

# Q-FIVER

The Official Newsletter of the OH-KY-IN Amateur Radio Society



## 2017 ARDF National Championships

Six, seven, and eight, three numbers that aptly define the 2017 National ARDF Championships held between July 31<sup>st</sup> and August 6<sup>th</sup> in the Cincinnati and northern Kentucky areas. To elaborate, there were six parks used for training and competition events, seven days of practice and completion, and eight different events.

All of the events went off with only minor problems. This was greatly in part to the efforts of the volunteers who gave their time and effort, performing any and all tasks that needed an extra hand. Here is a big hand to all who participated. Many Thanks. Results are available on [ardfusa.com](http://ardfusa.com) and pictures are being posted on several sites including a Facebook group called Cincinnati ARDF as well as [Homingin.com](http://Homingin.com). Look for more to be posted in the near future.

Initial articles are also on the ARRL web site and [Homingin.com](http://Homingin.com).

With the exception of a short rain on Friday and a misty rain on Sunday, the weather cooperated for the balance of the week. Over 100 competitors were in attendance for three days of training and the four main events, Sprints, Fox Orienteering, Classic 2m and 80M events.



Two Fox Orienteering Finishers and the Start Corridor

Saturday evening saw almost 150 attendees at the presentation banquet where medals for three of the four events were presented to the deserving competitors. In total of nearly 180 medals were presented to visiting competitors and Region II/ USA winners for the four events.



M40 and W60 Winners on 2 Meters

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### OH-KY-IN Repeaters

146.670 (-) Clifton

146.625 \*(-) Withamsville

146.925 \*(-) Colerain

443.7625 \*(+5) Clifton

*A CTCSS (PL) tone of 123.0 Hz is required for access to all OH-KY-IN repeaters. All repeaters also transmit a CTCSS (PL) tone of 123.0 Hz*

*\* Fusion Repeater*

### APRS on 144.390 mHz

K8SCH-10 Edgewood WIDEn

### Packet on 145.010 mHz

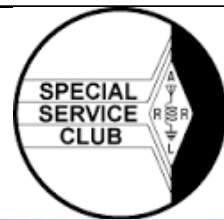
K8SCH-7 Digipeater

For membership information, please contact Nathan Ciufo KA3MTT, 6323 Cinnamon Ridge Dr, Burlington KY 41005, (859) 586-2435 or Email [membership@ohkyin.org](mailto:membership@ohkyin.org). Renewals of Club Memberships are due by the end of March. Permission is hereby granted to any amateur radio group to quote or reprint from this publication, if proper source credit is given, unless permission is otherwise reserved.

THE Q-FIVER is now mailed & e-mailed, it's hoped, a week before the club meeting.

Normally copy deadline is the weekend before that. Please send your submissions for THE Q-FIVER (including notice of upgrades & call sign changes) to Brian K4BRI

These may be: snail-mailed to or dropped off at 6901 Backus Drive, Alexandria KY 41001 or telephoned to (859) 635-3095 any time



### Oh-Ky-In Life Members

John Phelps N8JTP

Kenneth E Wolf N8WYC

John W Hughes AI4DA

Karl W Kaucher KJ4KWR

Howard Hunt NG8P

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## 2017 Committee Chairs and Appointments

Newcomers/Elmers Net..... Robert Gulley AK3Q  
 Technical Committee .....Brian DeYoung, K4BRI  
 ARPS Representative.....Jerry Shipp W1SCR  
 Volunteer Examiners .....Brian DeYoung K4BRI  
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 Historian ..... Dale Vanselow KC8HQS  
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 Equipment Mgr .....Fred Schneider K9OHE  
 WebMaster ..... George Gardei N3VQW  
 Silent Key .....Bruce Vanselow N8BV  
 Tech Talk Net Mgr .....Bruce Vanselow N8BV  
 K8SCH QSL Mgr ..... Bob Frey WA6EZV  
 TV/RFI ..... Dick Arnett WB4SUV  
 HamFest ..... Gary Coffey KB8MYC

*The Foxhunts are BACK! September 9th marks the return of the Oh-Ky-In monthly mobile foxhunts starting from Mt Storm Park in Clifton—10AM start 9:30 setup*

