



Pre-War Plastics

by Steve T. Davis

From the very beginnings of radio, plastic has been incorporated into the manufacture of radio cabinets and the internal workings of radios. From knobs to tube bases to platforms for components, plastic was used, not to enhance the looks of a home-brew, but as an electrical insulator. The first totally plastic radios hit the showroom floors sometime in early 1933. They didn't explode onto the scene as some might expect; instead they were offered as exotic alternatives to the millions of wooden radios already in production. With names like Air King, Colonial and Kadette, these maverick manufacturers took advantage of the latest technologies of the time. Plastic started out both small, and big: In 1932 advertisements, Emerson offered "the world's smallest radio" which was about the size of a smallish cathedral. Additionally, the next year when Air King introduced its model 52 (the skyscraper) it was the largest molded piece of plastic ever attempted up to that time.

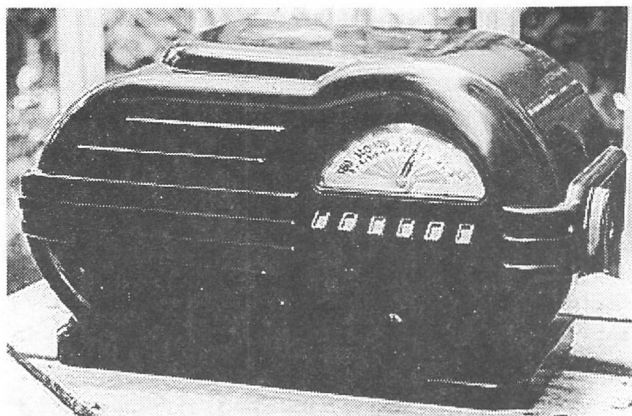
These early attempts were successful enough for manufacturers to continue offering plastic cabinets in subsequent years. Then in 1936, Sears, using its radio trade name Silvertone, introduced a plastic radio to its catalog audience. The radio had a such a classic design and low price that it became an instant mail order hit and spawned similar designs that lasted into the late 1940s.

In the last few years, pre-war plastic radios have become very desirable additions to radio collections. Frequently, when the topic of radio conversation turns to plastic, it becomes lively in discussing the differences between the types of materials, manufacturers and a confusing array of names used when describing a plastic radio. Hopefully, the information listed below will help to dispel some rumors, provide some insight and possibly relieve some of the confusion surrounding the plastics of pre-war radios.



BAKELITE

The first plastic radios were made of a material called bakelite. Bakelite is simply the trade name for a material invented by Leo Baekeland. Mr. Baekeland was a chemist from Belgium who immigrated to the U.S. around 1900. He soon began to experiment with two coal byproducts: phenol and formaldehyde. He found that when these two chemicals were mixed together under moderate heat the result was a sticky, viscous resin. When this material was then allowed to cool it would harden and in this way could be molded into shapes. Unfortunately, the new product was brittle and would break and crumble with minimal pressure. His next step was to crush the new material into a powder and put it under tremendous heat and pressure. This step permanently "set" or bonded the molecules of the two chemicals into a stable and hard material. This process became known as thermosetting. The result was a dark brown, fluffy powder that could easily be put into molds to create products. In 1909, Mr. Baekeland patented this new material and formed a company called Bakelite. The Bakelite Company began selling their material to many manufacturers, and became a huge success. The company kept experimenting with the material and quickly found that they could use "fillers" to make their product stronger, more durable and cheaper. The filler material was usually rags, cotton, wood flour or carbon. Even when these fillers were incorporated into the original material, the



This is 1941 Belmont model 638, which illustrates the typical plain brown, slightly mottled, color of bakelite. This same design was manufactured after WWII, as the model 6D111.

intense heat and pressure used would keep the end product a dark brown. The variations of color (mainly browns), mottling and even swirling we see today in bakelite radios are from the different fillers used. Because of the Bakelite Company's huge success, the name bakelite quickly became synonymous with thermosetting plastics in general, and is used today to describe many other early types of plastics.

UREA

Soon after Mr. Baekeland's announcement of his successful work with formaldehyde and phenol, other chemists began working with different chemical mixtures looking for other compounds with thermosetting plastic characteristics. In 1921, Austrian chemists discovered that when the chemical urea was mixed with formaldehyde it too created a gooey "plastic" compound. A major difference was that when wood flour was used as a filler and the compound "set," the end product was white in color. Another difference was that the heat and pressure need to set the material was only a portion of that needed by bakelite. The white basic color and lower setting temperatures allowed the use of certain dyes to be added to create an end product with a variety of colors.

Ironically, one of the favorable attributes of urea — lower temperature setting — manifests itself today in an unfavorable way. The cracks we call "stress lines" which seemingly begin and end anywhere on the radio are caused by time completing the setting process over the years.

