

Market place

Members wishing to advertise in this space should ensure that their ads reach the editor by the 20th of the month preceding the month of publication. Please write or print plainly and include your telephone number. There is no charge for this service. NOTE - no telephone ads.

WANTED

Knob for Majestic model 90B; three push-on knobs for Pilot model 393B.

Ned Matich, 38 James Laurie St,
Henderson, Auckland. Ph 836.4400

VALVES, one or two RCA type 7868

Joe Adam, 40/320 Mansfield St,
Wellington 2. Ph 899.066

Speaker, any condition, for RCA AR88 communications receiver, or parts thereof, or detailed drawing of dimensions of same.

Bob Logan, P.O.Box 15411 New Lynn
Auckland 7. Ph 818.4769

Dial scales for Columbus 27N, Philips 465, Ultimate 7523, Cromwell 6CV1

Doug Virtue, P.O.Box 18,
Kingston, Southland

Three tuning condenser dial drums and bronze dial belts for Atwater Kent model 130 (1926).

G. Grey, 17 Kitchener Tce,
Johnsonville, Wellington 4, Ph 788.239

Tuning dials for GEC portables (c. late 50s) model BC502 (transistor) and model BC125 (4 valve), also rear cover for BC502, Glass dial scale for Philco 1201 table radiogram.

Arthur Williams, 26 Centre St
Invercargill

Atwater Kent power transformer, flat mounting, for model 90 or similar. any condition.

Murray Stevenson, 53 Luanda Drive
Ranui, Auckland. Ph 832.5414

AVAILABLE

Radios, Pacific (Akrad) model 617, Columbus model 56, Ekco SW86.

Doug Virtue, P.O.Box 18, Kingston
Southland.

Cabinet, console, for Stewart Warner RL19, cabinet (black) for Ekco SW86, Columbus model 90 radio.

Arthur Williams, 26 Centre St
Invercargill

Chassis for RCA R28 will trade for chassis for Zenith AH, Philco 20 Rogers R561 or other.

Arthur Williams, 26 Centre St
Invercargill

second 16 page issue

NZVRS

Vol. 5 No. 3 Nov. 1984

BULLETIN

NEW ZEALAND
VINTAGE RADIO SOCIETY

An organisation devoted to the preservation and restoration of early radio equipment, and collation of associated information



AN AMERICAN RADIO STORE IN 1923

Sixty years ago this is what well-dressed young men of the period were wearing when they went shopping for radio parts. Straw 'boaters' were definitely in fashion, it would appear.

NEW ZEALAND VINTAGE RADIO SOCIETY

PRESIDENT: Des. Wright
3 Coquille Place
Bucklands Beach
Ph. 535-8928

SECRETARY: Eric Kirby
10/29 Owens Rd., Epsom,
Auckland 3
Ph. 603-054

Correspondence, membership enquiries, subscriptions: To Secretary, at address above.

N.Z.V.R.S. BULLETIN
EDITOR: John Stokes
617 Dominion Rd., Mt.
Roskill, Auckland 4
Ph. 604-213

Contributions to the BULLETIN, and advertisements, should be sent to The Editor.

Editorial Notes

The word *feedback*, known to generations of radio men as a technical term has, of recent years, acquired an additional meaning having to do with the passing back of information. Used in its technical sense *feedback* is described as being either positive (regenerative) or negative (degenerative). We nowadays speak of receiving *feedback* in the way of comments on, suggestions about, or criticisms of a proposal put forward by someone; so perhaps it is not inappropriate to describe this sort of *feedback* as positive or negative, too?

As editor of our little journal I sometimes receive *feedback* in the form of correspondence from readers which may be published as Letters To The Editor. Recently, however, I was somewhat taken aback to receive from an anonymous individual some neatly cut up pieces of the November issue of the NZVRS Bulletin inscribed with the sender's comments. Although the remarks were in no way offensive it was, I must admit, a little unflattering to find someone who seemed to think so little of his copy to treat it in such a manner.

But mainly I was concerned to see that my correspondent in commenting on the article on Norden Hauck receivers had obviously not bothered to read it properly. On page 5 he demanded to know where the screen grid tubes (referred to in the 1930 ad) were to be found in the circuit of the 1926 TRF model. If he had taken the trouble to read the descriptions more carefully he would have seen that there were two completely different models illustrated. Perhaps if he reads this he will have the decency to acknowledge his mistake.

Letters to the Editor

I have read with interest Don Sutherland's comments on grid suppressors or stoppers as used in TRF receivers and the effect short circuiting them has on circuit stability.

Firstly I think Don is being a little too general in his statement in that he seems to infer that all receivers using the method would react in the same way if the grid stoppers were removed, but I would be surprised if this was the case.

