



FOND DU LAC AMATEUR RADIO CLUB

— FDL 73 —



VOLUME 16 ISSUE 8

www.fdlhams.org August, 2015

Join Us On Sunday Evenings For Our Weekly Net — 1930 hrs. 145.430 MHz — Tone 97.4 Hz

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Education/Scholarship: Jack Heil KG9IN
Field Day: Gruenwald KB9KEG, Heil KG9IN
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Truck: Brad Freund KC9QYP
TVI: Lloyd Vandervort N9RPU
Web Site:

Each committee has several members. If you are interested in serving on a committee, please contact the chairperson and volunteer your services.

Mailing Address

Fond du Lac Amateur Radio Club, Inc.
PO Box 53
Fond du Lac, WI 54936-0053
E-mail: fdlhams@fdlhams.org

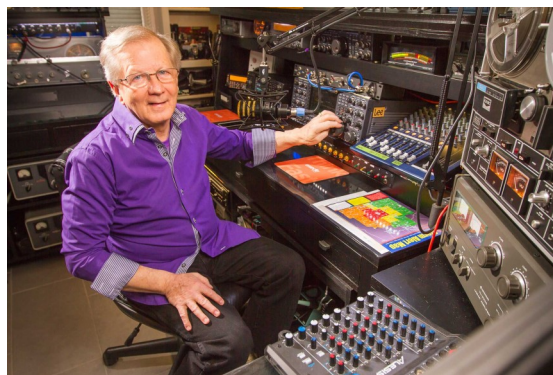
Newsletter Submissions:
Please email to
rfinn5@hotmail.com

Bob Heil Presentation

The highlight of our July, 2015 meeting was a Skype presentation by Bob Heil. This turned out to be one of the best ones so far. Firstly, Bob is a great speaker and kept our attention with a very interesting topic. Secondly, the Skype broadcast was very high quality, probably due to top end equipment that Bob was using on his end. He demonstrated the difference between broadcasting using a standard HAM Radio microphone and one of his. Even for a guy like me who has lost a good portion of my hearing, the difference is amazing.

Bob donated one of his microphones to be used as a door prize. It was won by Tim Wolf K9TPW from Oshkosh.

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Next Meeting

When: August 10, 2015 at 7:00 pm

Where: Moraine Park Technical College,
Room O-104

Program:





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Paul Taddey KC9KIO:

A number of years ago, Paul was a member of our club so some of you may remember him. His obituary is shown below but if you would like to leave a note in his Guest Book, the link is <http://www.legacy.com/obituaries/fdlreporter/obituary.aspx?n=paul-taddey&pid=175408466&fhid=14390>

Paul Taddey (1970 - 2015)

Obituary



Taddey, Paul

Paul Matthew Taddey, 44, of Eden went home to his Lord on Thursday, July 30, 2015 at his home. He was born on Nov. 5, 1970, in Fond du Lac, the son of Richard "Dick" and Virginia "Laura" (nee Kowalski) Taddey. On July 17, 2004, he married Tammy Jean Theisen at St. John Lutheran Church, New Fane. Paul was employed as a machine operator for Arandell in Menomonee Falls and was a member of the Isaac Walton League and also the Knights of Columbus. He enjoyed his ham radio and working with computers. Paul also enjoyed the outdoors, camping, hunting and fishing with his boys. He loved his Harley, but most of all, he loved the time he spent with his family, especially his wife and kids.

Those left behind to cherish Paul's memory include his wife Tammy and their sons Kolton, Kaden, Christopher and Corey, his daughter Tami (Bernie) Schroeder, his grandson Logan, his mother Virginia "Laura" Kowalski, his father Richard "Dick" and stepmom Barb Taddey, his sisters Nicky (Chris) Brandt, Jenn Kowalski and LaDonna (Joel) Heider, his step-sister Vicki (Joel) Valle, his father-in-law and mother-in-law Don and Deb Theisen, his brothers-in-law Tim Theisen and Dan (Jessica) Theisen, many aunts, uncles, nieces, nephews, cousins, other relatives and friends. Paul was preceded in death by his grandparents.

Visitation will be Monday, Aug. 3rd from 3:00 PM until 6:00 PM at St. John Lutheran Church Fellowship Hall, New Fane (N683 County Hwy S, Kewaskum), with funeral services to follow at 6:00 PM at St. John Lutheran Church Fellowship Hall, New Fane. Rev. Mark Eckert will officiate and family burial will be Tuesday morning in the parish cemetery. In lieu of flowers, memorials may be directed to the Taddey family.

Twohig Funeral Home, Campbellsport, is serving the family with online condolences and guestbook at www.twohigfunerals.com.

Guest Book

"Paul will be missed by his coworkers. He was such a good..."

- Peggy Reeder

[View](#)

[Sign](#)

Published in Fond du Lac Reporter on Aug. 2, 2015



Bob mentioned that there was a copy of his story on the net titled "The night Rock and Roll Sound was Born:.. With only a little searching, I was able to find it. Apparently it was written up in Performing Musician Magazine in December of 2008. Even though I was unable to find a copyright notice I am hoping the author, Dan Daley, will not mind my reprinting it here. He did a great job on the write up and it covers much of what Bob talked about at our meeting.