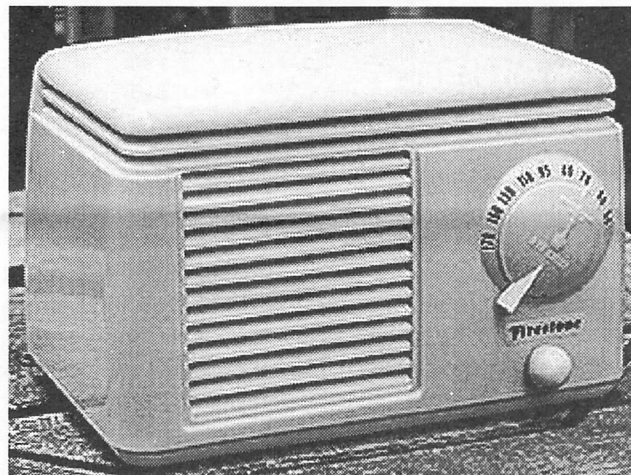
PLASKON

Plaskon was developed and introduced in 1931 by the Toledo Scale Co. to incorporate into their scales to make the machines lighter and easier to ship. They began with the urea compound and used cellulose as a filler. They also made a few other chemical additions to keep the material from fading (they wanted a bright white color for the scale basin). Because of the superior properties and the help of a great marketing department, plaskon soon became the plastic of choice when a manufacturer wanted an end product to be a color other than the standard bakelite brown and black. Nearly all of the pre-war plastic radios found today that do not fit into the bakelite or catalin genre are made from plaskon.

CATALIN

When the last of Leo Baekeland's patents expired in 1926, several chemists began experimenting with the phenol-formaldehyde compound and by 1928 had the resin refined to a clear mixture. But

the problems still lingered with the heat and pressure requirements, and the fillers. The clear material couldn't stand up to the rigors of pressure molding and the fillers needed to make the material less brittle would always show through. Chemists around the world experimented for several years trying to find dyes that would hold color under the conditions needed to "set" the material. Finally, a group of chemists from a



This is a 1939 Firestone S-7426-6, in white plaskon.

German company devised a way to make dyes directly from coal tar. Combined with varying amounts of water the dyes could be added to the resin to create a range from clear to opaque and with a variety of colors. The new dye-laden resin still couldn't stand the molding process, so instead they used a method called "casting." Casting differed from molding in several ways; the most important being that when the casting process was completed, the product still required much more work to rend the piece into its final shape. Milling, sanding, buffing and tumbling were the usual steps to a finished product.

In 1928, the American Catalin Corp. purchased the rights import the dyes to the U.S. Soon after, Catalin was licensed to several firms such as Marblette, Joanite, Fiberloid, Du Pont and even Bakelite. These companies sold resin mostly to be used in costume jewelry, novelty items, decorative, handles, napkin rings, and other small products. The fact that considerable milling was involved kept the products simple and usually small. The popularity of bakelite and plaskon with radio consumers and their demand for color variety brought Catalin to the manufacturers' attention. In 1937 Emerson, Fada and others started to use Catalin and its licensed suppliers to produce cabinets. The milling required on such complex pieces was intense and damage by handling occurred often. Another factor of concern to catalin radio manufacturers was the inherent

unstable characteristics of the material. Early on, the Germans found out that their dyes would change color over time and tried unsuccessfully to solve the problem. That's why today we see yellow instead of white and dark green instead of bright blue.

As a note of interest, the Bakelite Corp. claimed to have discovered the same dye and casting process as the Germans, but due to its fragile nature and its instability problems, they deemed the resulting material not suitable for production. Today, we can see other problems that catalin and its dyes have by examining our radios. As with urea, by not letting the compound set, the material is somewhat unstable and is subject to frequent stress lines. Additionally, again because of the non-setting issue, catalin has the unfortunate characteristic of shrinking. Most catalin radios have shrunk up to one-half inch in the last sixty years. This is why glass dials in catalin radios are often cracked and stress lines emanate from the hole. Also, the cabinet will have shrunk around the non-shrinking metal chassis, causing more stress lines in the plastic, as well as sometimes rendering the chassis very difficult to remove.

