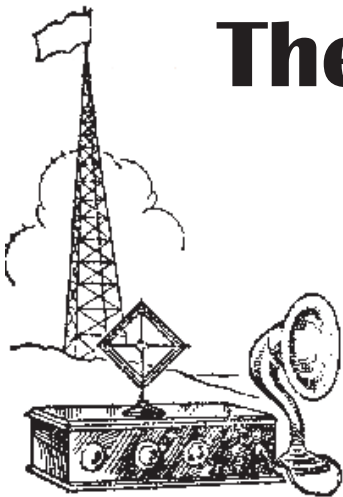
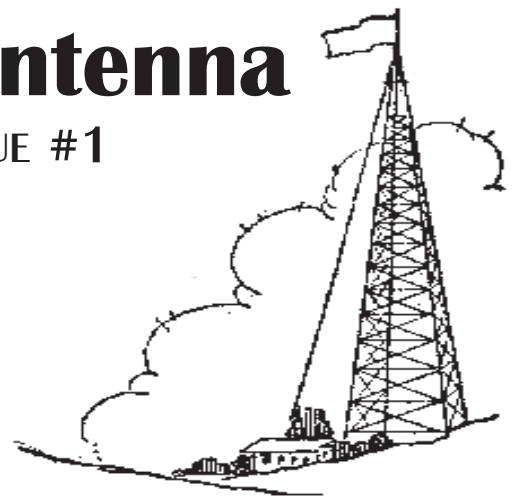


The Carolina Antenna

VOLUME #16 ISSUE #1



SUMMER 2011



**Carolina's Chapter
of the
Antique Wireless
Association**



CAROLINAS CHAPTER OF THE AWA

<http://www.cc-awa.org/>

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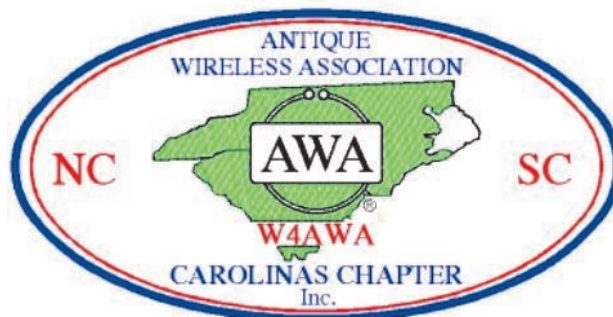
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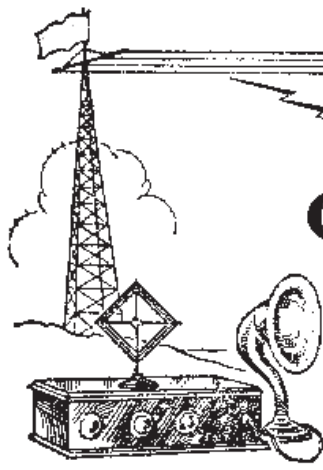
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- * Membership in the Carolinas Chapter of the Antique Wireless Association (CC-AWA) is open to anyone with an interest in old (antique) radios. The only requirement is that you must be a member of the "national" Antique Wireless Association.
- * By being a member of the CC-AWA you will receive our newsletter.
- * Membership dues for the CC-AWA are \$10 per year.
- * Mail your dues to membership chairman Clare Owens - address is listed above.
- * To join the CC-AWA email server, send an email to; cc-awa-subscribe@yahoogroups.com





The Carolina Antenna

The newsletter of the Carolinas Chapter of the Antique Wireless Association



ISSUE # 16

SUMMER 2011

VOLUME 1

The Prez Says ...



First off, let me say how sorry I am for this long overdue issue of the Carolina Antenna to be published. I could think up a hundred things that got in the way of me just sitting down at the computer and typing this like I am doing right now. However, it's just plain and simply my fault, Judy told me she was waiting for my junk, and then she'd finish putting it together.

It's been a long time since Charlotte, on April 18th, I had my 4th back operation. He fused L4 & L5, so far the fusion seems to be healing fine. I'm going to physical therapy once a week, and I think that's helping too.

I just passed a year of being on my diet, so far I'm down 80 pounds. The doc took me off of my high blood pressure meds and my diabetes pills. So I guess it was worth it.

In May, we had our Spring Swap Meet, and it

was surprisingly well attended, there were a lot of radios for sale. After the meet was over, we had a Board of Directors meeting. The main topic was finding a way to spread the jobs around that it takes to make Charlotte happen. Several new positions were appointed. Chip McFalls is our new Volunteer Coordinator. It's going to be his job to make sure the Registration Desk and any of the display room that are open have someone monitoring them. Barker Edwards is officially our Contest Chairman. He's been doing the job for a couple of years so now it's official.

If you've been to the Charlotte show in the last couple years you've likely seen an oak box with what looks like a typewriter inside. It has set on the registration table a couple of years ago as a display and there was one in the Contest i n



| | |
|------------------------------|-------|
| The Prez Says ... | 1-2 |
| Antique Radio Charlotte 2011 | 3-16 |
| International Kadette | 17 |
| Building Radio In The Home | 18-22 |
| Word Search Puzzle | 23 |
| Things You Ought to Know | 24-25 |

2010 too. It's an Enigma machine, and it belongs to my good friend Jim Oram. I've been helping Jim in his fantastic workshop restore a couple of them for the NSA's National Cryptologic Museum. While working on them, I've developed a real fascination for them, I was a Cryptographic technician in the Air National Guard might be part of what fueled my interest. I've joined a Yahoo Group called Crypto Collectors, while it's not very likely, I'll ever own one myself. I sure love talking about them and looking at them. They are incredibly expensive, one in nice condition will fetch well over \$100K.