The Night That Modern Live Sound Was Born

Bob Heil & The Grateful Dead

By: Dan Daley

One night in 1970, the Grateful Dead found themselves without a sound system or soundman, and Bob Heil found himself the man of the moment.

It's the kind of thing that physicists and palaeontologists dream about: being able to look back and determine the exact moment that a star or a dinosaur came into being. For the contemporary live sound business, that moment was the night of 2nd February 1970 at the Fox Theatre in St. Louis, Missouri. It's about as good a story as it gets in an industry filled with great tales.

In 1970, the original jam band, the Grateful Dead, were about to take their career to the next level, transitioning from the fuzzily focused psychedelia of the 1960s to the more earthy ur-American of Workingman's Dead and American Beauty, both of which were released that year. But even with those landmark records, the Dead routinely experienced mediocre record sales. Their popularity as a live band, however, was indisputable. Tens of thousands of rabid fans would converge at venues worldwide to gyrate through the Dead's legendarily marathon concerts, some of which would go on for as long as six hours.



What they were listening to up to that point was a sound system developed in part and operated by someone well known to the counter-culture and law enforcement alike as either simply Owsley or Bear (real name Augustus Owsley Stanley III). In addition to his work as the Dead's touring sound FOH mixer, Owsley had several interesting side careers. The most notable was as a chemist, though not of the sort that his father, a former governor of the state of Kentucky and former member of the US Senate, might have condoned. Owsley is estimated to have produced roughly five million 'hits' of LSD in the mid-1960s in San Francisco, the ground zero of hippiedom and the petri dish for the Grateful Dead.

Owsley, not unexpectedly, was plagued by criminal prosecutions (though in his defence it should be noted that when he began cooking the stuff in 1965 LSD was not yet illegal in the US). One condition of his being released pending drug charges was that he not leave the state of California. Unfortunately, New Orleans is very much not in that state. Owsley was arrested on a warrant one February night after a gig in the Big Easy, with police detaining him and most of the sound system there. The PA system that the Grateful Dead pulled up to the Fox Theatre with the next day consisted of a few wedge monitors that happened to have been luckily stored in the lorry carrying the guitar amps.



The Night That Modern Live Sound Was Born

In one of the most serendipitous moments in rock history, someone at the Fox gave Dead guitarist Jerry Garcia the phone number for Bob Heil, who ran a music store in the remote St. Louis suburb of Marissa, Illinois. Heil, who at the age of 14 started his musical career as the house player of the Fox's huge pipe organ, had taken a passion for ham radio and turned it into a career repairing guitar amplifiers and other things electronic, even as he continued playing the Fox's grand organ and other gigs. However, the electronics bug got the better of him and in 1966 he began experimenting with live sound systems, becoming the technician and occasional letter of gear to several venues around St. Louis, from auditoriums to bowling alleys, keeping the primitive and under-powered sound systems of the time (the Beatles had played Shea Stadium in New York in 1965 using only a Shure Vocalmaster PA system plugged into the baseball park's announcement system) up and running.

But it was when the Fox Theatre let Heil take possession of their aging, but still massive Altec A-4 speaker cabinets that the beginnings of the modern live sound touring system began to come together. "The Fox Theatre had these huge Altecs that I got my hands on," Heil recalls. "I was experimenting with amps and at first it was like a passionate hobby, like the radio, but I soon saw these guys coming in with these little columns under the impression that they were going to fill up a 20,000-seat hall. In 1968 there was nobody else doing what I was doing, so I felt that I had to build some kind of monster sound system for them." "Hey man, I heard you have a really big PA," Heil remembers Garcia

saying to him on the

phone. It was. The Altec A-4 was the foundation slab for what would be an approximately 5ft-tall stack. Altec Lansing's A-4 launched the famous Voice of the Theatre series, which put Altec Lansing at the forefront of film sound for 40 years after it debuted in 1945. It consisted of a large, ported low-frequency section with dual woofers, additionally front-loaded with a straight horn. Heil used JBL four-inch diameter 2482 mid-range compression drivers on the JBL 90-degree and 60-degree radial horns. He replaced the original 15-inch speakers with JBL D140s that used a four-inch aluminium voice coil, and the first 15-inch low-frequency transducer to make use of flat wire.



The Grateful Dead at the Fox Theatre on February 2nd, 1970



The Night That Modern Live Sound Was Born

Atop that was an array of radial horns, four per stack. "That made a huge difference," Heil exclaims. "No one was putting radial horns into PA systems; they were just doing speakers in columns, like the Vocalmaster. The horns are what give the system intelligibility — you can actually understand the lyrics."