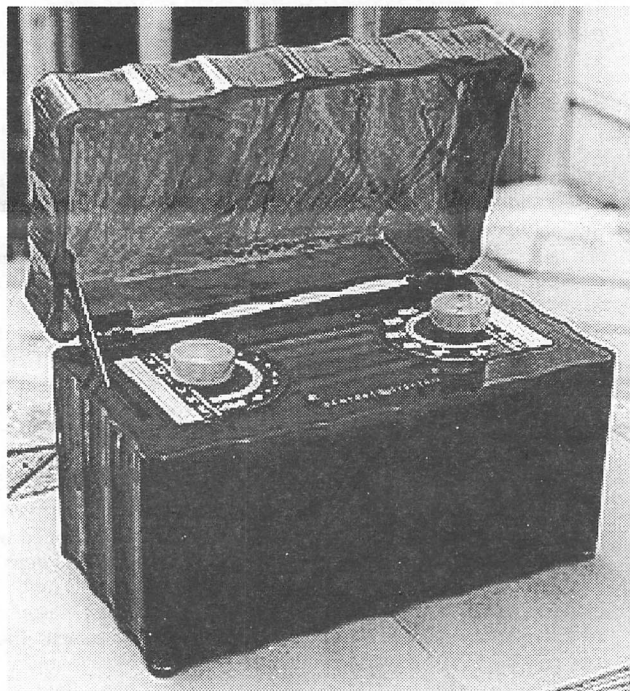
BEETLE

If catalin can be thought of as a direct descendent of bakelite, then beetle is a direct descendent of urea. Beetle was developed for the tableware industry during the late 1920s and was manufactured using various compounds as fillers and dyes. With catalin gaining in popularity, chemists began experimenting with urea-based compounds and using some of the processes developed for catalin. Although Beetle is a molded plastic and its compounds set, the resulting product was somewhat similar in appearance to catalin but much more stable. As with catalin, beetle could be created in many pastel colors and even swirled to give it a marbling effect.

Beetle first appeared in the radio industry around 1933 with the Kadette brand. As with urea and plaskon, we see the same problems arise in beetle radios. The lower temperatures used to set the compound did not completely vulcanize beetle and therefore it is prone to frequent stress lines. Another problem we find today is that constant low heat (from tubes, sunshine, lamps) over a period of time will cause separation in some of the swirls. This separation is often found on an open surface — a side or top, but unlike stress lines, doesn't run to an edge.

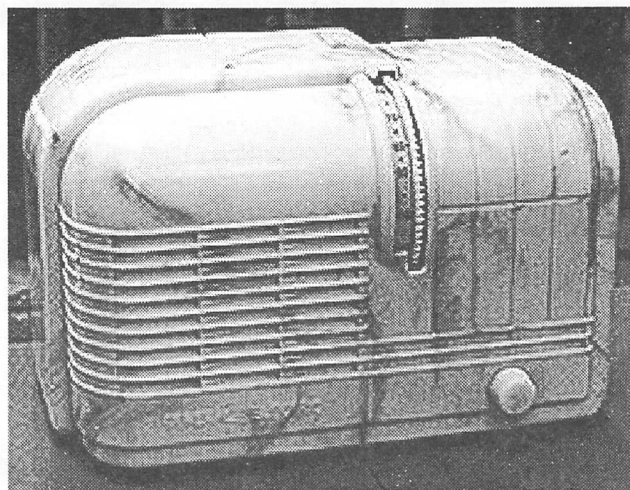
In the years of the plastic boom before 1940, many new compounds were created and several were

introduced into the radio industry. Notably, a celluloid derivative called Tenite was tried, but it tended to melt under only moderate heat and didn't last long even as knobs or escutcheons. Polystyrene and nylon and others were around experimentally before the war but didn't make a pre-war showing in the radio world. Even before the interruption of World War II, the plastic industry was about to be hit with an entirely new process, and new era for manufacturing: a process called injection molding. Because of many factors, cost being number one, injection molding quickly



At least this picture of the 1941 GE model L-622 can give you some idea of the syrupy translucent beauty of Catalin plastic.

became the process of choice for the industry. Although all of the "pre-war" plastics would survive the war, their fate was sealed. They were simply too expensive to make compared to injection molded plastics. So practically all were gone by 1950, and a golden era ended.



Note the random mottling of color (it's really tan and brown) on this white Beetle 1940 GE model H-501.

The Joys (?) of Being a Radio Parts Vendor by Kris L. Gimmy

I think this article might have broad appeal because most every radio collector has a thought, in the back of his mind, that says:

- 1) "Maybe I'll buy out that old radio store and become a parts dealer."
- 2) "Maybe I should advertise that I can restore old radios."
- 3) "Maybe I should use my computer skills and sell repro dial faces."

I decided to make reproduction parts for Catalin radios when I was unable to get parts for radios in my own collection. I was tired of being "jerked around" by the dealers of New York, New Jersey, and California as I sought to buy pieces of Catalin trim. You can tell that you are being jerked around if you politely ask the price of a radio, or a part, only to be asked "How much is it worth to you," or worse yet, "I don't really want to sell that part." (Then, why run an ad or bring it to the swapmeet?)