Although we generally think of Atwater Kent when this subject arises A K were far from being the only manufacturer to use the method. Other users were, for example: RCA (Radiola), Zenith, Stewart Warner, Grebe, Kolster, All American Mohawk. Another maker, Colonial used a phasing method (of which more anon) with the stopper resistors in the earthy end of the secondary coil. Some makers, like Freed-Eiseman, used a combination of capacitor neutralising combined with grid stoppers. On the face of it it seems hardly likely that so many makers of high standing would all have missed the fact that phase was the all-important factor in procuring stability.

Another manufacturer, Freshman used a primary circuit which involved a circuit they called their 'Equaphase Stabilizer'. So in this respect Don would appear to be correct. However in large production runs all sorts of unexpected problems are likely to arise, and so it is suggested that in order to play safe grid stoppers were installed as 'Service Insurance'.

As I remember, the value of the stopper was chosen with care to avoid instability at the HF end of the broadcast band where oscillation was more likely to be experienced. That is, stability (or instability) depended on circuit conditions, including phasing, and the value of the grid stopper resistance. I daresay variations in vacuum tube parameters also exerted some influence on the situation. Under certain circuit conditions the tube would exhibit negative input resistance, with resulting instability or oscillation. The stopper in the grid circuit would prevent this, although careful selection of the resistance value was required. Oscillation would occur if the value was too low, while too high a value would affect the sensitivity. A compromise, which Don hints at, is to combine the use of a stopper and any stray coupling between coils and other circuit elements to produce equal stability and sensitivity across the band.

I do not think the use of grid stoppers by American manufacturers was "window dressing", although it obviously was a way to avoid using patented neutralising circuits. It was also a satisfactory way to produce a range of receivers (meaning each model) which offered similar performance without the bugbear of instability occurring during normal use. In the days of the growing radio industry of the 1920s no manufacturer could afford to have unnecessary production holdups or risk the possibility of later claims [by dealers] caused by factory foul-ups resulting in unstable sets.

Arthur Allen
Auckland

Dear John, how I hate to write,
Dear John, I must let you know tonight
That, when all the valves have gone,
Fragile memory lingers on,
But you've had your chips forever, Dear John.

Dear John, will you give it all a m iss?
Dear John, did you ever think of this?
Simply tape a track or two
Showing what that set will do,
Ere it stands forlorn and lifeless, Dear John.

Dear John, as the years roll on,
Dear John, yes, when you and I are gone:
True museums will e'er survive
And produce that music live
From the archives of the future, Dear John.

Mick Shepherd, Auckland.

Well, I've heard of 'Dear John' letters before but never one like this. Ed.

L2



Amplion 'Radiolux' speakers in the Brehaut Collection

When cone speakers hit the market in 1926 there was quite a scramble amongst speaker manufacturers to get into production. Most manufacturers of horn speakers never made the grade, but a few, as a stop-gap measure, issued modified versions enclosed in cabinets. An example of this style of construction was the Temple 'Air Column', the words simply being a euphemism for 'horn'. Another example was made by Baldwin using their famous balanced-armature driver unit; in this case the horn was tightly coiled and made of plaster. The leading British manufacturer of horn speakers, Amplion, produced a version known as 'Radiolux' which was rather deceitfully advertised as "hornless".

R2 Canadian Radiola III



This rare Radiola III which belongs to Don Strange (a Canadian now living in N.Z.) was made by Canadian Westinghouse. It is identical to the original model made by American Westinghouse for RCA, apart from having a different nameplate and a different insignia on the panel. Everything is original, including the two WD11s! According to Don the set performs well using five 216 transistor batteries for the HT supply.

metal plate used for these illus
note improved quality
of construction 4

Q: typex WD11s were not
used originally?

B2

BOOK REVIEW

ANTIQUE RADIOS - Restoration and Price Guide, by David and Betty Johnson
pub Wallace Homestead Book Co, USA, 1982.

The appearance of yet another book on the subject of old radios serves once again to emphasise the growing interest in this subject. The authors, a husband and wife duo, have produced an attractive, well written and well presented book worthy of a place on any collector's bookshelf. It's nine chapters cover every aspect of collecting and restoring. David Johnson is described as an ex-radio engineer and it is quite apparent from a perusal of the chapters entitled - How Does a Radio Work?, Trouble Shooting and Repairing, and Radio Theory that the author knows his stuff, and moreover, knows how to write about in a manner which makes the book especially useful to a beginning collector who has little or no previous knowledge of the subject.

The book is well illustrated with photographs of sets dating from 1922 to 1948. Most pictures are of receivers held in two museums, one in St Louis and one in Omaha and presumably because of this the number of different brands depicted is somewhat limited. Sharp-eyed readers will notice non-original knobs on some receivers, especially on the RCA-Victor set appearing on the front cover illustration.

Because many of the pre-war receivers illustrated were sold in this country New Zealand readers will recognise many old friends such as Atwater Kent, Philco, Majestic, Radiola, Stewart-Warner and Zenith.

