

The Jersey Broadcaster

NEWSLETTER OF THE NEW JERSEY ANTIQUE RADIO CLUB

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MEETING/ ACTIVITY NOTES

**Reported by
Dave Sica**

The *Jersey Broadcaster* is distributed to members via email as a PDF file. Back issues of many of our newsletters are available on the club's website:

<http://www.njarc.org/broadcaster/>

Our October meeting "When Television was Just Around the Corner" by Mike Molnar provided an in-depth look at the state of television in the years before it became a household word in the United States. In the years prior to the debut of all-electronic television in 1939 various mechanical systems vied for the honor of bringing television broadcasts into the home. For good reasons, all of these 'scanning disc' television systems failed to catch on.

Mike covered the earliest attempts to capture light using selenium photo-cells, doomed from the start due to the laws of physics, and progressed through the history of Nipkow discs and mirror screws, all similarly falling victim to unresolvable limitations.

Mike brought a couple of examples of scanning disc television receivers for the audience to examine including a Western Television 45-line receiver on which he demonstrated a picture. «



MEETING NOTICE

This month's NJARC meeting will take place on Friday, November 11th at 7:30 PM at Princeton University, Bowen Hall. The meeting topic will be "Show and Tell", so dig out something interesting from your collection to share with your fellow collectors. See www.njarc.org for details. The meeting will also be broadcast live on YouTube.

From the President's Workbench

By Richard Lee

Greetings Fellow Enthusiasts!

In this space, my usual intent is to give you information related to our club and its operations. But every so often, I may come up with a topic of interest to share relating to a radio restoration on my bench. Yes, sometimes aside from managing club activities, I get a chance to work on my "stuff." So while looking, as always for something else, I found this 1953 Admiral model 6C22N AC/DC broadcast band receiver (what's now loftily referred to as "Mid-Century Modern.") It had an interesting "Fab '50s" automobile front grill, but with an extremely faded brown bakelite cabinet.

Going through the usual initial first-start procedures, the radio was DOA. Hmmm... I checked the line cord for continuity... Check! I checked the filament string on the load side of the switch... Check! I rotated the on/off switch rapidly with power on. Nothing. But then I remembered from a previous restoration of an early fifties set, this same problem. I carefully "jumped out" the live switch, and YES, the radio came "humming" to life.

Ok, so I am a veteran of disassembling, cleaning and lubricating this type of Centralab On/Off/Volume control.



But as you can see in the pix on the next page, removing the switch from the chassis was not going to be simple. All dial strings attached to concentric pulleys contained around the shaft of the volume control. Plan B: let's try the easy way? A liberal spray of CRC QD Contact Cleaner into the unsealed switch openings, a frantic twisting on/off/on/off...produced no results. Back to plan A? Hmmm... No, back to basics instead

(Continued on next page)

THE JERSEY BROADCASTER

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President's Workbench

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I remembered the grease-dissolving properties of WD-40. A quick spritz and continuity across the switch was restored! I continued the restoration with the typical re-capping (Dicky Caps, of course,) tube testing and resistor checking, plus an alignment. But what about this tired, faded bakelite cabinet? I've heard about using shoe polish, paste wax and ArmorAll. But in my experience "you can't shine poop"! So I made the anti-purist decision to paint it! I applied four coats of Rust-Oleum Painter's Touch Colonial Red, wet sanding with 800 grit paper between coats. I then used Novus No. 2 as the final polish.

25 years ago I would have thought it a sacrilege to paint a classic brown bakelite radio. But now I've found a new religion!



The recalcitrant pot



The tired, faded Bakelite finish



The tool kit



The finished product



The new religion

InfoAge Wall of Honor

On Saturday, October 1 InfoAge held the 16th Annual Wall of Honor Awards Ceremony. This prestigious event honors extraordinary people who worked at Camp Evans, the location of our Radio Technology Museum.

Among the dignitaries who attended was Donald Blue, who worked at Camp Evans to help invent technology that has, among other things, been used at the Olympics to safeguard athletes and personnel, following the 1972 terrorist attacks in Munich.

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InfoAge Wall of Honor (Continued)

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Several NJARC members were in attendance. NJARC's Sal Brisindi provided the PA system that was used for the event.

Several previous Wall of Honor ceremonies are available for viewing on YouTube. The stories about the work that was done at Camp Evans by those being honored at these dinner events are quite remarkable and well worth learning about. You can find many of them on [InfoAge's YouTube channel](#).



