

COMPLETE INDEX
for
PERPETUAL TROUBLE SHOOTER'S MANUALS
Volumes I, II, III, IV, V, VI, VII, VIII, IX, and X
and
"HOW IT WORKS"
Special Section of Volume X

by
John F. Rider

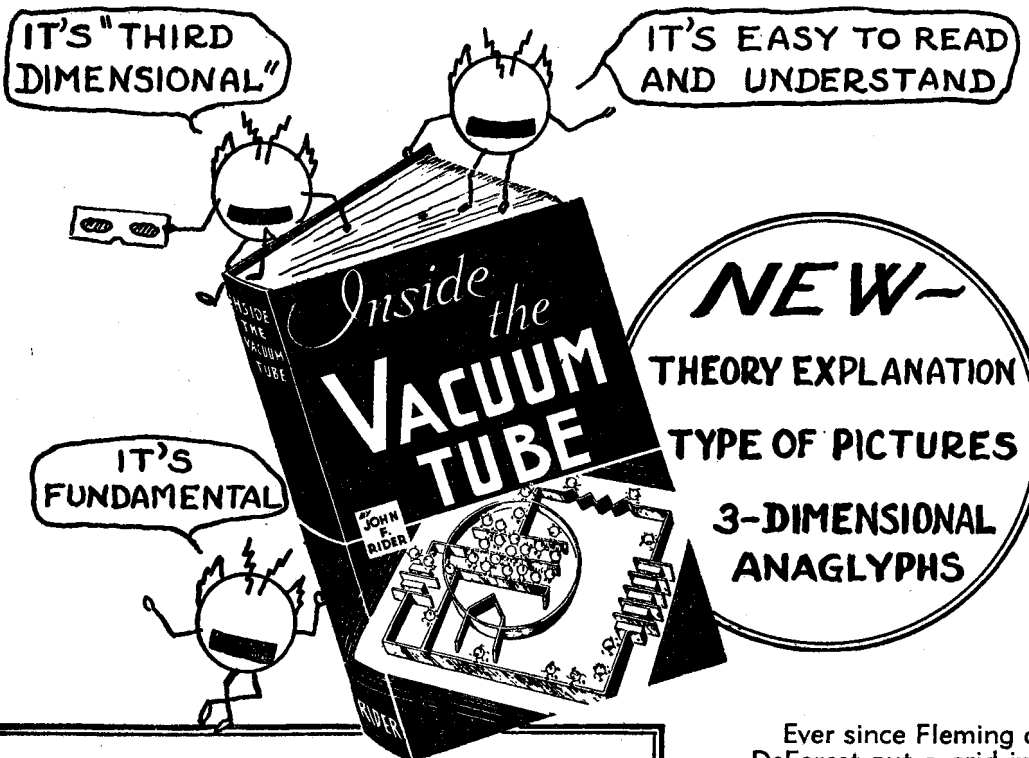
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A New Book Explaining Vacuum Tubes in a Different Way



Contents

CHAPTERS

1. INTRODUCING THE ELECTRON
2. ELECTRON EMISSION
3. MOVEMENT OF CHARGES
4. SPACE CHARGE AND PLATE CURRENT
5. FUNDAMENTALS OF TUBE CHARACTERISTICS
6. THE DIODE
7. THE TRIODE
8. STATIC CHARACTERISTICS OF TRIODES
9. TRIODE DYNAMIC CHARACTERISTICS AND LOAD LINES
10. DYNAMIC TRANSFER CHARACTERISTICS
11. VOLTAGE AMPLIFICATION
12. THE TETRODE AND PENTODE VACUUM TUBES
13. THE CATHODE CIRCUIT
14. POWER AMPLIFIERS
15. MISCELLANEOUS VACUUM TUBES

Ever since Fleming discovered his "valve" and DeForest put a grid in it, thousands upon thousands of pages have been written on how and why the vacuum tube functions. Here is a new approach—one which affords the clearest understanding of the subject. The presentation is aimed for the man who is starting out in radio and who desires not only a solid grounding in the theory, but also a good working knowledge of tubes. At the same time it is a perfect refresher for the man who studied the subject long ago.

Throughout the book, which covers diodes, triodes, screen-grid tubes, and pentodes, the aim is to give the reader a clear physical picture of exactly what is happening within the tube—inclusive of the development of characteristic curves of all kinds. The anaglyphs giving a three-dimensional picture of phenomena heretofore seen in only two dimensions, are an innovation in radio texts. Two-colored spectacles are provided with the book for viewing these anaglyphs. Like the text—the illustrations are new—they live—show action—thereby simplify the explanation of tube behavior.

424 Pages — Hard Covers
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HOW IT WORKS

Special Section of Volume X RIDER'S MANUAL

CONTENTS

	PAGE		PAGE
TELEVISION—HOW IT WORKS	3	Average Brightness and D-C Restorer	
Comparison with Sound Broadcasting	3	Circuits	38
Scanning	4	D-C Restorer Circuits	39
The Picture Tube	8	Brightness Control	41
The Camera Tube	11	Grid Leak-Condenser Restorer	41
Scanning and Synchronization	13	The Contrast Control	42
Flicker and Hum on the Raster	14	Synchronizing Circuits	42
Scanning Waveform	14	Sync Separator Circuit	43
Overall View of a Television System	15	Horizontal and Vertical Sync Selectors	44
The Television Signal	16	Deflection Circuits	45
Signal and Sync Pulses	18	Electromagnetic Circuits	45
RMA Standard Television Signal	19	Blocking Oscillator	46
Range of Frequencies in Video Signal	20	Width and Height Controls	47
The Modulated Wave	22	Damping Tube	47
Channel Make-up	23	Electrostatic Deflection	48
Television Receiver Circuits	24	Power Supplies	48
R-F and Oscillator Circuits	26	Antennas and Installation	50
High-Frequency Section of Belmont X-466..	27	FREQUENCY MODULATION	52
High-Frequency Section of DuMont 180-183.	28	Advantages	52
I-F Circuits	28	How Noise is Reduced	52
Video I-F Circuits	30	What the Limiter Does	53
Video I-F Circuit in Andrea 1F5	31	Special Detector Used	53
Video I-F Circuit in RCA TRK-12	32	How the Discriminator Detects	54
Video Second Detector Circuits	34	The G.E. GM-125 Receiver	54
Video Second Detector in DuMont 180-183..	34	Alignment	55
Video Second Detector in RCA TRK-12	34	WIRELESS RECORD PLAYERS	55
Video AVC Circuits	35	General Service Notes	56
Video AVC in RCA TRK-12	36	FACSIMILE RECEIVERS	57
Video Amplifiers	37	SERVICING BY SIGNAL TRACING ..	58

PREFACE

1939 witnessed the start of commercial exploitation of modern television. With two stations in operation, one at each end of the continent and other stations under construction in a number of the larger centers of population, television received a very definite stimulus. As a matter of fact, a number of different makes of television receivers are being demonstrated here in New York, with the NBC station W2XBS as the source of signals.