After that, four or six JBL 075 ring tweeters completed a stack that covered the frequency range from below 200Hz to well over 15kHz. Macintosh hi-fi valve power amplifiers powered the whole thing — a combination of the models 1000 and 2100, four altogether and summed to mono to increase their horsepower and drive the low end. "These were monsters," says Heil, "but they were great-sounding monsters, as long as you didn't overdrive them. They were audiophile hi-fi amplifiers. You could listen to records on the PA and they would sound great." Heil estimated the wattage of the system that night at about 20,000W, which is astounding given that it was powered by hi-fi amps, but he had had the system as hot as 30,000W at one time.

The console was equally ground-breaking. Heil had modified a Langevin studio recording console, adapting it for live work. As he has his entire career, Heil reached back into his amateur radio background to redesign the front end of this new console, using a balanced H-pad passive attenuator at the input stage of the console to allow adjustable gain on each channel input. "This was a studio console, so if you hit it with 120dB at a concert, you'd blow it out," he explains. (A young student at the University of Illinois, Tomlinson Holman, introduced to Heil by a high school friend, did the rewiring. Holman would go on to create the THX theatre sound protocol.)

The wide, four-way frequency banding of the PA stacks would require speaker management, so Heil built an electronic crossover into the console itself, with a low-output cutoff at 250Hz, a low-mid from 250Hz to 800Hz, a high-mid crossover between 800Hz and 7kHz, and a fourth above that for the tweeters.

The Dead's performance at the Fox that night had some other twists. With Owsley gone, Heil not only supplied the PA system, but the mixers as well. "My two roadies, Peter Kimble and John Lloyd, knew all the Dead songs — they were big fans," says Heil. "So that night they moved the PA, set it up and mixed the show."

The FOH position at the Fox Theatre was in the orchestra pit, in front of the stage. It was literally on top of the organ that Heil used to play at the venue. Not much perspective on the mix from that close up, but Heil reminds that, "In those days, the mix position used to be on the stage. Where you would put a monitor mix position today, back then they would be mixing the show from there."

The monitor mix for the February 2nd show was also done from the FOH console, with a separate feed going into the Dead's own wedges. With the huge PA stacks squatting on the stage and sharing the space with monitors, feedback was potentially a problem. "The monitor was always the big problem; they fed back all the time," says Heil. "You would have a mic about three feet from the monitor and these guys on stage are playing louder and louder. It was feedback city."



Heil had adapted a Langevin studio recording console for live work.



The Night That Modern Live Sound Was Born

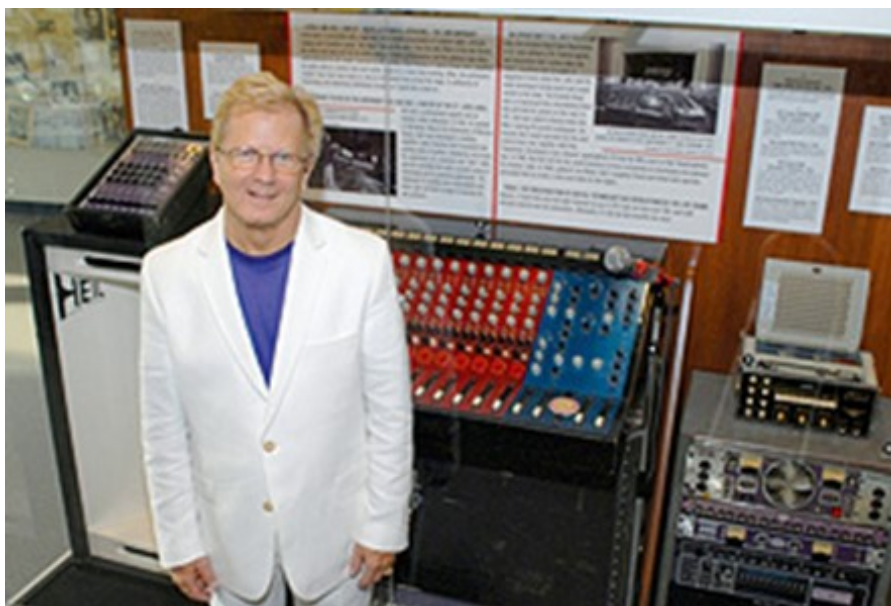
Heil was ready for it. In a technique once again culled from his radio work, he saw phase cancellation as the key to avoiding feedback in PA systems this powerful. If you look carefully at the pictures of the Dead's show at the Fox, there are small second microphones taped beneath the main microphones. "We would run the microphones out of phase from the monitors, something that nobody had been doing yet," he recalls. "Since they were out of phase with the microphones and the FOH system, anything that leaked in from the monitors would be cancelled out. As a result, we could get these things incredibly loud before they would feed back. That's one of the things that Jerry Garcia really loved."

