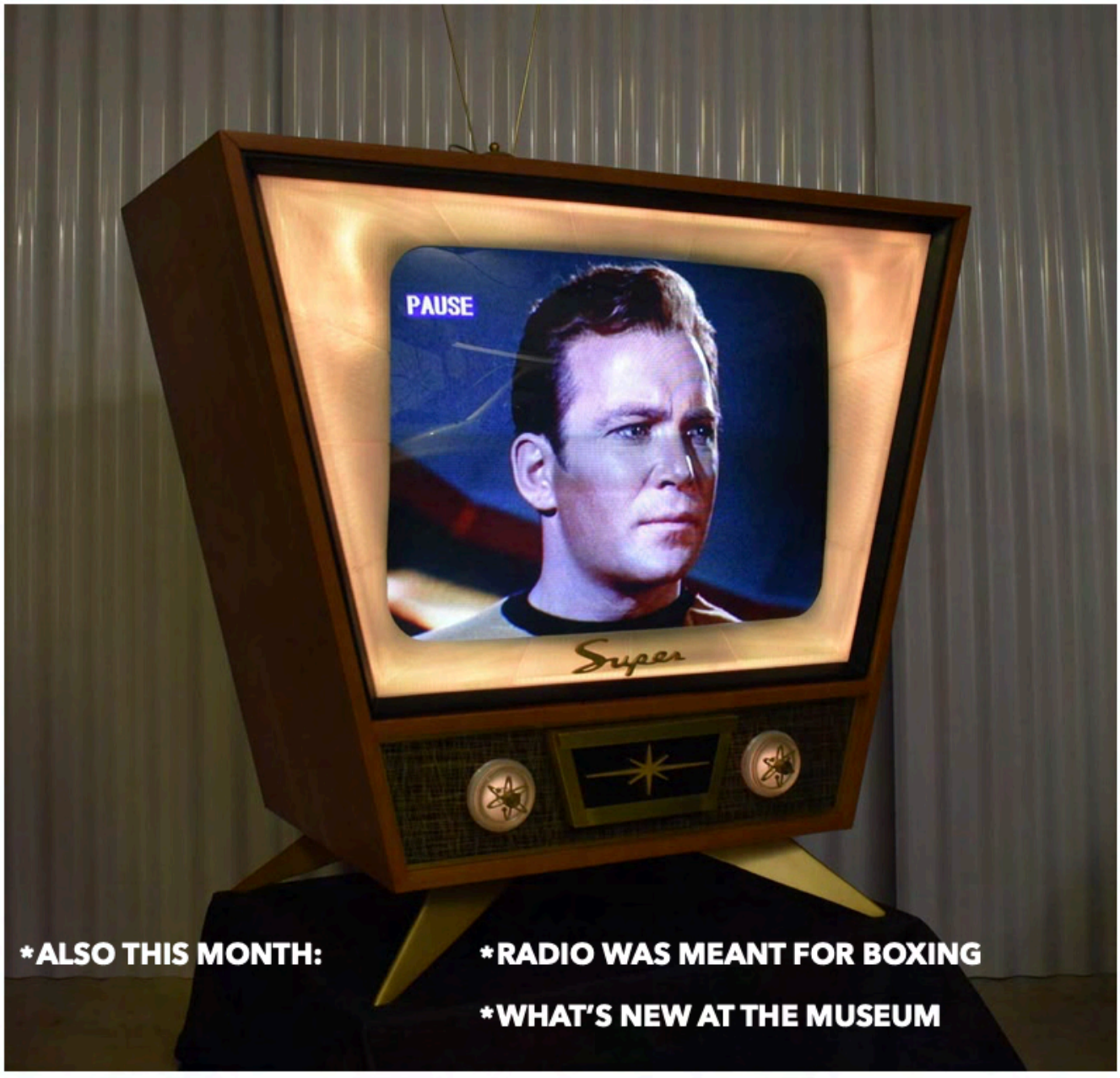
TEXAS BROADCAST MUSEUM

RETRO TECH

WHAT IF OLD BECAME NEW?

ARTIST GETS INSPIRATION FROM CLASSIC TECH



*ALSO THIS MONTH:

*RADIO WAS MEANT FOR BOXING

*WHAT'S NEW AT THE MUSEUM

ALWAYS FREE EACH MONTH | SEASON 2 | EPISODE 10 | AUGUST 2026

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IT'S OUR BIRTHDAY!

COMING IN SEPTEMBER

September 15th marks the tenth anniversary of the Texas Broadcast Museum, and with such a special milestone, RetroTech will release our regular monthly magazine issue AND we will dsitribute a Special Anniversary Edition on September 15th. It is a two-fer digital magazine extravaganza which will feature how the museum began, how it grew, and where our vision is guiding us. Both issues are FREE and we hope you can help spread the word to all generations to learn about the technology that formed our current day broadcasting techniques, as well as our viewing and listening behaviors.

* Retro Tech copy editor - Mike Shannon

THE ATOMIC AGE ALCHEMIST:

How Theodore Paul Turns Trash-Day Treasures Into Retro-Futuristic Art

In a mountain workshop in southwest Virginia, one man is building ***The Jetsons*** *house he always wanted.*

There's a particular kind of magic in the way technology artist Theodore Paul talks about a Scott amplifier's guts spilling open under a screwdriver — the resistors, still warm with the ghost of their circuit, "so pretty" in their little painted stripes. He was maybe six years old. Paul wanted them for a robot he was building out of a stuffed animal. His father's brand-new amp never fully recovered. Neither, in a sense, did Theodore — because that small act of destruction and reinvention would end up defining the rest of his life.