Appendix 'E'. Price Guide, is sure to be of interest even though the prices listed will have little relevance here. It is interesting to note that there are some 1938 models valued as low as \$7, while at the other end of the scale the highest priced set is a 1923 Atwater Kent Radiodyne, at \$600.

This book is priced at \$12.95 U.S. and is available from some Auckland bookshops though it is cheaper to order direct from a firm like Vestal Press.

J.W.S.

V1

STILL MORE FUNNY PENTODES

It all started with a phone call from the Physics Dept of Auckland University requesting information on the availability of a valve suitable for a special application connected with, believe it or not - nuclear physics. A valve was required which had to conform with certain rigid criteria.

1. It had to be a power tetrode of about 20-watts anode dissipation.
2. It had to be of 'all-glass' construction.
3. It had to be tubular in shape with a diameter not exceeding 35 mm.

In the past special valves had been obtained from Germany at a cost of \$1400 each and the enquirer wanted to know if I could suggest any standard valve which might be suitable. Offhand there didn't seem to be anything readily available which would fill the bill, but after thinking awhile I had an idea. What about a TV line-output valve like an EL500?

But was it actually a tetrode? Certainly both American and European valve manufacturers' data describe this class of valve as a tetrode and a visual examination confirmed this; yet all manufacturers' drawings of base connections show the electrodes in pentode configuration with suppressors connected internally to cathodes in the usual way. Only one reference, Brans' *VADE MECUM*, (17th Edit) showed the correct configuration. How about that?

Would such a valve be suitable for the application in question? Only an actual trial could provide the answer. But, I was informed, before use it was going to be necessary to open up the valve and insert a drop of mercury and then re-evacuate. Two EL500s were taken for evaluation but as yet no word has been received as to the success or otherwise of the project.

J.W.S.

Footnote: As a matter of interest all RCA beam tetrodes from types 6L6 and 6V6 onwards have, since the issuance of the 1940 Tube Manual (RC14), been shown diagrammatically as pentodes. On the other hand, Sylvania have always depicted this class of tube in the correct manner.

HIGH JINKS IN THE SERVICE DEPT

by Alan Roycroft

From the late Twenties to the early Forties the Auckland firm of Johns Ltd, together with their Wellmade Ltd factory in Dominion Road, produced a large share of radio transmitting and receiving equipment, including of course, the domestic radio receiver. Up to eight servicemen were employed during this period, the service dept being located on the top floor of Johns, building in Chancery Street in downtown Auckland. I was so occupied for almost three years before departing for the RNZAF in 1940.

Unfortunately some of my contemporaries have passed away over the years, but names and some incidents will be changed for the sake of the living innocents. Wally Hunter, fresh from LZB was the Service Manager, Laurie Fordyce was foreman. In spite of their teenage devilment of some of the service personnel, lifted its head from time to time in some of the following ways.

It was courting disaster to go out for lunch and leave an unfinished repair job on the bench with the chassis out of the cabinet. Any one or all of the following things could take place in the repairer's absence:

(a) These were the days of colour-coded resistors using a dot on the body as the final digit. A 500,000 ohm output tube grid resistor could be changed to a 500 ohm one and the brown dot easily changed to a yellow one with some touchup lacquer. Very poor audio gain resulted and locating the cause could be a real puzzler.

(b) A short length of nichrome resistance wire would be wrapped around a small bundle of celluloid and connected to the dial light circuit. When the set was turned on by the unsuspecting victim a cloud of white smoke poured out of the innards before it could be disconnected, a flash of flame enveloped the chassis. This trick was once pulled on a Zenith using a two-inch diameter dial and through sheer carelessness the perpetrator set the 'fuse' too close to the celluloid dial which was consumed in the ensuing conflagration. Strict orders were immediately promulgated: "No fires. Not on Any Account!"

(c) Some English radios had the most complicated system of dial cord drives, apart from many twists and loops, a set of lugs spun round on the dial shaft to limit the length of the dial pointer's run. A quick 'adjustment' to the lugs would have the victim biting his toenails.

(d) By using pieces of 5 mm and 6 mm spaghetti tubing so that a telescoped length of up to 20 feet allowed a smoker to blow cigarette smoke down the tube which connected to a hole in the victim's bench. By co-ordinating the smoke with the turning on of the power to the set panic could be created at will.

(e) At the time most of Auckland city was fed with DC power so we had at first the usual rotary converter to provide AC; later a special single-phase AC line was run in from nearby High Street to provide a better supply for servicing and also better operation of station LZJ. However the DC supply still had to be maintained to the service benches for DC set repairs. Some benches had T-type outlet sockets with the positive leg grounded. We used 'Solon' 65-watt soldering irons from which the ground leads had purposely been disconnected for convenience when servicing 'hot' chassis. By selecting a positive-ground bench the Solon ground wire would then be reconnected, after which it would not be long before there was a beautiful DC arc when the victim made a connection in a DC set while it was still plugged in.