Over the last few months there's been a long-running thread on the Crypto Collectors list where people are discussing the recent crypto meets, they've had in the UK and were asking why we couldn't have one here in the USA. There were a lot of ideas thrown around about where one should be held. I read these posting for a couple of weeks and had an idea. In 2010, we hosted the TCA, Tube Collectors Association having a meeting on Thursday morning before our event got started. I thought at first this might be an option for a Crypto meeting, when I offered the suggestion, the response was that it was way to far for folks to travel from the UK and Europe, etc. for a four-hour meeting. So I put my thinking cap back on, since we almost completely take over the Sheraton anyway maybe we could expand it some. If you remember 10 or 12 years ago we had used what the hotel calls the Jr. Ballroom, it's on the left just after you leave the main lobby. I inquired and found that it wasn't being used by anyone else during or event so a little negotiating got it added to our room list for all three days. Now the Crypto people are really excited about having a meet in Charlotte. It'll be called the Charlotte International Cryptologic Symposium. We've already heard from a number of Crypto collectors from all over Europe that are planning to attend. John Alexander who has been a volunteer at Bletchley Park and lives in England is coming, several big names in the Crypto world, including the retired head of Canada's version of our NSA is going to be a speaker, as is Debbie Desch Anderson who's father Joe Desch

was the chief engineer at the NCR plant in Dayton where they cracked the four rotor Gernam Navy Enigma code. She'll be showing a film about the Dayton code breakers and then talking about her dad and her research on him. The whole Dayton NCR code breaking project was so secret a lot of people took it to their graves never telling anyone even their family what they did there.

Debbie and the film will be our evening program on Thursday after dinner. The Crypto Symposium will be fully a part of Antique Radio Charlotte. Its attendees will register just like everyone else, and the Crypto displays and programs will be open to all conference attendees.

I think it's really going to be an interesting addition to our show.

I'm typing this in the wee hours of Sunday morning the day after the Summer Swap Meet in Valdese. For the first time, I had to miss it this year, I feel really bad about that, I feel like it's one of my jobs to support by attending all of our club events. I hope Richard doesn't hold it against me to long for not being there.

I guess I had better quit. I hope Judy can cram all this into the newsletter.

PLEASE, if you have an idea for an article for the NL write it up and send it in. Judy & Barker can't publish one without some content.

I hope everyone is managing the HOT summer, and like me is looking forward to Fall and Winter for some cool weather.

The AWA Rochester meet in next week. I wish Roy and his crew good luck for their meet.

-Ron Lawrence
73, W4RON



2011 Old Equipment Contest

(PHOTOS ARE OF 1ST PLACE WINNERS)

1. PRE-1912 ELECTRICAL DEVICES, NON RADIO

1st-Thomas Burgess
1890 Style Manchester motor

2. PRE-1920 RECEIVERS & TRANSMITTERS AND WIRE LINE TELEGRAPH ITEMS

1st-Thomas Burgess
DeForest Syntonezer & Responder
2nd-John Reinicke
Morkrum Telegraph
2nd -Geoffery Bourne
Bunnell Key on board

3. 1920'S ERA BROADCAST RECEIVERS

A1. PASSIVE DETECTORS

1st-Stephen Brown
Wireless Specialty Apparatus
2nd-Merrill Bancroft
Aeriola X (10)
3rd-Geoffery Bourne
Gecophone BC1001 w/head phone box
3rd-R L Barnett
Ozarka Hex shaped crystal set

A2. 1 TUBE SETS

1st-Merrill Bancroft
RTM & QT Light
1st-Gary Alley
Parkin
2nd-Barker Edwards
Tuska 224

B. 2-3 TUBE SETS

1st-Merrill Bancroft
Fada 140A

C. SETS WITH 4 & 5 TUBE SETS

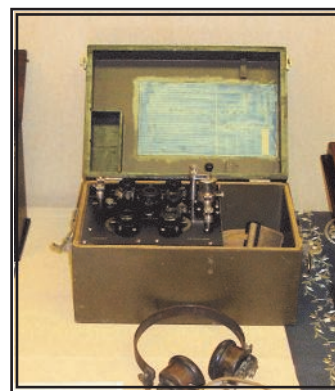
1st-Richard Owens
Pilot Supper Wasp AC & DC Models
2nd-Merrill Bancroft
Cardwell 125A
2nd-R L Barnett
ERLA S-11
3rd-Gary Alley
Trego Compact



Class 1—1890 Style Manchester motor



Class 2—DeForest Syntonezer & Responder



Class 3A1—Wireless Specialty Apparatus



*Class 3A2-RTM & QT Light (left)
-Parkin (right)*

D. SETS WITH 6 TUBES OR MORE

1st-Gary Alley
Page Model 6

4. 1930'S - 40'S - 50'S ERA

A. CATHEDRALS & TOMBSTONES

1st-Robert Lozier
Fascist ERA Peoples Radios
2nd-Barry Callis
Majestic Studio 59

B. CONSOLES

1st-Richard Owens
Zenith 40A
2nd-Joe Kolster
Zenith Zephyr

C. CATALIN & BAKELITE

Honorable Mention John Reinicke
Zenith T723

D. TELEVISION RECEIVERS

No Set Entered

5. TRANSISTOR RADIOS

A. LARGE MULTIBAND PORTABLES

1st-John Reinicke
Heath Kit GC-1
2nd-Richard Owens
Sanyo RP880

B. EARLY POCKET SETS

1st-Hal Kravig
First Transistor by Western Electric "IF
Filter"