Today, Paul is known for sculptural, one-of-a-kind creations that fuse vintage television chassis, oscilloscopes, reel-to-reel decks, and other mid-century electronic castoffs into gleaming, glowing works of retro-futurist art (when a design calls for a more modern screen, Paul sometimes uses modern-day flat screens in his project). Think mad-scientist laboratory-meets-*The Jetsons* living room — control consoles bristling with switches and dials, cathode-ray tubes suspended like glowing hearts inside sculptural frames, vacuum tubes rewired to pulse with fiber-optic light. They are, as he puts it, "sculptures first" that "just happen to also function as TVs or stereos... or at the very least, ambient lighting."

The Elroy

The Elroy (named for the son in *The Jetsons)* model has been customized, with Paul fabricating the entire leg and stand assembly, then he built a special inner screen surround that fit inside of the original. But the main case was a design taken from the early 2000s, used on a coinop game called Rock N Bowl by Namco.

A SUBURBAN CHILDHOOD BUILT FROM OTHER PEOPLE'S TRASH

Theodroe Paul grew up in Rockville, Maryland, in the kind of postwar suburban neighborhood that produced the American middle class and later sparked, an entire aesthetic movement of longing for it. He came of age across the 1970s and '80s, a stretch of American design, music, and car culture he still describes as an era "wonderful... for inspiration."

But it was his father — a carpenter and craftsman — who gave him the real foundation. Money was tight, so when the family needed something, his father built it, or rescued it from a trash pile and reimagined it into something useful. Young Theodore watched, apprenticed, and absorbed. "I wanted to be as skilled as my dad," he says.

It didn't take long before he applied that same instinct to the neighborhood itself. As soon as he was old enough to ride a bike, he discovered the seasonal ritual of "special pickup" trash days — and began quietly scouting them the night before, hauling a wagon through the streets to salvage whatever the neighbors had cast off. Televisions and stereos, he found, were always there for the taking. By the time he could drive, he had expanded his operation into a mapped-out circuit of surrounding suburbs, timing his runs to every town's bulk-trash calendar like a treasure hunter working a tide chart.

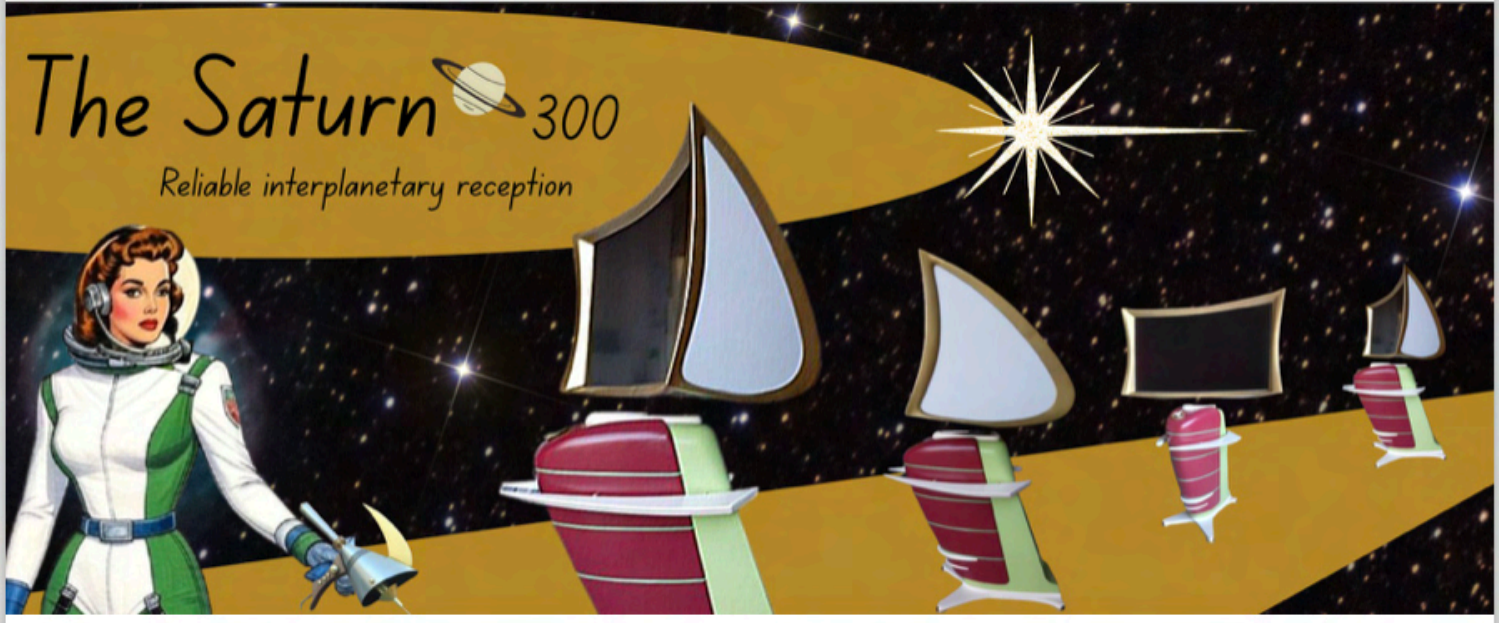
The Super 32

A New old stock Sharp 32 inch crt was installed into a custom-built solid cherrywood case, with welded steel legs and a flip down panel for a DVD player. As a nod to the Sylvania HaloLight sets of the 1950s, a carefully crafted translucent screen surround was installed with adjustable LED back lights.

DR. RUDY WELLS' LAB AND THE OPTIMISM OF THE ATOMIC AGE

The salvage runs gave him raw material. Science fiction gave him a vision for what to do with it. Theodore Paul devoured *The Outer Limits*, *Star Trek*, and *The Six Million Dollar Man* — and it was Dr. Rudy Wells' laboratory set, in particular, that lodged itself permanently in his imagination. He recognized the real-world equipment dressed up behind those consoles: oscilloscopes, tape decks, monitors, intercom speakers. What fascinated him wasn't the technology itself, but what the prop builders had done to it — bolting on switches and blinking lights until ordinary hardware looked spectacular.