It therefore is only natural that television receivers be included in Rider's Manual Volume X and concurrently with the appearance of these service notes, we feel that an explanation of the subject of television transmission and reception should be a part of this "How It Works" section.

In this discussion you will find not only an explanation of the "how" of television but also a breakdown of some of the circuits to be found in the commercial television receivers contained in Rider's Volume X. Inasmuch as a certain amount of standardization in television transmission has been accomplished, the facts given herein will be found of interest at least for several years to come.

The presentation of facts is by no means complete. To cover the subject fully would take volumes. However, we feel that what is here presented is the actual "meat" and will be sufficient to give an insight to the *modus operandi* of television.

You also will find some facts pertaining to another development in transmission, one with myriad possibilities, namely frequency modulation. At present only a few receivers suitable for the reception of such signals are in use, but if what the originators say is true, we can look forward in the years to come to a general transition from the present amplitude-modulated form of transmission to the frequency-modulated form of transmission, with a corresponding radical change in receivers.

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TELEVISION—HOW IT WORKS

No comments can be made on advances in the radio art during the past year without recognizing that after many years of development, television has finally reached the stage where servicemen can no longer afford to ignore its existence. In some parts of the country television is already an accomplished fact; hundreds of receivers have been installed and sold, and all signs point toward the gradual expansion of television facilities into sections which do not have coverage at the present time.

Recognizing, then, that the radio serviceman's job is being extended to include not only radio servicing as we know it today, but also the servicing of television receivers, this section explaining the fundamentals of television is being offered in the belief that it will be of help to many of you in dealing with the problems introduced by television. Throughout you will find that it is written from the viewpoint of the man who is called upon to install and service television receivers; and yet, although there is this emphasis on the practical aspects of television, you will find that an essential amount of theory is included. Lest any of you feel that this inclusion of what might be called "theoretical" material is unnecessary, it should be pointed out that television is an extremely complicated subject, much more so in fact than is radio, and that television receivers cannot be serviced efficiently by any one who does not understand the principles underlying the operation of the system. The different situations which can arise are so numerous that it is indeed impossible to list them, to explain the reasons for each,

and in the case of faulty operation to locate the source of the trouble. As in radio servicing, so it is in television servicing: a thorough understanding of the fundamental principles of operation is invaluable.

Fortunately for the radio serviceman, the advent of television does not mean that an entirely new field must be learned. The more you study television, the more you will come to realize that television embodies every principle that has ever been used in radio—and more besides. You will marvel at the ingenuity of television engineers in using the same old time-proved principles of radio, in adapting these to the needs of television, and in discovering new principles and new techniques wherever the available ones were inadequate. Thus, for example, you will find the simple diode rectifier being used in clipping circuits, in d-c restoring circuits, in video detector circuits, and in many other applications. If you understand how the diode rectifier operates, then you will recognize in each one of these "new" circuits an old friend. True, it will take some time before you become familiar with the need for these circuits and the specific modifications to achieve certain results, still you will be amply repaid for the effort in the new opportunities which television offers to the trained serviceman and technician.

Comparison with Sound Broadcasting

Just as it is the problem of radio broadcasting to recreate sound at places distant from the actual sound, so it is the problem of television to recreate a scene at

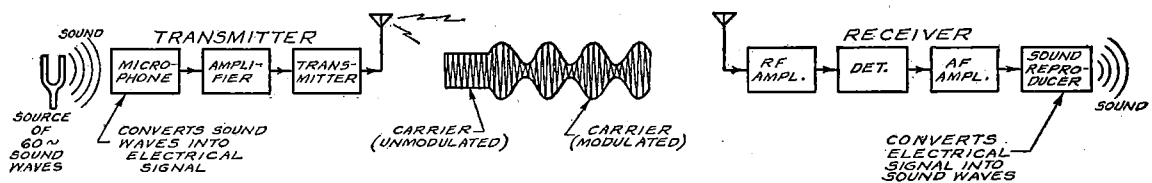


FIG. 1A—SOUND TRANSMISSION SYSTEM

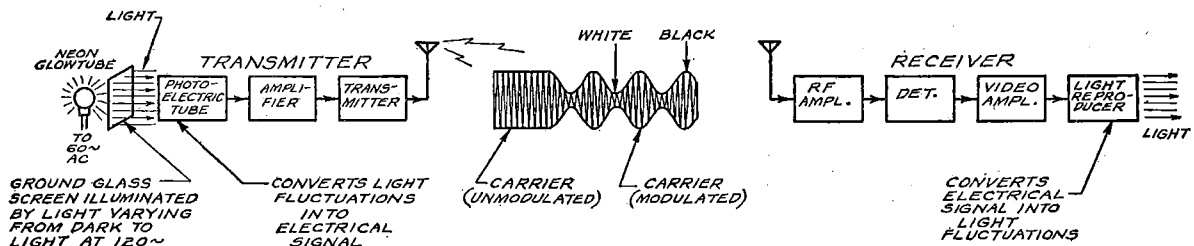


FIG. 1B—TELEVISION TRANSMISSION SYSTEM

Figs. 1A, 1B.—A television system uses an arrangement similar to that employed in sound broadcasting. Note that in the television system the photoelectric tube replaces the microphone and the light reproducer replaces the speaker.

places distant from the original scene. In the case of sound broadcasting, as Fig. 1A shows, sound vibrations produced by, let us say, a tuning fork are picked up by a *microphone* which converts these vibrations into corresponding electrical vibrations. This electrical signal, which now carries an electrical image of the sound vibrations, is amplified, used to modulate the carrier, the radio wave is radiated, picked up by the receiver, amplified, detected and finally, as you know, the electrical impulses (similar in shape to those which were originally produced by the microphone) are used to actuate the speaker which in turn recreates the original sound.

Fig. 1B shows that a system very similar to this is used in television and that in general a very close resemblance exists between sound broadcasting and television. To simplify the explanation at the present time, we assume that only a very small part or element of a scene is being televised. For example, we might allow the light from a neon tube operated from the 60-cycle power line to fall on a small piece of ground glass. The illumination on the ground glass would then change from dark through various shades of brightness and back again to dark, and repeat this cycle 120 times per second. (Note that the rate is 120 cycles because both positive and negative cycles cause the neon tube to illuminate the screen.) In the same way that sound broadcasting uses a *microphone* to convert the sound pressure variations into electrical variations, so the heart of any television broadcasting system is the "*television camera*" which converts the time-variations in illumination of the scene into corresponding electrical variations. In the simple illustrations we have chosen, because only a single small area is being televised, an ordinary photoelectric cell can serve as the television camera.

