

Southeastern
Antique
Radio
Society



Spring 1997

**Radio Era Archives "Radiophile" CD-ROMs,
volumes 1 & 2** A review by John Pelham

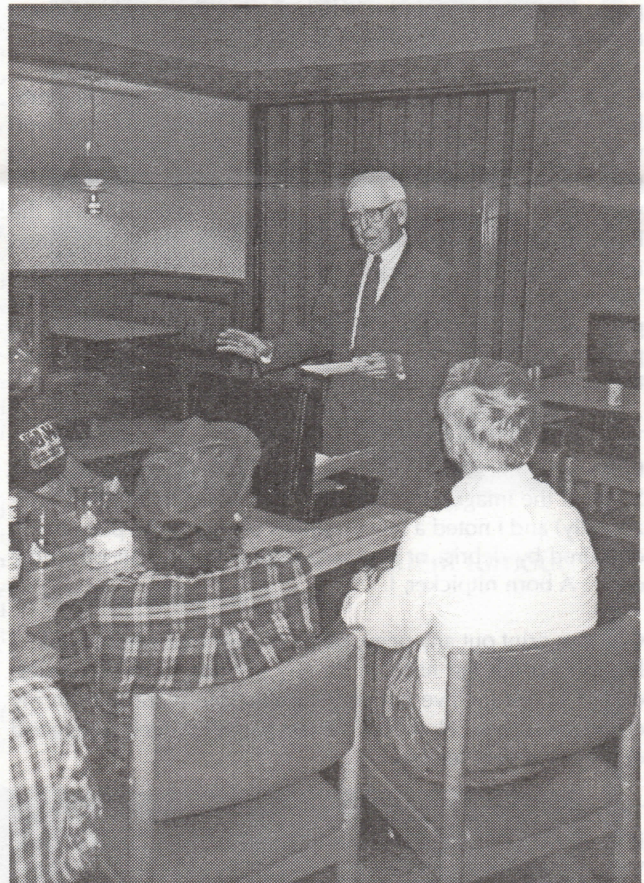
In addition to Riders Perpetual Troubleshooter's Manuals and QST magazine on CD-ROM disks, Radio Era Archives has also released two CDs of old material of interest to the antique radio collector. They're called Radiophile, volumes 1 and 2. I, of course, couldn't pass these up.

What's on the CD-ROMs? A bunch of interesting and useful old stuff. The famous Radio Troubleshooter's Handbook by Ghirardi. The General Electric Essential Characteristics (a vacuum tube data book), 1962 edition. The 1933 RCA Radiotron/Cunningham tube manual. A 1925 Radio Trade Directory -- nearly 200 pages of suppliers' addresses, and interesting advertisements. An NRI (National Radio Institute) series of home study radio lessons from 1929 through 1937. The Radio Troubleshooting Guidebook, a 1954 book by Rider and Johnson. Rider's Perpetual Troubleshooter indexes, covering all the volumes, 1 through 23. A 1955 book called Basic Electronics -- the illustrations in this one alone are almost worth the price of admission. Thousands of pages of Official Radio Service Manuals by Hugo Gernsback. The March 1938 issue of Radio Craft magazine (a special issue, covering the history of radio -- up to 1938!). The 1955 Radio Amateur's Handbook by the American Radio Relay League. All this material is fascinating to read.

There's more, like Atwater Kent and Philco service publications. Not to mention Zenith service manuals--oops, I told you not to mention Zenith! Don't get me started ... Anyway, there's so much material on these two CD-ROMs--I haven't mentioned quite all of it--that I haven't begun to digest it all, and I've had 'em since October 1996.

The search engine is a Radio Era Archives program called RadioView. It's a Microsoft Windows(tm) program, and it's the same program that's used to view the Riders Perpetual Troubleshooter's Guide that I reviewed in the last newsletter. It works well, and has many options for customized viewing. A menu choice in the program allows

(continued on page 2)



At our March meeting, we were entertained by none other than Mr. Aubrey Morris, owner of that famous raspy WSB voice. Mr. Morris spoke about how he "built a career as a radio newsmen based on the recognizable sound of my voice." He recalled how he was advised when young by a University of Georgia speech teacher to forget radio, also based on the sound of his voice! He mentioned how, early in his career, a listener sent 10 cents to WSB to begin an elocution-lessons fund for him.

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(Archives continued from page 1)

the user to specify the "collection" (either the Radiophile CDs or the Riders CDs) to be viewed. The search fields change depending on which is selected. For the Radiophile CDs, the fields are Publisher, Name of Book, Author, and Year, which give a variety of ways to get to the goodies in this series. As in the case of the Riders CDs, the data consists of scanned images of the books, so one can't search for particular text.