C. NOVELTIES SETS

No Set Entered

6. COMMUNICATIONS EQUIPMENT RX & TX

A. PRE WW2

1st-Geoffery Bourne
Marconi Spark Transmitter

B. POST WW2

1st-Neil Freedman
Pickering KB-1 Keyboard Keyer

7. SOUND REPRODUCERS, CONES AND HORNS

A. HORNS

1st-Betty Callis
Graef & Frecartin Graephone Horn



Class 3B—Fada 140A



Class 3C-Pilot Supper Wasp AC & DC Models



Class 3D-Page Model 6



Class 4A-Fascist ERA Peoples Radios

2nd-Gary Alley
Meistersinger Cabinet Speaker

B. CONE REPRODUCER

1st-Buford Chidester
Aerhome Model 20-Belonged to Jackie Coogan
2nd-R L Barnett
British Thomson-Houston Bakelite Speaker

8. MILITARY COMMUNICATIONS EQUIPMENT, ANY ERA

1st-Geoffery Bourne
Marconi CM-425 Key

9. TEST EQUIPMENT

1st-John Reinicke
RCA 151 Scope
2nd-Raymond Gwynn
Simpson 221 & Weston 280 Volt/Amp meter

10. VACUUM TUBES

1st-Ron Lawrence
Chain Home Low Valve from England
2nd-Geoffery Bourne
Admeraly Pattern 7406 Valves

11. RADIO LITERATURE, BOOKS, MAGAZINES & ADVERTISING

1st-Merrill Bancroft-RCA Tube Display
2nd-Geoffery Bourne
Modern Wireless 1923 / 1924
2nd-Steve Naga
Bakelite Advertising Map US Radio Stations
3rd-Merrill Bancroft
First 4 Volumes of Wireless Age

12. NEW CONSTRUCTION FROM OLD PARTS OR REPLICAS.

1st-Philop Taylor-Oscillodyne

13. 'SURVIVORS' COMPLETELY ORIGINAL AND UNRESTORED, ANY ERA, THEY MAY HAVE BEEN CLEANED, BUT THAT'S ALL.

1st-Barker Edwards
Eveready Model 20
2nd- Merrill Bancroft
NR Briggs Elec. Co.



Class 4B-Zenith 40A



Class 5A-Heath Kit GC-1



Class 5B-First Transistor by Western Electric "IF Filter"

3rd-John Reinicke
 Home Brew Cigar Box Crystal set
 3rd-R. Norman Hill
 Atwater Kent 60

**14 SPECIAL "DISPLAY ONLY" CATEGORY
 FOR THOSE NOT INTERESTED IN BEING
 JUDGED. ANYTHING GOES HERE**

John Reinicke
 Rylies Radio Repair Sign 2010

Robert Lozier
 Lafayette Model EM-47

R L Barnett
 Western Electric Speaker

**Senior Class Award
 "The Best of the Best"**

SENIOR CLASS 1, pre 1930

Best of Class

Radiorola Baby Graerl
 Merrill Bancroft
 Entry Sodium DR-6
 Gary Alley

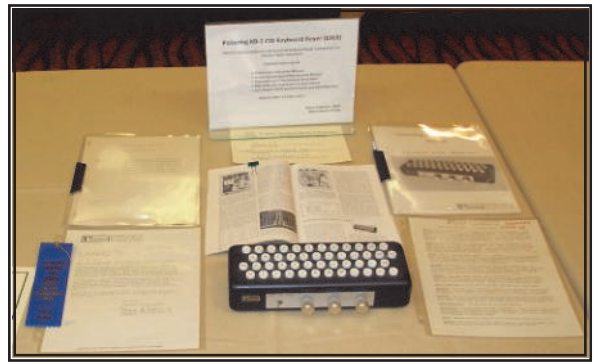
SENIOR CLASS 2, post 1930

No Set Entered

**NOTE: Sets that have won
 a first place at this conference are
 ineligible for judging in the regular
 contest.**



Class 6A-Marconi Spark Transmitter



Class 6B-Pickering KB-1 Keyboard Keyer



Class 7A-Graef & Frecartin Graephone
 Horn



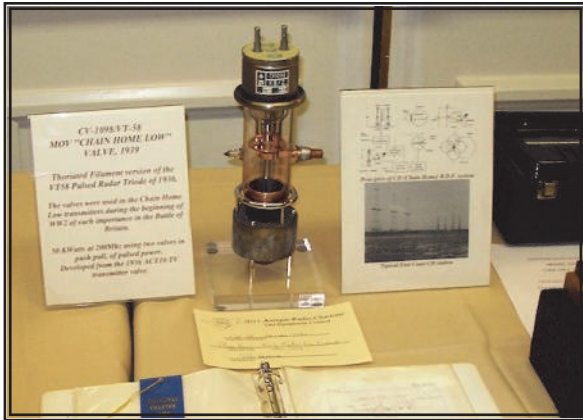
Class 7B-Aerchome Model 20-Belonged to
 Jackie Coogan



Class 8-Marconi CM-425 Key



Class 9-RCA 151 Scope



Class 10-Chain Home Low Valve from England



Class 13-Eveready Model 20



Class 11-RCA Tube Display



Class 13-Eveready Model 20



Class 12-Oscillodyne

THANK YOU EVERYONE FOR ENTERING THE 2011 OLD EQUIPMENT CONTEST!
BARKER

SPECIAL AWARDS



Best of Show
"The Lew Elias Award"
\$100 plus an engraved plaque
Fascist ERO Peoples radios and display
Robert Lozier