So I decided to use my skills as a chemical engineer to make the trim parts that are often missing or broken on Catalin radios. As a supplier of reproduction parts, I vowed to do three things:

- 1) to make parts that really looked and felt like Catalin
- 2) to give fast service — no one wants to wait months for parts
- 3) to be polite, helpful, and not "jerk around" fellow collectors

My parts would be made of my own formula for synthetic catalin — not the epoxy or Fiberglas resin used by most who make plastic items. I would make them the old-fashioned way by casting each part, and doing the machining and polishing steps by hand. I would not try for absolute perfection (which costs time and money), but rather, prompt delivery of a decent part, at a reasonable cost, so a hobbyist could get his radio ready to be on the shelf. Those SARS members who have seen me make a part are always amazed at the amount of hand work that goes into a finished part. The biggest surprise for me was that fully one third of the parts end up as rejects, usually because the color or marbling isn't good enough.

The venture has been a success. I don't get a lot of money from it, but it does offset the costs of attending major meets, and it has helped me buy a few sets to add to my collection. However, while the technical part of the venture has been a success, the "people" part of dealing with radio collectors has been a real challenge. So I'll give a few examples of what to expect if you're considering supplying a service to the hobby.

THE INCOMPLETE ORDER

I get many phone calls to ask if I make a certain part, and to ask about price. Sometimes (weeks later) I get a check in the mail — that's all, just a check — with no mention of what it is for. I guess I'm supposed to remember what the buyer wanted, what color, and where to send it.

A variation of the incomplete order is the letter that says "Send me a pair of yellow knobs for a Fada bullet." Which yellow? Canary? Orange-yellow? Butterscotch? Pumpkin colored?

THE BLOWHARD

Caller: "Hello, this is Joe Wheeler from Dealersville. I need a set of butterscotch knobs and grille bars for the big Addison. I need them right away!"

Knobman: "I have those in stock. They are x dollars for a complete set. I can ship as soon as I get your check"

Caller: "OK, the price is no problem. I'll send you x dollars for the set. Will you be home tomorrow? I'll send an overnight letter. Also, can you ship by Federal Express? I gotta have these."

Knobman: "Yes, I will be home to accept an overnight letter. Federal Express is expensive. It will cost an extra \$30 for their overnight pak service."

Caller: "Fine, fine. Cost is no object. Now let's talk color. I want a butterscotch like the radio on page 33 of the Sideli book."

Knobman: "I'm looking at the book, and I just checked my stock. I have two complete sets in that shade of yellow."

Caller: Well, put my name on one set! I gotta have these parts. You will get my overnight letter tomorrow — look for it."

RESULT: No letter or check ever comes! I've lost count of how many times this has happened. Generally speaking, the more frantic the call, the less likely you will get an order.

THE CHECK IS IN THE MAIL

Just before any big radio meet or antique show, I would often get several phone orders saying "You gotta ship it right away. I need it for the show. The check will be in the mail today." Sometimes, a person would phone in a second and third order before the first payment check arrived. Sometimes, they would call to cancel an earlier order (which I had already shipped) because they traded the set as-is to a friend. A few times, the check didn't come for months. A few times, I had to write to remind someone to pay. A very few times the check never came. It all got very confusing, and I couldn't keep track of who I owed parts to, and who owed me money. Thus, I don't ship without a check in hand anymore.

CAN YOU MAKE ONE JUST FOR ME?

Many hobbyists don't understand the concept of tool-up costs. They are disappointed that I won't absorb the costs to set up to make one unique knob just for them. I explain that I have to make a mold, develop a dye formula, and find hardware for every knob I make. It typically costs \$50 for materials and eight hours work before I get the first usable knob. I have to sell many knobs of each type before I break even. A typical reply is "Oh, I just thought you could squirt it out." (I wonder if such a person thinks Ford Motor Co. could just "stamp out" a Chrysler if they were asked?)

THE FREE HOME TRIAL

If someone doesn't like the part I send, they can return it for a refund — but not after they have used it. A few cheap souls have ordered a grille or bezel ring, glued it onto a cabinet, and taken it to a meet. If the set doesn't sell, they return the parts (with glue all over the edges) and want a refund.

JUST LOOKING

(Phone version) I have at least two persons who call every few months to see if I have a part they need. I have sent them both a list of parts that I stock, but they call anyway. I *always* have the part. They *never* order.

(Meet version) There is one man who stops by my table at the Elgin meet every year. He looks and looks at my knobs, and he asks the price (\$15 each). Then he says, "I can get repro knobs from Mr. X for \$12 each." "Fine," I say, "Buy the knobs from him." "But your knobs are better than his," he says. "That's why they cost a bit more," I say. He never buys anything, but we have this conversation every year.