## September Calendar

Sun Sep 3	6:30 PM	Newcomers/Elmers Net, 146.67, Topic: <b>Transmission Lines/Feedlines</b> —NCS Robert AK3Q
Tue Sep 5	7:30 PM	Club Meeting in St Bernard—Topic: <b>WinLink Digital mode</b> by Jerry W1SCR
Wed Sep 6	9:00 PM	Tech Talk, NCS Robert AK3Q
Sat Sep 9	10:00 AM	Monthly Mobile Foxhunt, start at Mt Storm Park in Clifton
	10:00 AM	OSPOTA At East Fork Lake State Park until 6:00 PM—setup at 8:00 AM
	1:00 PM	Brunch Bunch at <b>Drew's on the River, 4333 River Road (US 50), 45204</b>
Sun Sep 10	6:30 PM	Newcomers/Elmers Net, 146.67, Topic: <b>Battling RFI</b> —NCS Robert AK3Q
Wed Sep 13	9:00 PM	Tech Talk, NCS Brian K4BRI
Sun Sep 17	6:30 PM	Newcomers/Elmers Net, 146.67, Topic: <b>More Antenna Myths</b> —NCS Robert AK3Q
Wed Sep 20	9:00 PM	Tech Talk, NCS Dale, KC8HQS
Sat Sep 23	8:00 AM	Annual Hamfest at Aiken High School
Sun Sep 24	6:30 PM	Newcomers/Elmers Net, 146.67, Topic: <b>QRP Adventures</b> —NCS Robert AK3Q
Tue Sep 26	7:00 PM	Board of Directors meeting at My Neighbor's place —3150 Harrison Ave.
Wed Sep 27	9:00 PM	Tech Talk, NCS George N3VQW



(Continued from page 1)

Pictured below are your Co-chairs for the event along with a few event pictures.



Bob, WA6EZV with Oleg Shuman, Dick, WB4SUV after his 80M run, and Brian, K4BRI with Matt, AA9YH both busy tabulating results after the Sprint competition.



A group photo before the 80M classic event. Over 100 competitors ran the course.



Waiting to start, handing out 80M maps and comparing courses

It was a great time and a very successful event. Again, many thanks to all the volunteers and the hard work of the event directors, Brian, K4BRI, Dick, WB4SUV, Mike Minium of OCIN, and Matt Robins, AA9YH.

Bob Frey, WA6EZV





**4th  
Annual**

# OH-KY-IN

AMATEUR RADIO SOCIETY

# HAMFEST

## Cincinnati, Ohio

**When: Saturday, Sept. 23, 2017**



**Where: Aiken High School (39°11'29' N 84°33'4' W)  
5641 Belmont Av., Cincinnati 45224**

**Talk-in: 146.67-, tone 123.0Hz**

**Time: Doors Open @ 8:00A, until 1:00P**

- Advance vendor setup Fri. 9/22, 5:00P-8:00P
- Advance vendor & flea market setup Sat. 6:30A

***Same great indoor air conditioned venue, rain or shine!!***

**Door Prizes every half-hour and Grand Prize at Noon**

**All indoor vendor and flea market tables \$5 ea.**

**All outdoor flea market spaces \$5/parking space**

**(Admission ticket required for all vendors/flea marketers)**

**8:30 ARRL VEC Exams**

**10:00 ARRL Forum**

**10:00 Hand Programming UV-5R**

**11:00 Fox Hunt**

**11:00 Newcomer & Elmers**

**Noon Grand Prize Drawing:**

**Net "Meet'n'Greet"**

**Icom IC-718 - 160-10M Xcvr**



**Admission just \$5 in advance, \$6 at the door!**  
(Check/money order/cash; payable to "OH-KY-IN ARS"; *no PayPal*)

**Advance tickets** { : Lynn Ernst W8SJAW [lgernst@twc.net](mailto:lgernst@twc.net)  
{ 10650 Aspen Place, Union, KY 41091

**Vendors &** { : Ted Morris NCSV [ncsv@hotmail.com](mailto:ncsv@hotmail.com)

**Flea Market Sales** { 6306 Kincaid Rd., Cincinnati, OH 45213



See also the Hamfest page at [HAMFEST.OHKYIN.ORG](http://HAMFEST.OHKYIN.ORG), or

For : { [hamfest\\_tickets@ohkyin.org](mailto:hamfest_tickets@ohkyin.org) }  
more info : { [hamfest\\_vendors@ohkyin.org](mailto:hamfest_vendors@ohkyin.org) }  
mailto : { [hamfest\\_tables@ohkyin.org](mailto:hamfest_tables@ohkyin.org) }

**Support our Donors  
and Sponsors!**

*To Date:*

- **ARRL**
- **BUCKMASTER INTERNATIONAL**
- **C★MET**
- **Amateur Radio**
- **DX Engineering**
- **GAM Electronics**
- **GCARA**

Watch this space for more  
Donors and Sponsors!