(f) There was a variation of this theme. Everyone, but everyone, had at least one damned intermittent radio on the end of their bench. If you had a DC set running from a positive-ground supply and on the same bench an AC set with its chassis earthed via the usual 3-pin plug you had better check to see that your intermittent chassis had not been surreptitiously moved in your absence so that the two chassis were touching. On switching on the results were most spectacular.

(g) We had a large 'Hickock' signal generator, though the fact that "V.R" (Johns) called it a "Highcock" we did not believe at the time had any phallic connotation. However this generator must have had many watts of RF output. One could connect it to the common service antenna and wait for a set to be started on that had an unusual IF frequency, 117.5, 285, 354 Kc, you name it, there were dozens. A terrible heterodyne appeared on any station this set was tuned to, yet any other sets connected to the same antenna were loud and clear.

(To be continued)

the word originally used by ALB was 'sexual';
I changed it to phallic

For Any Radio Trouble

send for an Expert
from

JOHNS LTD. Auto-Radio
Experts ...

Retail: 10 VULCAN LANE
Head Office: CHANCERY ST.



All
Makes
of
Sets
Repaired

FAST, THOROUGH and REASONABLE
Radio Fleet of 9 Vehicles ready to go anywhere in the
environs of Auckland at your bidding

JOHNS LIMITED
PIONEERS OF RADIO IN AUCKLAND, N.Z.

Radio and Sound Engineers

SERVICE AND INTERFERENCE EXPERTS

THE ATWATER KENT CHASSIS NUMBERING SYSTEM

by Peter Lankshear

Radio manufacturers generally used letters and numerals in combination or in groups for model identification. The majority had no particular pattern, so dating by sequence is rarely possible.

Atwater Kent ran a well-organised operation and, characteristically, there was some system in his model numbering. Following the breadboards A K receivers were given two-digit numbers which tended towards a chronological sequence. A part number was also used for many models and their variations. Thus the original model 20 had the suffix 4640, the early 'compact' was 7570, the final compact was 7960.

The early mains receivers were generally metal-cased but some chassis were available separately for console installations. The latter had the suffix 'C', as for example 55C or 60C. Receivers made for 25Hz operation were given the suffix 'F'; thus 55FC was a type 55 chassis having a wood-grained metal front panel and intended for use on 25Hz.

Commencing with the 70 series of 1930, the use of metal cabinets was abandoned, making the suffix C redundant. The 70 cabinet was a lowboy, the 74 a table cabinet, the 75 a phonograph and the 76 a highboy. There were several variations of the basic chassis available:-

L1	Standard AC
F	25Hz AC
D	DC mains
Q	Battery
P	Phonograph version of L

Various combinations of cabinets and chassis meant that a total of 12 different models were available, the cabinet number followed by the chassis letter giving the identity. Examples were:- 70L2 and 76Q.

The letters F, D, Q and P continued to be used as classification suffixes but L was dropped and P not much used until 1934 when it became a prefix indicating a chassis provided with phono terminals.

Numbers in the 80s and 90s were used in succeeding models and by early 1932 number 99 had been reached. By then the system had to be revised. A three-digit basic identification was adopted and remained in use until Atwater Kent ceased production in 1936.

In the new system the third numeral represented the number of tubes used (0 indicated 10 tubes). The middle numeral was random except in the case of 11 and 12-tube sets when it was 1. The first digit was always random. Examples are: 217 = 7 tubes, 816 = 6 tubes, 812 = 12 tubes, 860 = 10 tubes. Receivers with more than 12 tubes and less than 3 were never made.

Some models already in production at the time of the introduction of the new system were re-numbered thus: 92 and 92F became 228D and 228Q; 82D, 82Q became 228D, 228Q; 90, 90F became 567, 567F.

Model numbers now referred to chassis/cabinet combinations. One cabinet was often common to different models, but each model had its own chassis identified as such. Although electrically-identical chassis were used in various models, they always carried their specific model numbers. Thus A K data frequently refers to two or more model numbers for the same circuit. Many chassis went into a second or even a third development, producing significant changes. The serial numbers of those concerned are noted on the circuit data. Although identical electrically, different models often had chassis with small physical differences, such as speaker mounting and control positions.

Loudspeakers frequently carried the receiver model number on a small brass disc.

After 1933 no new D and F specifications chassis were produced but other classifications then appeared:-

- Prefix E European longwave band
- Suffix X Export, with 220-230 V. transformer
- Suffix Z 32-volt vibrator powered.

A typical example of an X chassis as supplied to New Zealand was the P336X, a 6-tube antel fitted with phono terminals and a 230-volt transformer.

The D and Q chassis required no rectifier and often had an additional tube in the audio section, resulting in the same total number of tubes as had their AC counterparts.