Once the varying light values have been changed into corresponding electrical values by the television camera, the process of transmitting the information

follows exactly the same procedure as in the case of sound broadcasting. Note that the carrier is modulated in the same way, and that it remains stationary in amplitude during the period before the screen is illuminated. Once the neon tube is turned on and illuminates the screen, the amplitude of the carrier varies in proportion to the amount of illumination. Note that the maximum amplitude of the carrier corresponds to a black image, and that the image gets progressively lighter as the amplitude of the carrier is decreased. In passing we might say that this is called negative modulation about which we shall have a great deal more to say later on.

For the present, the important thing to note is the similarity between the two systems, the one for transmitting information on light values, and the other for transmitting information on sound values. At the output of the television receiver, we of course have an important change. Whereas the output of the sound receiver is a speaker which converts the electrical impulses into corresponding sound impulses, the output of the television receiver is a "*picture tube*" or other device which converts the electrical impulses into corresponding light values.

We see then, that the sound system and the television system are identical with the exception that the television camera is substituted for the microphone and the picture tube for the loudspeaker. We might also mention here that in the RCA television system, the trade-mark name "Iconoscope" is used for the television camera tube and the trade-mark name "Kinescope" is used for the picture tube. As will be explained in detail later on, the Iconoscope consists of a very large number of minute photoelectric cells which create an *electrical* picture of the scene being televised, while the Kinescope consists of a cathode-ray tube on the screen of which is built up a visible image.

SCANNING

No doubt you have noticed by this time that in comparing television with sound broadcasting we limited ourselves to televising the simplest type of object, one which was uniformly illuminated over its entire area. We then showed that the two systems are identical provided that the television camera replaces the microphone and the picture tube replaces the loudspeaker. Unfortunately, however, television is not as simple as this or television would have "arrived" many years ago. In television, we are confronted with the problem of conveying information on the light value not at one point but at every point over the com-

plete area of the scene being televised. Thus, the scene must be broken up into a great many elements or elemental areas and information on the light values over each one of these elements must be conveyed to the receiver and finally to the picture tube. And not only must this information be conveyed, but it must be reassembled in the correct order at the receiver and the corresponding light value reproduced for every one of the many elements into which the image has been broken down.

As a matter of fact, this process of breaking down a picture into a great number of elements is nothing

new but is as old and as fundamental as the process of seeing itself. For, in viewing a scene, the image is carried to the brain by the eye over a huge network of transmission lines which tells the brain the intensity and the color of the light at every point in the field of vision. Because the number of elements into which the retina of the eye breaks down the scene is so great, we are not conscious that the picture is made up in this way but receive the impression that the picture is perfectly blended or continuous.

Some of you will be surprised to know that even photographs are made up of elementary particles even though they too appear to be continuous upon casual inspection. Actually the light and dark parts of a photograph are the result of the presence of black particles of silver which vary in number over the area of the picture. Where the picture is dark, these particles of silver are more numerous than where the picture is light. Because these particles are so small they are not ordinarily visible. We might note in passing that where photographs are to be enlarged appreciably so-called fine-grain film and special developers are used so that the individual grains or particles will not become visible.

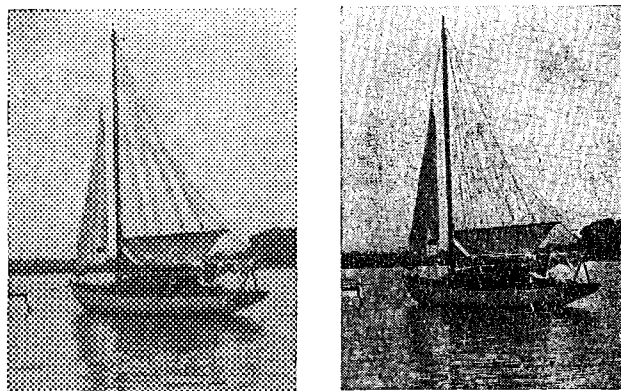
Number of Elements Required

It is important for an understanding of television to appreciate how the number of particles or areas into which a picture is broken up affects the type and quality of the reproduction which is obtained. As we should expect from the preceding discussion the quality of the picture will be improved as the number of elements is increased. In order to compare the effect of breaking up a picture into a varying number of elements, let us consider the two reproductions shown in Fig. 2a and Fig. 2b. These are reproductions of the same photograph, the only difference being the number of elements into which the picture is divided. If you examine these figures closely, you will see that they are composed of a large number of black dots of different sizes, and that Fig. 2b contains a larger number of dots than Fig. 2a. As a matter of fact, in printing as well as in the processes of seeing and photography, it is necessary for the picture to be broken down into a series of small areas before it can be printed. The engraver in making his halftone, places a fine mesh screen in front of his camera so that the image is broken down into a series of dots, the actual size of any one dot depending upon the amount of light on the area which the dot represents. Where the picture is dark, the size of the corresponding dot is large, and where the image is light the size of the black dot is correspondingly small. The number of dots into which Fig. 2a is broken down is 50

per inch, while Fig. 2b is broken down into 100 per inch.

The great improvement effected by breaking down the picture into a larger number of dots or elements is clearly apparent in the superiority of Fig. 2b over Fig. 2a. Because of the larger number of elements, the former presents more detail, appears finer, more blended and more continuous than the picture with the fewer number of elements.

The actual number of elements into which a picture



FIGS. 2a, 2b.—Fig. 2a is a halftone reproduction of a photograph using a 50 screen; in Fig. 2b greater detail is obtained by using a 100 screen.

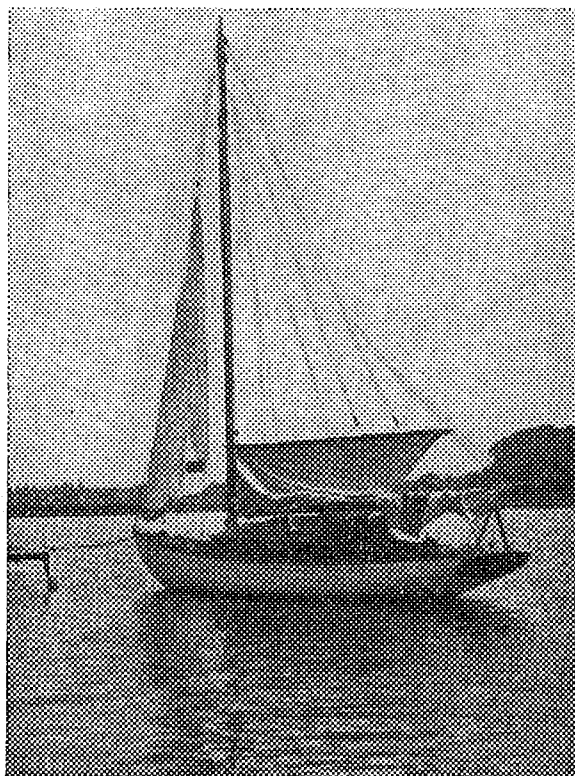


FIG. 3.—Fig. 2b enlarged to twice its original size. Note that this illustration can be viewed from twice the distance and still the same detail will be seen as in Fig. 2b.