## The Music of Radio

### A Few of the Various Tone Generation, Tuning, and Voicing Methods of Electronic Organs that used Vacuum-tube Circuitry.

by Greg Vicars, KA8MQD

My father, Thomas G. Vicars, WA8PRP (SK), worked at the Baldwin Piano Company, at the Organ Division of that company a few years before 1962, when he started work for the City of Cincinnati in Traffic Engineering, initially maintaining street lights, but in subsequent years mostly doing electronics maintenance on traffic lights (which still included many outage-truck runs around the city, often in very nasty weather, and including the blizzard years of the late 1970s). The switch from tube to transistor and integrated-circuit technology, as it related to his own work, happened while he worked for the City of Cincinnati, not while he was at Baldwin. There, for a short time, he was somewhat insulated from the unemployment-generating shifts in technology that swept through many household electronics companies in the 1960s and '70s. His traffic controller maintenance skills allowed him to deal with those changes, while, of course, keeping his job, in ways that gave him more leverage than would have been possible in the vast majority of household electronics companies.

While he worked at Baldwin, though, tubes still represented current technology, with even older octal tubes still prevailing in some organ circuits. The only solid-state diodes I can find in the entire schematic book that he used are what appear to me to be a small (most likely germanium) diode in one of the Model 41's DC-blocked signal paths, and four diodes (possibly selenium diodes with stacks of large fins) that served as power rectifiers for some multi-contact relays on a crazily complex (for tubes) percussion generator chassis. This percussion chassis had circuitry so elaborate that, even with the discrete circuitry that tube designs mandated, the schematic stretched the limits of what could be drawn on a sheet of paper smaller than a table top. Those who drew the schematic resorted to a number of small boxes to represent repeated identical circuits.

I here digress, though, since it seems to me that these percussion circuits were all but impractical with tubes; they were thus soon jettisoned in the interest of manageability. In less than a decade the designers were working on new circuits relying on solid-state components that would eventually be developed into an entirely transistorized (but which almost certainly contained integrated circuits) organ eventually named the Fun Machine when it was mass-produced in the 1970s. I think that possibly the name "Fun Machine" might have hindered its sales, since it would both have made it less appealing for churches and made its sale to funeral parlors nearly impossible. Both were major customers for such small keyboard instruments.

All the tube schematics that I have are from fairly few different models of organ that Baldwin made; each one had a number as its name; hence the models 5, 5A, 10, 40, and 45, and what appears to be the one that Dad did the most work on (or, as I remember, mentioned the most often), the model 41; it seems to me that, for all their elaborate circuitry, they had fairly dull names. In the late '50s and early '60s the technology used in Baldwin's circuitry was not in a constant state of change (as this was before the proliferation of transistors and integrated circuits, and the start of the headlong rush toward larger and still larger-scale integrated circuits, when the shelf life in terms of marketability of a typical electronic device would shrink from a few years to a few months, and continue to shrink); back then it was still possible for circuit designers to be able to get a large amount of "mileage," so to speak, out of good designs. It is interesting to see just how seldom digital logic circuitry was resorted to in the production of electronic music and sound effects in that era. Even RCA, with its immense wealth, used what today would be thought of as the bare minimum of digital circuitry possible in their gargantuan (by today's standards) music synthesizer described by Dr. Harry F. Olson in the later pages of his book *Music, Physics, and Engineering*. I myself feel that those pages are of historical interest only, since they are easily the most obsolete part of a book where, by virtue of its mathematical content, much of the material in the other chapters has retained more of its applicability.