The InfoAge Wall of Honor is dedicated to giving recognition to those citizens who, by their lives or life's work, have made significant contributions to the defense of our Nation with their accomplishments at the US Army's former Camp Evans and Fort Monmouth and at the site formerly the home of the Marconi Wireless Company Belmar Station and Kings Christian College. The site is now the Camp Evans National Historic Landmark and the home of the Information Age Science History Museum and Learning Center – or InfoAge. You can find out more about the Wall of Honor on the [InfoAge website](#).



Jack DeWitt: An Engineer's Engineer

James E. O'Neal

The radio industry has not fully appreciated his contributions

This article originally appeared in the May 23, 2012 issue of Radio World. Reprinted with permission.

John Hibbett DeWitt Jr. was a radio *wunderkind*.

He put Nashville's first radio station on the air when he was 16; was hired by Bell Labs even though he was a college dropout; revolutionized AM transmitter technology; built the country's first commercial FM station; set the stage for satellite communications; put Nashville's first TV station on the air; created the first solid-state broadcast gear; and headed operations for one of the nation's biggest entertainment operations.

Yet Jack DeWitt seems to have escaped notice in many industry circles, even though he left the transmitter building for the last time only about 13 years ago.

Beginnings



Jack DeWitt, seated left, is seen in a WSM staff photo from the early 1930s. The microphone is an RCA 4-AA condenser. Photo: Les Leverett ([Click here to enlarge.](#))

Editor's Note:

Within our organization, we probably all know Jack DeWitt from his work on the Diana Moonbounce project at Camp Evans (now InfoAge) but there's much more to the man. James O'Neal dug deep for this article and paints a more detailed picture of this man than most of us are likely to have previously known.

DeWitt was born in Tennessee on Feb. 20, 1906, about the time serious experimentation in transmitting speech and music over the air began. He became interested in radio early; he was a radio amateur operator in his early teens and was hired at age 16 to construct a radio station for a Nashville girls' school. The callsign

WDAA was issued in 1922 to what became the city's first commercially licensed station.

Before completing high school, DeWitt started up two other Nashville stations. After graduation, he briefly explored a career as a shipboard radio operator but decided this was not his calling and enrolled at Vanderbilt University. His career at the school proved equally short-lived, as did DeWitt's next stop at the University of Tennessee in Knoxville.

"I became interested in a broadcasting station [in Knoxville] that was owned by a local telephone company and spent my time at it rather than studying," DeWitt said, as quoted in Craig Havighurst's 2007 book, "Air Castle of the South: WSM and the Making of Music City."

DeWitt's efforts to obtain a college degree ended here; but as the record shows, he didn't really need one.

WSM Takes to the Air

When the 19-year-old returned to Nashville, he learned that the National Life and Accident Insurance Co. was interested in launching a radio station. He was hired to help and spent summer and fall working to construct what was to become WSM ("We Shield Millions," a reference to the insurance company's slogan). The station took to the air on the evening of Oct. 5, 1925, with DeWitt running the controls.

He remained at WSM for a time and did engineering work for other stations, until an opportunity to become more deeply involved in radio engineering arrived in 1928 with a visit to WSM by a Bell Labs engineer.

DeWitt made a favorable impression, and soon the Nashville radio prodigy was on his way to New York City and a research job at the prestigious laboratory.

However, it was not to last. In the fall of 1930 DeWitt took leave from that job to testify at Federal Radio Commission hearings aimed at determining WSM's worthiness for one of the new 50 kW assignments opening up. WSM was awarded the coveted slot and DeWitt was offered the job of shepherding the power increase as the station's chief engineer.

Understandably, this caused him considerable angst. "It was one of the tough decisions of my life," he said, as recorded in Havighurst's book.

"Here was the great Bell Telephone Laboratories, where I really got a good education in electronics with all sorts of facilities and everything. And here was WSM, a radio station in my hometown. Should I go back to my hometown where I would be a big frog on a little pond, or would I stay in New York and try to make my career?"

Return to Nashville

The pond won out, and soon DeWitt was back in his old surroundings, where the 50 kW project was in progress.

One element was not quite a done deal: the antenna. RCA, supplier of the 50 kW transmitter, advocated conventional flat-top horizontal antenna technology. DeWitt had been involved at Bell Labs in testing a "new" half-wave vertical radiator, and he appreciated the superiority of that design.

"Bell Laboratories was in the business of designing radio transmitters and studio equipment [and] now, they wanted a good antenna to recommend to purchasers of their equipment," DeWitt recalled in a 1982 interview.