Once you've retrieved a publication, it's a simple matter to "read" it, right on the computer screen. You can use the mouse or the keyboard to move forward and back, page by page. Image retrieval is fairly fast on my two test PCs, a 486DX2-66 and a 150-MHz Pentium. If you want to go to a particular page, that's easy too. Just click the button, enter the page number, and you're there.

Going to particular page numbers introduces a small problem, however. If, for example, you've found a subject you want to go to in a book's table of contents or index, and you go to the indicated page, you'll find you're usually close to your destination but not exactly at it. This is because the RadioView page numbers start at '1' with the first scanned image, and increase consecutively for each additional image. The actual book, on the other hand, probably has a cover, title page, preface, etc. that doesn't have page numbers. So the page numbers in RadioView will usually be slightly higher than the page numbers in the book.

The quality of the scanned images is excellent, although I sometimes wish more care had been used in the scanning process: Some of the images are "crooked" (not perfectly aligned horizontally) and I noted a few instances of part of the page being obscured by debris, or one side being slightly cut off at the edge. A born nitpicker, I.

One can print out any page, range of pages, or whole book. I haven't yet felt the need to do any printing from this series, except to test it. I've felt very comfortable reading from my computer screen. However, the test pages I printed were good quality, and very legible.

The cost is \$85 per CD, postpaid. There's a quantity discount if more than one CD is ordered. There is also a just-released Volume 3, with even more pages and pages of old radio references. For more information, Radio Era Archives is at 2043 Empire Central, Dallas, TX 75235, (214) 358-5195. They have a web site at <http://www.flash.net/~tsm>.



Johnny
Hubbard's
Charlie
McCarthy
Radio

SCRIBBLES FROM THE SECRETARY

Joe Howell

As promised this Spring edition will contain three months' worth of summarized minutes although the January meeting will be extremely short as your author was an hour and a half late.

Picadilly Meeting Room--January 13th. Gordon called the meeting to order; no doubt some very interesting discussions followed along with exhibits for Show & Tell. I came in late and noted that 25 attendees were present (a new record, but see below) along with two new members. Tom Atcheson asked that the member owning a "Sound Mobile" please contact him--it was someone in attendance at the December meeting but no one could remember who.

Picadilly Meeting room--February 10th. Gordon called the meeting to order at 6:45; 30 attendees (another new record) with six new faces. Gordon introduced a guest speaker, Mr. Ed B. Jelks. Mr. Jelks enthralled the group with stories and memorabilia including a Radio Engineer's License dated 1933. The Spring swap meet slated for March 15th was described as to directions, advertising, etc. (See The President's Page for details after the fact--it was very good.) Reproductions to be the theme for March. Fall meet proposal by Bill J.--one day (Saturday) due to poor Sunday attendance, possible Friday night Hospitality Suite. Telephone list requested (getting to it). Show and Tell included Crystal (Ritner Bros) Bill J., White Glascon/1940 Barry, RCA T80/1939 John P., RCA/1940, SuperWasp/1930, Toshiba/1960, RCA portable/1940, Belmont/1939, Air King/1935, R9 ham magazine/1934, TR1G Regency/1955 Gordon, RCA Metal Deco/1932 Gordon, Radiola III/1924.

Picadilly Meeting Room--March 10th. Gordon called the meeting to order; 22 attendees/three new faces. Swap meet reminder and possibility of using Will's Park covered facility for next Spring meet. Fall meet to be last weekend in September. Atlanta Radio Theater to perform Friday night and the meet to be on Saturday only. Gordon called Ludlow Porch and Don Kennedy (local radio moguls) to suggest Big Band format radio (which we have had in the past)--no luck/no dollars. Larry Smith gave Treasurer's report: \$1600 (good shape). He also mentioned ex-member Jack Crider selling 50-plus radios. Show and Tell entries included two Coca-Cola Coolers (one a repro/1947 Gordon, Guild telephone radio/1956 Gordon, Franklin Mint Johnny, Fada 1000 w/cassette & Manhattan Art Deco Martin, Arvin 547/1948 John P., three repro AM/FM radios in display case Barry, "1917" signal generator Marty, repro microphone Charles P.

Gordon called WSB to assist in their 75th Anniversary celebration and was met with "little enthusiasm." Gordon introduced the guest speaker, Aubrey Morris, 35 years with WSB as a news broadcaster. Mr. Morris shared fascinating, often historic memories and a collection which included one of his Peabody Awards. (I had never seen one; he has two.) (Personal aside: We bought supper for the last two speakers and all of us became richer for the bargain. Thanks Gordon.) Theme for April Show and Tell "D" and "E" radios (Emerson, Delta, etc.). Suggestions as always welcome--come see us when you can--JH.