(Continued on page 8)



At that time, analog was what was used in the vast majority of electronic sound effects and music. Cartoon voices were commonly altered either by changing the speed of a recorded tape or by an analog device that changed the pitch in the same way as incorrect tuning of a single-sideband station changes the pitch of the received voice; sometimes a combination of several techniques was used. This prevalence of analog was also evident at Baldwin; the audio processing techniques used in what they referred to as their tone color circuits were exclusively analog. These circuits altered the tone color to produce what are referred to as “stops,” a term borrowed from pipe organs. The electronic circuits were designed to mimic the different tone colors generated by changing which pipes were used when notes were played; they consisted of networks of resistors, capacitors, and large audio-frequency chokes that worked by active (and possibly some passive) filtering. They were selected by switches near the keyboard.

In some technical literature from that era, the oscillators that generate the notes are called “tone generators.” I wish to avoid confusion with the totally different circuit that I have just now attempted to describe, that seems to be consistently called a tone color circuit; I will here refer to them as note generators instead. This might be a slight misrepresentation of the office jargon or shop talk among engineers and technical workers of that time, but it avoids the confusion of similar-sounding phrases. The note-generator circuits were simpler for what they did than either the percussion circuits or the tone color circuits; they were merely an internally tunable master oscillator with an iron-core transformer, the tank circuit of which was tuned by an LF radio-style padder capacitor, most likely with a mica dielectric, generating the highest-pitched note for a given octave. Part of its output was then coupled to a chain of tubes used as single-triode synchronized oscillator circuits to put out half the input frequency for lower octaves. A chief advantage of this circuit was that it simplified tuning, since the master oscillator would lock in with it all the note oscillators for lower octaves of a given note. This master oscillator would be the only one needing tuning, which was one of my father's jobs as each note generator circuit chassis was being tested.

The Baldwin plant had frequency standard sources for each master oscillator frequency; when the oscillator on the chassis that was being tuned was in tune with their factory standard, an oscilloscope would display a circle on its screen. The two disadvantages were that, first, this limited the choice of scales to the equal-temperament scale, and, second, that the synchronized oscillators for a given note all were required to have their transformers on the same long core. This multi-winding transformer was called a pulse coil, and each note-generator chassis used several of them, each generating an octave chain for a given note. The pulse coil also was a proprietary (at that time) special factory part, and not available to the general public.

The fact that various methods (of which Baldwin's was one) of generating the notes by dividing the frequency were common among several manufacturers of the time is borne out by the writings of an expert on the subject in a 1952 issue of *Radio-Electronics*, where he writes about one company, C. G. Conn, that their circuit “. . . is basically different from most electronic musical instruments in that it does not include any frequency dividers or multipliers or locked-in octave chains. Each note is generated by a separately tuned, individual L-C oscillator, which results in something of a chorus effect not possible in instruments in which the phase relations between octavely related notes are fixed.” The writer of the *Radio-Electronics* article has a point in that Conn's circuitry does indeed cut the design free of dependence on the scale of equal temperament, though Conn might have used that scale and/or fine-tuned the oscillators to their customized frequency table to obtain the chorus effect. Whichever route Conn took, their approach would still allow the use of the scale of just intonation with circuitry that was both practical in the 1950s and smaller than a mainframe computer.

Merely glancing at the various frequency ratios used in the scale of just intonation, we see there a fair number of repeating decimals, and even the ones that do not repeat still do not favor simple circuitry at all. Any derived-note generator using either this scale or a tweaked equal-temperament scale would likely need a processor-based technique like later synthesizers used—so instead Conn simply tuned every tube. Dad's own words break back into my memory here, saying “That might be so, but look how many more oscillators you have to tune!” Conn's approach did indeed resemble that of the piano tuner, tuning every tube like the piano tuner tuned every string. The high school I attended had a large old Conn organ that would get wheeled out into the lobby during holiday snack-table festivities to play Christmas songs softly in the background during recitals



where I played in the orchestra. The old Conn had a large number of tubes and was therefore designed to provide the tubes with ample ventilation so they would stay cool enough without the added noise of a cooling fan. Because of this, it was possible to see much of the note-generator circuitry from the outside, without opening it up. Remembering his work at Baldwin, and drawing on what he knew, Dad would point out to me how each oscillator had its own transformer with its own tuning adjuster. "At Baldwin, we only tuned each octave; we didn't tune each oscillator like Conn." With the nerdish curiosity that I had at thirteen, and with excitement at seeing electronics somewhat similar to those Dad had worked on, I asked, "Why was it that Conn tuned every oscillator while Baldwin tuned only the octaves?" Dad's grumbling reply was that he guessed that one company did not want to look like it was copying the designs of another company.