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[illegible]

W47NV became the nation's first commercial FM operation, airing its first commercial message on March 1, 1941. The event was highlighted in *Broadcasting* magazine. ([Click here to enlarge.](#))

“There was a man by the name of Dr. Stuart Ballantine ... brilliant man ... He pointed out that there was no point in putting up separate towers and stringing antennas between them because the towers could only be a problem due to the currents induced in them from the antenna and it would distort the pattern. Why not use [just] the tower?

“The first one of those towers was put in at Wayne Township, N.J., for the Columbia Broadcasting System. Strangely enough, I worked on that installation.”

DeWitt didn't have a tough job in selling the vertical, which added only about 10% to the \$200,000 budgeted for the power increase. Blaw-Knox was awarded the contract for another "diamond" tower. It is still used by WSM.

After the plant went into service, DeWitt started experiments aimed at improving transmitter performance, earning him his first patent, a feedback system for reducing hum and noise.

“It reduced the distortion from maybe 5–8% percent in the transmitter, to about 1%, and it was broadband,” said DeWitt. “I got a patent on it and sold it to RCA for \$10,000, which allowed me to build a house.”

Making History

A lifelong love of good music, coupled with curiosity and expertise in RF, undoubtedly were driving factors in DeWitt's lobbying the insurance giant to apply for an experimental FM license. He designed and constructed a 20 kW transmitter for the purpose, along with a turnstile antenna that was mounted atop the AM radiator, apparently the first time that an AM tower served a dual purpose.

WSM was a pioneer FM broadcaster in another respect. In 1941 it was granted the country's first commercial FM license, W47NV. The station's ERP was 65 kW; it provided service as far away as Alabama and Kentucky. (The low-band station survived through the war years, moving to present day high-band operations in the late 1940s. Unfortunately, like many pioneer FM stations, it produced little revenue and went dark in the 1950s.)

With America's entry into WWII in 1941, DeWitt's electronics expertise was sought by the military's radar program. He became director of the Army's Evans Signal Laboratories in New Jersey and did much pioneering work in radar. But it was a postwar experiment that put him and the lab in the limelight.

DeWitt had a strong interest in space and astronomy, and after the war's end, found time to recreate an experiment he'd tried unsuccessfully in 1939: bouncing radio signals from the moon.

He made this entry in his personal notebook in May of 1940:

It ha[d] occurred to me that it might be possible to reflect ultra-short waves from the moon. If this could be done it would open up wide possibilities for the study of the upper atmosphere. So far as I know no one has ever sent waves off the earth and measured their return through the entire atmosphere of the earth.

In addition, this may open up a new method of world communication.

The moon is visible several hours out of every 24-hour period in the year. There are many times when communication by this method might be extremely valuable such as during magnetic storms and daytime radio 'blackouts.' This may provide a means in the future of bringing television programs over long distances, such as across the oceans."

In early 1946, his second moon bounce attempt succeeded, opening the door to the age of satellite communications. (While Arthur C. Clarke predicted satellite communications in a 1945 magazine article, it was DeWitt who actually relayed the first radio signal from a satellite, in this case, the moon.)

Peacetime Career



Jack DeWitt moved the WSM operation into the new world of television on Dec. 30, 1950. This picture shows what opening night was like at WSM(TV). DeWitt appears between the transmitter and its operating console. Photo: Allen Nelson ([Click here to enlarge.](#))

After the war, broadcasting was burgeoning, with equipment once again available for upgrading stations and constructing new ones. And while a partnership in a Washington engineering firm — Ring and Clark — looked especially promising, another offer soon surfaced.

The National Life folks had decided to separate WSM operations — along with those of the Grand Ole Opry, and the organization's artist bureau — from the insurance business. It sought someone to head up these newly formed enterprises as president. DeWitt's name was at the top of the list. Though tempted by the Washington job, he realized that he belonged back in Nashville.

Television was starting to come into its own, and just as with FM, DeWitt wanted to be first on the air in Nashville.

WSM managed to secure a CP before the FCC's 1948 "freeze" on new applications; soon DeWitt was laying the groundwork for a new television station.

Television cameras were especially pricey in 1950, the year WSM(TV) took to the air. Few people had seen one. Yet DeWitt was bold enough to roll his own. According to Ray Tichenor, who was hired during WSM(TV)'s first year, DeWitt bought two RCA cameras and immediately cloned them.

"Of course, he had to buy the IO [image orthicon] tubes and yokes from RCA, but everything else was done in-house," Tichenor recalled. "The copies worked as well as the originals. Mr. DeWitt was a genius at building things."