THE PERFECTIONIST

I get a few knobs returned every year because the buyer isn't satisfied. They are usually accompanied by a note telling me how great the knobs look on the radio, or how realistic the color or the marbling is, *but* the purchaser has found a tiny bubble or a blemish that was on the part I copied, or has noted that the back side doesn't have the smooth machined look of real knobs that were turned on a lathe.

He seldom wants a refund — he wants knobs that are perfect and cannot be told from real knobs. I offer either a refund or an exchange, but tell him that the next knobs also will not be perfect. It is my goal to make replacement parts at a reasonable cost, so a collector can get his radio to look nice on his shelf. Each part is made by hand, smoothed by hand, and drilled by hand. It's a lot of work for a \$15 knob, and even more work for a complex grille. To keep the price low (and to make it obvious they are repros) I do not smooth the back side of a part when it won't show. If you want perfection, buy the real parts offered in ads — at three to five times my prices — and be prepared to be jerked around.

President's Page

I don't know about you, but I really look forward to our monthly meetings. Every month when I flip that wall calendar over to a new month, the first thing that gets circled is the second Monday — SARS night! I even make sure that business trips avoid that special day. We really have had some great meetings this year. For those who have been unable to attend, you have missed some great fun. Our speakers have been terrific. There has been so much to learn and to enjoy, from either an historical perspective or from the technical aspect of our great hobby. In addition, I don't that anyone could duplicate our wonderful show and tells. From all of the members of our club combined, we probably have one of the most interesting and varied collections of radios and artifacts anywhere in the country. I've talked to other radio collectors around the country, and I just don't get the feeling that they have the talent and excitement and fun that we have when we get together.



An eager radio buyer examines a seller's wares.

Our club is also getting a terrific reputation for putting on great swap meets. Our fall "Mega Meet" has given us some national notoriety, and our spring meet has been one of the best local shows around. At the Charlotte meet, everyone was talking about how good our Atlanta (Alpharetta) meet was. Fortunately, it was easy to put on and we were really lucky with the weather. But most of all, people bought and sold radios. There was a lot of activity, and I'm guessing that we had over 40 displays of stuff for sale. The Fairfield Inn was pleased to host us again and they seemed open to do it again next year. The location seems to be convenient and easily accessible. We didn't get the publicity in the papers that we've had before, but WGKA (1190 AM) gave us several public service announcements that I'm sure helped out. In fact, it was so much fun that we are going to have a quickie summer swap meet. Mark your calendars for Saturday, June 18th from 7:00 AM until noon at the same place — the Fairfield Inn, Alpharetta, off Haynes Bridge Rd., exit 9 off GA 400. No planning — just show up with radios. It's sandwiched between the big national meets at Lansing, Michigan in July and Elgin, Illinois in August.

Sorry that this Spring newsletter is a bit late. Special thanks to John Pelham for hanging in there with all that's going on in his life, and to Norm Schneider who will publish "one more time." Have a great summer.



The 1998 SARS Spring swapmeet was a resounding success!

An Encounter with an RCA Victor Model 280

by Blake Hawkins

"It was a dark and stormy night" when the phone rang. I picked up the receiver and cautiously held it near my ear. A familiar voice said "Remember that old radio I told you about? Well, it's ready to be fixed." An appointment was made for the next Saturday morning when, I hoped, the weather would be better. The day dawned bright and beautiful, which I hoped would be a good omen as I approached the white house containing my friend and the radio. Down a dark stairway, into a dimly lit basement, there it was against the wall: a highboy cabinet from the early '30s with the controls concealed behind a pair of tambour doors.

The cabinet was moved to the center of the room. (It took both of us to do that.) With a flashlight, I explored the back. Everything was surprisingly clean, with just a light coat of dust and no rust. The label on the rear of the chassis said "Model 280, RCA Victor Co. Inc." and went on to state "100 to 125 volts, A.C., 50 to 60 cycles, 120 watts." There was a placement diagram for the tubes, showing 12 of them. A look behind the front doors revealed a control layout with lighted graphs for "Suppressor," "Volume," "Tone High," "Tone Low," and the backlit dial with a red pointer. The tuning meter is also illuminated. The graphs for Suppressor and Volume are vertical green columns. The tone control graphs are diagonal, arranged to form a display like a frequency response curve. A very small knob at the top of the panel proved to be the band switch. Although all the other controls are lighted, there is no visual way to tell which band you are on. There are no panel markings for this function and no indication on the tuning dial. The calibrations for the shortwave band are very small and hard to read, located below the broadcast band frequency numbers. Although a monster, this is clearly a high end radio. With John Pelham's help, the model year was determined to be 1933.