President's Page

Our swap meet season has gotten off to a great start with our own local event on March 15th. I'm still fairly new to the club, but I can remember a couple of our Spring meets and this one seemed to outdo all the others. We were very lucky with the weather, even though it was a bit cool, and the facility was excellent, with lots of parking and a few amenities within the Fairfield Inn itself. We had negotiated a special room rate for our out-of-town guests, and the hotel management seemed to enjoy the notoriety they received from the event due to some local coverage that we received from the press. I'm hopeful that we can do it again next year at the same site unless we can find an indoor or covered facility in case of bad weather.

Meanwhile, our planning is turning to our Fall meet, scheduled for the last weekend in September. Bill Johnson and I are working on some negotiations with a very good site and we hope to be able to announce our decision at the April meeting. Last year's site, the senior citizen center, is under new management and has doubled their price, so we have turned elsewhere.

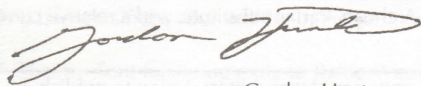
Before I forget, let me give a special thanks to several folks who helped out with our Spring meet. Larry Smith procured some terrific signs and banners at a very reasonable price. Joe Howell set up a membership table that helped us gain some new members. Bill Johnson lead a spontaneous clean-up of the area when we wrapped it up. Thanks to all for making it a great success.

When some of us got to Charlotte the next weekend, the reputation we gained from our meet preceded us. Many folks came up and told us what a great time they had and that our club is really getting well known for great people and great shows.

Speaking of Charlotte, I really enjoyed the Charlotte swap meet, and again we were blessed with great weather. It was a good-sized meet with plenty of radios, and I think nearly everyone came back with some new treasures. The only disappointing thing was the Friday night auction which did not have many high quality radios. It will make us think harder about whether we will try an auction at our fall meet in September.

We had some wonderful speakers, who told us some great tales of the radio business in years past, for our Winter quarter meetings. We have more great speakers lined up for the next quarter's club meetings, so be sure not to miss any!

Before I close, I want to get back on my soap-box for the lack of AM-radio programming in the Atlanta market. If you don't care for talk shows or religious programming, there is nothing out there for you. I've talked with a few station managers to ask about the feasibility of easy listening music, but I just get no response. I think they totally ignore the market, particularly the baby boomers who have nostalgia for the music of the 40s and 50s. I have heard that WQXI (790 kHz) is going to change its format again, to a 24-hour sports network. Enough is enough! What can we do? Stay tuned...



Gordon Hunter



A chilly day, but an excellent turnout at the mini-swapmeet.



A Portable Radio Power Switch Fix

(quick, proper, and just-so) by Marty Reynolds

Many, no, most of you, have powered or battered-up an old portable to find there's stony silence upon "switch click." The cause is simple. Years have passed since the low-voltage on-off switch has seen closed contacts. An oxide barrier has formed and when the contacts close, no current can pass. There's not enough potential difference across the barrier to break it down -- or, in telephony terms, to 'whet the contacts.'

Where is this switch? The answer to that rhetorical question is "it's usually found on the back of the volume control."

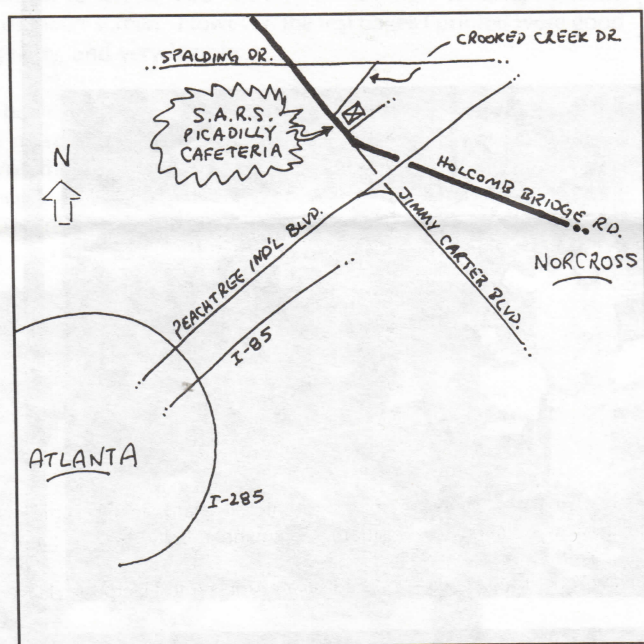
How to fix? Simply remove *one* of the leads from the filament string switch section in a tube set or *the* battery lead in a transistor model. Apply 110VAC to a 100W bulb through that switch, then cycle it several times.