That fascination deepened when he encountered the stylized, almost comic-book covers of Popular Mechanics and the broader visual language of 1950s atomic-age design. "There was something incredibly



optimistic and flowing about the space age and atomic designs," he says. He didn't have the vocabulary for it as a kid, but he understood, instinctively, that pure utilitarianism would never be enough. "I needed the things in my life to fully express their form."

Years later, he'd learn the history behind that instinct — that postwar designers had deliberately engineered warmth, "faces," and forward-leaning optimism into new products, easing an anxious new middle class into embracing modern technology. And running underneath it all, always, was *The Jetsons* — the cartoon blueprint for the home Paul quietly promised himself he'd build one day.

SKETCH FIRST, THEN LET THE OBJECT TALK BACK

To ask Theodore Paul whether he starts with a part or a vision, and he'll tell you it's both, and that he's stopped trying to force one process over the other. Sometimes a piece from his sprawling personal stockpile — accumulated over decades of trash-picking and dumpster-diving behind malls and shopping centers — strikes him with an idea. At other times he's deep into a build when he realizes he needs a very specific look, and starts hunting or fabricating the missing piece. Occasionally, an entire project exists purely to showcase a single vintage object he considers too 'cool' not to feature.

Every build begins the same way, though: pencil and paper. Some sketches sit untouched for years before the moment feels right to bring them into three dimensions. Because builds can take a year or more, Paul keeps several projects moving simultaneously. The payoff he savors most is the

Theodore Paul with his iconic Kuba Komet (unaltered) from the late 1950s

first full mock-up — the instant a design that has only ever existed on paper suddenly stands upright in the real world, alive.

The part he likes least is more philosophical: learning to stop. When a material won't behave the way he imagined, or if an idea stalls, he's learned to walk away and wait for inspiration rather than force a resolution he knows he'll regret later.

THE COMET, THE STARFIRE AND VOW NEVER TO DESTROY HISTORY

Among his creations, one holds a special place: the Starfire console, a big, unapologetic piece he describes as the perfect collision of *Outer*

The Comet

Clearly a nod to the Philco Predicta Pedestal (namwed the 'barber pole' model - the Comet goes full *Jetsons* robot -balanced on a tail and delicate insect like legs. The screen housing illuminates as well, and uses a modern day curved flatscreen to finish the look.

Limits mad-scientist and *Jetsons*-era home decor. But the hardest-won piece in his collection is the Comet — three years in the making, requiring welding skills beyond his own, and the help of a collaborator to finish. He's still refining it today, working with a fiberglass artist to cast a lighter replacement for its head/screen enclosure.

Paul operates by a personal code: never destroy a piece of history that could be restored, and never break down anything rare or scarce. But, after decades of accumulating parts, he's also realistic. Not everything is worth saving in its original form, even if — in his view — everything is theoretically restorable, given enough time, money, and skill. So, he's selective. What matters most isn't the ratio of vintage to modern components inside a piece, but the finished object's atomic-flair silhouette. Audiophile or videophile performance isn't the goal. The sculpture is.

Theodore Paul's finsihed "Falcon" model (left) and the marketing ads (right) he creared for the design

WHAT COMES NEXT

Paul's current bucket-list project may be his most technically ambitious yet: suspending an early-2000s, 36-inch CRT tube inside an open, largely visible structure — a design problem that means engineering a frame strong enough to safely shield lethal high voltage while still showing off the tube itself (strong enough to suspend the massively heavily CRT and also a safety design that keeps the hi voltage safely enclosed). He's pairing it with a scrapped chassis whose vacuum tubes he plans to hollow out and rewire with fiber optics, so they glow and pulse for effect, while the real electronics do their work hidden underneath.

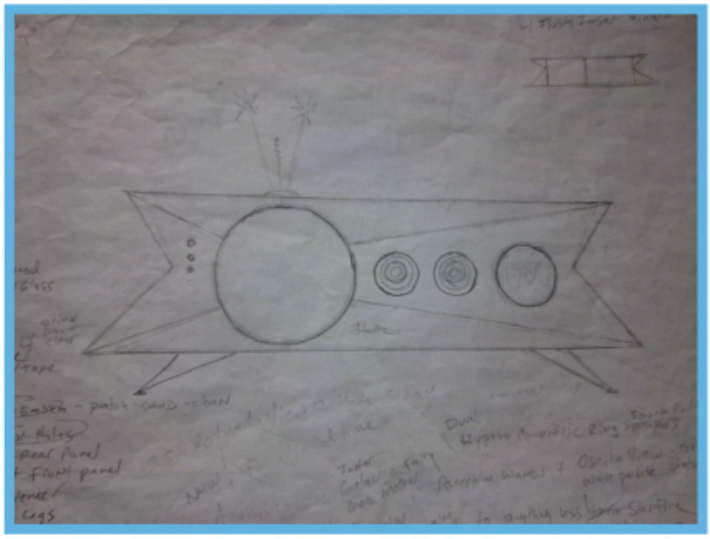
He no longer takes commissions. He used to restore pieces and build furniture for clients, but lost his taste for it — the compromises of building to someone else's brief, and the inability to freely chase side projects, made the work feel like a job instead of a joy. Now retired, he builds purely for himself, rotating creations in and out of his home's decor and storing the overflow in a warehouse workshop, having long since lost count of how many pieces exist.