After I got the chassis and the 10-inch electrodynamic speaker onto the work bench, I found a radio that was clearly "state of the art" for its time. Here are some of the features: two wave bands, 550 to 1500 kc and 1400 to 2800 kc, tuned RF stage, IF stage at 175 kc, separate IF stage for the AGC and a dedicated AGC tube, and a transformer-coupled two-stage push-pull audio amplifier with 20 watts output. Even the audio drivers are push-pull. Compensated volume control . . . we call 'em "loudness controls" now, but this one has two compensating networks and was an early 30's design. Separate controls for high and low audio frequencies. Suppressor control. (Nope, I didn't know what that thing did. Maybe a variable noise blanker?) Massive power transformer with a choke input filter. The field coil of the speaker is also used but it is the second choke in the filter. There is also a fuse in a holder allowing selection of 100 or 120 volt A.C. line. Circuit diagram for this radio is in Riders "Volume I to V Abridged," Page 236, RCA.

Things were looking good as the bottom chassis cover was removed, revealing under-chassis wiring which was undisturbed since the day it left the factory. The radio had stopped working long ago, but was never repaired! The cloth covered rubber line cord was rotten, but the under chassis wiring was in good shape. Now most old radios will have a *gotcha*, and this was no exception. Upon examining the tubular and electrolytic condensers, not one of them had a value or voltage rating anywhere. All they had was a part number. That would make it difficult to restore without some service literature.

I suppose if John F. Rider had a white horse, he could have ridden into the shop waving the manual and pointing to the component values on it. With that and an RCA Tube Manual, I was ready to begin the restoration. First thing . . . what does that Suppressor control do? A little tracing and a close look at the diagram provided the answer. It is wired as a rheostat in series with the cathode resistor of the type 58 RF Amplifier and first detector tubes. It is an RF gain control! This radio has automatic volume control as well, so the Suppressor control cuts down the amount of background noise by limiting the gain of

the RF input circuits. Before doing any extensive work, the power transformer was tested using the familiar series-connected 100-watt light bulb. It was good and the voltages produced were correct.

There were four electrolytic condensers in the power supply; two were wet electrolytics with evidence of leakage and the other two were in a wax impregnated paper box mounted under the chassis. Each was replaced with a modern 10-microfarad, 450-volt electrolytic. I left the old ones in place to preserve some of the original appearance. The tubular condensers were impregnated with a black compound which looked like tar and was oily and sticky. Several had leaked big globs of this material. All 13 of these were removed and replaced with modern components. The carbon and wirewound resistors were all within 20% of their color-coded values. Since this radio is going to be used daily, the line cord was replaced with a modern three-wire cord and plug. There was one defective tube, a type 59.

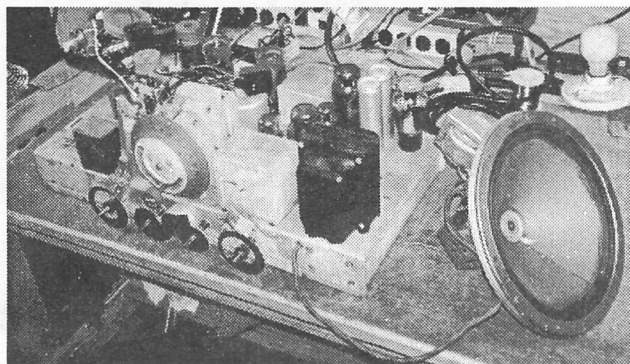
The main tuning shaft was frozen. This was mounted in such a way that to remove it would have required complete disassembly of the tuning condenser. Off came the dial cord and out came the WD-40 which was carefully worked around the shaft. In a few minutes it was free and working well. The band switch is mounted on top of the chassis and is of open frame design. It required some extensive cleaning but responded well.

Now that the new parts were all in place, and since the power transformer was previously tested, the time had come for the "smoke" test. With a voltmeter connected across the first filter condenser, the line cord was plugged in and the power switch turned on. The five pilot lights came on and the tubes began to light up, as the meter came up to 394 volts, the air was fresh and clean: no smoke! Checking the voltages at the tubes revealed that they were very close to those listed on the diagram. The current through the high voltage filter was also checked. It measured 84 milliamperes, a little under the expected 92.

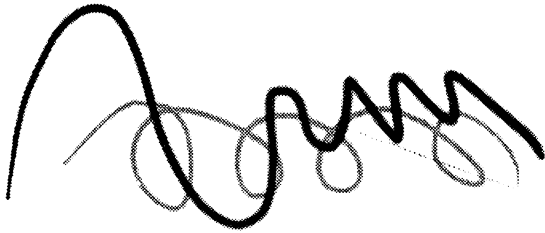
Adjusting the tuning and volume controls brought in WSB at 750 kc. With a 10-foot antenna, sensitivity and selectivity were very good as the dial was tuned across the band. The audio was clean, and the compensated volume control was working well as evidenced by the clear bass notes at low volume levels. Dial calibration was good and alignment was not required. After several hours of operation, the power transformer was cool and the field coil of the speaker was just warm to the touch.