The method Conn used to tune the oscillators was obviously different from Baldwin's variable capacitor technique for the simple reason that, on lower midrange down to bass (foot pedal key) frequencies, variable capacitors of suitable capacitance could not be made physically small enough to allow the inductors to be of a manageable size. The low frequencies placed a high minimum capacitance limit on the variable tank circuit capacitance without making the inductor impossibly large; although a large mica variable capacitor would work, its tuning range would narrow. I realize that special mica capacitors were available then that were electrically large enough, and (barely) physically small enough to do the job, but they would have been too expensive for Conn to mass-produce where there were so many oscillators in each organ. Conn instead hit on an approach that made the low frequency oscillators cost about the same as those used for high notes. Their circuit used a tuning mechanism with a threaded adjuster and a spring to vary the air gap on a large iron-core inductor, thus keeping the capacitors fixed and varying only the inductance to tune the oscillators.

Both Baldwin and Conn had the same huge advantage in that their oscillator circuits rendered their tuning fairly immune from line-frequency variations (unlike Hammond, whose competing designs used mechanical note frequency generators driven by a synchronous motor, and which were extremely sensitive to line frequency). With the oscillators, an amount of power-supply hum that would adversely affect the different oscillator frequencies would show up in other signal paths, and generally ruin the sound of the organ. A problem pertaining to note pitch that did cause some frustration at Baldwin stemmed from line voltage, not line frequency. While I am unsure about earlier models, the Model 41

was designed to operate correctly from 105 to 125 volts, and pass tests at 90 and 130 volts. The problem surfaced between 105 and 90 volts; the culprit wound up being Amperex tubes! According to Dad, when Amperex twin triodes were placed in the frequency divider circuits, they had a tendency to alternate between their intended frequency and that of the next higher octave—sometimes dividing by two and sometimes passing the synchronizing frequency through undivided. From its sound, Dad called the unwelcome phenomenon "yodeling." I am here reminded how this is so entirely secondhand information; I myself have never heard this type of malfunction actually taking place.

I realize that there has been much back-and-forth fighting among rival companies, with criticisms of a competitor's circuit being grist for the mill. I do not know whether this justifies returning to the subject of

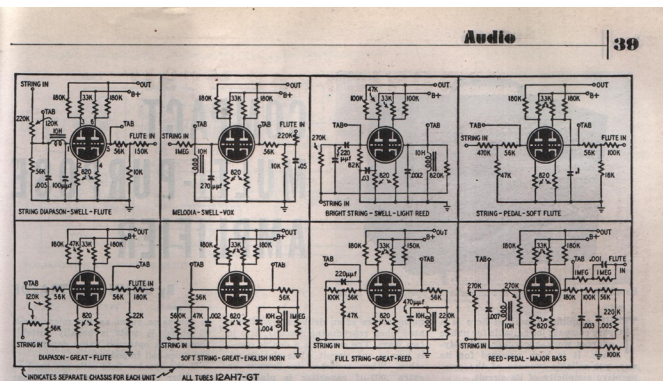


Fig. 2—Eight separate chassis contain the 16 mixers providing the tone coloring in the Model 2A2 Connsonata organ.

every note. By now, we realize that we are simply switching in the standard organ registers, except that we are using the term "unison" instead of "8-foot."

The SWELL TO GREAT relay closes the top line of contacts. Each contact is connected to one of the key switch contacts on the great manual so that when the great is played the swell oscillators are keyed as well. This makes one less key contact available for each great-manual key switch, and only unison, 16-foot, and 4-foot registers are available.

The pedal keying system is illustrated in Fig. 3. There are 32 oscillators, of which three C oscillator lines are shown. The key switches are double-pole, single-throw. The upper section simply grounds the grid of the corresponding oscillator when the pedal is pressed; no tremolo is available. The lower-section contact of each switch goes to the corresponding oscillator of the great department, and the GREAT TO PEDAL coupler switch is placed between the other contacts of these pairs and ground. When this switch is closed, pressing a pedal connects ground to a great oscillator as well as to a pedal oscillator. The approximately two-and-one-half-octave pedal range begins one octave below the range of either manual; since the first great oscillator is unlabeled when the first pedal is pressed (assuming the GREAT TO PEDAL coupler switch is closed) the great note added to the pedal tone is an octave higher. Whether, under these circumstances, the GREAT TO PEDAL coupler should be labeled 8-foot is of little importance as long as the actual relationship is kept in mind.