Despite all this organisation, anomalies occurred to make a historian's life more interesting. Models which broke the rules were:

"C" - doesn't only for installation in console cabinets
 applies only before 1930
 "E" ?
 "N" ? 8
 "T" ?
 "A" ?
 "B" ?
 "X" ?
 "S" ← NCad @ 1934

info wanted on suffix

228D = 6 tubes, 228Q = 7 tubes
 469D = 558Q chassis with 8 tubes
 469Q chassis = 558Q chassis with 9 tubes
 469F chassis = 558F chassis with 9 tubes

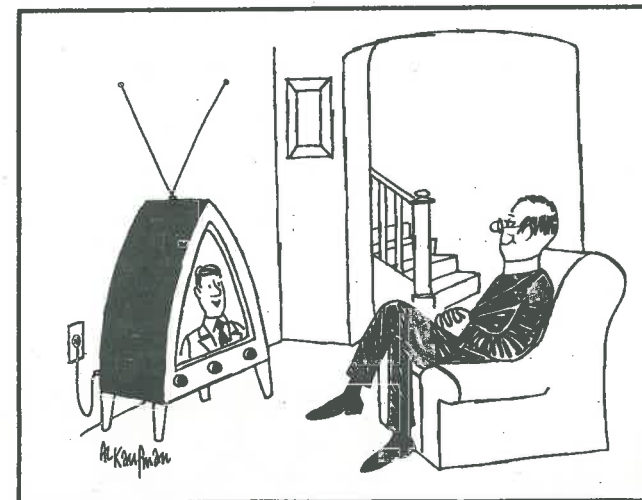
The 387 was an attractive battery cathedral with no mains equivalent. For some reason the numeral Q was left off but correctly added for its console partner, the 427Q.

One of the last A K's to come to New Zealand was the black-dialled 637 using metal tubes. Related models were 317 and 337, also model 200 which according to the rules had no tubes!

Some models marketed here upset the system by using locally-made console cabinets fitted with mantel chassis and using the mantel model numbers. Finally, just when everything seems to fall into place in a research project, some rogue item turns up. The writer has a mint console chassis without a cabinet and although obviously a model 667 its nameplate says 'Model 17'!

ATWATER KENT SCREEN-GRID RADIO

*Tone, Selectivity, and Range
that has amazed the World*



From FOCUS, published by
Methodist Church of N.Z.

THE GREBE SYNCHROPHASE

by Alan Douglas

Alfred H. Grebe began making radio parts for his friends at the age of 14, in 1909. By 1914 he was advertising detector stands in *MODERN ELECTRICS*, and by 1917 was producing regenerative receivers under Armstrong license. A series of shacks, wooden buildings and in 1922 a three-storey poured-concrete factory, filled, and eventually engulfed, his back yard in Richmond Hill, N.Y. For Grebe equipment was peerless. Originally designed for hams, its beautiful construction and outstanding performance sold it to broadcast listeners as well in spite of its high price.

Grebe could read the writing on the wall as well as anyone. Regenerative radios were tricky to handle, were beginning to cause interference in the hands of broadcast fans and, more to the point, Westinghouse, who now owned the Armstrong patent, was harassing its licensees with lawsuits. A TRF circuit was the answer, but it had to be good and somehow Grebe's engineers came up with the ultimate in a high-gain selective, but stable, design. * Only a shielded TRF could have surpassed it, and shielding at that time was universally thought to be ruinous to selectivity, until Stromberg Carlson's RFL-designed 'Treasure Chest' model appeared a year later.

Grebe's stylists were also equal to the task of creating something markedly different, taking their cue from the old tangent-wheel vernier and making the three tuning dials protrude edgewise through the panel. The old factory photo albums, many of which have survived in the hands of Grebe's descendants, show early models with conventional dials, but the edgewise dials won out; albums show a series of proposed trade names for the new circuit: Rotophase, Selectrodyne, Clarodon, Uniphase and ... voilà ... Synchrophase.

Introduced in August 1924, the Synchrophase was an outstanding success. No production figures are available, but to judge from the number surviving today, tens of thousands must have been made. And, at \$155 it was not cheap. It remained in production until 1927, with some changes: the dials were linked by chains, and a bandswitch added in August 1925. It used a succession of different tube sockets, transformers, volume and tone controls etc.

After 1925 Grebe began to slowly fade away. Other manufacturers were producing equally good radios at substantially lower prices. And Grebe seemed more comfortable advertising to technical people than to the general public. He sold his factory (the building is still standing) and his radio station WAGH (now WABC) and eventually disappeared altogether. Before he could complete his plans for a comeback he died in 1935.

*The 4-tube regenerative model CR12, introduced in 1923, will outperform the Synchrophase in sensitivity and selectivity in A-B tests.



