You could bring in a stack of albums from your own apartment and just play what felt right."***

***Legendary broadcaster and former WNEW-FM (New York) DJ Pete Fornatale***

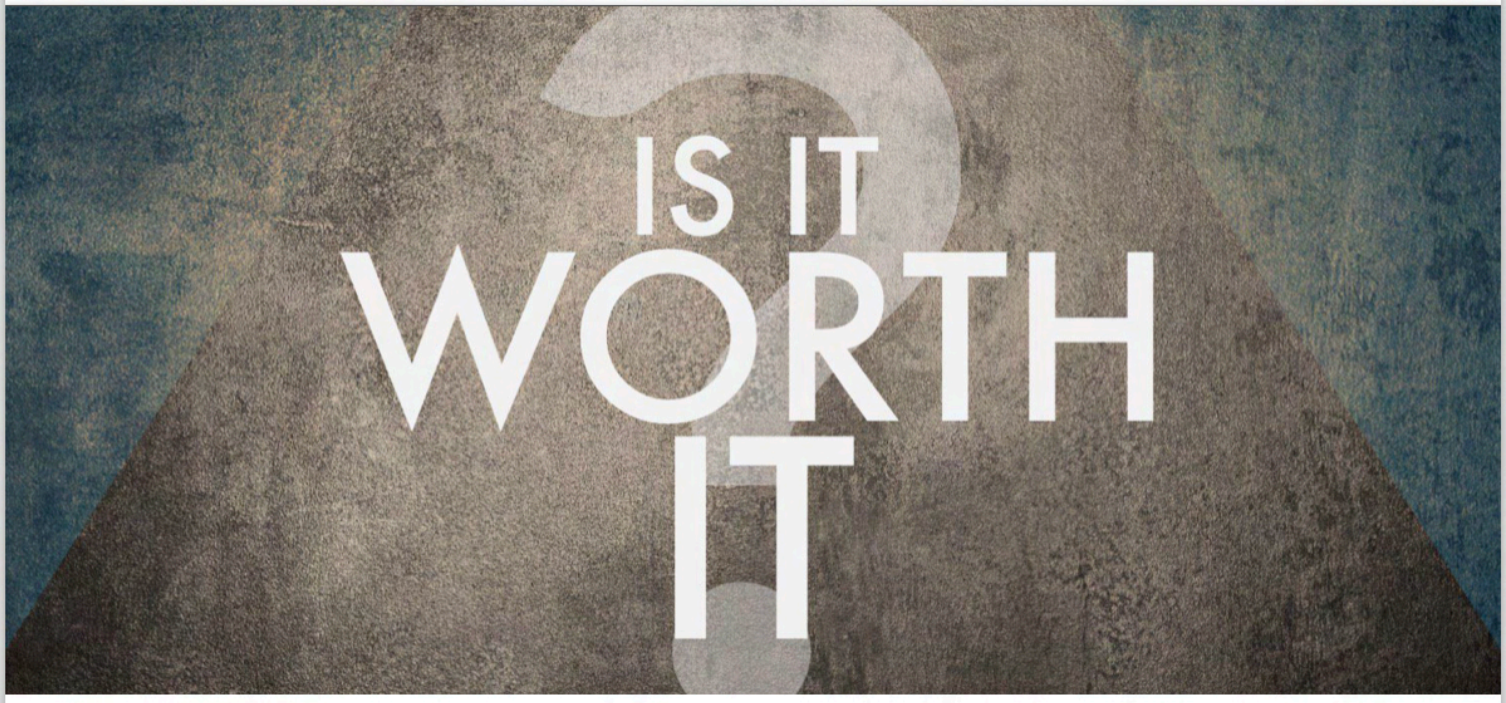
## The Carousel: Radio's Quiet Workhorse

Of all the equipment in the automation racks, the Carousel cart machine deserves a special word of appreciation. Unassuming as it looks, the Carousel was the backbone of radio automation throughout the 1970s and into the 1980s, cycling through banks of tape cartridges to deliver commercials, station IDs, and music with mechanical reliability. It was the kind of device that ran quietly for years without complaint — the unsung hero that let a station sound live even when no one was in the building.