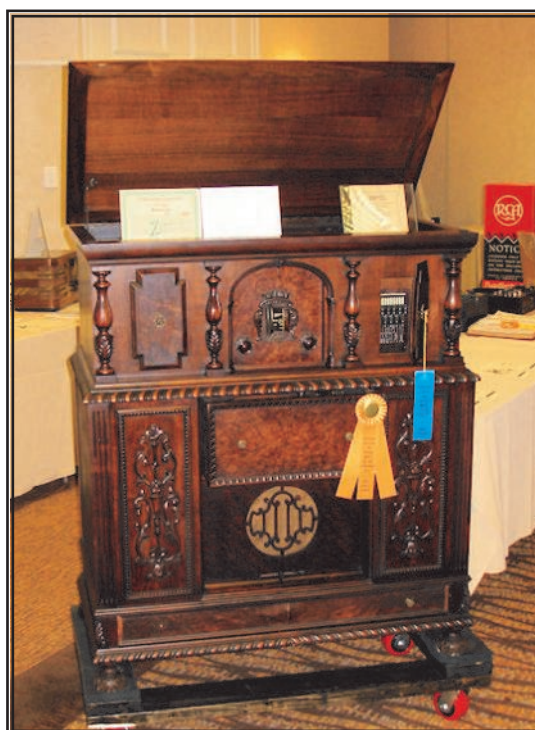
Best Restoration
\$50 plus a Gold Ribbon
Majestic Studio 59 radio
Barry Callis



Best Presentation

\$50 plus a Gold Ribbon

Supper Wasp AC & DC set
Richard Owens



Peoples Choice

"Best in Contest"

{ voted on by those attending
the conference }

\$50 plus a Gold Ribbon

Zenith 40A radio
Richard Owens

Antique Radio Charlotte



Photo Gallery











SEMINARS





FRIENDS





THE INTERNATIONAL KADETTE CIRCA 1933

By Robert Lozier
kd4hsh@carolina.rr.com

Model B (Deluxe Model)



International Radio Corporation
Ann Arbor, Michigan

The International Radio Corp. (founded 1931) was among the first to build compact 110 Volt AC/DC sets with TRF circuits and package them in very attractive Bakelite cabinets.

By mid 1933 they had developed what they claimed to be the “worlds smallest superheterodyne chassis” radio. Careful examination of the photos will show that they did a masterful job of packing the components into just about the minimum space possible. (The intermediate frequency is 262.5 KHz.)

The majority of these chassis were installed in Bakelite cabinets and when assembled this way they were designated the Model A. A much smaller quantity of chassis were installed in wood cabinets. They were designated the Model B (or Deluxe Model). Most cabinets were finished in traditional wood colors but a few rare examples were finished in Black and Silver lacquer like the one pictured here. There is also an indication on one of the parts lists that there may have been other color combinations but I have never seen them.

This chassis even had a few ‘bells & whistles’ (extra features) such as a back-lighted

celluloid dial, automatic volume control, a tone control (quite unnecessary with such a small loudspeaker)) and dual band tuning.

On the back of the radio is a toggle switch marked Long Wave / Short Wave. The Riders service data tells us that the radio tunes the regular medium wave broadcast band when the switch is in the Long Wave position. (The dial is marked 540 to 1700 kilocycles). However, the Short Wave frequency range is not given. The only clue in the alignment instructions is that you are to set the dial to 1500 and then tune to a harmonic of the service oscillator... 2nd or 3rd harmonic? They don't say...



BUILDING RADIO INTO THE HOME

By Kenneth M Swezey

More and more, radio is emerging from its purely mechanical chrysalis and is being transformed into a gratifying and beautiful utility. This transformation is being accomplished by the provision of artistic cabinets, by the construction of sets to fit into articles of furniture, and by the use of concealed wiring with numerous outlets throughout the house so that a loudspeaker may be plugged in wherever desired.

With the arming of built-in radio, a receiving set can be incorporated in a phonograph located in the living-room. Wires branch out from this, and, by means of convenient outlets, the housewife may enjoy a concert while working in the kitchen; the kiddies can listen to a bedtime story in the nursery; delightful music can be heard while the family spends a cool evening on the porch, and an orchestra may brighten an hour at the dinner-table.

The wiring of a house for radio not an difficult a feat as might be considered at first thought. For the benefit of those who would like to install a thoroughly foolproof system without first going through disappointing experiments, the following instructions have been prepared.

The amount of wiring needed in the average home of six, seven or eight rooms, does not introduce any difficult circuit problems. But in an extremely large house special apparatus would be necessary to balance the various lines, overcome the resistance, and clear out distortion.

Stretches of wire in the loudspeaker circuit seem to have little effect on the quality and volume of quality and volume of reception, even up to 60- and 70-ft, lengths-especially in conjunction with regenerative sets. This may be explained by the fact that regeneration nullifies ordinary resistance to a certain extent, and, due to the condenser effect of the parallel wires, the radio-frequency waves can pass between them and