must be divided depends upon several factors: the fineness of detail which it is desired to reproduce, the distance from which the picture is viewed and the size of the picture. Fineness of detail, as we have seen, requires a large number of elements for a given portion of a scene. In addition, the more closely the picture is viewed, the smaller must be the individual elements. This is necessary so that the individual elements will appear to the eye to merge into smooth lines and shades. If a picture of a given scene is enlarged, either the total number of elements must be increased, or the picture must be viewed from a greater distance. Figs. 2a and 2b illustrate the first two factors, fineness of detail and viewing distance. Fig. 3, which shows Fig. 2b *enlarged* to twice its original size, illustrates the third factor. Fig. 2b contains 100 dots per inch; Fig. 3 contains only 50 dots per inch. Each contains the same *total* number of elements, therefore the *fineness of detail* is the same in each. Because Fig. 3 has *larger* dots, it must be viewed from a greater distance. This consideration is important in television, since the total number of lines into which the scene is divided is the same at all times. Therefore, large pictures should be viewed from a greater distance than small ones to get the same effect.

An idea of the number of elements needed to reproduce fine details can be obtained from Fig. 2b. This has 100 dots or "elements" per inch in an area 1.5 by 2 inches, giving $150 \times 200 = 30,000$ total elements, or 10,000 elements per square inch. Television pictures may be considered to contain about 224,000 elements, regardless of picture size. Although this does not work out to be so great a number per square inch on large picture-tube screens, the fact that the scene is usually in motion compensates for some loss of detail. A point to remember about television is that increasing the number of elements increases the frequency bandwidth which must be transmitted. Thus there are technical and economic limitations to the degree of detail that may be provided.

We can now begin to appreciate the complexity of the problem with which television is confronted. For not only must information on the light value of each one of many thousands of elements be transmitted to the receiver, but also information as to the order or sequence in which these light values must be assembled to form the picture. To make the problem even more complex, all this information must be transmitted in approximately 1/30th of a second in order to prevent blurring due to movement in the scene and in order to make way for the next picture impression or "frame." In this respect the problem of television is more difficult than that of facsimile, since in the latter a still picture is transmitted and the time con-

sumed may be ten minutes or more instead of 1/30th second.

Need for Scanning

By this time we have seen that to make television possible, the picture must be broken down into a large number of elements and information transmitted on the light value at each one of the elements. At the receiver this information is reassembled in the proper space relationship to form the original picture. How to transmit this information is the next problem.

Previously we saw that using a conventional system of radio we could transmit information on the light value at any *one* element of a scene by using a photoelectric cell pickup to convert the light value to an electrical value, and that this process was essentially the same as that of sound broadcasting and involved essentially the same transmitting and receiving equipment. This was shown and explained in Fig. 1. The first thought that arises is this: Why not use individual channels of the type shown in Fig. 1b to transmit information on the light values at each one of the points into which the picture is divided? But then, this would require some 100,000 individual pickups and transmission systems each of which would be similar to the system of Fig. 1b. Quite obviously such a system would be far too complex and expensive to be practicable, even if other problems of great difficulty at the receiving end did not exist.

Another more promising solution, which is the one that is used in all television systems today, works on the basic idea of transmitting information on the light value of one element at a time. In this way the picture is covered or "scanned" in a systematic way until finally the image is said to be completely scanned when information on the light values at every point in the picture has been obtained. In this way the need for more than one channel is avoided. However, the information must still be reassembled in the proper order at the receiving end before the picture can be obtained.

Scanning a scene is sometimes compared with the manner in which we read a printed page. For instance as you read this page your eyes start at the upper left-hand corner of the page and successively sweep to the right-hand side while examining every letter on the line; when the first line has been completed the eye snaps over rapidly to the left hand side, jumps down one line, and in the same way, examines every letter on the second line as it progresses at a uniform rate toward the right. This procedure continues until finally the eye reaches the last letter on the lower right-hand side of the page, at which time we can consider that the whole page has been scanned.

This same procedure is used when a television camera scans a scene which is to be televised. The only difference is that the television camera breaks down the scene into finer elements than the letters of a page and that the camera produces electrical impulses which vary in proportion to the amount of light on each element of the scene being scanned.

The following simple example will help to clarify the fundamental principles and requirements involved in scanning. Suppose we wish to reproduce by television the pattern shown at the left of Fig. 4. Let us assume in this example that a television camera (consisting essentially of a photoelectric cell with the proper lens equipment) is available which can be focused so as to pick off the light values on any one of the squares into which the picture has been divided. Let us also assume that we have a mechanical arrangement for moving the camera both horizontally and vertically so that it will scan the object. That is, it is possible to start with the camera focused on element 1 and to move it at a uniform rate across the screen until it reaches element 6. At this point the camera snaps back rapidly to element 7 at the beginning of the second line and moves at a uniform rate along the second line until it reaches element 12. The camera then returns very rapidly to the left and starting at element 13 on line 3 it scans the third line. In this manner the procedure continues until the entire pattern is scanned. Note that at any one instant the camera receives light only from the particular element at which it is aimed and focused and produces an electrical impulse which is proportional to the amount of light reflected by this element.

So much for the scanning at the transmitting end where the picture is being televised. At the receiving end let us assume that we have a projector which

projects a narrow pencil of light on the screen equal in area to one of the square elements. This projector like the camera can be moved horizontally and vertically so that the light can be focused on any part of the screen. Suppose further that the electrical impulses from the television camera are fed to the projector and arranged to control the intensity of the light emitted by the projector in accordance with the amount of light registered by the camera at any particular instant.

Under these conditions before a picture can be obtained at the receiver, the motion of the camera at the scene being televised and the motion of the projector at the receiver must be properly coordinated or "synchronized." This means that the television camera and the projector must go through the same movements together, that the projector must at all times be focused on exactly the same element in the picture as that on which the camera is focused. In the figure we have assumed a sort of mechanical linkage between the camera and the projector to accomplish this; actually no such mechanical linkage is possible in television and we shall see later that electrical *synchronizing pulses* are used to control the camera at the transmitting end and the projector (or picture tube) at the receiver, so that both the scene being televised and the image which is being reproduced at the receiver are scanned in unison—so that the scanning is *synchronized*.