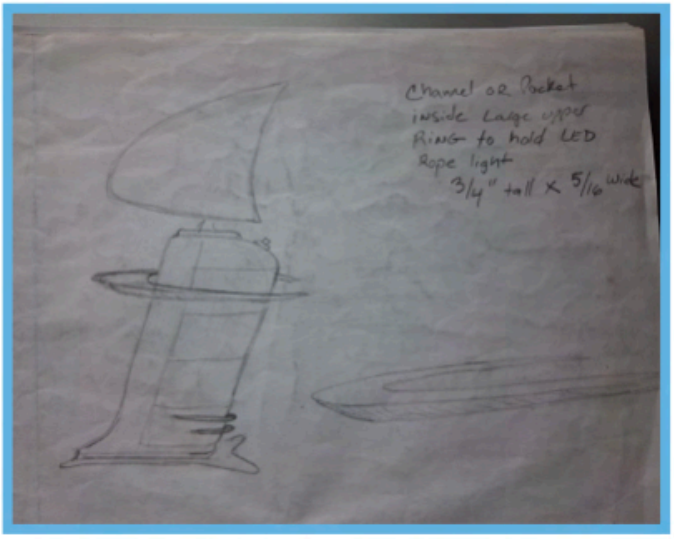
The long-term dream is bigger than any single object: a gallery space built like a retro-futurist appliance shop, mixing Thoedore's originals alongside genuine vintage pieces in "Motorama"-style showcase displays — the whole room staged to feel like a mid-century trade show that never ended.

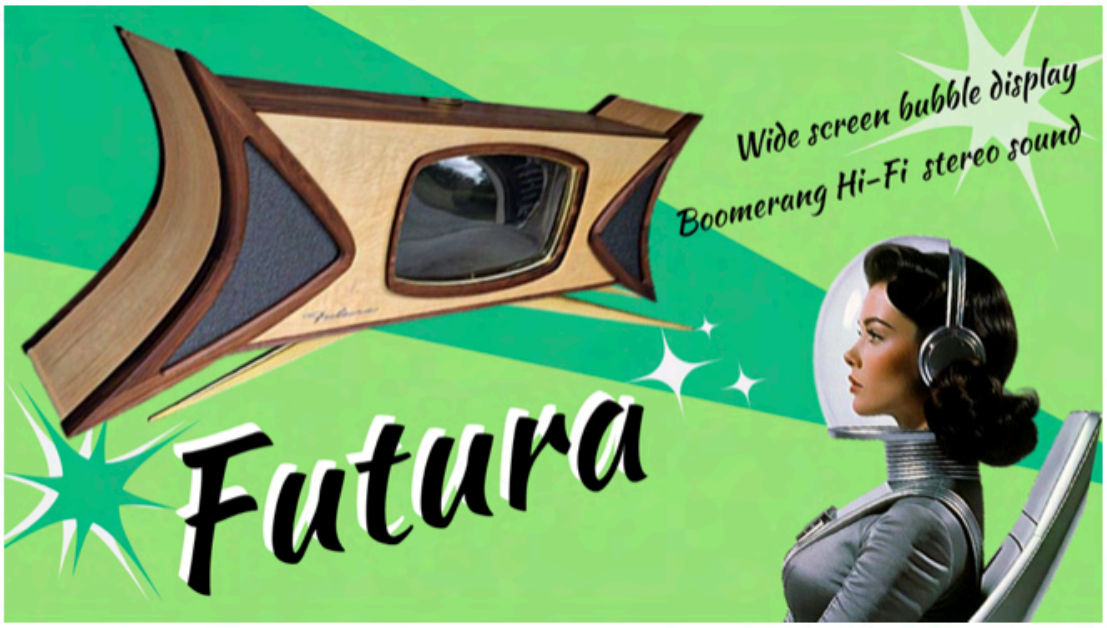
Asked which factory-original design he'd consider already perfect, he doesn't hesitate: the 1957 French Teleavia Panoramic 111 by Philippe Charbonneaux, and the Chalet-model Predicta from designer Mike Scott of Telstar. It's a fitting answer from a man who has spent a lifetime chasing the same feeling those designs still give him — the sense that a television, a console and a stack of salvaged parts, can be so much more than what it was built to do.

"It's all about form and shape to me," he says. It always has been — since the night a small boy took a screwdriver to his father's amplifier, just to get a closer look at what was inside.

FROM AN IDEA, TO A SKETCH & DESIGN, TO A FINAL PRODUCT AND ADVERTISING





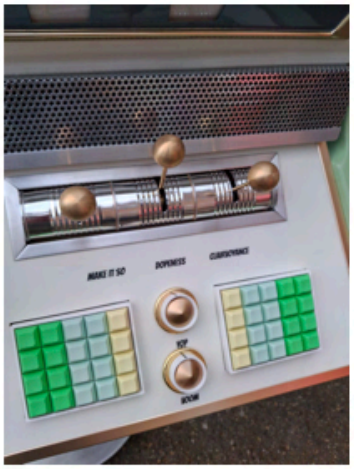

Wide screen bubble display
Boomerang Hi-Fi stereo sound
Futura

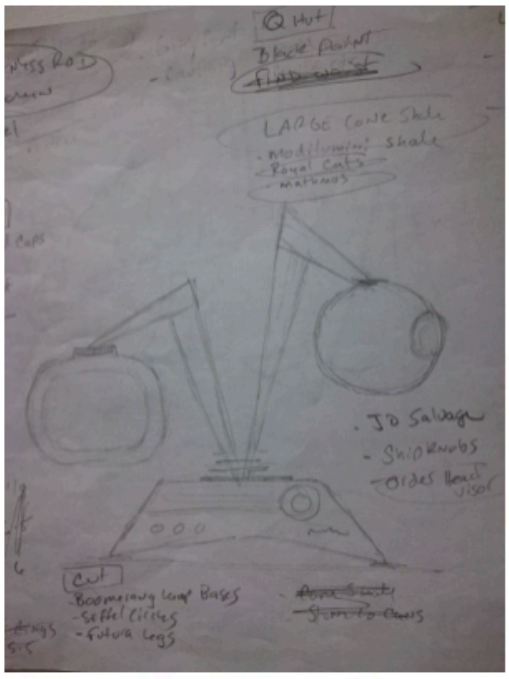
Tele-Wedge
TIKI 25
25 INCH
COLOR SCREEN !
ROTATING
CABINET
IN LUXURY
LINOLEUM !