The first operation will be met by a hesitant lamp start, the rest will provide smart results. Remove the temporary connection and replace with the original. Enjoy good switch operation until the next thirty year interval the radio's left off.

I first thought of this technique when confronted with the problem on a Zenith 1000 Trans-Oceanic. It looked like the switch was the item around which the radio was catalyzed and built. Thinking "there must be..." I tried this method. It's proved itself many times since.

SUPPORT YOUR CLUB!

The Southeastern Antique Radio Society holds monthly meetings on the second Monday of each month. They're held at Picadilly Cafeteria, 3400 Holcomb Bridge Road, Norcross, GA. Meetings start at approximately 6:30 PM. Most members arrive 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.



See you at the next meeting!

A poor man's variac

A Restoration Hint by John Pelham

First, let me apologize to all for not titling this piece "A Poor Person's Variac." That said, on to the content.

Why use a Variac?

If a radio has been in storage for years, perhaps the best way to reintroduce it to the shock of full AC line voltage is to use a Variac, which is a trade name for a variable autotransformer. Using such a device, one can slowly increase the AC voltage that's applied to the radio, which can have two advantages:

1. It allows the restorer to watch for shorts and other hazardous or damaging problems that the radio might have, and take action before damage occurs. If full power is applied at once to a radio, resistors have been known to fry, capacitors to explode, etc. Bringing up the applied AC voltage slowly allows one to be alert and observant for overheating parts, etc., possibly before they are irreparably damaged.

2. Bringing up the applied voltage very slowly (over a period of hours) seems to be able to "reform" the dielectric of some capacitors, making them functional again. Before I started using this technique, I had to replace virtually every filter capacitor in every 1940s radio I encountered. Now, perhaps about 50% of the time, the old filters turn out to be usable after the Variac treatment. Leaving functional original parts in place is not only easier, it's better from an authenticity standpoint.

What if you don't have a Variac?

Before I bought a Variac, I used a cheap substitute that was almost as good. I made a fixture consisting of a regular AC cord with plug, a standard house light bulb socket, and an AC outlet. The light bulb socket was wired in series with one side of the AC line. When I plugged a radio into the AC outlet, plugged the plug into AC power, and screwed a light bulb into the socket, I was powering the radio through the light bulb. This had two advantages.

1. I started with a low-wattage (high resistance) bulb when first powering up the radio. This dropped most of the AC voltage across the light bulb, and fed only a small percentage of the AC line voltage to the radio. After letting the radio operate on this drastically reduced line voltage for a few minutes, if no problems were observed, I'd put in a slightly larger wattage bulb. I'd progress from low wattage bulbs to high, and in so doing would step the AC line voltage applied to the radio from a low to high value, gradually. Almost the same effect that you get with a Variac, except the voltage increases in discrete steps instead of gradually.

2. By observing the brightness of the bulb, one can get a pretty good relative idea of how much current the radio is drawing. After using this method for a while, I got to where I could tell if a radio was warming up correctly and drawing reasonable current level after warmup. I was able to spot a power transformer with shorted turns right away using this method. The light bulbs glowed much brighter than normal, and the brightness was relatively constant, without the normal variation of a turn-on surge in brightness, then growing dimmer while the tubes are warming, then a brightness increase again when the radio comes alive and the tubes' plate current starts flowing.

So there you have it. A cheap Variac substitute, and a relative current indicator to boot!

Another note from your newsletter editor: I plan to publish a club membership roster in the next newsletter. The list will include names, addresses, phone numbers and e-mail addresses if available. If you don't want some or all of your information published, please contact me in the next month or so.

CARPATHIA'S WIRELESS LOG -- SINKING OF THE TITANIC

Sunday, April 14, 1912 (N.Y.T.) 5:10 p.m. TR's with S.S. Titanic bound west, one S message received.