Heil was also fond of bringing studio-quality microphones on stage. "I never cared for 'stage' mics like the Shure SM58, though so many of them were around that I was sometimes forced to use them," he says. "The studio-type dynamic microphones, like all good studio and broadcast mics, have much better articulation. The sound system was like a huge hi-fi system, so it was a good match." That was helped by what Heil calls the "magnificent acoustics" at the Fox Theatre, and the fact that he knew its nuances intimately, having played the organ there since 1955. (He was brought back to play it again at the reopening of the Fox in 1982, after it was saved from the wrecker's ball and restored to its glory by community efforts.)

For all the madness of showing up at a gig with no sound system and no sound person, thousands of fans waiting to hear you, having no soundcheck, then taking the stage with a new PA system that must have looked rather intimidating, it says a lot for the Dead's ability to take things in stride — or the quality of the pot they famously consumed in mass quantities. Either way, the concert went well.

"Everything happened so quickly that night," Heil remembers, "and everyone was happy. Everyone's always happy at a Dead show." But he grows serious for a moment and still shakes his head at the thought of what went on that night. The culmination of the music industry dropping the innocent trappings of the hippie era and now calculatedly targeting a mass mainstream audience, as personified by the once musically meandering Grateful Dead on the cusp of releasing the tighter, radio-ready songs of the seminal Workingman's Dead and American Beauty albums. And Bob Heil, who turned a lifelong fascination with ham radios and music into what would become the template for the modern concert touring sound system that was ready to roll the moment the moment arrived.

"We were pioneers, that's for sure," he says, a term not taken lightly in St. Louis, whose towering Gateway Arch monument recalls the time when the city was literally the last civilised stop on the way to the American West of the 19th century. "There were no books on this, no schematics," he marvels. "We were freakin' ham radio operators! And the bands were so obliging; they'd let us test anything out. They were just happy to see someone coming with more than a Shure Vocalmaster. And as a result the systems got better and better, and so did our understanding of how touring concert systems should be. The fans that night heard the Dead like the Dead had never been heard before. We made history!"





The Night That Modern Live Sound Was Born

Bob Heil continued to improve his sound system. He built a second crossover out of the console, giving the system stereo capability, and used fibreglass instead of wood for low-frequency cabinets to reduce resonance. His next try at a live sound FOH mixing console would help to design the Sunn Coliseum, a Vocalmaster on steroids that gave large clubs, small theatres and local touring bands a tool that vastly expanded what music could sound like and how much space it could fill. He built more systems, both renting them out and selling them. What was now Heil Sound ventured with UK-based IES Systems, who had developed the Mavis mixer, which Heil describes as the first truly modern FOH desk with a modular circuitry design and external power supply. "It was an amazing console, though only four were ever made — they weighed 300lbs each!" he says. The two companies standardised key interfaces of their systems, such as speaker connectors, so they could use each other's gear on opposite continents.

By then, Heil was onto his next big project, the Who's Next tour. "The show with the Dead in St. Louis had changed live sound history and it changed my life," says Heil. A story in music industry magazine Billboard reported that a small sound system purveyor in the Midwest that no one had ever heard of had suddenly snagged the Grateful Dead tour. Heil remembers getting a call from the management of the Who, who had been experiencing a bumpy start to their US tour. Heil says he brought a more refined and powerful version of his system along with his hand-wired Sunn console. "We did the Who's Next tour for a year and a half, across the US, to Europe and back here again," he says.

The experience created a bond between Heil and Who guitarist Pete Townshend, who called on Heil to make manifest the quadraphonic sound system he envisioned for the live tour on the heels of the release of the Quadrophonia LP. "It worked," says Heil. "We set up two 15-channel Mavis consoles together, put speakers in four corners and we were able to fly Roger's [Daltrey] voice around the room. When we did Madison Square Garden with Quadrophonia, the PA was enormous. I think we had on each side six to eight 15-inch speaker bins, six to eight radial horns, and about a dozen tweeters. We could get about 110dB to 115dB on that stage before feedback. And the Who loved it, man, because it was loud, and they loved loud."



The Langevin FOH console and other 'firsts' that Bob Heil brought to the industry are now displayed in the Rock & Roll Hall of Fame in Cleveland, Ohio.

Bob Heil left the live sound business in 1982 and turned his talents to developing new systems, in particular microphones. He's stayed up with developments over the intervening years, though he likes little of what he sees and hears these days. "The quality of concert sound now is pretty bad," he gripes. "You can't understand the words and that's because there are no horns in the systems anymore; it's all just damn line arrays that are hung from the ceiling. If they do have horns, they're tiny ones. We had 16 JBL 2482 [compression drivers] per side, with a four-inch throat the size of a paint can, driving 60-degree and 90-degree radial horns, as well as 32 ring tweeters — per side! You had mid-range and high end out the ass! Today, the mid-range is gone. Sound systems are now being designed to accomplish two things:



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Heil Sound's first FOH console went to the famous Mississippi River Festival in 1971, where it guided sound for musical entities ranging from the St. Louis Symphony to Iron Butterfly. Last year, it and a slew of Heil's other live sound incunabula — including one of the IES Mavis mixers, one of the actual Heil fibreglass rear-channel speakers, the Serial No. 1 Heil



Heil estimated the power of the Altec system at the Dead's gig on that night to be about 20,000W.