The 'home-brew' WSM television transmitter. Photo: David Wilson/Doug Smith ([Click here to enlarge.](#))

Television transmitters have always been big-ticket items as well. As DeWitt was an RF man *par excellence*, he likely would have fabricated his own if time hadn't been a factor, but DeWitt settled for a commercial rig. Once the dust settled, though, Nashville's RF grandmaster constructed a backup 5 kW television transmitter, as well as a 20 kW linear amplifier for boosting ERP up to the 100 kW authorized by the FCC in 1952.

This "exciter/afterburner" combo remained in service for a quarter century or so. To the credit of DeWitt and his engineering staff, the workmanship was exacting. The one-of-a-kind rig offered scant evidence of being homebrewed, blending in perfectly with the commercial transmitter.

Solid-State Out of the Gate

DeWitt also should be recognized for beating the "Camden giant" — and apparently everyone else — in bringing solid-state broadcast gear to the marketplace.

This was via the "International Nuclear" equipment line. The company existed for some two decades and produced a range of broadcast gear, with its initial product being a transistorized video distribution amplifier (the TDA-2) designed by DeWitt.

Loyd Wayne Pilkinton, a former technician at International Nuclear, recalled that building broadcast gear was really not part of that company's plan.

"International Nuclear Corp. was formed by Mr. Ray Weiland of Brentwood, Tenn.," Pilkinton said. "Ray was working at Vanderbilt Hospital for Dr. George R. Meneely and had been building electronic equipment for the new age of nuclear medicine. I worked for Dr. Meneely and Ray at Vanderbilt Hospital during the day and for International Nuclear Corp. at night and Saturdays. I wired the first 2,000 TDA-2 units."

DeWitt filed for a patent in 1961. It became one of the first patents for solid-state broadcast products.

WSM (We Shall Manufacture)



This 'high-band' turnstile FM antenna was created by DeWitt and WSM staff to replace a 44.7 MHz 'low-band' antenna used by WSM's original FM outlet, W47NV. The turnstile is no longer used but remains on WSM's 808-foot Blaw-Knox AM tower. When the original turnstile went into service in 1940 it was believed to be the first FM antenna supported by an AM radiator. Photo: John Hettish

Homebrewing was done on a grand scale at WSM. As explained by J. Wayne Caluger, the TV director of engineering in the years after DeWitt's 1968 retirement, it was easier in the 1950s and '60s for station personnel to build equipment than to buy it.

WSM had a small capital equipment budget but a large maintenance fund. Thanks to DeWitt's design engineering ability, technicians with excellent construction skills and a Nashville metal fabricator that could match most anyone's layout and paint job, the station had incentive to brew its own. Employees joked that the WSM call sign really stood for "We Shall Manufacture."

This do-it-yourself modality served WSM well and provided technicians the opportunity to learn about inner workings of equipment they used on a daily basis.

On one occasion after DeWitt's retirement, this mentality caused a glitch. During a visit to the station he noticed a large number of "bootlegged" International Nuclear distribution amps. DeWitt, who received design royalties from International Nuclear, became upset.

“He went in and complained ... about how this was costing him money,” said Caluger. “He was quickly reminded of all the reverse engineering that he’d done and was told that the pot couldn’t really call the kettle black.”

Other Accomplishments



Jack DeWitt. Photo: Grand Ole Opry

DeWitt is also remembered by former WSM staffers for innovations such as a homebrewed system for receiving first-generation weather satellite images. By constructing it in-house, DeWitt trumped another Nashville station that had been promoting the arrival of satellite imagery, for a fraction of the cost of a commercial system.

He constructed an atomic frequency standard for maintaining WSM(AM) at 650 kHz. The carrier was so precise that other stations used it as a frequency standard.

After retirement, DeWitt kept experimenting and inventing in several fields, including optics and lasers, which led to a surveying instrument for civil engineers.

Jack DeWitt died on Jan. 25, 1999, some 53 years after his successful moon bounce experiment and just a few weeks shy of his 93rd birthday. A joint Senate/House resolution in the Tennessee legislature mourned his death “while also rejoicing in the life of this exceptional man whose exemplary character, many accomplishments in the realms of science and technology, and voluminous contributions to the growth and prosperity of this state and nation will be remembered and appreciated for generations to come.”

James O’Neal is technology editor of TV Technology magazine. He has written in Radio World about VOA’s Greenville, N.C., facility; the evolution of broadcast transmitter power supplies; radio pioneer Mary Day Lee; and numerous other topics.