**Tone-shaping circuits**  
The entire tone-shaping section of the Connsonata is diagrammed in Fig. 2. It has all been placed on one drawing, but in the instrument each pair of mixers, as they are called, occupies a chassis, which has been indicated with

heavy lines. Each circuit has been labeled with the name of the stop tab which is pulled to produce the tone. The tab switches actuate single-pole, single-throw, normally closed switches. These keep the grids shorted to ground when the tone is not wanted. When the tab is pushed down the short is removed and the desired tone comes through. The tones can be mixed in the same way as in a standard pipe organ by simply pulling two or more stops in combination.

All outputs from the mixers for a single manual are paralleled and fed to the input of a booster. The great-swell booster is diagrammed in Fig. 4.

**Additional components**  
The tremolo generator appears in Fig. 5. It is an L-C oscillator with controls for presetting tremolo intensity and rate. Resistor R2 is selected during manufacture to give 5.1 volts output with a given setting of R1. Power to operate the coupler relays and the filaments of the oscillator tubes is obtained from a supply which includes a dry-cell rectifier for the relays. This supply is also a junction box for connecting the power amplifier (and an external amplifier, if desired) to the a.c. line and also includes a connector leading to the main a.c. switch on the console.

The power amplifier is fairly conventional, but contrary to practice in most organs, it is built into the console. Its power supply furnishes all but the filament voltages for the oscillators, mixers, boosters, and power for relays. Except for the Connsonata, which is a single-manual unit with a slightly different scheme of tone-color switching using slide switches, the several models of the Connsonata differ principally in registration resources and appearance. (to be continued)

*(Continued from page 9)*

tone color circuits, but one such minor squabble that seems to me relevant to the article did surface during my research; I do not know the name of the other company, and I would prefer not to speculate over whether it was Conn. I am unsure whether any of the tone color circuits I have referenced here can be called true “formant” filters, as related to the various vowel sounds of the human voice, or whether true formant filters were superseded by something more practical. I can say, though, that at least one filter circuit used by Baldwin a number of years before Dad worked there was called a formant filter by the same expert who wrote about Conn's individual oscillators, in a defense of Baldwin against being maligned by rival companies. These comments show that Baldwin commanded respect among the various electronic organ manufacturers at the time.

## August 1st Meeting Minutes

### OH-KY-IN AMATEUR RADIO SOCIETY MINUTES AUGUST 1, 2017 MEMBERS' MEETING

President Gary called the meeting to order at 7:33 PM with the Pledge of Allegiance. 42 people responded to self-introductions. At least 1 other person arrived late.

Brag session: Paul had celebrated his 50<sup>th</sup> Anniversary. Robert has been working with newer digital modes using 20 to 90 watts, making many contacts in the US and DX. Kitty is now doing voiceover using an Iphone. George worked all 13 colonies Plus Philadelphia.

The speaker was introduced. The name of the program was Balun Baloney – Getting to the Meat, presented by Dave Core, K8W-DA, a member of the Northern Kentucky Amateur Radio Club.

The meeting was recessed at 8:17 PM and the Business Meeting convened at 8:35 PM.

There were no Minutes for a July Meeting. There was no meeting at the Picnic.

Membership – latest recalled was 110 plus several signed up at this meeting.

Treasurer Reports. The Treasurer handed out reports for June and July. Each was considered separately and approved by motion, second and vote.

Technical Committee: The Yaesu repeater is repaired and back. It will go to the UHF site at Hughes High School and operate in digital only mode until a controller becomes available. The 146.625 repeater was moved to Northern Kentucky, but is now off the air while a effort is being made to locate it at St Elizabeth Hospital's main campus. The 146.925 repeater is still at the Rumpke site but will be removed due to pending removal of the tower. When the tower comes down maybe we can reclaim the repeater antenna. Report on the 146.670 site (now viewed and used as Cincinnati's premier repeater): The antenna feed line is good to the end of the hard line per testing with good equipment. So any problem is high in the air. An effort to hire a climber, replace the antenna, replace the jumper and maybe the antenna connector at the top of the hardline will cost close to \$5,000, with roughly

*(Continued on page 11)*

half the cost being the climber. A motion was made and seconded to approve this expenditure. The motion passed unanimously.