On a sunny, warm, March afternoon, the radio was delivered and reinstalled in the cabinet which had now been cleaned and moved to a spot of honor in the living room. As we powered it up, tuned to WGKA, Don Kennedy was playing some Glenn Miller records. We just stood there and listened for a while. The old radio was alive and once again, part of the family.

References: "Abridged Rider Manual, Volumes I to V," John F. Rider Publisher, 1941
"RCA Receiving Tube Manual," Technical Series RC 16, RCA Tube Department, 1950



The chassis and speaker on my workbench.



Scribbles from the secretary
by Joe Howell

Club officers are up for re-election and yours truly is looking for someone to pass this pleasant duty onto: if you can take minutes, type a little and would enjoy expanding your involvement in the club, see me for a box full of literature and the previous recorded minutes. Each of the following meetings was held at the Piccadilly Cafeteria in Norcross.

January 12—Gordon called the meeting to order at 6:45. Attendees numbered 22. Mention was made of the upcoming Spring Meet — ad was in ARC (weekend before the Charlotte meet). Offerings were as follows: Larry Smith: “membership dues are due now”); Gordon: goal is to finalize the by-laws this year; John Pelham: February theme is to be “radios without tubes” — crystal sets, transistors, etc; Gordon: asked for preliminary suggestions for the contest theme at our yearly meet; Norm Schneider: Hi-Fi Buys has a Grundig repro (Norm’s is “not too good”); Mike McKeel: our guest speaker on transistor radios; December ’97 was the 50th anniversary of the invention of the “tube killer.”

Show and tell (“Q” and “R” radios): NIB Realtone Constellation Transistor and RCA 66X9 Catalin — John Pelham. Aircastle (similar to Belmont), Fada plaskon, Philco Mystery Remote — Gordon. Airline — Larry Smith. Delco and Bendix 110 — Danny Davis. Antenna/RCA 18/Radiola 100 speaker and Quam speaker — Steve Sandler. Philco 70 and Zenith portable — Gordon. Ad brought in by Monica Hayden

Adjourned —

February 9—Gordon called the meeting to order; 21 attendees (1 new face — welcome). Old Business: Larry Smith prepared a list of past due memberships and will sync-up with my mail file. Reminder of the March 14th swap meet at the Fairfield Inn. New Acquisitions: my Guild Country Belle (and enchanting story); Emerson AU-190 — Frank Lindaur; Metro Crystal — Bill Johnson.

Show and Tell (“Radios without Tubes”): Two GE transistor Drink Machines — Gordon. Many wood and Catalin radio look-alike novelty items — Johnny Hubbard. Tiny (2 by 2 inch) Juliette transistor — Bennie Smith. “Foxhole crystal set” — Me. AM crystal set and B47 survival radio — Marty Reynolds. Salt Box crystal set, two old crystal sets (variometer and slider type) — Charlie Pierce. Loose-coupling crystal set — Bill Johnson. Pilot plaskon (1946) and Sentinel 344 (1953) — John Pelham. Rare bakelite — Gordon.

Adjourned —

March 9—Gordon called the meeting to order at 6:40; 20 attending. Next Saturday is the swap meet (Charlotte the following weekend). Gordon introduced Aubrey Morris, a past guest speaker, who in turn introduced Elmo Ellis (his boss for 35 years). (Personal aside to living examples of local/international history; what a treat, hats off to Gordon — again!) Mr. Ellis (Elmo to me) hailed from West Blocton, Alabama; first heard an A-K in 1925 listening to WSB in its early years; went to work at WSB in 1940 (the transmitter was on the old Biltmore Hotel with 50,000 watts “Clear Channel”); WSB was an affiliate with the NBC Red network (WAGA was with the other NBC Blue network); Elmo earned \$25 per week; broadcast his singing voice “I’ll Never Cry Again Blues;” played jokes on/with Douglas Edwards (you may remember him — the first TV newscaster); shared gossip about Toscanini (who led the original CBS orchestra); began an “early radio” trivia contest; told a delightful story about “Mad Marshall” the flagpole sitter and concluded with a rendition of an original piece of poetry. Thank you Sir! Please return to enthrall us again and bring your faithful employee along too!