THE 3D6/1299 AS A REPLACEMENT FOR OBSOLETE BATTERY-OPERATED TRIODES

X

by George Newlands

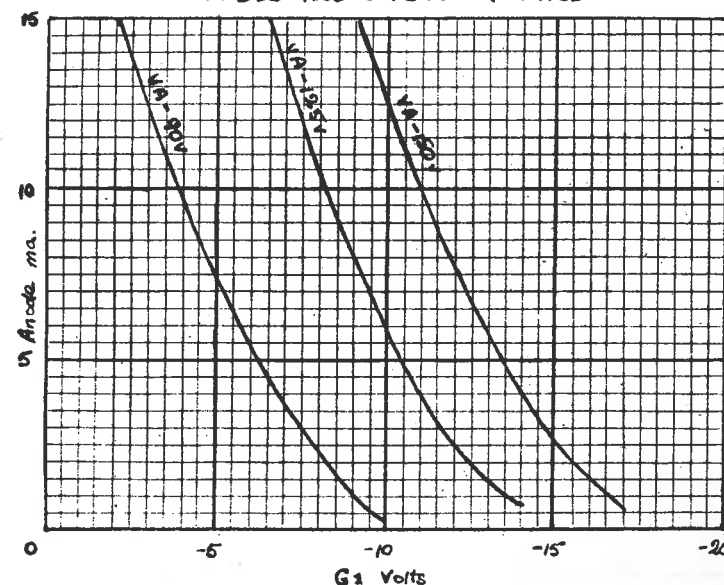
The investigation here described was carried out to evaluate the use of a 3D6 valve as a replacement for triode amplifiers in battery receivers. The original idea was given to me by friend and fellow society member, Mark Burgess, to whom this acknowledgement is made.

The 3D6/1299 is a WW II tube, which was produced by the tens of thousands, or perhaps even by the tens of millions, in the early 1940s. It is still available at surplus stores in fair numbers. The tube is a beam tetrode on a Loktal base, designed for various applications up to frequencies of 200 MHz, and has the claim to fame that it is the most powerful 1.4-volt tube ever produced. The maximum anode dissipation is 4.5-watts! Published military data, when it can be found, gives very high ratings for tube of this kind.

The advantage when used as an antique replacement is that the bulb fits neatly into an old UX valve base without modification. Connections to the pins must be made with care as the glass seals are easily cracked. The end result is a neat little 1.5 or 3-volt triode resembling a UX-199 in general appearance.

The accompanying curves were made with the tube wired as a triode, i.e. with the anode and screen wired together; it was found that tying the grid and screen rendered it inoperative. The tests were made using an AVO Mk4 Valve Characteristic Meter. Curves for three different anode voltages are shown, the anode current not being allowed to rise above 15 mA. The tube used in this evaluation was previously unused and when tested as a 3D6 against published data showed 110% anode current and 120% mutual conductance.