Talk Box and many other 'firsts' Heil brought to the industry — went into a permanent display in the Rock & Roll Hall of Fame in Cleveland, Ohio.

Bob Heil, like most of the true greats of pro audio innovation, is always willing to take time to talk. We can't give out his phone number or email, but he's willing to let you contact him via another technology. He's still available on the radio station license granted him by the Federal Communications Commission in 1956: call sign K9EID



By the time of the Who's Next tour, the FOH mixing position had moved towards the back

**What screws us up
most in life is the pic-
ture in our head of how
it is supposed to be.**



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RMC Triathlon By Todd Beay



The Ripon Medical Center Triathlon started as usual with the swim, The bikers hit the course at about 07:30. The weather was beautiful for such an event, it was slightly overcast and in the mid to upper 70s, with a slight breeze. There were about 230 participants with the group split almost evenly between the short and long bike course. The race went without incident and wrapped up at approximately 10am. The most dangerous intersection at Hwy 23 was improved this year with yellow caution tape around all the orange barrels to keep the bikers from drifting into the automobile traffic on the road. It worked great BUT, there were not enough barrels and now the cars were moving into the bike lane to make the turn into the convention center from the west. We discussed with the event captain that next year they should ask for more barrels and move the car traffic to another entrance to the convention center to make it safer for the bike race. We will see next year if they take the advice. We had 8 hams support the race and I would like to thank each of them for their assistance. Doug Schultz N9EZF, Dawn Krause KD9CAW, Joe Lauber KC9MDY, Matt Nett KC9BBN, Lloyd Vandervoort N9RPU, Tom Powell KC9VXR and Peter Fox KB9WZD. Everyone did a terrific job supporting communications at this year the event. THANK YOU ALL VERY MUCH!



Dawn Krause KD9CAW



Matt Nett KC9BBN



Joe Lauber KC9MDY



How Much Performance Do You Really Need? By Dan Romanchik, KB6NU

A reader recently e-mailed me: “Just a quick question – Are you still in the thinking stage about getting an Elecraft K3? Great rigs, aren’t they?”

“What I would like you to think about, though, is how many contacts you log in one year’s time. If you log 100 per year (check your log) then your cost will be \$50 per contact for that year. If you log 500, then your cost will be \$10 per contact. If you keep that rig for three years, and log 500 contacts over that time, then you will have spent \$10 per contact.

“Now, consider what that rig will be worth in three years. Will there be something come along that just blows the K3 away in terms of performance?” I replied: “K3s are great radios. I’ve just purchased a used KX3, though, so I am not planning on getting a K3 in the near future. I have purchased a 50-W HobbyPCB amp to use with the KX3, so I’m not going full QRP. “I make a lot of QSOs/year. My average over the last 13 years is more than three per day, and that doesn’t include contacts made with other callsigns, such as the club station, or on Field Day. I’m sure that my cost/QSO will be low enough to justify my investment. :)”

“In addition, rigs seem to keep their value pretty well. I’d guess that you can sell a three-year-old K3 for at least 80% of what you paid for it. I think that one of the reasons that an Elecraft K3 is worth the investment is that Elecraft provides such good customer support, and that they are continually improving their radios. For example, they just came out with a new synthesizer board, with better RF specs, for the K3.

“I don’t see anyone coming out with a radio that blows the K3 away in terms of performance in the near future, although I might be wrong. FlexRadio has perhaps the best chance of doing that, but you’ll have to buy into the Flex user interface philosophy to take advantage of that. I think that Elecraft and Flex, plus the three Japanese manufacturers, will make incremental performance improvements over the coming years, leapfrogging one another as they bring out new models.

“One thing to think about is how much performance is overkill? Just like you can now buy a computer that has way more computer power than the average user will ever need, I think that most of these high-end radios offer way more performance than the average ham will ever need. It’s cool to look at the Sherwood Engineering receiver tests and see that your rig is in the top ten, but will the average ham actually notice the difference? My guess is probably not.

My guess is that most amateur radio operators don’t think about what the rig will be worth in three years when buying an HF transceiver. Instead, they’re looking at what the radios that are currently available cost, and when there’s a big price difference between two models that appeal to them, they’re trying to figure out if the higher price is warranted. In many cases, the lower-priced model wins out. It’s not because the more expensive radio isn’t better, but it’s not that much better.

It all goes back to how much performance you actually need. Yes, you can probably do more with a \$10,000 radio than you can with a \$1,500 radio, but is it really worth the added expense? In other words, are you going to have more fun with a \$10,000 radio than you are with a \$1,500 radio?





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ARRL Field Day Results By Randy Grunewald

2015 ARRL FIELD DAY

HAM **RADIO**

While we do not yet have the final results for Field Day, the following is our submission. All in all, it appears that we did quite well. We should know how we placed in time for next months newsletter.