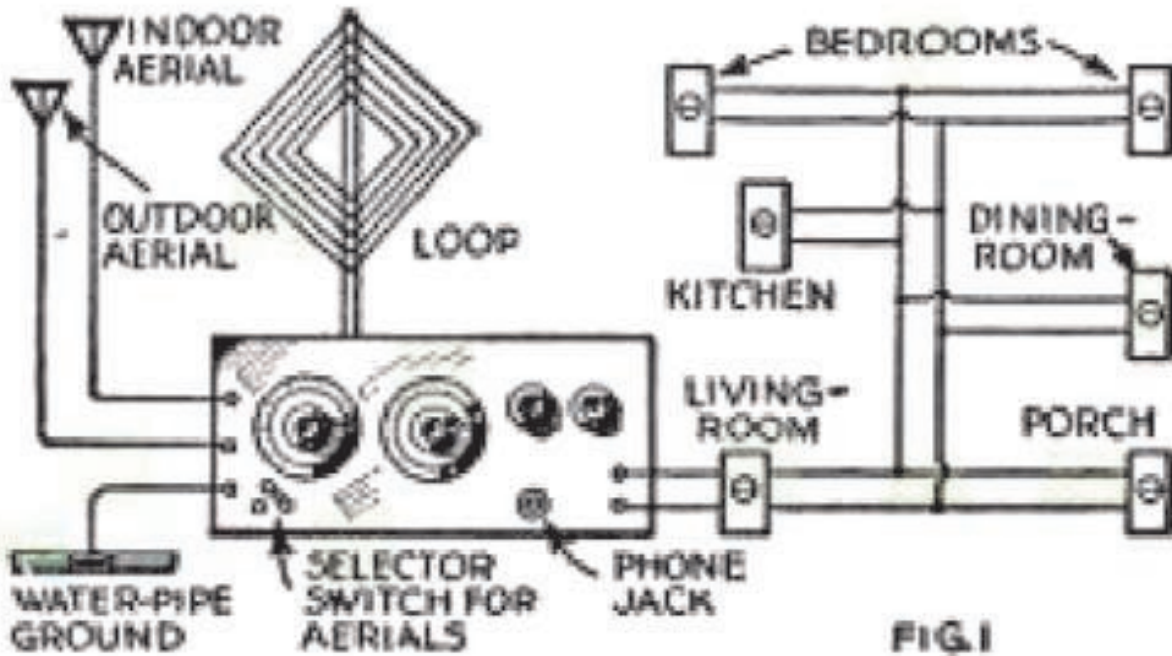


FIG. 1

continue in circulation through the set with little resistance.

The receiving set may be permanently located in any room where it is most convenient. Many choose the living room, and have their sets built into phonographs, music cabinets, or into the section of a closet. Several ingenious mechanics even have built sets into pianos.

The first outlet is made at, or near, the set (Fig. 1), and wiring extends from that to the place where the next outlet is to be installed.

If the house is new and not complete, the wiring may be built right in the walls. Finished houses may have the wires "fished" through the walls, as an electrician fishes lighting wires. But most home workers would prefer a simpler method, and they may run their wires in inconspicuous places, such as along the edge of the baseboard, behind moldings and panels, or under the edge of the carpet, rugs, or linoleum.

Dangerous current is one not carried by the wires, and, therefore, they do not have to conform to the same standards as electric-light wiring, provided they are kept away from all light and power lines. Ordinary bell or

annunciator wire will do, although No. 18 fixture wire, which is very flexible, or twisted lamp cord is easier to handle, better insulated, and more apt to insure the permanence of the installation.,

The woodwork of a room lends itself readily to the concealment of the wires. In most instances, the baseboard, door stops and other members of the trim of the room can be pried up sufficiently to poke the wires under. This may be done with a screwdriver or a chisel, padded with cloth to prevent marring the finish. A few blows with a similarly padded hammer usually will fasten the woodwork back in its original place. Suggestions for this wiring are given in Fig. 2.

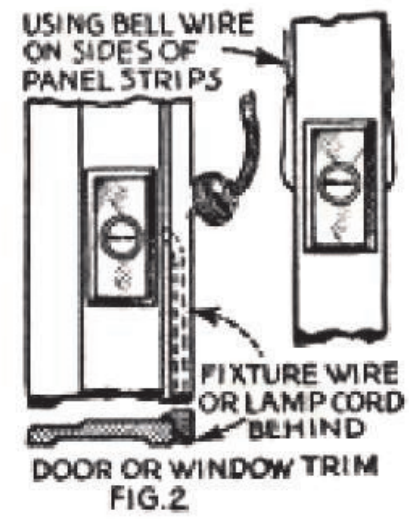


FIG. 2

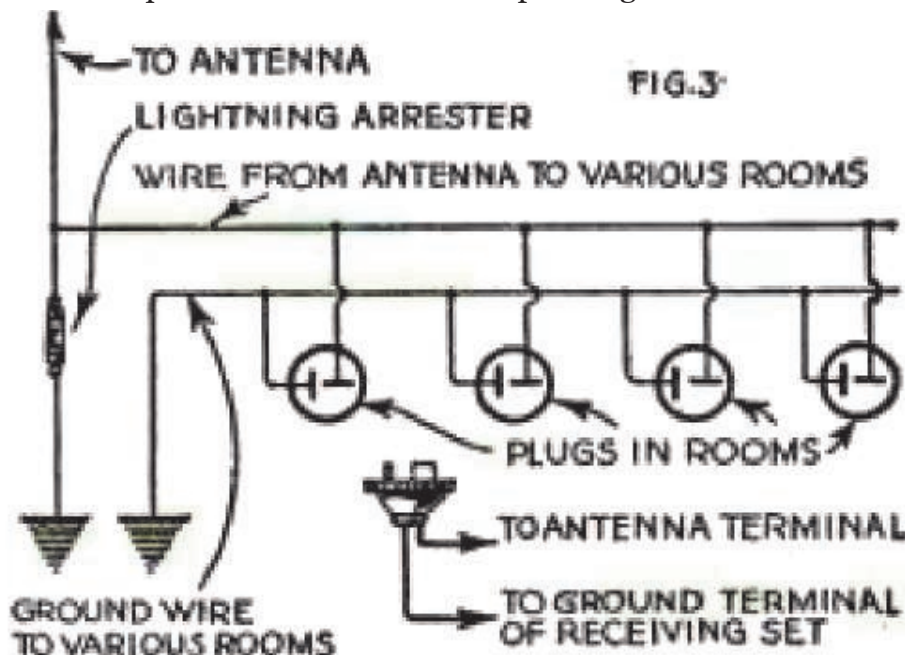
For outlets, the improved shallow single-circuit jacks, mounted in the center of a rectangular brass plate similar to the used with lighting outlets, are ideal. Binding posts mounted on small wood, fiber or composition blocks, also will serve, but they are not so convenient.