## More Than a Museum Piece

What makes this exhibit special isn't just the accuracy of the equipment or the nostalgia of the era — it's that everything actually works. Visitors aren't looking at static relics behind glass; they're looking at a living, breathing radio station, capable of taking a signal from a microphone all the way to a broadcast waveform, just as it would have happened on any given afternoon in 1975. For anyone who remembers the golden age of FM — or anyone curious what it took to get a song from a turntable into the air — this is about as close as you can get to stepping inside the DJ booth.

**Meet our Donor:** Jerry Whitaker built a decades-long career bridging hands-on broadcast engineering and industry leadership. He started at 19 as a news editor at KCRA radio in Sacramento before pursuing his real passion–engineering–where in the late 1970s, he rebuilt the Eureka, California AM station and put a new FM station on the air. In 1983 he moved into publishing at *Broadcast Engineering* magazine as radio editor, editorial director and then associate publisher, all while authoring or editing roughly 50 technical books, including the 2,500-page Electronics Handbook he considers his most significant work. In 2000 he joined the ATSC as Technical Director (later Vice President of Standards Development), where for a quarter century he helped guide major standards efforts, most notably the development of the ATSC 3.0 broadcast television suite. Today, Whitaker focuses on his hobby of restoring vintage radio and TV gear.

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## Item Description from the Seller

## ANTIQUE EDISON AMBEROLA

Antique Edison Amberola Phonograph w/ ~100+ Cylinders – Works – Beautiful Cabinet

✓ Original wooden cabinet in very nice shape. Internal mechanism intact and functioning. Includes approximately 100+ cylinder records (many shown, more included) Cylinders include a variety of music and titles (see photos)

This is a rare opportunity to own a complete early phonograph setup with a large collection of cylinders—these are getting harder to find, especially in this condition. The unit has been well cared for and plays perfectly.(see video or test in person if desired).


## ASKING PRICE: $1,250 (OPEN TO REASONABLE OFFERS)

**Appraiser's thoughts:** These units are not impossible to find but are desired by collectors. What is unique about this offer is that it is in such impecable shape, is in working condition and has a huge collection of recordings included. Usually, these sell for between $500-$,1,500 and with the condition and content, this item is worth the asking price and an offer of $1,000 likely secures this trasure.

## VERDICT: PRICED RIGHT TO SELL

FAIR DEAL

# Working Vintage JVC KY-D29 Full Setup TV Studio Video Cameras

## Item Description from the Seller

This setup is in full working condition. The video of the cameras is perfect and "looks like HD quality". The story. For a few years it was used by a production company in Thessaloniki - Greece in an OV van until 2004. We found parts of this kit after 20 years in a basement, forgotten by time. Our technician Antonis Stamoulis brought it back to life after hard work in 2021.

**This kit of the Hellenic Broadcast Culture Center including:**

Video Cameras Setup:
5 x JVC KY-D29 Video Cameras (+1 w triax full setup)

5 X CANON YJ18X9BIRS & YJ19X9BK12U lenses

3 x JVC VF-P400U, 4-inch B/W Studio Viewfinders+3 JVC vizer's on Cameras
3 x JVC 320U Intercom headset
3 x XLR Microphones on Cameras
1 x JVC Focus control for canon lens

1 x JVC HZ-ZS13U Zoom control

(continued on next page)

## Working Vintage JVC KY-D29 Full Setup TV Studio Video Cameras

Control Portable System in racks:
note: *This rack's is with wheels. But very easy can fits at OB Van or control room because the video and the audio mixer connected cables is long to move at desck etc. The rack's have wood veneer. This is protection but gives also beautiful aesthetics.*

- 5 x JVC RM-P300U Multicore Remote Control CCU (+1 TRIAX) See technical details at photos.
- 5 x JVC RM-LP37/U Remote Control Panel
- 5 x JVC 26 Pin Cables 10m, 20m, 50m, ect
- 1 x JVC KM 2000 Video Mixer Switcher/Special Effects (composite) - **or** - KM 3000 (Component)
- 1 x JVC Audio Mixer MI-2000 8 Channel. See technical details at photos.

- 4x JVC video monitors (composite, sdi)
  1 x Tektronix Vectorscope 1721 & Waveform Monitor 1731.
  1 x BARCO CVS-37 monitor for PC and for Programm. See technical details at photos.
  1 x Windows XP Pc with SCALA software for graphics
  1 x Kramer hardware for the PC
  All cables including and are connected. 100% full setup.