In the picture shown the image has been scanned only as far as element 13; element 14 is about to be scanned. As a result the image at the receiver is totally dark beyond this point since the lower elements have not yet been scanned and hence have not yet been illuminated. We shall explain later on that the observer sees the complete image at one time even

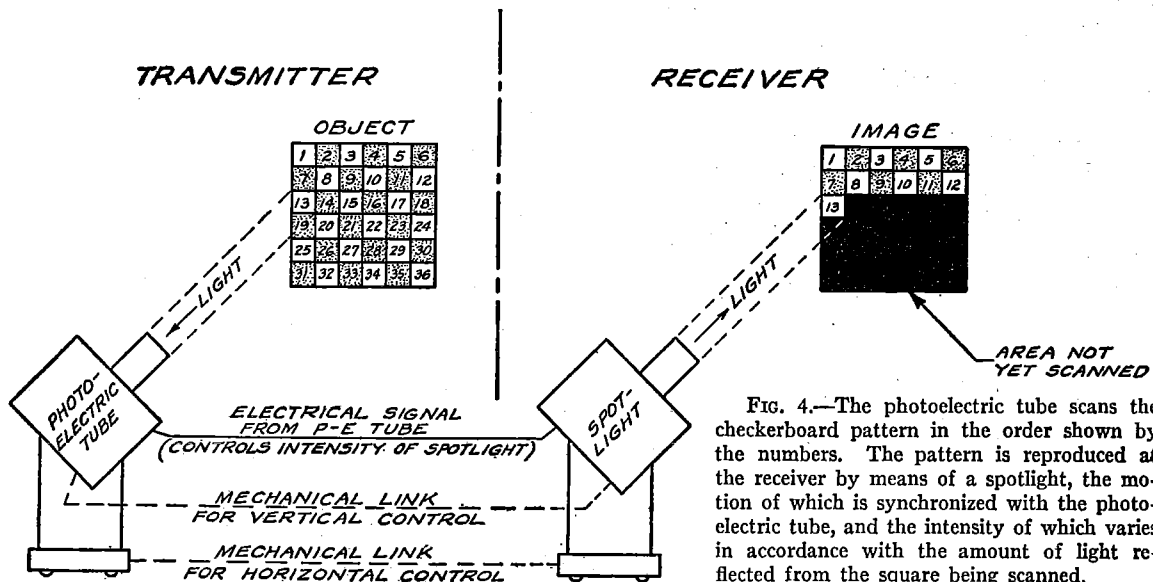


FIG. 4.—The photoelectric tube scans the checkerboard pattern in the order shown by the numbers. The pattern is reproduced at the receiver by means of a spotlight, the motion of which is synchronized with the photoelectric tube, and the intensity of which varies in accordance with the amount of light reflected from the square being scanned.

though only one element of it is receiving light at any particular instant. This is because the entire scanning process is repeated some thirty or more times a second, and the eye tends to see the image after it is no longer illuminated.

We can now summarize the requirements which must be met before a scene can be transmitted by television:

1. The scene must be systematically scanned by the television camera which interprets the light values at every element of the scene in terms of corresponding electrical values.
2. The image must be scanned at the receiving end

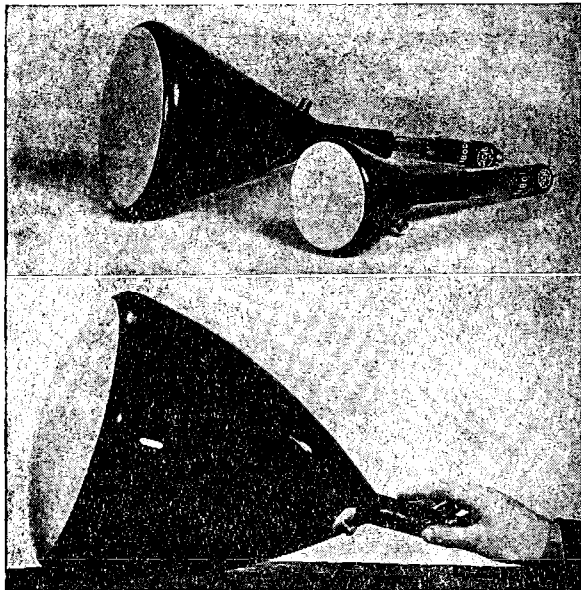
according to the same systematic plan used by the television camera and the intensity of the light emitted by the light source in tracing the image must vary at every instant in accordance with the amount of light which the camera is receiving at that instant.

3. At every instant the camera and the light tracing the image must be synchronized so that the identical portion of the image is being traced out which corresponds to the element of area being scanned by the camera.

4. This scanning procedure or process must be completed over and over again at a rate of at least 30 times per second so that as far as can be determined by the eye a continuous image of the scene is formed.

THE CAMERA TUBE AND THE PICTURE TUBE

We have already seen that a complete television system, like a complete broadcasting system, requires a pickup at the transmitter and a reproducer at the receiver, and that the pickup is a photoelectric tube and the reproducer is a cathode-ray tube similar to those used in oscillographs. To avoid confusion of trade names let us call the pickup a "camera tube" (it "takes" the television picture) and the reproducer a "picture tube" (it reproduces the picture). Since we want to get a good general idea of how a television system works, we shall consider both these tubes here, although the serviceman in the field will naturally come in contact with only the picture tube.



Courtesy RCA Mfg. Co.

FIG. 5.—The left-hand Kinescope shown above has a 9-inch screen and the smaller has a 5-inch screen. Below is a 12-inch Kinescope.

The Picture Tube

Essentially the television picture tube is similar to the familiar cathode-ray oscillograph tube, so that those who have read Rider's "The Cathode-Ray Tube at Work" will have a good basis for understanding television picture tubes. For those who have not we will review the subject here.

Let us assume that television (video) signals are coming into a receiver; as we have said before, the amplitude of these signals is proportional to the light reflected by the object being televised. We want to use these signals to produce a picture. In sound work we know that the signals can be made to move the diaphragm of a loudspeaker, thus producing sound waves similar to the original. The picture tube, then, must be capable of converting the electrical video signals into *light* to produce a picture. It is a property of certain substances called fluorescent materials that they will glow when they are struck by a beam of electrons, and that the more electrons striking such a substance at a given instant, the brighter will be the glow. A picture tube, then, can be made if we have a source of electrons, means for controlling their motion and their quantity, and a fluorescent screen.