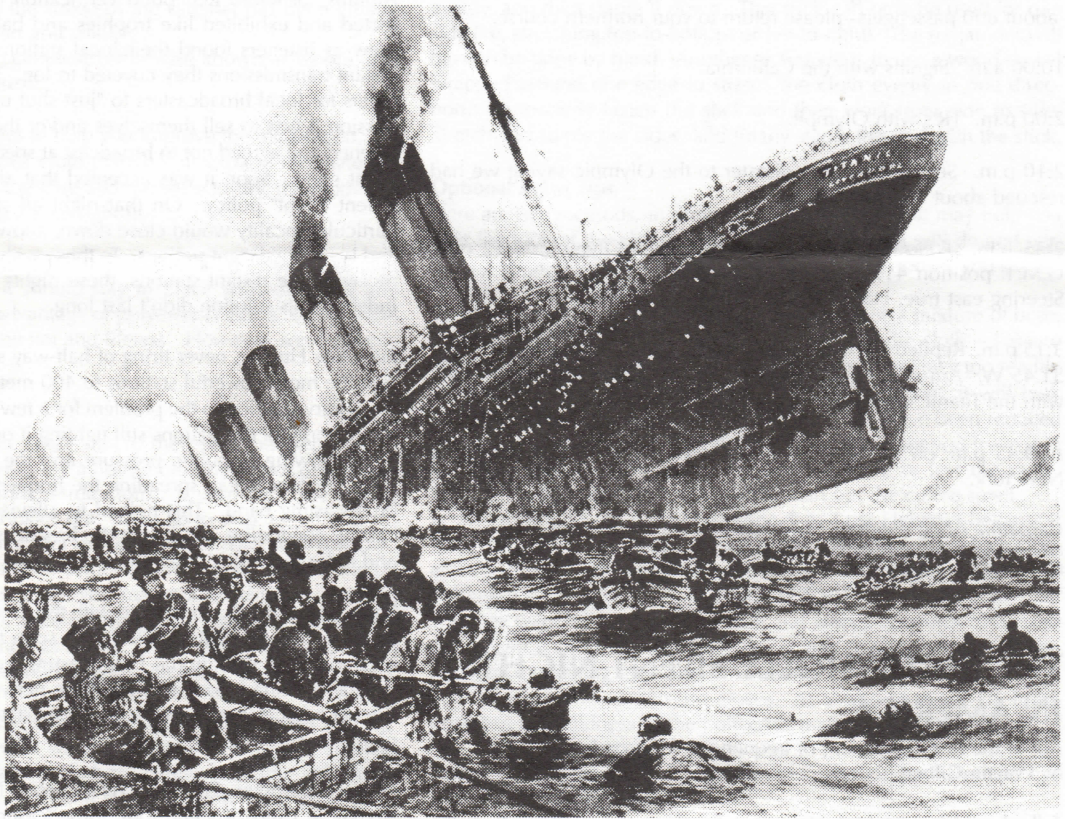
5:30 p.m. Signals exchanged with Titanic at frequent intervals until 9:45 p.m.

11:20 p.m. Heard Titanic calling 'SOS' and 'CQD.' Answer him immediately. Titanic says: "Struck iceberg. Come to our assistance at once." Position: Lat. 41.46 N; Long: 50.14 W. Informed bridge at once.

11:30 p.m. Course altered, proceeding to the scene of the disaster.

11:45 p.m. Olympic working Titanic. Titanic says weather is clear and calm. Engineer-room getting flooded.

This famous painting was shown in 1917 by its German artist. Obviously no one on the Titanic had any flash-bulbs at 4 A.M.



Monday, April 15, 1912. 12:10 a.m. Titanic calling CQD. His power appears to be greatly reduced.

12:20 a.m. Titanic apparently adjusting spark gap. He is sending Vs. Signals very broken.

12:25 a.m. Calling Titanic. No response.

12:30 a.m. Calling Titanic at frequent intervals, keeping close watch for him, but nothing further heard.

1:25 a.m. Called Titanic and told him we are firing rockets. No sign of any response.

1:30 a.m. Continue to call Titanic at frequent intervals but without success. At daybreak, the Carpathia arrives at the scene of the disaster.

5:50 a.m. Signals with Baltic but unable to read him owing to continual atmospheric disturbances, etc.

6:45 a.m. Signals with Mount Temple. Informing him we are now rescuing Titanic passengers.

7:07 a.m. Received following message from Baltic to captain, Carpathia "Can I be of any assistance to you as regards taking some of the passengers from you. Will be in the position about four-thirty. Let me know if you alter your position. Commander, Baltic."

7:10 a.m. Sent following reply to Baltic: "Am proceeding to Halifax or New York at full speed. You had better proceed to Liverpool. Have about 800 passengers aboard."

7:40 a.m. Advised Mount Temple to return to his course, as there was no further need of him to stand by, nothing more could be done. We have rescued 20 boat-loads of the Titanic's passengers.

(Continued next page)

(Titanic (continued from page 5))

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8:00 a.m. Advised Virginian: "We are leaving here with all on board--about 800 passengers--please return to your northern course."

10:00 a.m. Signals with the California.

2:00 p.m. TR's with Olympic.

2:10 p.m. Sent news of the disaster to the Olympic saying we had rescued about 670 passengers.

2:35 p.m. Following message received from Olympic "7:12 p.m. G.M.T. position 41.17 N, 53.53 W. Shall I meet you and where: Steering east true. Haddock."

3:15 p.m. Replied to Olympic: "7:30 p.m. G.M.T. Carpathia 41.15 N, 51.45 W. Am steering south 87 west true. Returning to New York with the Titanic's passengers."