He thanks David Hilliard of Wiley Rein LLP for recorded interviews and information about DeWitt’s involvement in the CCBS. Clyde Haehnele, retired WLW engineer, helped with DeWitt’s postwar work in Washington. Former WSM Director of Engineering J. Wayne Caluger provided personal recollections. Loyd Wayne Pilkinton and Larry Bearden offered insights about WSM and International Nuclear Corp. John Hettish maintains the WSM radio tower and provided photos of the FM turnstile radiator still mounted atop the AM tower. Craig Havighurst fielded many questions and helped with photos; his book “Air Castle of the South: WSM and the Making of Music City” is highly recommended. Thanks also to Scott Baxter, an RF genius put to work tending the homebrew WSM(TV) transmitter in his teenage years; Les Leverett, long-time National Life and Accident In-

surance chief photographer; and the late Ray Tichenor, who was hired to work at the fledgling TV operation in 1950, shortly after high school, and remained with the operation for more than four decades. Before his passing, Mr. Tichenor provided useful information especially about the homebrew television cameras and the television transmitter.

James E. O'Neal has more than 50 years of experience in the broadcast arena, serving for nearly 37 years as a television broadcast engineer and, following his retirement from that field in 2005, moving into journalism as technology editor for TV Technology for almost the next decade. He continues to provide content for TV Technology, as well as sister publication Radio World, and others. He authored the chapter on HF shortwave radio for the 11th Edition of the NAB Engineering Handbook, and serves as editor-in-chief of the IEEE's Broadcast Technology publication, and as associate editor of the SMPTE Motion Imaging Journal. He is a SMPTE Life Fellow, and a Life

Accessing WWI Photographs in the National Archives

Gary Berg

A fellow collector alerted me to the vast research resources available in the online U.S. National Archives Catalog: <https://catalog.archives.gov/advancedsearch>

The National Archives and Records Administration (NARA) is a U.S. Federal agency tasked with the preservation and documentation of government and historical records. In this article I will not go through all of the different search techniques available, but will simply show one how to access the numerous WWI photographs taken by the Signal Corps and available in the NARA database. If you would like to learn more about searching the archives, here's a link that may help:

<https://www.archives.gov/files/research/search/search-tips.pdf>

A key document useful for accessing WWI photographs is the "Catalogue of Official A.E.F. Photographs" which was prepared by the Historical Branch of the War Plans Division (U.S.A.) in 1919. This document lists the identification number of each Signal Corps picture, and groups these numbers by:

1. A.E.F. (American Expeditionary Force) number
2. Military Unit
3. Persons
4. Place
5. Subject
6. Caption

A pdf of this 577-page document can be downloaded here:

http://www.digitalhistoryarchive.com/uploads/2/5/4/1/25411694/catalogue_of_official_aef_photographs.pdf