The external appearance of some typical picture tubes is shown by the photograph, Fig. 5. These are glass vacuum tubes specially shaped to withstand the high pressure exerted by the surrounding air, due to the high vacuum within the glass envelope. Servicemen should remember this, and handle picture tubes with great care. Even scratching the glass or careless handling may cause them to *collapse* as violently as if they exploded! The white appearance of the large end of these tubes is caused by the film of fluorescent

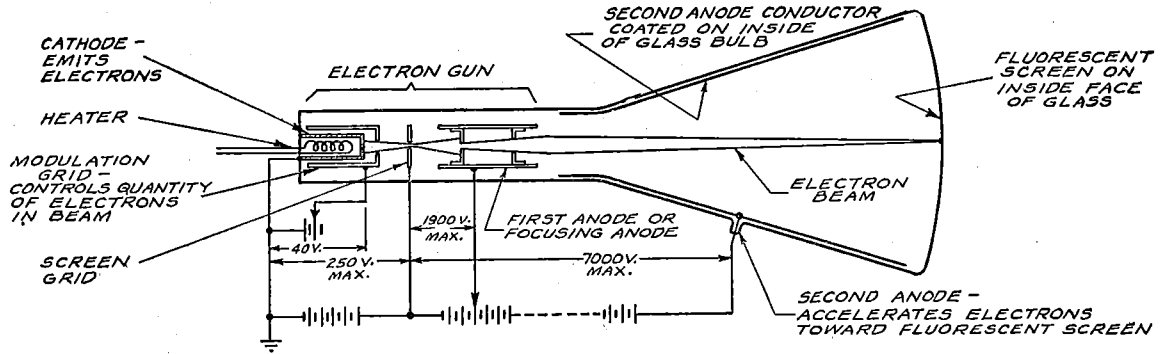
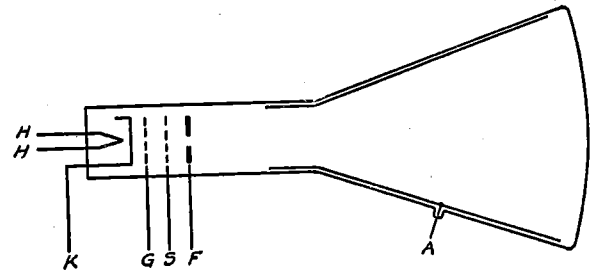


FIG. 6a.—The different elements of a picture tube are designated in the above sketch with typical voltages shown. Fig. 6b on the right shows a common schematic representation; where K is the cathode; G, the modulation grid; S, the screen grid; F, the focusing anode, and A, the second anode.



material deposited on the inside surface; this, of course, is where the television pictures are built up.

A cross-sectional view of a picture tube is shown in Fig. 6. As in the usual radio tube, the heater causes the cathode to emit electrons and the second anode (like the plate of the ordinary tube) strongly attracts them, giving them a high velocity. The modulation or control grid regulates the number of electrons which pass through it in a given time. In the picture tube are some additional elements such as a focusing anode, which forms the electrons into a narrow beam so that they will strike the fluorescent screen in a small round spot; in some tubes a screen grid is inserted between the modulation grid and the focusing anode to prevent the focusing action from affecting the modulating action. Fig. 6a shows the general arrangement of parts inside the tube, and Fig. 6b shows a common way of representing these in schematic form.

With the parts so far mentioned, the tube can produce a beam of electrons which will hit the center of the fluorescent coating on the inside of the picture tube and produce a small spot of light which can be seen through the glass end. We can focus this spot by varying the potential on the first (focusing) anode, and we can vary its brightness by applying a suitable potential to the modulation grid. The more negative the modulation grid becomes relative to the cathode, the dimmer the spot becomes; the less negative the grid, the brighter the spot. It now remains to provide some means for moving this spot rapidly enough over the fluorescent screen to give us a complete picture . . . in other words to provide scanning.

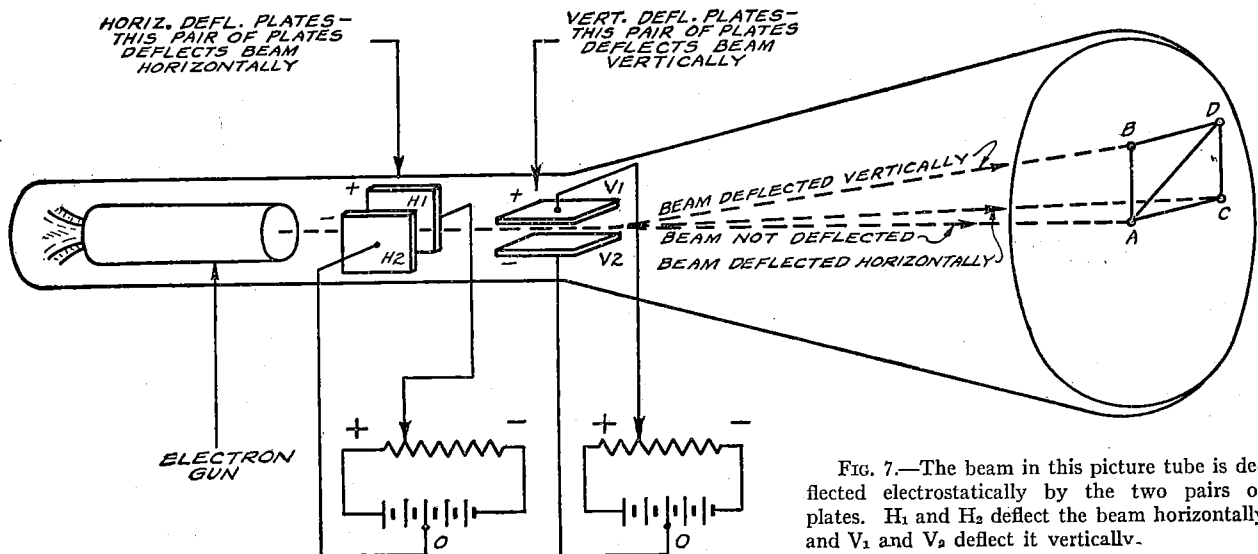


FIG. 7.—The beam in this picture tube is deflected electrostatically by the two pairs of plates. H_1 and H_2 deflect the beam horizontally and V_1 and V_2 deflect it vertically.

Two methods of deflecting the electron beam are now commonly used: *electrostatic* deflection and *electromagnetic* deflection. The first of these methods, which is probably the simplest to understand, takes advantage of the familiar fact that particles of matter having like charges of electricity repel each other, while particles having unlike charges attract each other. Since the electron beam consists of negative charges, we see immediately that the beam can be deflected by means of suitably shaped electrodes which are charged either positively or negatively as the case may require. In picture tubes, as in oscillograph tubes, this is done by building into the tube two pairs of metallic plates, arranged approximately as shown in Fig. 7.

The figure shows that plates H_1 and H_2 are parallel to each other but in a plane at right angles to plates V_1 and V_2 . If no potential is applied to any of these plates, the electron beam will pass straight along the axis of the tube and cause a spot to appear on the screen at A. Now if we leave plates H_1 and H_2 alone, but make plate V_1 positive with respect to plate V_2 , plate V_1 will tend to attract the negative electrons which make up the beam, thus causing the beam to bend, so that it strikes the screen at a new point, say at point B. We have thus deflected the beam upward in a vertical direction a distance AB. Similarly, if we leave V_1 and V_2 alone, but make H_1 positive with respect to H_2 , H_1 will deflect the beam horizontally to the right until we get a spot at a point such as C.