MERCURY
SIGNAL-O-MATIC
FINALLY
SOMETHING WE BOTH AGREE ON!

MOONLANDER
IN VIBRANT COLOR

AIR-1
TOTAL COMMAND COMPUTER CENTER
THROTTLE CONTROL LEVERS !
TIME SPLICER !
SPACE BENDER !
CLAIRVOYANCE !




LARGE Cone Shape
- JD Salvage
- Ship Knobs
Cut
- Boomerang Lamp Bases
- Saffel Cities
- Future Legs

OCULUS
BY SONOLUX
WHO'S WATCHING WHO?
FEATURING:
SUSPENDO EYE EASY VIEWING
ILLUMI-SPHERE ORBITING STEREO SOUND POD

X-500 INTERCEPTOR
REAR
Antenna Thrusters

SWEET SCIENCE MEETS THE INVISIBLE AUDIENCE:

Why Radio Was Boxing's First Great Medium

On the evening of July 2, 1921, something remarkable happened in a makeshift wooden arena in Jersey City. Jack Dempsey knocked out French challenger Georges Carpentier in the fourth round to retain his heavyweight championship—a significant sporting moment, but not an unprecedented one. What made this night historic was that approximately 300,000 people experienced the fight without being there. They listened as it happened, gathered around radios in homes, theaters, and public halls across a 125,000-square-mile area. In that moment, boxing and radio forged a partnership that would transform both into cultural phenomena.

Radio didn't just broadcast boxing—it elevated the sport to unprecedented heights, created national heroes, and proved that invisible audiences could be more powerful than those filling arena seats. The relationship between boxing and radio in the 1920s and 1930s represents one of the most successful marriages of sport and medium in American history.

THE PERFECT MATCH

Boxing and radio were ideally suited for each other in ways that no other sport could match. The structure of a boxing match—two fighters, one ring, clear action, definitive outcomes—translated

perfectly to audio description. A skilled announcer could paint a vivid picture with words, making listeners feel as though they were ringside even when they were hundreds of miles away.
Unlike baseball's sprawling diamond or football's complex formations with multiple players in motion, boxing offered a focused narrative that radio could capture completely. Every punch, every movement, every moment of drama occurred within a confined space and involved just two participants. The simplicity was radio's advantage.

The rhythm of boxing also suited the medium. Rounds lasted three minutes with one-minute breaks—natural segments that allowed announcers to catch their breath, provide analysis, and build anticipation for the next round. The pauses gave listeners time to process what they'd heard and discuss it with those gathered around the radio before the action resumed.

BIRTH OF SPORTS BROADCASTING

The story of radio sports broadcasting essentially begins with boxing. While there's debate about what fight was technically first, the significance is clear. In April 1921, Pittsburgh's KDKA broadcast a local bout between Johnny Dundee and Johnny Ray. The broadcast reached only a limited audience of radio enthusiasts in the Pittsburgh area, but it demonstrated the concept's viability.

Three months later came the Dempsey-Carpentier fight, which proved that boxing could drive radio adoption and capture national attention. Promoter Tex Rickard understood immediately that radio represented the future. While the broadcast raised little money directly—proceeds went to charity—Rickard recognized its promotional value. The publicity generated by having 300,000 people experience the fight via radio was incalculable.

The fight's promoters installed a temporary transmitter at the Lackawanna train terminal in Hoboken, New Jersey operated by the Radio Corporation of America. The broadcast went out to 61 cities across the United States, reaching theaters, halls, and auditoriums where people gathered to listen collectively. For many Americans, this was their first experience of radio as a medium for live events.

The ringside announcer, J.O. Smith, worked in dangerous conditions. The intense heat from the broadcast equipment left him partially blind for several days, and caused burns serious enough to require hospitalization. Yet, despite his suffering, Smith delivered a broadcast that captivated hundreds of thousands of listeners, and demonstrated radio's potential to convey sporting drama.

CREATING MASS AUDIENCES

What made radio transformative for boxing wasn't just the technology—it was the scale of audience it could deliver. Before radio, a major fight might draw 20,000 to 50,000 spectators to an arena. Gate receipts drove the economics of boxing, and promoters were limited by the number of seats they could sell.

Radio shattered those limitations. The Dempsey-Carpentier fight in 1921 drew 300,000 listeners. By 1938, when Joe Louis faced Max Schmeling in their famous rematch, an estimated 70 million Americans—more than half the population at the time—tuned in. Worldwide, the audience was estimated at 100 million people listening in English, German, Spanish, and Portuguese.

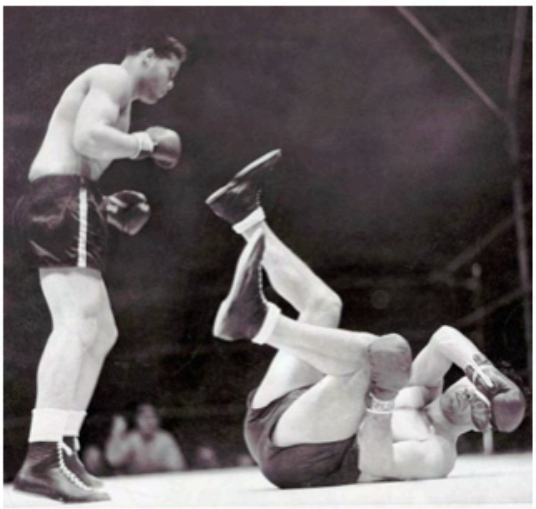
This represented a fundamental shift in sports economics.