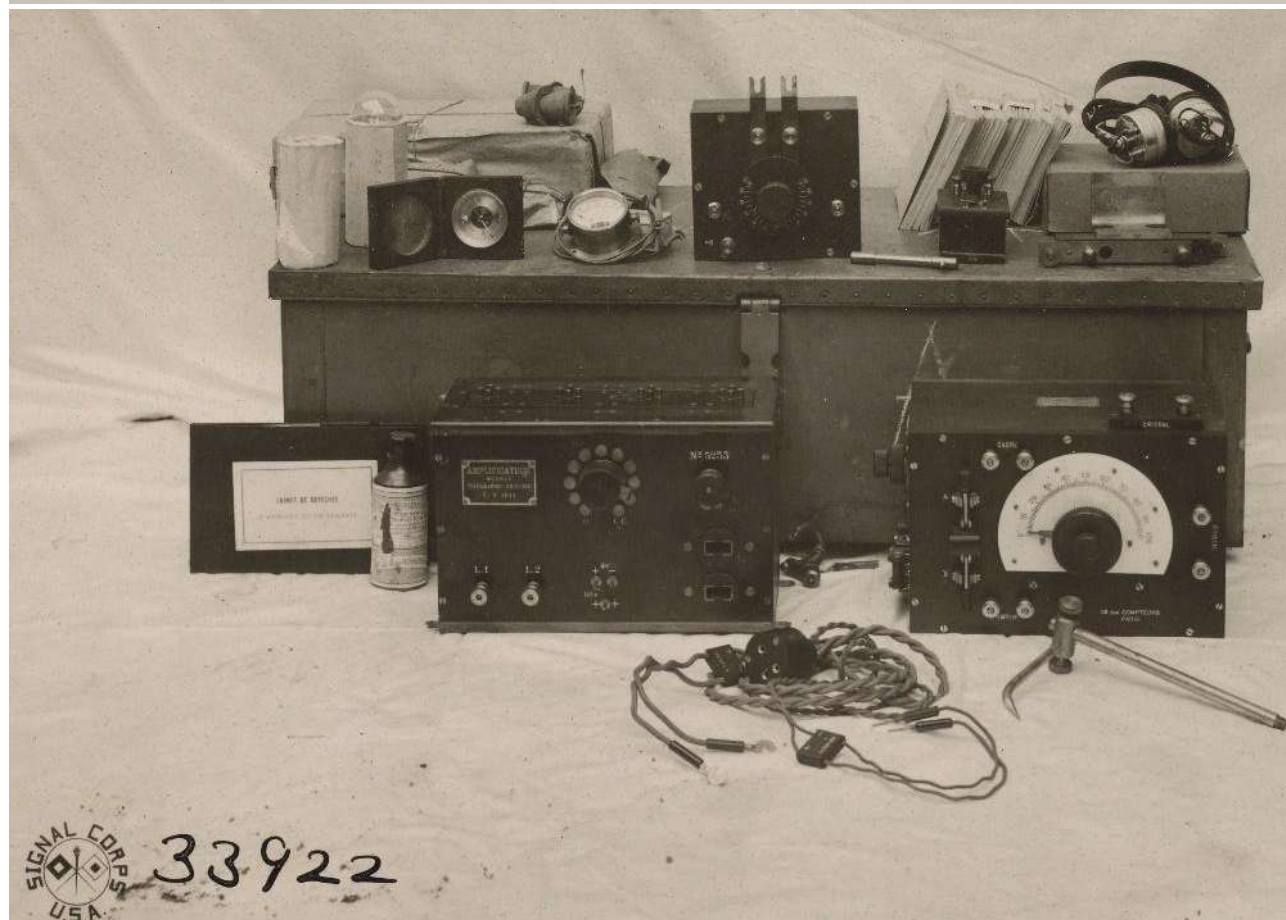
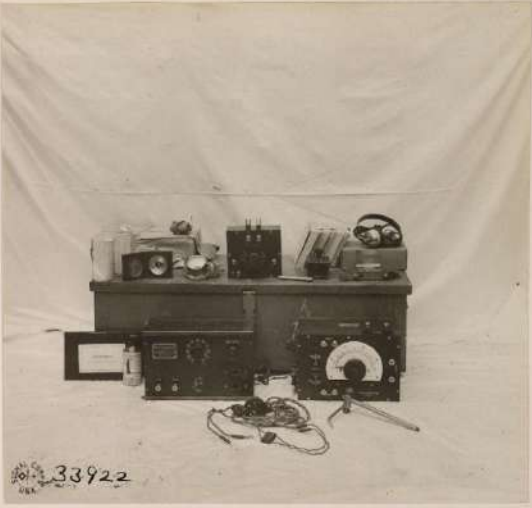
The pdf allows you to do a search for certain words such as "radio" and find the ID number for a photograph, and use that to access a digital image. I actually ordered a hard copy of the Catalogue (<https://www.bookfinder.com/>) to make it easier to flip from one section to another.

As an example, for searching NARA, I used the Catalogue to find all ID numbers related to "radio", and picked a number: 33922. The Signal Corps pictures have a common prefix of "SC-", so in the NARA search field, I enter "SC-33922", (make sure you add the double quotes before and after the search term) and click "Search". The NARA database returns a digital image which can be examined and downloaded if desired.