If we combine these effects, by making both V_1 and H_1 positive at the same time, the beam will bend sideways and upwards, causing the spot to appear at D. If the potentials of V_1 and H_1 have been the same as used in the first two tests, D will be located so that the distance AD is the hypotenuse of a right triangle whose sides are equal to AB and AC. Naturally, if V_2 is made positive with respect to V_1 , the beam will be deflected vertically downward, and if H_2 is made positive with respect to H_1 , the beam will be deflected horizontally to the left. The whole process of electrostatic scanning is simply a matter of varying the potentials on the deflecting plates in the picture tube so that the spot on the screen traces out the desired picture according to a regular plan. In a later section, we shall study the details of the plan actually used.

The second method of deflecting the electron beam is called *electromagnetic deflection*, because coils of wire carrying current act on the beam the way a magnet would. See Fig. 8a: The magnetic lines of flux from a permanent magnet pass from the north pole (N) to the south pole (S); the electron beam passes between the poles. If the magnet were not present, the beam would produce a spot at point A on the screen. When the magnetic field acts on the beam as in Fig. 8a, however, the beam is deflected vertically upward to produce a spot at point B. Compare this effect with that produced by the electrostatic field in Fig. 7, and you will notice that in Fig. 7 the electron beam was deflected *in the direction of the lines of elec-*

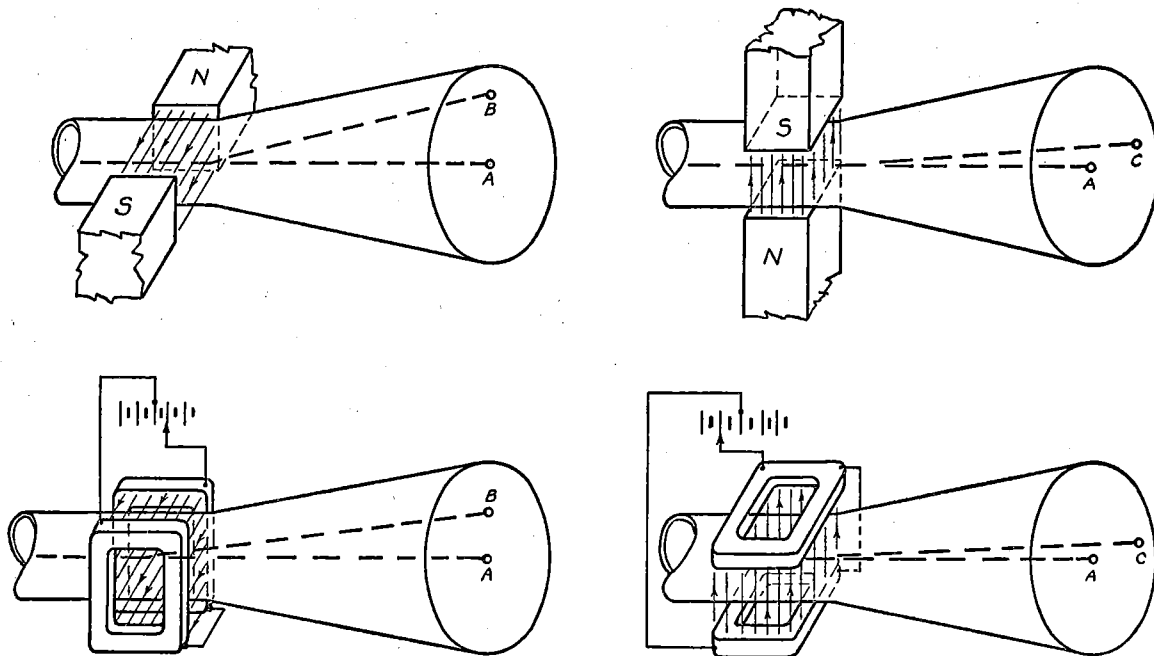
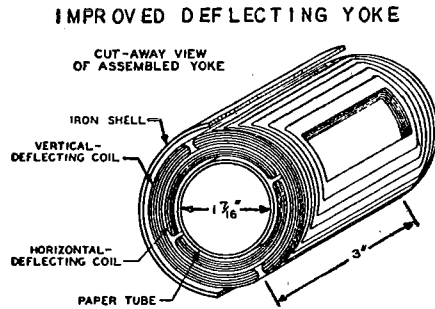


FIG. 8.—The magnetic deflection coils in Figs. 8c and 8d provide a magnetic field similar to that of the permanent magnets in Figs. 8a and 8b above. Note that the beam is deflected at right angles to the lines of force.

trostatic flux existing between plates V_1 and V_2 , whereas in the case of magnetic deflection, the beam is deflected *at right angles to the lines of magnetic flux*. Thus in Fig. 8b the beam is deflected horizontally to the right, when another magnet is introduced whose influence is at right angles to the one shown in Fig. 8a.



Courtesy RCA Mfg. Co.

FIG. 9.—The magnetic deflecting yoke contains the horizontal and vertical deflection coils which are designated in the above sketch.

Of course, a permanent magnet gives a steady field and would therefore produce a constant deflection, whereas in television we must be able to vary the extent of the deflection from zero to maximum in various directions. Since we can also produce a magnetic field by passing a current through a coil, and in addition, can vary the strength of the field by varying the current, we use coils for electromagnetic deflection, as shown in Figs. 8c and 8d. Two pairs of coils are used, and these are often combined in a single compact cylindrical unit called a "deflecting yoke." Fig. 9 shows a partial cutaway view of an RCA deflecting yoke.

A point to remember about deflection systems is that when one tube has *electrostatic* deflection, a change of voltage on the deflecting plates is required to move the beam, whereas in *electromagnetic* deflection, a change of current through the deflecting coils is required.

The Camera Tube

Whereas the picture tube contains a fluorescent screen to convert an electric current into light, the camera tube contains a photosensitive screen to convert light into an electric current. The RCA type of camera tube, called the Iconoscope, the type in general use in this country at the present time, is illustrated in Fig. 10. The essential parts of this tube are shown in the cross-sectional view in Fig. 11: these are the mosaic, the signal plate, the collector and the electron gun. The important accessories external to the tube are the lens, the deflecting yoke, and the load resistor.

The mosaic consists of millions of individual photo-sensitive globules like metallic droplets deposited on one side of a thin sheet of mica. Each globule is like a minute island on the mica, so that the globules are insulated from each other. On the other side of the mica there is a layer of conducting material . . . the signal plate. Because the globules are separated from the signal plate by the mica, the mosaic consists of a myriad of mica-dielectric condensers, all having one plate in common. Fig. 12 shows in a general way what the mosaic looks like when viewed from the edge and enormously magnified. The collector ring is a metallic coating applied in the form of a ring around the inside of the tube and also extended down the neck of the tube near the electron gun.

Briefly the action of the Iconoscope is as follows: An optical image of the scene to be televised is focused on the mosaic by the lens. The electron gun projects



Courtesy RCA Mfg. Co.

FIG. 10.—Light images formed on the plate of the Iconoscope, the camera tube, are transformed into electrical energy by a scanning electron beam.