Boxing remained dependent on gate receipts, but radio created additional revenue streams through sponsorship and advertising. More importantly, radio transformed individual fighters into national figures whose fame now extended far beyond the boxing community.

THEATER OF THE MIND

Radio boxing broadcasts succeeded because they engaged listeners' imaginations in ways that later television broadcasts, for all their visual advantages, could not replicate. Announcers like Clem McCarthy became celebrities in their own right, their vocal cadences and descriptive powers as important to the experience as the fighters themselves.

McCarthy's call of the 1938 Louis-Schmeling rematch remains one of radio's legendary moments. His rapid-fire delivery—he was known for a speaking rate of 244 words per minute—conveyed the intensity and speed of Louis's assault. When the fight ended after just two minutes and four seconds, McCarthy was caught off guard, famously stammering in confusion at the abrupt conclusion. His bewilderment became part of the broadcast's legend, capturing the shock that both live spectators and radio listeners felt at the fight's stunning brevity.



Radio boxing announcers had to master a unique skill set. They needed to understand boxing technique well enough to explain what was happening and why. They had to convey the atmosphere—the crowd's energy, the tension between rounds, the drama of a fighter in trouble. They had to fill time during breaks and handle technical difficulties while maintaining narrative momentum.

BUILDING NATIONAL HEROES

Radio transformed boxers into cultural icons in ways that newspaper coverage alone never could. When Americans heard Joe Louis's fights on their radios, they felt a personal connection to him. His voice in pre-fight and post-fight interviews, the sounds of his punches landing, the crowd's reaction—all of this created intimacy that print journalism couldn't match.

Families and communities gathered around radios for Louis's fights, and his victories became shared celebrations. After Louis knocked out Schmeling in 1938, celebrations erupted in Black neighborhoods across America, with people pouring into the streets in joy.

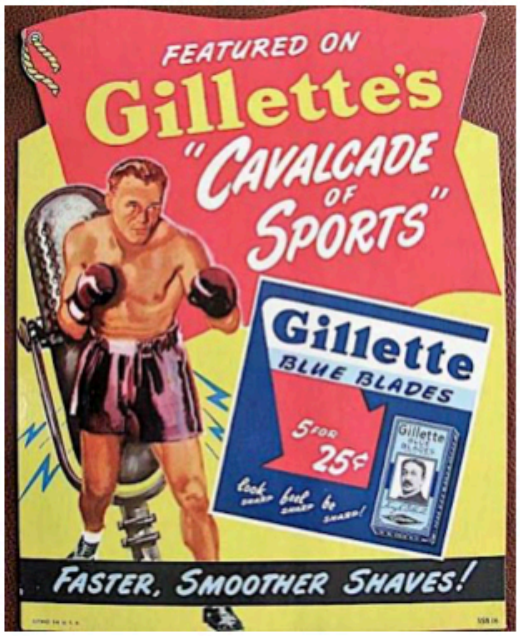
The Louis-Schmeling fights also demonstrated radio's power to frame sporting events within larger political narratives. By 1938, Nazi Germany's aggression made Schmeling a symbol of fascism, while Louis represented American democracy—despite the fact that as a Black man in 1938 America, Louis couldn't enjoy many of the freedoms he supposedly fought for. Radio announcers emphasized these symbolic dimensions, transforming a boxing match into a proxy

battle between competing political systems. Even President Franklin Roosevelt engaged with this narrative, reportedly telling Louis before the second Schmeling fight that America was depending on him.

ECONOMICS OF AIR TIME

Radio changed boxing's business model fundamentally. The Dempsey-Carpentier fight generated a then-record gate of $1.789 million, but its promotional value through radio exceeded the direct ticket revenue. Subsequent major fights commanded substantial fees for broadcasting rights.

By the 1930s and 1940s, sponsors recognized boxing's ability to deliver large audiences. *Gillette's Cavalcade of Sports*, which aired on Friday nights from 1942 to 1960, became one of radio's longest-running sports programs. Starting on Mutual radio and later moving to NBC, the program broadcast primarily from Madison Square Garden, with Don Dunphy providing commentary. Gillette understood that boxing delivered the male audience most likely to purchase shaving products, and the company's sponsorship became so identified with boxing that generations of fans associated the sport with the Gillette brand.



When the Louis-Schmeling rematch ended after just over two minutes in 1938, sponsor Buick faced an unusual problem. The company had paid approximately $85,000 for what was expected to be 30 to 75 minutes of broadcast time. Instead, they got just over two minutes of actual fight, plus opening and closing announcements. NBC's elaborate setup—146 stations from Boston to Honolulu, multiple language broadcasts—had been assembled for what became the shortest heavyweight championship fight in history. Yet, despite the brevity, the broadcast delivered enormous value because of its massive audience and historical significance.

REGULAR PROGRAMMING AND WEEKLY BOUTS

While major championship fights garnered the most attention, radio's true impact on boxing came through regular programming that brought the sport into American homes weekly. By the 1940s and 1950s, boxing was a staple of radio schedules. *Gillette's Cavalcade of Sports* aired every Friday night, while Blue Ribbon Bouts ran on Wednesday evenings, first on CBS starting in 1950, and later on ABC.

These regular broadcasts created a loyal following for boxing beyond the casual fans who tuned in only for major championship fights. Listeners developed favorites among both fighters and announcers. Local radio also played a crucial role. Stations in major cities broadcast regional fights, giving local fighters exposure and building boxing communities across the country.