At 9:45 p.m. on Thursday, April 18, 1912, the Carpathia docked at New York.

Carpathia's Log courtesy Marconi International Marine, Inc.

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THE LAST WHOLLY SILENT NIGHT IN AMERICA

About the first assignment of frequencies for broadcast stations by Wayne Gilbert

Talk about big mistakes! Very few of us have ever gotten off on the wrong foot better than Secretary of Commerce Herbert Hoover in 1921. It's true that no one could have predicted that within two years of licensing KDKA there would be over 600 licensed broadcasting stations in the United States, with hundreds more stations submitting applications for their license daily. It's also true that Secretary Hoover didn't have much authority to control these stations, or even the authority to refuse a license to anyone who could meet the law's minimal requirements, and the requirements were minimal.

Basically, if you were a U.S. citizen, you could get a license to broadcast your message to the public. And it seemed everyone had a message. There were newspapers, ministers, universities, goat gland salesmen, department stores, and even a marble company equipping station. It seemed anybody and everybody had an idea for a message to transmit; the only dearth of ideas seemed to be in the Commerce Department.

The demand for licenses was so great that by the Spring of 1922 there were no more three-letter combinations available and new licenses had to be assigned four letters. The Commerce Department just couldn't seem to think big enough, or quickly enough. One big mistake that Secretary Hoover had made was to require all stations to transmit on 833.3 kc (360 meters). That's right, everyone was broadcasting on the same frequency, with the most powerful stations drowning out the weaker ones. It quickly became apparent to everyone,

except perhaps to Mr. Hoover, that something had to be done. Gentlemen's agreements were reached, allotting specific transmitting times to each competing station, and, at first, most stations honored these agreements.

The agreements helped, but nobody was happy with the situation, and the listening public was really aggravated. It had become a national pastime for listeners to log broadcasts from as many stations as possible. The more distant or legendary the station, the more desirable it was to be able to say that you had heard its broadcast. And this pastime was encouraged by the announcers and performers as a way to prove that their message was getting to the listeners.

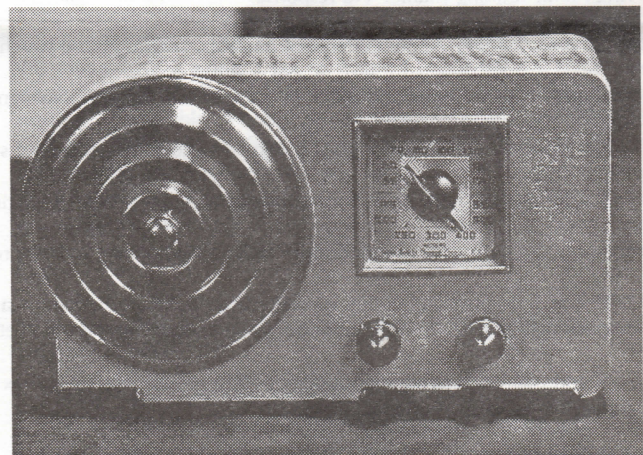
Albums of Radio Reception Verification (EKKO) Stamps were collected and exhibited like trophies and baby pictures. Resentment grew as listeners found their local stations drowning out the more distant transmissions they coveted to log. The outcry came from listeners for local broadcasters to "just shut up." Those stations whose mission it was to sell themselves and/or their products to the public listened and agreed not to broadcast at specific times, thus creating a silent night. Soon it was accepted that all stations would honor a "Silent Night" policy. On that night all stations broadcasting in a particular locality would close down, allowing local listeners to hear and log more distant stations. To those with smaller sets, incapable of receiving the distant stations, these nights must have seemed silent indeed. This solution didn't last long.

Secretary Hoover, never tiring of half-way solutions, next tried to assign the more powerful stations to 400 meters. This only provided a temporary solution to the problem for a few big stations while leaving the majority of the stations still fighting it out at 833.3 kc. Finally, in 1923, bowing to public pressure and the failure of half-way measures, Hoover began spreading the frequencies allocated across the broadcasting band. This helped to alleviate the problem of broadcasting congestion, but it was the broadcasters, the listening public, and radio technology that ended the silent nights in America.

Some broadcasters, concerned with the loss of revenue, simply chose to ignore silent nights, while others soon found the problem solved by the advent of national broadcasting networks. It was the new programs being broadcast over these networks that ended the radio listener's fascination with Dxing distant stations and the wholly silent nights in America.

Sources: Barnouw, Erik. *A Tower in Babel*. New York: Oxford University Press, 1966. Kneitel, Tom. "Broadcasting's Greatest Ekko," *Popular Communications*, April 1986, p.20. Mueller, Barbara. "Philatelic Relics from Radio's Early Days," *DX News*, 3 Nov. 1986, P.7.