VALVE 3D6/1299 TRIODE CONNECTED
ANODE AND SCREEN STRAPPED



Peter Byam

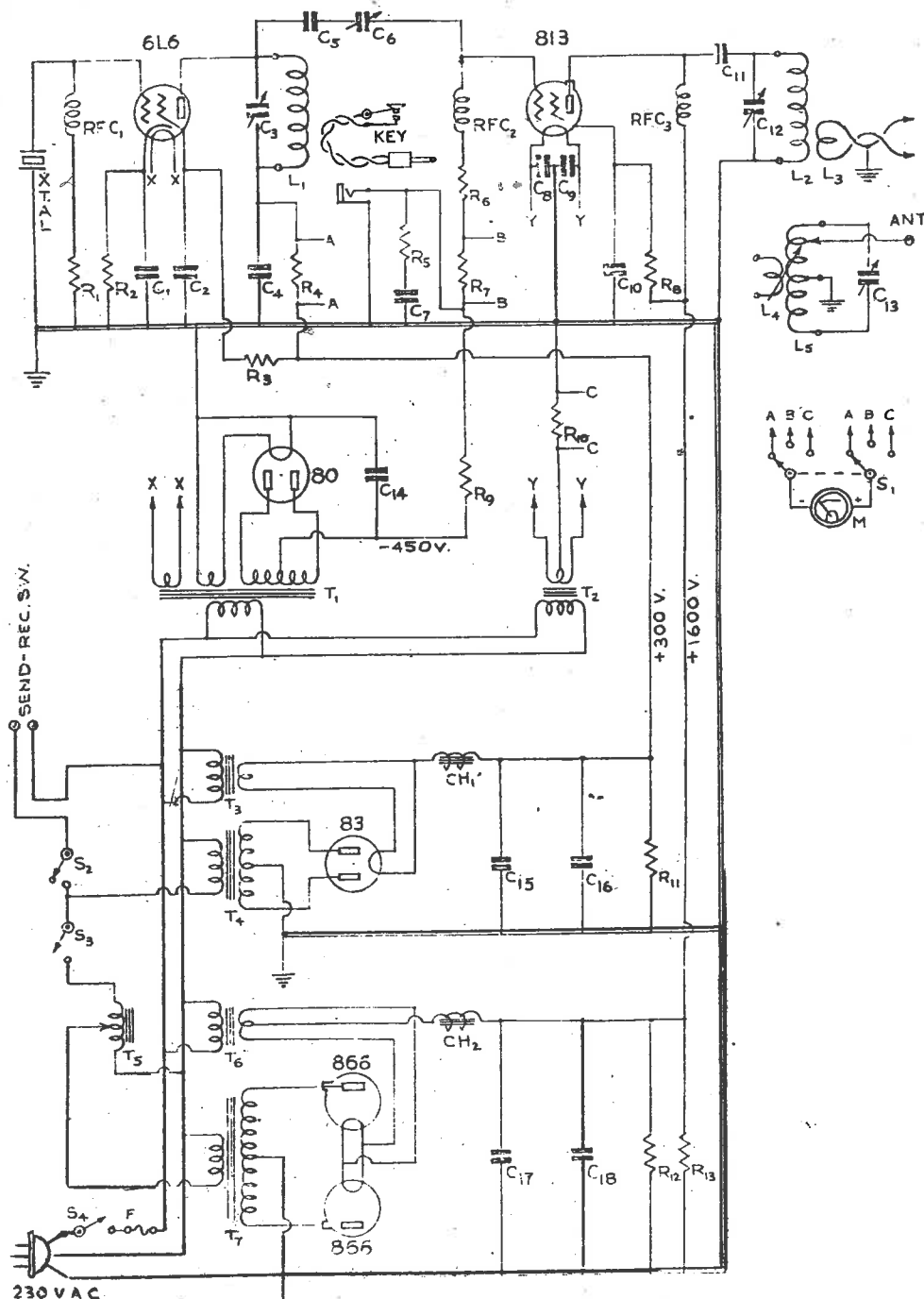
An interest in Vintage Radio does not need to be confined only to the restoration of broadcast sets. Another world exists below 200 metres which I discovered a year ago. It started when a National SW-3 was sent to me from America. It was in excellent order but missing the external power supply. After determining the power requirements a transformer was wound and a simple circuit hooked up to 'give it a try'. The immediate discovery was that New Zealand is an amateur radio operator's paradise. Located out here in the Pacific, reception is excellent and there is plenty of room for every one.

So why not marry an interest in the restoration of old things to amateur radio? Why? Because you have to learn the Morse code! It's like a new language. Hard at first but very satisfying once you begin to master it.

A plan began to take shape. While studying for the license a station design was drawn up using the SW-3 as a nucleus. The transmitter circuit was suggested by an article in the April 1939 issue of 'RADIO' magazine entitled 'An 813 Bandswitching Transmitter'. The ARRL's 'Radio Amateur's Handbook' of 1937 was used for reference information. Old parts came to light in junk sales and from helpful hams who took an interest in the project. I was ruthless in selecting only pre-war components. The design changed several times to accommodate the treasures that surfaced.

In hindsight, I think it would have easier to restore an existing old transmitter, but then innovation would have been limited to restoration technique. Building the chassis was the hardest task. There are two pans stacked in semi-open style, fabricated from .040" sheet steel and finished in dull nickel plate. The antenna tuner is separate and mounted on the wall.

And it works! Good reports all round. What a pleasure to operate a station you've assembled yourself. And, when a choice bit of DX is on, to tell your contact that he is being received on a 3-tube TRF which is over 50 years old!



ZL2JJ's 813 Transmitter

SPEAKING OF NOSTALGIA RADIO PROGRAMMES OF THE 1950s

by Mark Thomson

For many younger members of the NZVRS the birth of their radio nostalgia may be traced back to the decade immediately prior to the introduction of television into N.Z., the 1950's. Although by then having passed its heyday, radio was still one of the major means of home entertainment enjoyed by most New Zealand families, and the programmes provided an amazing variety from which to choose.

Quiz programmes such as 'King of Quiz' (with Lyall Boyes) and 'The Quiz Kids' ensured that (in the minds of Mum and Dad at least) no excuse could be made by we youngsters for not knowing how to spell a particular word or what the capital city of a certain country was. Sometimes there was no mean-measure of hilarity as the genial hosts of quiz and competition programmes held our attention from start to finish. Who can forget Selwyn Toogood drawing out the tension as a contestant had only one question left to answer to win 'A Trip for Two to London', or the hilarious antics of the compere of 'Have a Shot'?

Everyone in the family had their own special favourites. Mother never missed an episode of the daytime serials and the strains of 'Dr Paul' and 'Portia Faces Life' could be heard coming from most kitchens at morning tea time. I can readily recall lunchtimes at Primary School being spent in earnest discussion as to the fate of those radio heroes who in our minds were so real and heroic that one word of scorn or jest on the part of a non-fan would be enough to brand that person as an outcast!