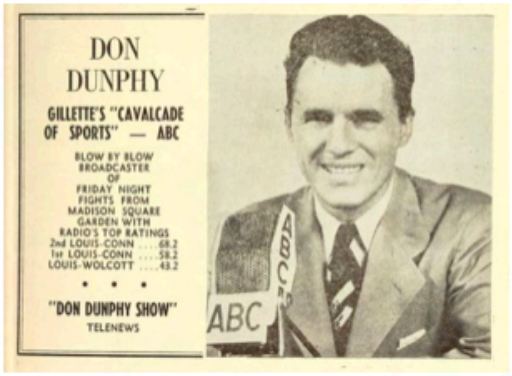
THE TRANSITION TO TELEVISION

Radio's success in broadcasting boxing ultimately paved the way for television, but it also created challenges when the new medium arrived. Boxing proved equally suited to

television—perhaps even more so, since viewers could now see the action that radio announcers had only been able to describe. By the 1950s, boxing had become a television staple, with multiple fights broadcast each week.

However, the abundance of televised fights eventually undermined boxing's appeal. When fans could watch fights at home for free, attendance at local boxing venues declined. The oversaturation of televised boxing in the 1950s and early 1960s damaged the sport's structure, forcing many small arenas and boxing clubs out of business.

Yet radio's legacy in boxing broadcasting remained significant. Many of the announcing techniques, program structures, and commercial models that television boxing adopted came directly



from radio's pioneering work. Don Dunphy, who had made his name on radio, became television's premier boxing announcer, bringing his radio-honed skills to the new medium. The dramatic framing, the emphasis on backstory and personality, the integration of advertising—all of these were refined during radio's golden age of boxing.

THE CULTURAL LEGACY

Radio boxing broadcasts from the 1920s through 1950s represent a unique moment in American cultural history. They brought the nation together around shared experiences at a time when other forms of mass entertainment were more limited. During the Great Depression, when many families struggled to afford recreation, radio boxing offered free entertainment after the initial investment in a receiver. During World War II, boxing broadcasts provided distraction and patriotic uplift.

Radio listeners developed sophisticated understanding of the sport, learning to appreciate technical excellence and not just knockout power. They followed fighters' careers over years, creating emotional investment in their heroes' successes and failures.

Radio was boxing's first great medium, not because it showed the sport to the largest audience—as television would later surpass it—but because it arrived at the perfect moment and in the perfect form. For decades, Radio proved that the sweet science could captivate audiences who never saw a punch thrown but heard every impact. In that synthesis of sound and imagination, boxing and radio together created something that neither could have achieved alone: a shared national experience that made champions into legends, and transformed Saturday nights into gatherings around the mystical voices emerging from wooden boxes in American living rooms.

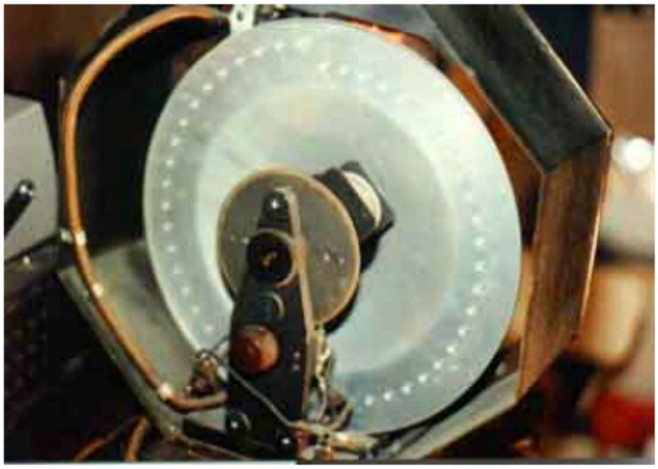
The First Mechanical Television Set at the Museum

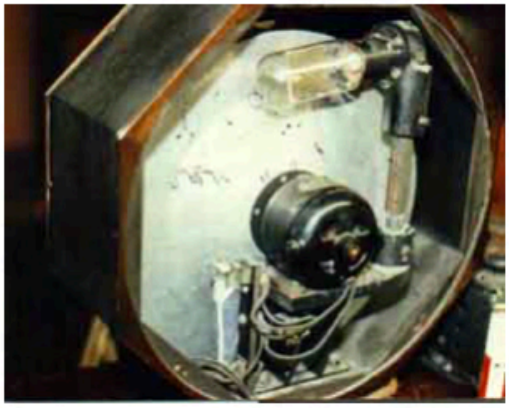
General Electric made the Octagon in 1928 as part of their experimental TV programming in Schenectady, New York. The first televison drama, *The Queen's Messenger*, was produced in September of that year by GE.

This mechanical set was acquired by the Texas Broadcast Museum from the Early Televison Museum in Hilliard, Ohio at ETF's 2026 spring auction. At first ETF thought that some parts were replicas, and that this set was reconstructed from a partially complete unit. After inspecting another Octagon, they concluded that this set is made entirely of replica parts.

We understand that GE had at least one Octagon that they loaned out to GE dealers in the 50s to show GE's history and may be lost to time. Five original Octagon sets have survived into modern times. All but one are in museums, and one that surfaced in California in the 80s was probably destroyed.

It now sits proudly in the tabletop television section of the Texas Broadcast Museum!





Top Left - 1928 GE Octagon

Top Right - The Nipkow disc works by spinning a circular plate perforated with holes in a spiral pattern to mechanically break down or reassemble an image line by line through rapid optical scanning.

Left -Llight source (neon lamp or bulb) shines, behind a rapidly spinning perforated disc (a Nipkow disk) so that the changing video signal alters the lamp's brightness as the holes sweep across the screen to paint the image.