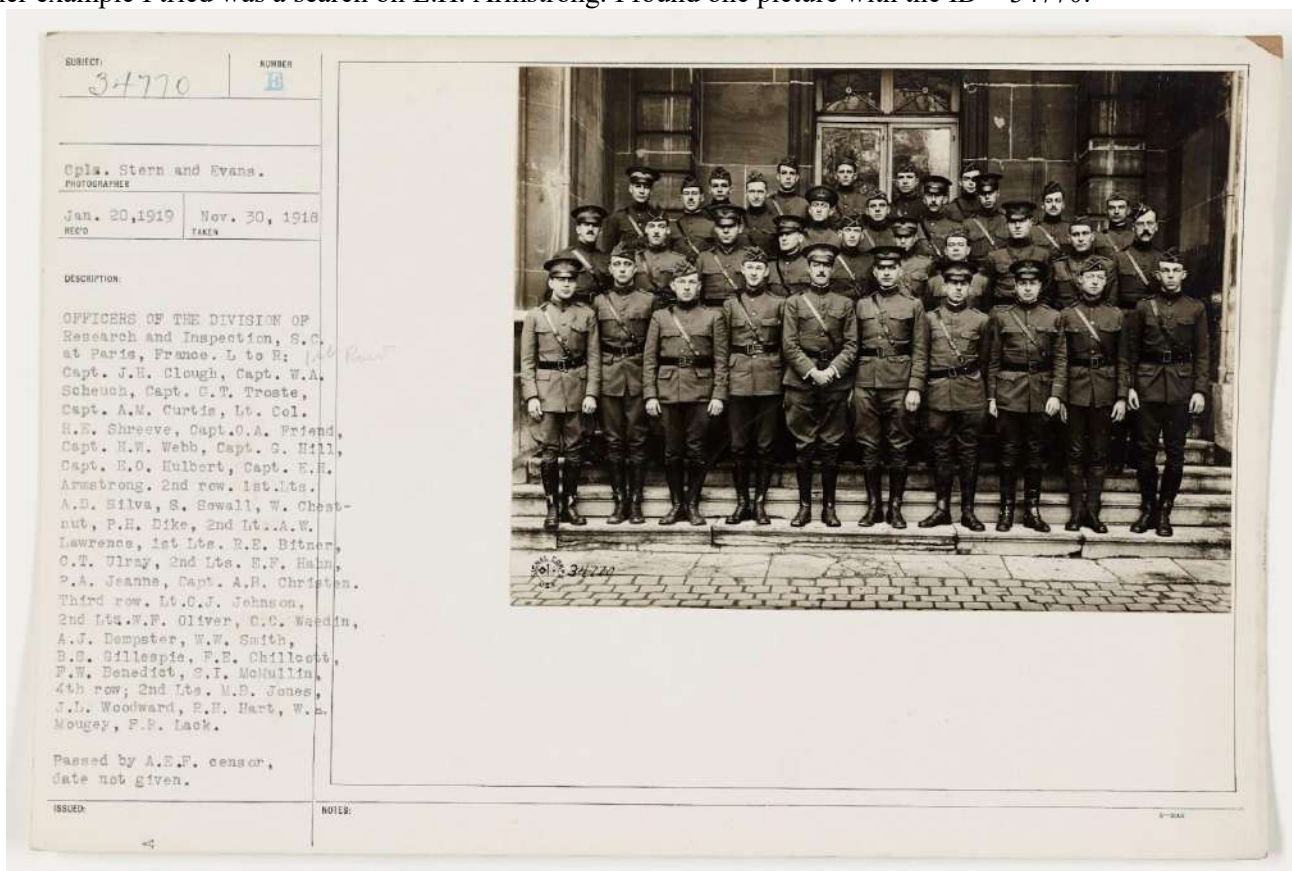
(Continued on next page)

Here's the result for ID = 33922:

SUBJECT:	33922	NUMBER	B
Pvt. Price			
PHOTOGRAPHER			
REC'D 1-7-19	TAKER 3-1-18		
DESCRIPTION:			
RADIO GONIOMETRIC STATION, Unit 1, R-22. Taken for Research and Insp. Div., Paris, France.			
Held, not for publication			
ISSUED M	NOTES:		



Another example I tried was a search on E.H. Armstrong. I found one picture with the ID = 34770:



A close-up of Capt. E. H. Armstrong:



Hopefully, this brief introduction to searching NARA and seeing the WWI photographs it contains will be helpful in early radio history research, or even just provide an interesting pastime on a brisk autumn day.

Radio Kismet

Matt Reynolds

In late October of this year I volunteered to assist JD Auction Services personnel with some radio-related rescue activities. This particular clean-out consisted of a massive amount of vintage electronics, from military surplus, to radios and TVs, to test equipment, and everything in between (both related and otherwise). The cache of equipment was overwhelmingly large, and unfortunately a lot of it had been exposed to the elements over years and years, and as you would expect, a lot of it was now in a bad state of disrepair. This clean-out has been and will continue to be a massive undertaking for the JD crew.

While “J&D” were triaging, sorting, and relocating what they could, I was tasked with breaking down equipment they had already deemed too far gone and not worth saving as is for scrap metal or firewood. Most of these devices were especially moldy and rusted, and in many cases their cabinets were broken, or waterlogged, or missing entirely. I did what I could to save as many pieces and parts as possible that would be useful – vacuum tubes, escutcheons, knobs, and in the case of televisions, CRTs, flybacks, and yokes before relegating the wood to the pyre (in the vein of Kutztown) and the chassis to the metal salvage hopper.

On my last salvage mission, after stripping some old TVs, random junked chassis, and some early turntables well past their prime, I was asked to strip a console radio chassis that had no cabinet. The chassis was unusual in that it was large and had a dial that looked like a clock. It appeared to be made by RCA. I had personally never seen anything like it before. The chassis was not in the greatest of shape and there was no cabinet to be found, so to the scrap pile it went, minus the tubes and knobs of course.