Ordinary electrical appliance outlets are excellent and reasonable in price. The loudspeaker must be supplied with a corresponding plug and all outlets have to be identical. But here care must be used that all radio outlets are marked with some unmistakable signs, lest a loud-speaker be plugged into an electrical socket by mistake, with disastrous results.

One way to accomplish this is to use polarity plugs, if the regular house plugs are of the common kind, or vice versa. Another use of polarity is indicated in Fig. 3, where a type of wiring is shown that provides an aerial and ground outlet in several rooms. This method of wiring is for use raw with a commercial set that has a built-in loudspeaker and the whole set is intended to be carried whenever it is used.

All outlets should be connected in parallel, as Fig. 1 shows.

The set required is the same as for operating an



individual loudspeaker. Ordinarily one corresponding in volume to a regenerative set with two stages of audio-frequency amplification is ample.

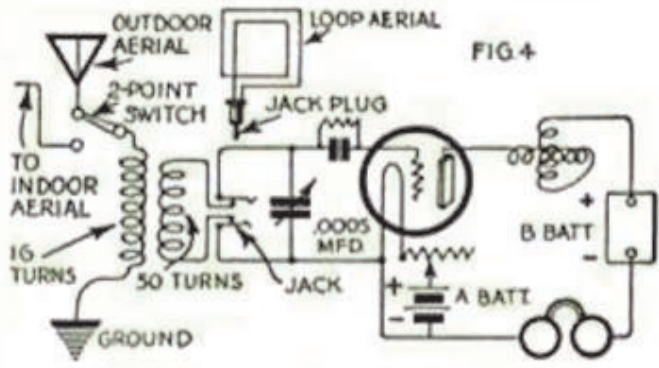
In the summer, it is often desirable to change aerials to suit the atmospheric conditions. For this it may be well to provide the regular outdoor aerial, and a second one, consisting of about 1 lb. of bell wire strung around the picture molding, or an inside aerial stretched through the attic. A single-pole rotary switch, with two contact points, will enable the change to be effected instantly.

When static or other interference is very troublesome, a loop aerial is a life-saver. If a regenerative set, using a coupler with a variable condenser connected across the secondary, is used, it may be converted readily for use with a loop connecting a double-circuit jack in the circuit, as in Fig. 4. The plug is attached to the end of the upright post of the loop and plugged in whenever needed.

If a phonograph with a cabinet is available, it is an exceedingly good plan to build the set right into it. This will save space, insure an artistic cabinet, and make use of the mellow tone resonance of the usual phonograph chamber.

The style chosen for illustration in Fig. 5 is a typical one, and will serve well for an example. In one side is located the reproducer and the horn, and in the other are the shelves for the records.

Measure the distance between the two walls of the record compartment, and cut your panel to that length. The height necessarily depends upon the particular apparatus you must mount, but will generally be the equivalent of the space between two or three record shelves.

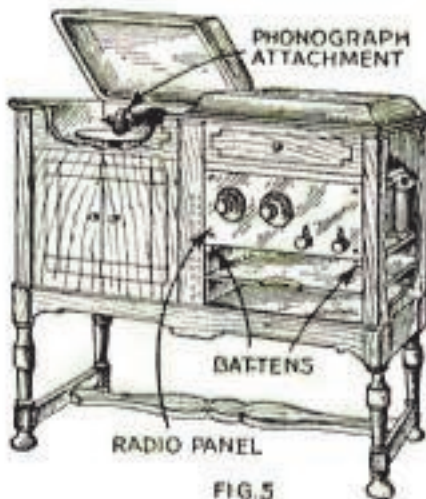


Wiring diagram, showing method for connecting outdoor, indoor or loop aerial at will

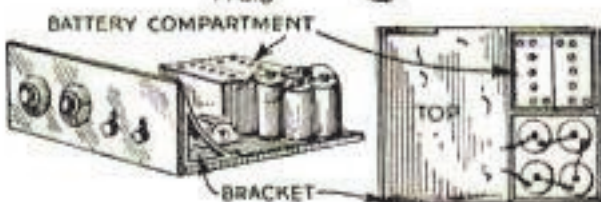
A baseboard of wood, from 5/8 to 1 in. thick, or the width of the panel, should be fastened to the panel with screws and brackets. The depth of this should be governed by the depth of the cabinet, allowing, of course, for the thickness of the panel and the amount of set-back that is necessary to take care of the projection of the dials. Leave ample room for the door or doors to close.

If you use dry-cell tubes, it is entirely feasible to include both the A and the B batteries within the cabinet.