Education. Technician and General classes will be held at the Red Cross building October 2 through October 30, with exams to be held on November 4.

ARDF - Practice rounds have begun with competition to be held this weekend. 108 contestants are signed up so far. Local competition will resume in September.

ARES has been busy.

Ohio Parks on the Air. George is spearheading this event. Operators are needed.

A balloon launch for the Eclipse will occur. Help is needed.

There was no Old Business.

New Business. Michael and Bruce are heading the man the gates effort for Harvest Home Fair. This is a money maker for the club. Hams to work the event are really needed. Contact Michael. The Cystic Fibrosis Bike Ride is Sept. 23. Hams are needed for this event. Ted reported that he has Hamfest

Tickets. There are 4 or 5 new vendors. Hams will be needed to set up and take down. There is an online survey – TAKE IT.

Brunch Bunch will be September 12 in Lawrenceburg, IN.

Split the Pot – Ted won \$72.

The meeting adjourned at 9:18 PM

Respectfully submitted,

Fred Schneider K9OHE Secretary.

## Ohio State Parks on the Air

Come join OH-KY-IN this September at East Fork State park for the

# 2017 Ohio State Parks on the Air

When : Saturday, Sept 9. 2017

Where : East Fork State Park, Turkey Ridge Shelter

Times : Be there at 8:00 for setup, Contest runs from 10:00 AM to 6:00 PM

Please let George, N3VQW know if you plan to be there.

Email: ggardei@msn.com, Cell: 513-410-3406, or send a NTS radiogram.



## Brunch Bunch

The next Brunch Bunch will be held Saturday, September 9th, at 1pm. The location for September is Drew's on the River next to the Anderson Ferry, a short distance east of Saylor Park. Drew's on the River is located on the banks of the Ohio River, Cincinnati side, at 4333 River Road (US 50), 45204. It is directly across the street from the intersection of River Road and Anderson Ferry Road.

Drew's features an over-sized, fully covered patio: a front row seat on the riverbank, perfect for watching the historic Anderson Ferry shuttle folks back and forth from state to state. They offer indoor and outdoor seating. The service, like the food, is casual and neighborly, never rushed. The atmosphere can be described as a laid back good time.

For a look at the menu, go to:

[www.drewsontheriver.com](http://www.drewsontheriver.com)

Remember that the Brunch Bunch always meets the second Saturday of every month at 1pm at a location to be announced each month. If you can't join us this month, maybe you'll be available to join us in the months ahead.

I'm always looking for suggestions on what restaurant you think might be a good place for the Brunch Bunch to visit soon.



73, .....Bruce, N8BV



# September 2017 DX Spots de KA3MTT

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1 E51JHQ - S. Cook Is Thru 9-4  ----- 7Y94I - Algeria thru 9-10	2
3	4	5 3B8 - Mauritius thru 9-22  	6 CN2 - Morocco thru 9-13  	7 A25AL - Botswana Thru 9-25  	8	9 SV5 - Dodecanese Thru 9-22
10	11	12 VK9CGJ - Cocos & Keeling thru 9-28  	13 E6AG - Niue thru 9-25  	14 HD8M - Galapagos Thru 9-21	15 JW - Svalbard thru 9-20  	16 5T5OK - Mauritania Thru 9-28  
17 FP - St Pierre & Miquelon thru 9-23  	18	19	20	21	22	23
24	25	26	27 V63FKR - Micronesia thru 10-2  	28 XT2AW - Burkina Faso thru 10-30  	29	30 H40GC - Temotu Thru 10-20

#### OH-KY-IN Amateur Radio Society

Regular monthly meetings are held the first Tuesday of each month at 7:30PM local time at the St Bernard Recreation Hall, 120 Washington Avenue (corner Washington & Tower Aves) in St Bernard, just east of Vine St. Please come in the doors at street level, facing the high school. Visitors are ALWAYS welcome!

The next meeting of the Oh-Ky-In Amateur Radio Society will be Tuesday, September 5th at 7:30 PM

Program: WinLink Digital mode  
By Jerry W1SCR

#### OH-KY-IN Amateur Radio Society

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