Later that same evening, after coming home and showering off years of radio grossness of my person, I joined one of our Zoom social calls where members take turns talking about what they’ve been up to recently. I had briefly explained the work I had done earlier in the evening on my turn. At one point, one of our long distance members, Joe Devonshire (who is in Maine), mentioned on his turn how recently he and his wife rescued a console radio that was at the curb on his own street. He had mentioned that this particular radio was an RCA, and he shared the following pic:



RCA C-13-2. Photo Credit: Joe Devonshire

He proceeded to share another picture of what it should look like from a picture of a similar radio he found on eBay. On the screen here was this radio, that had a unique clock-like dial on it that I had seen only once before, just a few hours prior!



Close-up of dial. Photo credit: [imgur.com user MaddScientist](https://imgur.com/user/MaddScientist)

(Continued on next page)

Joe had mentioned that it was missing the knobs and expressed fear that they would be difficult to find, especially the main tuning knob, which has a unique globe motif printed into it. This particular knob caught my attention because I remember noticing it on the chassis I dismantled. It was the only one on the set that I had to work for; it had a set screw in it to keep it on the set, all the others were simple pressed-on knobs. I told Joe that I would look through the parts I recovered on the trip, as I was pretty sure they were the same ones he needed, and if the knobs were correct, they were his!

When I checked the next day, sure enough, they were the right ones:



Full set! Photo Credit: Matt Reynolds



Close-up of globe motif knob. Photo Credit: Matt Reynolds

I was both excited and surprised at the eerie coincidence. What are the odds that this particular radio model that I have never seen before would come into my path on the same day someone else mentioned they had one? In the vein of Humphrey Bogart in *Casablanca*: ***of all the radio models in all the towns in the world, this one comes into my possession!*** Something that I had possessed for less than 3 hours was now something I could pass on to a fellow member to help them finish a project. Being one of the youngest members in the club, it's not too often that I have things other members need! It helped to validate the effort put into the rescue operation in the first place. We can't save everything after all, but every now and then, events like this make it worthwhile to me to try and save what I can.

I'm very happy that these knobs will be used and will have a home where they will be appreciated, rather than languish in the proverbial coffee can(s) of random rescued knobs in our stash, like so many of us collectors have. The knobs, along with the eye-tube from the scrapped chassis have been shipped to Joe, and hopefully one day will be seen again on a restored RCA C-13-2 in his collection!

More pictures of this particular model radio in someone else's collection can be viewed here:

<https://imgur.com/gallery/SH7tk1X>

Sams Photofacts

Don't forget, the NJARC [Sams Photofacts Library](#) is available to all members. The Sams library was made available to NJARC as a generous gift by member Jerry Ingordo. Jerry purchased, scanned, cleaned up, OCR'd and indexed every Photofact page that was out of copyright and that extensive library of service information now resides on our website. Access to the Sams library is password protected. To obtain your password, contact club president Rich Lee.

The NJARC Video Library

Our meetings are livestreamed and recorded. The recordings are available on YouTube. We have a library of recording of Tech Talk presentations going back over 25 years. Our plan is to digitize all the older analog recordings and also make these available on YouTube along with the more recent material.

The NJARC Capacitor Program. (And other parts too!)

Sal Brisindi (of Sal's Capacitor Corner fame) manages the club's capacitor program. Capacitors are available at club meetings and events at special low member prices. Sal also provides resistors, diodes and other parts.

The NJARC Schematic Program

In addition to the 'self-service' online Sams Photofact Library, copies of schematic diagrams of vintage electronic devices from the Riders Radio manual and other sources are available from the administrator of the schematic program, Aaron Hunter.

The NJARC Tube Program

The club's tube program makes sorted, cleaned, tested vacuum tubes available to members at special low member pricing. For more information about any of the club's parts programs, check the website or contact club president Rich Lee.



New Jersey Antique Radio Club's

Fall Swap Meet and Ham Fest



Parsippany PAL Building
33 Baldwin Road
Parsippany, NJ 07054
 Just off Route 46,
 Adjacent to Smith Field



Saturday November 19th, 2022



Refreshments Available

(40) 8 Foot Tables

\$30.00 for members

\$35.00 for non-members

Reserve Additional tables \$25.00

At the door \$30.00

Open to the Public

8am to 12 noon

Vendor setup at 7:15am

\$7.00 Entrance Fee

Club Donation

For Directions

Visit our website: www.njarc.org

or use your favorite phone app

33 Baldwin Road

Parsippany NJ 07054

Vendors Make Your Reservation Now!

Contacts:

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