If the cover does not open so as to make the

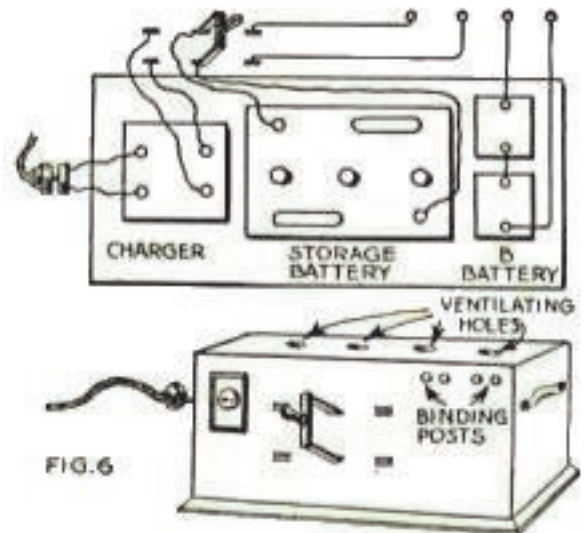


Typical way of installing a set in phonograph cabinet, with doors omitted for clearance. The set is a removable set, as shown below



batteries accessible when they have to be inspected or changed, a door will have to be made in the back of the cabinet, or else the entire set have to be removed bodily each time a change is to be made.

Strips of wood, about 1/2 to 3/4 in. are fastened with screws to each side of the inside of the cabinet serve as support upon which the base can slide like a drawer. A vertical strip of similar material should be fastened to each side, extending from the top of the cabinet to the upper side of the base. Two screws through the panel at each side into those strips will hold all the apparatus securely.



Battery charging box and diagram showing arrangement of parts and wiring diagram

In upright types of phonograph cabinets, a set may be placed in the record compartment or even built to fit into the cover if it is fairly deep. How this can be done can be observed by studying the ingenious arrangement of parts in commercial sets sold to fit into phonograph lids.

If the tubes used require a storage battery for their economical operation, this will have to be left outside. The next best plan is to build a separate battery box. In Fig. 6 is suggested an arrangement in which a storage battery, its charger, and the necessary B battery may be placed in one box and the whole hidden under the console, or even in another room.

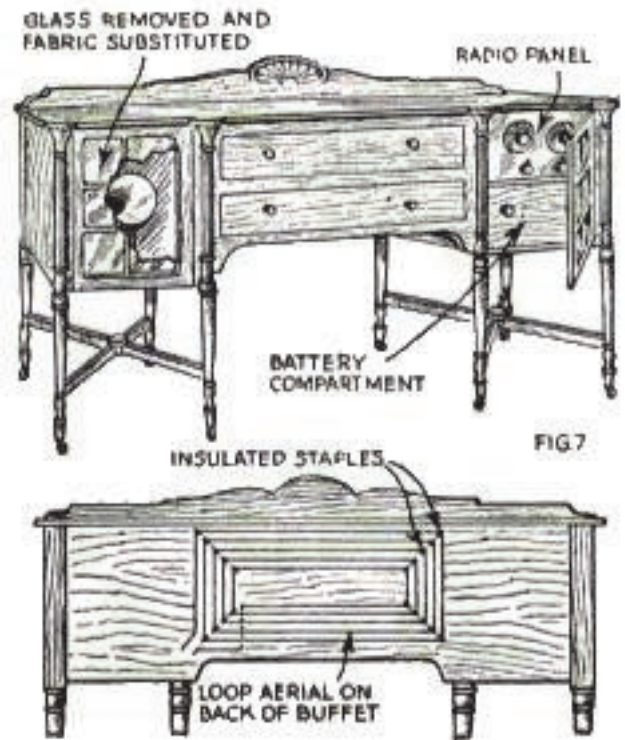
A double pole double-throw knife-switch is mounted on the front of the box, along with, an electric-light plug outlet and the A and B battery binding posts. By throwing the switch to one side, the battery is placed on charge, and by throwing it to the other side, it is connected with the set. Holes should be drilled in the top of the box to allow the escape of the battery gasses.

In the dining-room, a radio set may be built very easily into a buffet (Fig. 7). One of the types shown is especially adaptable. In the space below the panel an inside door can be fitted to divide the interior as a battery compartment (see upper illustration).

The loudspeaker can be mounted behind the door on the other side of the buffet. Remove the glass from this door, if there is any, and substitute a sheet of some thin fabric of a color to correspond with the woodwork. Otherwise make a removable framework to go just inside the door and cover it with silk to match the room's color scheme.

With an installation of this kind, a large loop can be concealed behind the buffet, but a great deal of its effectiveness will depend upon the direction in which it points in relation to the direction of the stations from which reception is desired. If the chief stations all lie in a single general direction, the buffet can be so set that the edge of the loop points in that direction.

The loop may be bell wire fastened to the back with insulated staples. The exact number of turns necessary is determined by the diameter of



A buffet with a loop aerial mounted on the back makes an excellent radio cabinet

the loop, but will probably range between seven and 15. Unit sets, mounted on baseboards as described, can be mounted in innumerable pieces of furniture and odd corners about the house. Corners of closets, medicine cabinets, bookcases, and sewing-tables, all lend themselves readily for this purpose. A compartment of a sectional bookcase makes an exceptionally fine case for a set.

This article was found in the August 1924 issue of *Popular Science Magazine*.