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Members bring great radios to our "Show and Tell" segment of the monthly meeting.

Grille Cloth Installation Tips

by John Okolowicz

(Mr. Okolowicz sells antique radio grille cloth by mail. He can be reached at 624 Cedar Hill Rd., Ambler, PA 19002, and, on the World Wide Web, at <http://www.libertynet.org/~grlcloth/>. What follows are his suggestions for grille cloth installation, which have universal application.--Ed.)

My cloths are made from rayon, polyester and/or cotton. The original cloths from the 1930s were all rayon and/or cotton. Rayon has two characteristics you should be aware of:

- It has luster, which makes it more three-dimensional and lifelike. Of course, after 60 years, the sheen of the original has been greatly subdued by exposure to dirt and smoke.
- Because it is made from cellulose (otherwise known as wood), it is very responsive to moisture.

You can use these properties to help you improve the installation. By gluing down a slightly moist cloth (which will expand the material) and then waiting for both the glue and moisture to dry, the cloth will contract by itself and form a nice tight fit.

Polyester is made from plastic and therefore is not moisture sensitive. Once you glue it down, it should stay in place without taking any special measures. The disadvantage of polyester is that it has no shine or "body" and can look a bit flat and lifeless. However, some people find this very desirable.

Installation steps:

1. **Iron.** If you plan to use spray starch, then skip this step and go directly to step 2. Otherwise, use a household iron set for permanent press with steam for a wrinkle-free cloth. If you don't use steam, don't expect to get any wrinkles out. Then go to step 3.

2A. **Spray Starch** -- optional, but recommended. This stuff is really great for two reasons: (1) it gives some stability to the material and (2) it dulls the shine. In most cases you may not need to do anything else. If you use this, do not additionally wet the cloth with steam. Set the iron for regular heat and iron it out. If the cloth is too wet, it will stick to the iron. Experiment on a scrap piece first to get the hang of it ... or ...

2B. **Spritz.** To insure that your cloth is nice and tight when you are done, first wet it slightly with water using a spritzer before application. After application with the cloth still damp, the cloth will shrink as it dries and that will insure that it stays nice and tight. **Caution:** If you install it dry on a humid day, you will never get the "baggies" out.

3. **Stretch.** A great way to stretch the cloth (if you don't use spray starch) before mounting is to use an embroidery hoop of appropriate size before mounting to the cabinet (or more commonly to the cardboard backing). Leave the hoop intact until the glue is dry and then remove. These hoops are available in plastic or wood and can be obtained at any craft shop. Wooden hoops sell for 50 cents each and come as large as 12 inches in diameter, while plastic ones are around four dollars and are available only up to 10 inches in diameter.

4. **Glue.** Spray adhesive works great for me. I use an industrial-strength product made by Camie-Campbell, Inc., 9225 Watson Industrial Park, St. Louis, MO 63126, phone (314) 968-3222. An 18-oz. can of #300 all-purpose adhesive costs about eight dollars. You can also try the spray adhesives made by the 3M Company from your local hardware, but I find these a bit watery. If you do use the 3M products, please wait until they get tacky before applying the cloth. Failure to do so will cause permanent discoloration of the cloth.

Note: When poking holes through the cloth, first use an awl or a hot soldering iron with a pointed tip to spread the fabric. Do not use a screw or drill bit because this tends to grab the fibers and pull them out. Need a backing board? If your cardboard mounting board is crumbling hopelessly, then go to an arts-and-crafts supply house and ask for illustration board. This is a thick and very stiff quality paper-

board material that workwonders for this application. It comes in 2-foot by 3-foot sizes and costs between three and four dollars. A professional art-supply store has this in various thicknesses, while your chain stores, no matter how large, carry the product in only one thickness. If you are a serious restorer, the extra effort is worth it.

Console Application: Use a combination of staples and spray adhesive. First spray the board liberally with adhesive. Two or three coats may be required, waiting 30 seconds or so for each coat to dry, before it is ready to use to overcome absorption by the wood. By laying the cloth down and then stapling one side, you can manually stretch the other side and repeatedly staple it in place tightly. You can also use a stick to wrap the unstapled side of the cloth to insure that it all stretches evenly, and then staple it down. That trick can only be used for one side (i.e. stretching top-to-bottom or left-to-right). The remainder will have to be done by hand. Another technique is to use a wood dowel wrapped around one edge to stretch the cloth evenly in one direction. Temporarily fasten the stick and then work from side to side. Stretch and staple the sides, and finally staple the end with the stick.