ARRL Field Day Entry Form

Call Used: W9EBV

GOTA Station Call: (none)

ARRL/RAC Section: WI

Class: 3A

Participants: 36



Club/Group Name: FOND DU LAC AMATEUR RADIO CLUB

Power Source(s): Generator, Battery, Solar

Power Multiplier: 2X

Bonus Points:

100% Emergency power	300
Media Publicity	100
Set-up in Public Place	100
Information Booth	100
Formal message to ARRL SM/SEC	100
W1AW Field Day Message	100
Natural power QSOs completed	100
Site Visit by invited elected official	100
Site Visit by invited served agency official	100
Submitted via the Web	50
Educational activity	100
Total Bonus Points	1,250

Score Summary:

	CW	Digital	Phone	Total
Total QSOs	727	146	617	
Total Points	1,454	292	617	2,363

Claimed Score = 4,726





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FOND DU LAC AMATEUR RADIO CLUB Minutes of FDLARC Monthly Meeting Monday, June 8, 2014



Call to Order

The meeting was called to order at 7:00p by President Buddy Larson (KC9UVJ) officiating.

Introductions

All attendees introduced themselves. There were no new members.

Approval of the Minutes

A motion was made by Don Chapman KC9KZQ to approve the minutes from June. Seconded by Tom Powell KC9VXR. The Motion carried via a voice vote.



Treasurer's report (5/8/15)

Truck Fund	\$37.96
Emerg. Services Fund	1,023.43
General Use Fund	2,323.65
Savings Account	25.00
Petty Cash Fund	<u>25.00</u>
Total	3,435.04
Repeater Fund	327.79

A motion to approve the Treasurer's report was made by Dave McCumber N9WQ, and seconded by Jack HeilKG9IN. The motion carried via a voice vote.

Bills were received for Field day supplies and a repeater donation. A motion to pay the bills was made by Tony Pass KC9QYR and seconded Joe Scheibinger K9VY. The motion carried via a voice vote.

Old Business

The Walleye Weekend (W9W) special event came off in a less than desirable manner. We had poor reception with only a few contacts. We will try to get a new location if we decide to participate in the event next year.





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Field day was very successful with about 40 member attending. It was organized by Randy Grunewald KB9KEG and Jack Heil KG9IN.

Randy Grunewald reported that the Wisconsin QSO party appeared to be quite successful. The final results will not be available to late in July.

New Business

We need volunteers Ripon Medical Center Triathlon on July 26 and Race the Lake Aug 16. Anyone who can participate should contact Todd Beay AC9EX.

Our second Brat Frywill be on August 28 and 29, 2015. A sign up sheet will be passed around at the next meeting.

Mercury Marine donated four laptops that we used at field day. Our thanks to Mercury Marine



Business from the Floor

Dave McCumber N9WQ said the city can give a robo call for storm warnings you can sign up by contacting Dave at n9wq@charter.net. He will submit a list.

Joe Scheibinger suggested a meeting with engineer of WBAY TV to include a tour of the TV station and antenna farm. This met with widespread approval.

Cully Kowal KS0D mentioned that Yaesu has has a special on a digital repeater at \$500 cost and suggested that we should see if this is still in effect. It was decided that this is an issue for the repeater association.



The Red Cross building will be sold to the auto collision garage next door. We will have to remove equipment and the tower and find a location to use. The KFIZ building may have an extra room we could use.

Adjournment

The meeting was adjourned at 9:00 pm..



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NOTICES

Logo Ware:



Last spring many members ordered polo shirts with the club logo on the back and name and call sign over the pocket on the front. The screen printing company, "Imagineers" in Ripon, has the logo and will print it on many items such as tee shirts, polo shirts, jackets, etc. The prices are reasonable. They do not need a minimum order and will do one item if it is paid for in advance.

You can call them to order a polo shirt like members got last year or another item, give a credit card number if you do not want to travel to Ripon, Tom Powell, KC9VXR, who lives in Ripon is willing to bring them to FDL at the next meeting or event. Or, you can come to their store in Ripon to see the many choices they can offer from a wide variety of clothing manufacturers.

Contact information is listed below. Due to the many manufacturers they buy from the options are too numerous to put on a website. They do a lot of business with schools in the area also. There are other options for purchase of club logo wear but this company was chosen last year for their prices, quality, the large variety of items, their good service, and willingness to do small orders.

Imagineers
Howard and Jane Hansen, owners
217 Watson St.
Ripon, WI, 54971
(920) 748-6599
—30—



Club Nets

Sunday Evenings - Open to all
6:15 pm Ten Meter SSB Net-28.450 MHz
7:30 pm Two Meter FM Net-145.430 MHz
PL 97.4



FDL County ARES Net

Sunday Evenings

For ARES Team Members. Now combined
with the Club Net at 7:30 pm.
ARES Coordinator: Todd Beay (AC9EX)



FOND DU LAC AMATEUR RADIO CLUB

— FDL 73 —



VOLUME 16 ISSUE 8

www.fdlhams.org August, 2015

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NOTICES

Elmers:

It has come up several times recently that there is a need for our more experienced members to act as Elmers for the newer HAMs in the club. The first time this came up I got linked up with Jack Heil (KG9IN) and have spent many enjoyable hours with him. I've learned about hanging an antenna, contesting and a week or so ago got a super tour of my Yeasu FTDX1200. Most importantly, I finally got on the air.