I recall, too, rushing home from school in order that the chores could be done before it was time to listen in and Dad arrived home from work. Sitting by the now blazing fire I waited anxiously for 5 pm and 'The Adventures of Rocky Starr'. As the last of the villainous Mekons died in some far-off galaxy the programme ended a small boy rushed to greet a tall figure, briefcase in hand, as he walked through the doorway Dad was home!

Later, after the evening meal, the family gathered round the fire and I remember being scarcely able to contain a rising excitement at the thought of the programmes yet to come. The Lever Brothers' Hit Parade kept we youngsters 'in tune' with the pop hits of the day; Pat Boone, Connie Francis, Elvis Presley and Buddy Holly were some of artists who etched those songs into musical history.

Shortly after 7.30 pm the whole family was laughing as we listened to the Dulux Paints sponsored 'Life With Dexter', one of the most successful radio comedy shows ever heard in N.Z. By eight o'clock the programmes had become more 'serious' and it was usually time for we youngsters to be off to bed. But sometimes, as a special treat, we were allowed to sit up late and then we were for an hour or so of heart-stopping listening as the serials came on the air.

These serialised dramas were very much like their movie matinee counterparts as shown at the local cinema every Saturday. Movie serials such as 'The Shadow', 'Superman', 'Batman' and Robin had their radio counterparts with heroes such as Randy Stone in 'Night Beat'; other well-remembered shows being 'Shadow Rock', 'The Paul Temple Mysteries' and 'No Holiday for Halliday', the list is endless. Father's firm favourites (apart from the serials) were documentaries and dramas such as 'Police Files of New Zealand', 'G-Man' and 'Address Unknown'.

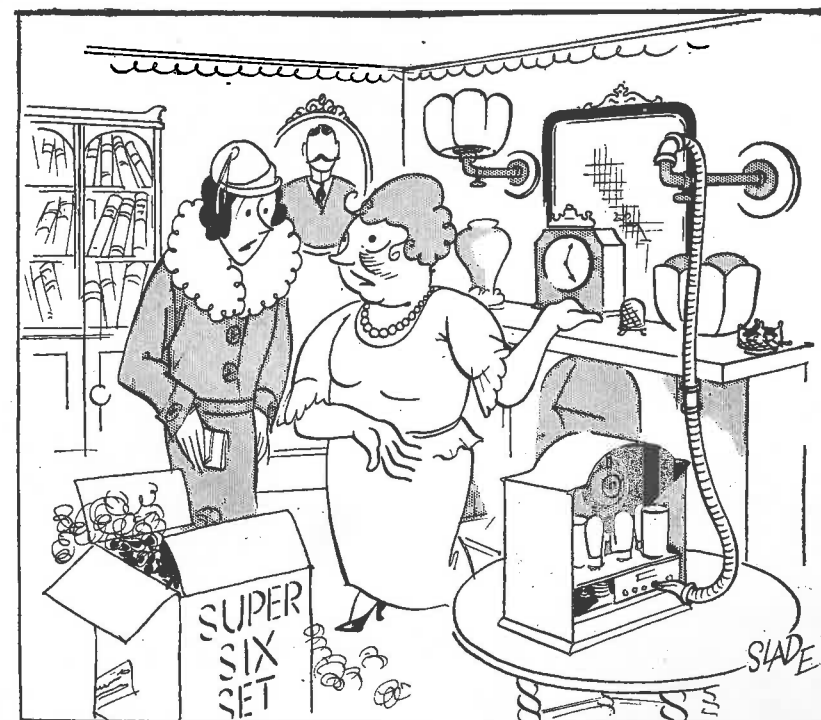
Many of these programmes can still be heard to-day as some are available through the Music Library sections of Public Libraries and some by listening to 'Saturday Scrapbook' on the National Programme. Such firm favourites as 'The Goon Show', 'Hancock's Half Hour', 'Beyond Our Ken' and 'The Navy Lark' are often featured. Finally the writer makes no apology for this veritable bath in nostalgia for, just as older members may recall with a smile the programmes of the 30's and 40's, so do younger ones who were lucky enough to catch the last train, as it were, remember those of a few short years later before television became the 'Radio With Pictures' that it is to-day and a whole new era of home entertainment began.



The Cast of "LIFE WITH DEXTER" . . . JANIE (Amber May Cecil), JESSIE (Margaret Christensen), DEXTER (Willie Fennell), K. G. WILMOTT (Kevin Brennan), ASHLEY (Ray Hartley), PRODUCER (Noel Judd), CLARA WILMOTT (Neva Carr Glynn).

The best-loved family on radio in radio's best-loved show. Heard throughout New Zealand at 7.30 p.m. each Monday night from 11 stations.

Sponsored by **DULUX** PAINTS



"I can't make it out. The advertisement distinctly said 'ALL MAINS'!"