Optional Aging Tips

Here are two methods, in order of my preference, that may help you alter the look of the cloth beyond what spray starch will do and perhaps make it look more weathered and worn. Obviously, you should do this prior to installation.

1. Use a strong solution of black coffee or tea, or a mixture of both. It may appear that you are going to ruin a good grille cloth -- I assure you that will not happen. The rayon/polyester will not take too readily to dyes and stains, and, once your cloth has dried out, it will look much improved over the original. The shine will have been reduced and it will have a slight brown dullness to it. Whether you leave it in for 20 minutes or eight hours, the effect is more or less the same. Rinse in warm water after removal to wash out the coffee smell.

2. Use a very diluted solution of shoe dye. I use Fieberg's because it is soluble in alcohol. I start with a bottle of light brown, which costs around three dollars, and dilute a small amount (somewhere between a thimble and a shot glass) in a ratio of 1 dye to 3 or more alcohol. You may want to start out very weak and work backwards to be sure not to ruin your cloth. The shoe dye is very potent and will permanently dye anything it touches, including your hands, so be sure to use gloves. At a ratio of about 1:6 it approaches the mildness of the coffee/tea method.

Acknowledgments to all those collectors who kindly submitted tips and tricks over the years!



Members of the Atlanta Radio Theatre Company performed at our last club meet in the fall of 1996. This outstanding troupe of players are scheduled to perform again at our next big meet.



SARS 1997 Show and Tell Schedule

- April:** 'D' and/or 'E' radios (DeWald, Emerson, etc.)
- May:** The oldest radio in your collection
- June:** 'F' radios (Fada, Firestone, etc.)
- July:** Radio paraphernalia
- August:** 'H,' 'I,' 'J,' and/or 'K' radios (from Howard to Kadette, and more!)
- September:** Non-radio antiques (lamps, clocks, jewelry, phonos, etc.)
- October:** 'L' and/or 'M' radios (Lafayette, Majestic, etc.)
- November:** Anything goes month!
- December:** 'O' and/or 'P' radios (Olympic, Pfanstiehl, etc.)

We were privileged to have Mr. Ed B. Jelks (shown on the right) as a guest speaker at our February meeting. Mr. Jelks is 85 years of age, and shared many early radio recollections with us. His talk, and the artifacts he brought with him to the meeting, were fascinating. One of the items he brought with him was his First Class Radiotelephone Operator's license, issued by the Federal Radio Commission (the precursor to today's FCC) in 1933. He was associated with the first television station, built in the 1930s. It used the mechanical scanning disk method, and was located in Kansas City, MO. During World War II, he worked at a radar station on the Georgia Coast. He said that this early system was unable to determine distance, only direction. Triangulation with another radar station had to be used to determine the actual position of a target.

CLASSIFIED ADS

Free to SARS members

WANTED: Radio lamps of any kind, also grandfather clock radios, and also Guild radios (Buccaneer chest, tea pot, etc.) Gordon Hunter. 770-475-0713.

WANTED: Philco table radios: models T-701 and J775-124. General Electric table model 518F or 521. Book: "Collecting Transistor Novelty Radios: A Value Guide" by Robert Breed (1st edition). Brass-plated "Owl" transistor novelty radio (Breed plate 219). "Soundwagon" (no info available). Tom Atcheson, office (770) 410-9590, home (770) 442-1376.

WANTED: Knobs for Emerson 636A plastic table radio. See Bunis 3rd edition, p. 75, or Baby Boom vol.2, p. 177. Also need special reversed volume control for RCA T80 (Bunis 3rd edition p. 202). RCA part no. 33512. I'll buy an RCA RC416 chassis to get this part. John Pelham, 1185 Bend Creek Trail, Suwanee, GA 30174. (770) 476-0473. E-mail: john_pelham@msn.com

WANTED: Emerson 107, GE A-51 and A-53 wood table radios, Emerson 645 portable. Any condition, complete or incomplete. John Pelham, 1185 Bend Creek Trail, Suwanee, GA 30174. (770) 476-0473. E-mail: john_pelham@msn.com

WANTED: #1490 (3.2V, 0.16A, bayonet base) dial lamps. John Pelham, 1185 Bend Creek Trail, Suwanee, GA 30174. (770) 476-0473. E-mail: john_pelham@msn.com

WANTED: Handle for Zenith K412R (maroon) 1953 portable radio. Or, whole K412 (any color) case. John Pelham, 1185 Bend Creek Trail, Suwanee, GA 30174. (770) 476-0473. E-mail: john_pelham@msn.com

BORROW or RENT: Old photos made before 1925 of people or places of interest. Will scan and return to you. Norm Schneider (770) 455-4596. 3777 Montford Drive, Chamblee, GA 30341. email:smart@america.net