**ASKING PRICE: $4,900 (OR BEST OFFER)**

**Appraiser's thoughts:** Sure, these components are nearly a quarter of a century old, but they are in good working condition and could be a very workmanlike setup with excellent broadcasting results for a small college or high school journalism and broadcasting program. All in working order, they still will deliver sharp results for about 1% of the cost of buying this setup new.

**VERDICT: PRICED RIGHT TO SELL** WORTH IT

# FUN FACTS ABOUT BROADCAST TECHNOLOGY

**THE VARIETY STORE:** Early radio receivers required three different types of batteries: A, B, and C batteries, making them expensive to operate


Fig. 160


Fig. 161


Fig. 162

Fig. 163

**"BUDDY, CAN YOU SPARE SOME RGB?":** Some 1960s color TVs cost over $1,000 (equivalent to about $10,000 today), making them luxury items only wealthy families could afford

**MORE POWER:** The most powerful radio station ever was WLW(station licensed to Cincinnati, Ohio.) which broadcasted at 700KHz, and at some point, in the 1930s, the radio wave was 500Kw radiated power. Those in the vicinity of the transmitter could hear the audio in their pans, pots, and mattresses

**HOW MUCH IS ENOUGH?** The average American household had (or at least used) 2.3 TVs in 2025. That number is down from 2009 when there was an average of 2.6 TVs per household. This decrease in physical TVs even while time spent watching TV has gone up, can likely be attributed to the fact that more people are using other devices, like phones and tablets, to watch and stream their shows


**LITERARY GEMS ARE FOR EGGHEADS:**: While it may strike some as odd, there appears to be no correlation between the most-watched TV episode of all time and the best-written series of all time. The Writer's Guild of America West gave the latter honor to "The Sopranos," an early 2000s cable drama about an Italian American crime family. Meanwhile, the group voted "M*A*S*H" fifth, falling in line behind "Seinfeld," "The Twilight Zone," and "All in the Family"

**SIZE MATTERS:** Vladimir Zworykin's iconoscope (1933) was the first practical electronic TV camera, revolutionizing television. Early iconoscopes were also extremely insensitive, still requiring scorching hot studio lights. The camera tubes were fragile vacuum tubes that could easily break and were expensive to replace. These cameras were massive—often the size of a small car and required multiple operators.

# MUSEUM OF THE MONTH

## THE MBRTV RADIO & TV MUSEUM - BRAZIL

The premier institution dedicated to broadcasting history in South America is the **Museu Brasileiro de Rádio e Televisão (MBRTV),** formerly known as Pró-TV. Located in São Paulo, Brazil, this massive center features an extensive collection of over 100,000 historical items, including the very first television cameras and vintage radios used in the country.

Because Brazil pioneered much of the continent's broadcasting, MBRTV offers an unmatched look into the golden age of South American television. Visitors can explore iconic broadcasting equipment, script archives, and historical costumes.


The Museu Brasileiro de Rádio e Televisão (MBRTV) is located at Rua Estela, 64 - 9º andar (at the Belas Artes Campus Paraíso) in São Paulo, SP, just 150 meters from the Paraíso Metro station and admission is R$12.00 per person

# HELP US PRESERVE HISTORY


## Help us Make a Difference - The Importance of Monetary Donations

Monetary donations to help us pay the bills at a not-profit are welcome and necessary. While we own the building and real estate for the Texas Broadcast Museum, insurance, utilities and maintenance are expenses that you can help us fund. The modest admission fees and occasional facility rental of the Museum for special events is not enough to cover the annual operating expense. You'd be surprised how much even small monetary donations can help. To donate financially, please click the button below to contribute via PayPal.


Chalk Hill Educational Media, Inc - dba "Texas Broadcast Museum" is an IRS recognized 501(c)(3) not-for-profit organization

## Donate Your Vintage Broadcast Equipment

The museum is bursting at the seams with exhibits and treasures these days, and that is a good thing. But, we have to be selective on what we accept now, as without the floor space to display everything, we rue the thought of your treasures sitting in storage, however, we are always on the lookout for these things:

### The Holy Grail

We will always be seeking both a pre-World War II television set and a mechanical television set (before 1930). If you donate one of these items, we will make you a lifetime member with free entrance for life, and a guided, hands-on tour of the Museum with up to 20 of your friends.

DONATE - PAYPAL