Radio Manufacturers

S K W W X B L U N J P P Q S L C
 E P A E M O R Z Z G E W F D I A
 N O S L R A C G R E B M O R T S
 C S S N A E B E C E D O T O N U
 E A J X E F L L E M A C N T H G
 S B H C H S A A U P E L E C M I
 A C T X O I U Y R L M I K I R Z
 S X A Y O L A O E I B H R V D R
 Y C S L W V U L H T M P E X T E
 B Q X N O E A M O G T D T O S Z
 Y L S S O R C N B I N E A Z E T
 R T H E E T O B G I R I W Y R I
 J N P N U O R T K A A E T C O L
 R P E T D N Y A O M M G A S F R
 J G O E B E R G P M C D A E E U
 Y S F H T I N E Z S J O P V D W

ADMIRAL
 AERIOLA
 ATWATER-KENT
 COLUMBIA
 CROSSLY
 DEFOREST
 GENERAL ELECTRIC
 GREBE
 LAFAYETTE
 MAGNAVOX

MOTOROLA
 PHILCO
 RCA
 SILVERTONE
 SPARTON
 STROMBERG-CARLSON
 VAGA
 VICTOR
 WESTINGHOUSE
 WURLITZER

YALE
 ZENITH

Words run horizontally,
 vertically, diagonally and
 even backwards.

Things You Auto Know About



THE FIRST TWO-WAY CONTACT BETWEEN EARTH AND MARS

The Elser-Mathes Cup was created in 1928 by U.S. Amateurs Fred Johnson Elser (W6FB/W7OX) and Stanley M. Mathes (7OE/K1CY) to be awarded for the "First Amateur Two-Way Communication Earth & Mars". The cup is a Philippine Igorot wood carving, a bowl supported by two standing figures. The trophy is on display at the ARRL Museum where it's been since 1929 waiting to be claimed!



The story of the Elser-Mathes cup appeared in the November 1969 issue of *QST*.

In his article, "That Planet Mars QSO Cup," Col Fred Johnson Elser, W6FB, recalled meeting League founder Hiram Percy Maxim, W1AW, in the 1920s. He learned that Maxim had an interest in Mars and even owned a globe of "The Red Planet." Later...Elser was inspired...to offer "a unique trophy" for the first two-way communication with Maxim's "pet planet," Mars.

THE INVENTOR OF FM CLIMBED LIKE A MONKEY



On May 15, 1923, opening day of RCA's Radio Broadcast Central, Armstrong couldn't resist climbing the tower atop the RCA building.

Edwin Armstrong, the man who invented FM Radio, had a penchant for climbing radio towers. Sometimes he would climb to the top and hang from his heels when he got to the apex.

Armstrong once climbed RCA's 115-foot north tower on the roof of the 21-story Aeolian Hall located in Manhattan. After sending a copy to David Sarnoff, the head of RCA, Sarnoff had him banned from the RCA building.

Oddly, Armstrong also sent a duplicate copy to Sarnoff's secretary, Marion MacInnis, and she wound up marrying him.

FILLINGS IN TEETH HAVE PICKED UP RADIO TRANSMISSIONS

1. In 1960, a youth in suburban Chicago named George, lost a front tooth. A year later, it was fitted with "...a cap that was attached to the tooth stump with what George recalls as a brass wire." Soon after, George began hearing music from his teeth, usually popular tunes of the day. This was eventually rectified after the dentist replaced the original cap with one that did not contain a wire.
2. In 1947, a woman named Lois – also from suburban Chicago – reported riding a train from Cleveland to Rhode Island. During 10 minutes of that trip, she reported hearing commercials and an announcer in her head. Lois reportedly had some silver fillings in her mouth.

DOCUMENTED RADIO WORLD RECORDS

The Longest Broadcast

According to Guinnessworldrecords.com: "Wilson Casey, of the radio station WKDY-AM in Spartanburg, South Carolina, USA, spent 30 consecutive hours asking 3,303 trivia questions on air from January 9-10, 1999."

Longest Running One-Man Radio Soap Opera

"The radio soap Acrebury, created, written, produced, and performed by Gerry Hughes, was aired as a weekly serial on Swindon Hospital Radio from 1974 to 1985."

Youngest Radio Presenter

"The youngest radio presenter is Kimberley Perez (b. 20 February 1998) (USA) who hosts a show every Saturday 3-7pm, on KLAX 97.9 La Raza FM, in Los Angeles, California, USA, aged 5."

THE GREATEST UNDERSTATEMENT IN RADIO HISTORY

"The wireless music box has no imaginable commercial value. Who would pay for a message sent to nobody in particular?"

Said by David Sarnoff's associates in response to his urgings for investment in the radio in the 1920s.

NIKOLA TESLA

Tesla is famous for inventing the induction motor and AC (Alternating Current) mode of power transmission. As early as 1892, Nikola Tesla created a basic design for radio. On November 8, 1898 he patented a radio controlled robot-boat. Tesla used this boat which was controlled by radio waves in the Electrical Exhibition in 1898, Madison Square Garden.



Tesla suffered from many phobias. These included: "Columbiphilia (pigeon-love), kakiphobia (fear of dirt), scotophilia (love of the dark), pathophobia (fear of germs), spherophobia (fear of round objects), triphilia (obsession with the number 3), and visual and auditory hallucinations. He was always deathly afraid of germs and with an obsession about the number three. If he walked around the block, he would feel compelled to do it three times. He was obsessive about food, preferring to dine alone so he could compute the cubic contents on his plate before eating. He saw flashes of light before his eyes sometimes accompanied by a strong visual image of something being discussed. This was disturbing until he learned to control it and the effect seemed to diminish as he grew older. In his later years he spent part of each day feeding pigeons, bringing injured birds back to his apartment to care for them. Despite his fear of germs, he was often seen in the park with pigeons covering his arms. He even had a favorite white pigeon who visited his window at the hotel where he lived

WANT TO LIVE IN A PLACE CALLED RADIO?

The United States has 4 places with Radio in their name:

- Radio Junction, Texas
- Radio Springs, Georgia
- Radioville, Indiana
- Radioville, Puerto Rico

Solution to Word Search Puzzle found on Page 23!