ELMERS

Lloyd Vandervort (N9RPU)	lloydv654@gmail.com
Doug Schultz (N9EZF)	n9ezf@fdlhams.org
David McCumber ((N9WQ))	n9wq@charter.net
Marj & Jack Heil (KC9BEN, KG9IN)	heilmj@att.net 920-9221413
Rick Robinson (N19Z)	920-924-9559 Code, DX'ing, Contesting

At the April meeting we collected the names of several members who were willing to act as Elmers and the names of several others who would like their help. With a goal of linking the two I have listed the names below. I offer it as an exercise for the student to match Column A to Column B.

SEEKING HELP

Dawn Krause (KD9CAW)	ddkfam@yahoo.com
Paul M. Bleuel (KC9NAA)	920-921-6015

Race the Lake Todd Beay

Race the Lake is happening on Sunday, August 16th this year, we still have many open positions and looking for volunteers, please email Todd AC9EX at AC9EX@dotnet.com if you can help.



Brat Fry

We will be holding our second (and last for the year) Brat Fry at the Country Corners Exxon station in Lomira on August 28 & 29. We will be passing around a volunteer signup sheet at the next meeting. Please make an effort to clear your rat Fry was a little short as the second day was messed up by heavy rains. We really need this fund raiser to be a success to refill our treasury.



Wisconsin QSO Party

Randy Grunewald tells me that the final results for the Wisconsin QSO Party will not be in for another week or two. Still, he did indicate we did exceptionally well. Good news to come.





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Code Class By Rick Robinson

I just returned from a three week trip up-north. The code class have learned the following letters:
E I Q V L S H T M J
O A B.

At our last class one member sent test runs to the other classmates. At our next meeting all members will practice sending to each other. Then they will start learning two to three new letters at each class.

Code Class Members:

Tony Pass
Paul Bleuel
Tom Powell
Don Chapman (Mr. V
Jim Balthazor

Have attended some classes: Mikes Keys and Ron Keller

Our next classes will be as follows:
August 4th and 11th At my home at 7:00.
We always have room for anyone that wants to learn the code. I can be contacted at 920-924-9559

Rick NI9Z



ARES From Todd Beay

As is the case this time of year, we will be looking for volunteers for the Ripon Marathon on July 26.

I have been moved back to 1st shift, so I will be making plans to get back on track with our ARES evening meetings. I am looking forward to getting back to the club meetings as well.



**GOALS ARE
DREAMS WITH
DEADLINES**

Generally speaking, I will be publishing the newsletter each month on the Monday before our monthly meeting. I start assembling it during the preceding week. Obviously I would like to have the material as early as possible but the deadline will have to be on that Friday.

All material submitted should be sent to Dick Finn at rfinn5@hotmail.com,

Following are the pertinent dates I'll update this table and print it in each month's newsletter):

	Publish Date	Deadline Date
Sept., 2015	9/7/15	9/5/15
Oct., 2015	10/5/15	10/3/15
Nov., 2015	11/2/15	10/31/15

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Free, For Sale or Wanted

Down-sizing the Shack Sale



Yaesu FT-790RII UHF all mode 5- watt transceiver (New In Box) \$75.00

TEN TEC OMNI VII HF Transceiver with internal automatic antenna tuner, 300 Hz CW filter, 500 Hz CW filter, external keypad (302), TEN TEC power supply Model 941, Ten TEC model 708 microphone \$1,700.00.

Henry Radio 2KD desktop amplifier with single 3-500 tube plus spare tube. This amp is very heavy and weighs 85 lbs. \$400.00

I live in Appleton.
Gerry, WA9GON
wa9gon@arrl.org

Free To A Good Home

I have a Heathkit SB630 I will give to whoever wants it.

I have other misc. items to give away, if anyone wants to go thru a few boxes.

Rick Robinson NI9Z 920-924-9559





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CALENDAR

2015 FdL Ham Calendar

Aug. 10, 2015

FDL ARC Monthly Meeting, 7:00 pm,
MPTC Room TBD



Aug 16, 2015

Race the Lake



Aug, 25, 2015

ARES Meeting Time: 10am MPTC Room O-103

August 28 & 29, 2015

Brat Fry at the Country Corners Exxon
station in Lomira



Sept. 14, 2015

FDL ARC Monthly Meeting, 7:00 pm,
MPTC Room TBD

Sept. 29, 2015

ARES Meeting Time: 10am Room O-102 Moraine Park



Oct. 10, 2015

License Exams, 9:00 am-Noon, Red
Cross Office,



Oct. 12, 2015

FDL ARC Monthly Meeting, 7:00 pm,
MPTC Room TBD

Oct. 27, 2015

ARES Meeting Time: 10am Room O-103 Moraine
Park

Nov. 9, 2015

FDL ARC Monthly Meeting, 7:00 pm, MPTC Room
TBD

Dec. 12, 2015

License Exams, 9:00 am-Noon, Red
Cross Office



Dec. 14, 2015

ARES Meeting Time: 10am Room O
-103 Moraine Park

Dec. 6, 2015

FdL Parage of Lights, 4:00,
Downtown



Dec. xx, 2015

Christmas Party, Time and Loca-
tion TBD





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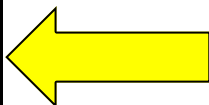
www.fdlhams.org August, 2015