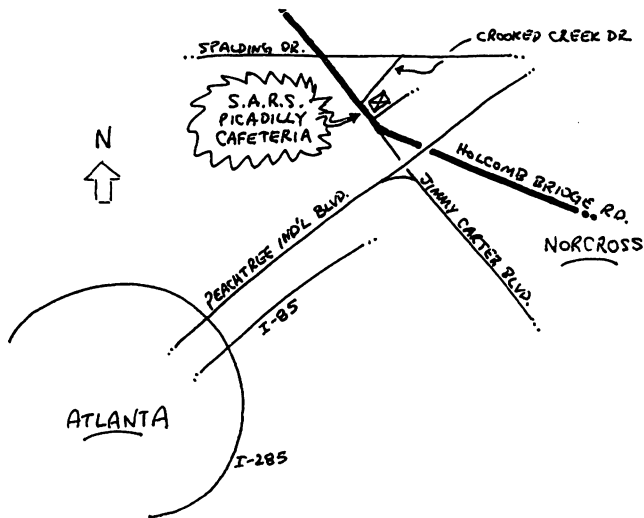
Show and Tell (“S” Radios): Silvertone (set o 3) bakelites — Johnny. Emerson 1940 — Barry. Setchell Carlson with inverted chassis, Simplex 193 — Blake. Sentinel bakelite, Stewart Warner 1939, Silvertone 1950, Silvertone portable 1955 — Steve. Three 1940 Silvertones — John Pelham. Motorola 1938, Canadian Westinghouse, Memo rolodex — Gordon; Stewart-Warner — Marty. Sublime transistor — Bill Hedden.

Adjourned —

Don’t miss the ...
SARS “Quickie” Summer Swapmeet
Unplanned, informal. Just show up with radios!
Saturday, June 18, 1998
7:00AM until Noon
Outside, in the rear parking lot at
The Fairfield Inn
11385 Haynes Bridge Road
Apharetta, GA 30004

SUPPORT YOUR CLUB!

The Southeastern Antique Radio Society holds monthly meetings on the second Monday of each month. They're held at Piccadilly Cafeteria, 3400 Holcomb Bridge Road, Norcross, GA. Meetings start at approximately 6:30 PM. Most attendees arrive early and eat before the meeting. In addition to club business, meetings have a Show and Tell feature, where members bring items to display and discuss. All are encouraged to participate in this fun. See the schedule, and map, below.



SARS 1998 Show and Tell Schedule

June: Radio paper and paraphernalia

July: 'X,' 'Y,' and/or 'Z' radios (like Zephyr, etc.)

August: Repair and diagnostic equipment (tube checkers, voltmeters, signal generators, etc.)

September: 'A' radios (like Atwater Kent, Addison, etc.)

October: Your favorite radio bought at the SARS Fall swapmeet

November: The newest (most recent vintage) radio in your collection

December: Anything goes month!

CLASSIFIED ADVERTISEMENTS

Free to SARS members. To place an ad, contact the editor by e-mail (jpelham@mindspring.com), phone (770-476-0473), or mail (John Pelham, 1185 Bend Creek Trail, Suwanee, GA, 30024).

MESSAGE: My ad in a previous newsletter requesting information regarding a Tradio coin-operated set resulted in a call from Homer Henrioud who told me everything I needed to know, and more. The set is now gobbling quarters voraciously (doesn't that seem like a lot of money for 1950s?). Homer was, as always, right on the money. Thanks again Homer. — Joe Howell.

WANTED: Arvin tube shields. They are cylindrical metal, with spring tabs that fit into slots in the chassis. See a picture on the web at <http://jpelham.home.mindspring.com/617shiel.htm>. John Pelham, 1185 Bend Creek Trail, Suwanee, GA 30024. (770) 476-0473. E-mail: jpelham@mindspring.com.

WANTED: Special reversed volume control for RCA T80 (Bunis 3rd edition p. 202). RCA part no. 33512. I'll buy an RCA RC416 radio or chassis to get this part. Also used in model T64 and T65. John Pelham, 1185 Bend Creek Trail, Suwanee, GA 30024. (770) 476-0473. E-mail: jpelham@mindspring.com.

WANTED: Radios for my collection: Zenith models 811, 835, 5R317 or 6D317, 12S267. Coronado 43-8160 (small bakelite with center round dial). John Pelham, 1185 Bend Creek Trail, Suwanee, GA 30024. (770) 476-0473. E-mail: jpelham@mindspring.com.

SOUTHEASTERN ANTIQUE RADIO SOCIETY
P.O. BOX 500025
ATLANTA, GA 31150

PRESIDENT: Gordon Hunter (770) 475-0713
VICE PRESIDENT: Bill Johnson (404) 355-6308
SECRETARY: Joe Howell (770) 729-8428
TREASURER: Larry Smith (770) 998-1964
EDITOR: John Pelham (770) 476-0473
PUBLISHER: Norm Schneider (770) 455-4596