IS IT WORTH IT?

ebay

1932 MAJESTIC TUBE RADIO "THE RITZ"

Buyer's Product Description

The 1932–1933 Majestic Model 666 "The Ritz" is a highly sought-after, Art-deco floor-standing console tube radio, manufactured by the Grigsby-Grunow Company of Chicago, Illinois. Marketed as part of their premium "Smart-Set" modernist lineup, it was celebrated for its striking geometric visual appeal and advanced vacuum tube engineering. It is completely restored and with the shipping box.

ASKING PRICE: $2,500

Appraiser's thoughts: This is a gorgeous radio. A working Majestic "Ritz" radio—properly designated as the Model 666 from late 1933 (often casually associated with the early 1930s "Smart-Set" console series)—has an approximate value of $1,000 to $1,500 at specialized antique radio auctions, if fully restored and in excellent condition. Original, undamaged, or expertly refinished cabinets command top dollar. It has the original knobs and oversized speaker, but it is at least $500 - $800 too highly priced by the seller.

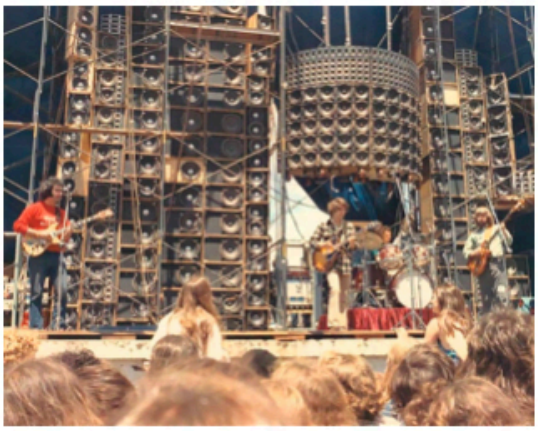
VERDICT: OVERPRICED

FUN FACTS ABOUT BROADCAST TECHNOLOGY

IT'S PORTABLE, BUT DO YOU HAVE HEALTH INSURANCE? The first portable TV cameras appeared in the late 1930s but still required a truck full of equipment. Early sports broadcasting required multiple cameras that couldn't be moved once positioned, limiting coverage.

EVEN BACKWARDS, THESE BUGGERS WERE HUGE! Early television cameras essentially worked like a TV running in reverse: an electron beam scanned a light-sensitive target to create an electrical signal. The cameras were enormous, often split into two sections with the main electronics in a separate room or truck, connected by a large, thick cable.

IT WAS A RECORD FOR THE WORLD! The period from the 1950s to the early 1980s is often referred to as the Golden Age of Vinyl.



THE WALL OF SOUND - The Grateful Dead's legendary "Wall of Sound" was an massive custom PA system, reportedly 10 meters high and 40 meters long, using 604 speakers and multiple amplifiers, designed to be a true hi-fi system for a large audience.

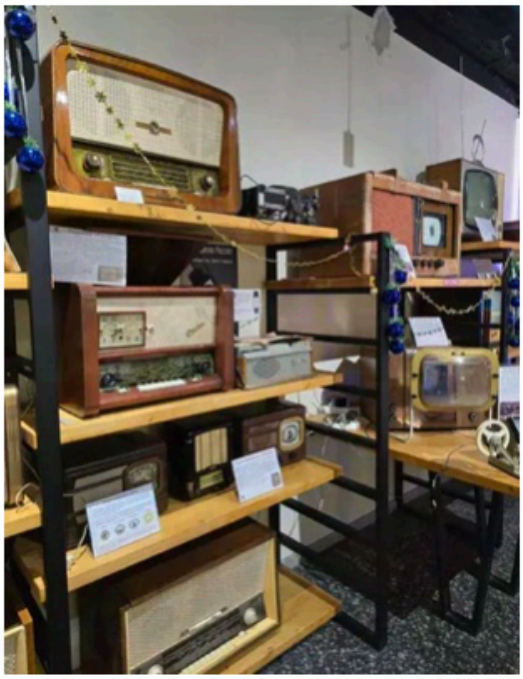
EASIER TO COUNT TO 13 THAN 107 - FM radio was invented in 1933, but didn't become popular or trendy until the 1960s-70s. FM radio took a long time to become popular because of high costs, the radio industry's preference for existing AM networks, and legal battles over frequency changes.

IT LOOKS LIKE RAIN COMING! In the 1940s and 1950s, families often covered their TV screens with plastic or fabric when not in use to "protect" them.

MUSEUM OF THE MONTH

GRANDFATHER'S ATTIC MUSEUM - MOSCOW, RUSSIA

Located inside the Izmailovo Kremlin cultural complex in Moscow, this museum has two large halls housing a collection of telecommunication and radio electronics from the 19th and 20th centuries. One can see telegraphs, old radios, televisions, various devices, and equipment from past eras. The collection is truly impressive and engaging.



Special mention goes to the museum staff. They provide detailed explanations about many exhibits, described how they function, and even demonstrate some devices in action. It's amazing to find out that some of the equipment is still operational. One of the most unusual experiences is listening to a radio from an iron. The enthusiasm and passion of the staff in sharing stories about the exhibits makes the visit even more enjoyable. It's clear that they genuinely love this subject, making the experience far more captivating.

One can see how massive old devices are when compared to modern smartphones that perform the same functions. This is a fantastic spot for anyone interested in the history of technology, communication, radio, and television.

- **Location: Izmaylovskoye Shosse, 73ж, Moscow (inside the Izmailovo Kremlin grounds).**
- **Hours: Open daily from 11:00 AM to 8:00 PM.**

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, but 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.

DONATE - PAYPA

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 everyting, we rue the thought of your treasures sitting in storage. However, we are always on the lookout for this item:

The Holy Grail

We will always be looking for both an authentic 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.

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