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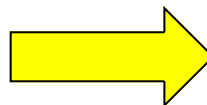
Name	Call
Barbara Simon	W9MER
Bowen Blend	KC9VXV
Brian Turkiewicz	KC9LFR
Buddy Larson	KC9UVJ
Chuck Mahnke	K9HXL
Cully Kowal	KS0D
Danny Vandekolk	KC9IGD
David Mc Cumber	N9WQ
David Zittlow	K9DUI
Dawn Krause	KD9CAW
Dean Choate	KC9TGM
Dennis Paulin	KB9OFM
Dick Finn	KC9ZVW
Don Chapman	KC9KZQ
Donna Blend	KC9TFN
Doug Murray	KC9ZVT
Doug Schultz	N9EZF
Doug Wagner	KC0RNS
Ed Beltz	N9PJQ
Ed Steinfeld	KB1ZJK
Edward Frac	AA9WW
Fernando Salazar	KC9ZVX
Gerry Radtke	WA9GON
Jack Heil	KG9IN
Jim Balthazor	KD9BTB
Jim Cole	N9WAP
Joe Lauber	KC9MDY
Joe Scheibinger	K9VY
Joyce Keyes	KC9KIJ
Kirk Everson	KC9FZE
Larry Lamont	KB9POP
Larry Mielke	KC9RUE
Lloyd Vandervort	N9RPU
Lori Winchel Beltz	KC9YQS
Louis Simon	KB9VQM
Marjean Buck	KC9LFI
Marjorie Heil	KC9BEN
Matt Nett	KD9BBN
Mike Keyes	KE7ES
Mike Miller	KC9DOA
Nancy Myers	K9ANA
Neal Buck	KC9LFN
Paul Bleuel	KC9NAA
Randy Grunewald	KB9KEG
Randy Nelson	KC9MYG
Ray Grenier	W9KHW
Rick Robinson	NI9Z
Ron Keller	KC9YVL
Stan Cram	AI0M
Ted Neuburg	W9LUQ
Ted Willett	W9NHE
Todd Beay	AC9EX
Tom Powell	KC9VXR
Tony Pass	KC9QYR
Walter Rueger	KC9WQ

FDL ARC ROOSTER

Name
Sort



Call
Sort



uName	Call
Barbara Simon	W9MER
Edward Frac	AA9WW
Todd Beay	AC9EX
Stan Cram	AI0M
Nancy Myers	K9ANA
David Zittlow	K9DUI
Chuck Mahnke	K9HXL
Joe Scheibinger	K9VY
Ed Steinfeld	KB1ZJK
Randy Grunewald	KB9KEG
Dennis Paulin	KB9OFM
Larry Lamont	KB9POP
Louis Simon	KB9VQM
Doug Wagner	KC0RNS
Marjorie Heil	KC9BEN
Mike Miller	KC9DOA
Kirk Everson	KC9FZE
Danny Vandekolk	KC9IGD
Joyce Keyes	KC9KIJ
Don Chapman	KC9KZQ
Marjean Buck	KC9LFI
Neal Buck	KC9LFN
Brian Turkiewicz	KC9LFR
Joe Lauber	KC9MDY
Randy Nelson	KC9MYG
Paul Bleuel	KC9NAA
Tony Pass	KC9QYR
Larry Mielke	KC9RUE
Donna Blend	KC9TFN
Dean Choate	KC9TGM
Buddy Larson	KC9UVJ
Tom Powell	KC9VXR
Bowen Blend	KC9VXV
Walter Rueger	KC9WQ
Lori Winchel Beltz	KC9YQS
Ron Keller	KC9YVL
Doug Murray	KC9ZVT
Dick Finn	KC9ZVW
Fernando Salazar	KC9ZVX
Matt Nett	KD9BBN
Jim Balthazor	KD9BTB
Dawn Krause	KD9CAW
Mike Keyes	KE7ES
Jack Heil	KG9IN
Cully Kowal	KS0D
Doug Schultz	N9EZF
Ed Beltz	N9PJQ
Lloyd Vandervort	N9RPU
Jim Cole	N9WAP
David Mc Cumber	N9WQ
Rick Robinson	NI9Z
Ray Grenier	W9KHW
Ted Neuburg	W9LUQ
Ted Willett	W9NHE
Gerry Radtke	WA9GON