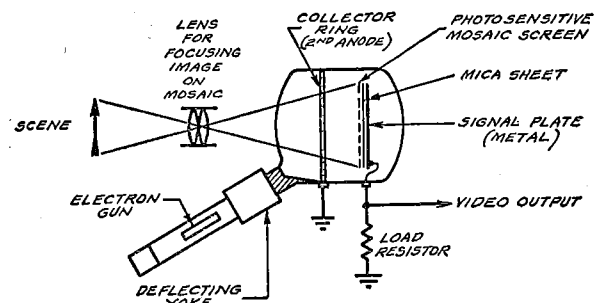


FIG. 11.—The elements of the Iconoscope can be identified in this sketch.

a stream of electrons over the mosaic, scanning it under control of the deflecting yoke, as already described in connection with the picture tube. The electron beam in traversing the mosaic causes a succession of voltages to appear on the signal plate which are proportional to the distribution of light in the image of the scene. The resultant current which flows in the load resistor causes a voltage drop. This constitutes the *video signal*. This signal is then amplified and used to modulate the television transmitter.

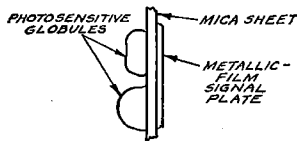


FIG. 12.—An enlarged view of how the photosensitive mosaic is arranged with respect to the signal plate of a picture tube.

The following more detailed description of the action of the Iconoscope is presented for those interested. When a scene is focused on the mosaic, each photosensitive globule emits electrons in proportion to the amount of light falling upon it; the more light that falls on a given area the more electrons are emitted from that area. This process is called "photoemission." Since a loss of electrons means a more positive charge, photoemission sets up a variety of different charges over the surface of the mosaic in accordance with the distribution of the light it is receiving. So far no video signal has been produced because the globules are insulated from the signal plate.

Since the path from the mosaic to the signal plate is through a condenser, the only way to get a signal across is to produce a sudden *change* of potential. In the Iconoscope type of camera tube, this change of potential is produced by the action of the electron beam from the gun. (The necessary orderly scanning action from left to right and top to bottom is provided by suitable currents through the deflecting yoke, as in the case of a magnetically deflected picture tube.) In order to understand the effects produced by this scanning beam, let us first consider three possible conditions on the surface of the mosaic *before* scanning. It has been found that the ordinary Iconoscope mosaic in *total darkness* (black scene) assumes a potential of -1.5 volts relative to the collector ring. When strong light (white scene) falls on a portion of the mosaic, a considerable number of electrons are lost by photoemission, and the potential is changed from, say, -1.5 volts to 0 volts. Illumination of medium intensity (gray scene) may cause the potential to change from -1.5 volts to -0.8 volt. These potentials of the mosaic, then, may be approximately as follows for

these portions of the mosaic: black area, -1.5 volts; gray area, -0.8 volt; white area, 0 volts.

The electrons in the scanning beam travel so rapidly that when they strike a surface such as the Iconoscope mosaic, they knock off a great many electrons, more, in fact, than even bright light does. This kind of action is called "secondary emission." So many electrons are thus lost by secondary emission, that the portion of the mosaic directly under the action of the scanning beam is driven to a *positive* potential of $+3$ volts. Each portion of the mosaic is driven to $+3$ volts *during the instant the scanning beam acts upon it* and this $+3$ -volt potential is reached *regardless of the light conditions prevailing . . .* a black area goes to $+3$ volts as well as a white or gray area. Although the *peak* potential reached by every area as the scanning beam passes over it is the same, the *change in potential* which this area undergoes at this time *will depend on the illumination* it has received. Thus the black area will change from -1.5 to $+3$ volts, a change of 4.5 volts; the gray area will change from -0.8 to $+3$ volts, a change of 3.8 volts; the white area will change from 0 to 3 volts, a change of 3 volts. It is this sudden *change of potential* which is induced on the signal plate that causes the video signal current to flow through the load resistor. The *difference between the changes* for black, gray and white areas is what indicates the difference in the illumination over the mosaic surface as it is scanned, and this difference is proportional to the distribution of light over the mosaic.

The important things to notice here are: (1) that we get a video signal across the load resistor (Fig. 11) only when a *change of potential* is produced on the mosaic, and that this is accomplished by the scanning beam; and (2) that the resultant *video signal is proportional to the light coming from the scene being televised*, the signal being of *maximum* amplitude for *black* portions of the scene, *minimum* amplitude for *white* portions.

The collector ring (2nd anode) serves to accelerate the electrons in the scanning beam, and also to collect some of the electrons emitted from the mosaic. In Fig. 11 you will notice that this element is grounded; it is, however, 500 to 1000 volts *positive* with respect to the cathode of the electron gun, because the gun is at a corresponding potential *negative* with respect to ground. This will not be the last time that you *will* find television tubes with elements at very high negative potentials, and the possibility of such circuits existing must always be borne in mind as a safety measure.

SCANNING AND SYNCHRONIZATION

In previous sections we discussed (1) the necessity for scanning both the camera tube and the picture tube, (2) the essential requirement that these operations must be synchronized, and (3) the devices which make it possible to control the motion of the electron beam in these tubes. In this section we shall describe the details of the path of the scanning beam on the tube screen, the waveshapes necessary to produce this path and some of the problems which arise in connection with scanning.

The Scanning Pattern

As we have already mentioned, the usual scan is from left to right and from top to bottom. In certain cases this order must be reversed, but the principle is the same. In Fig. 13 is shown a simplified diagram of a scanning pattern; this is often called a "raster." The rectangular diagram formed by the light lines connecting points A, B, C and D represents what we may call the "picture space." The width of this rectangle (AB) is drawn so as to be $4/3$ times the height (AC); this is the proportion used in motion pictures. The ratio of width to height is called the "picture aspect ratio" and its value of $4/3$ is one of the proposed RMA television standards. On a picture tube, the heavy lines ab, cd, etc., are caused by the fluorescent glow which occurs as the electron beam moves from point a to point b (in the direction of the arrow on line ab). You will notice that points a and A coincide, while point b is slightly *below* point B. In fact, *all* the lines in Fig. 13 slant downward. This slant is necessary to provide the *vertical* (top-to-bottom) part of the scanning process. In fact, the left-to-right component of scanning is called "horizontal scanning" or "line scanning"; the top-to-bottom component is called "vertical scanning" (also called "frame scanning" or "field scanning," for reasons which will be clear later on). This slant-line system of scanning is used because the characteristics of the electrical circuits which provide scanning make it impossible to scan in a series of truly horizontal lines, with an abrupt vertical drop at the end of each line.

After the beam reaches point b it is deflected back along the dotted line bc to start a new line, cd. On the picture tube the line bc would be much fainter than line ab because the *time* allowed for the beam to move from b to c is only about one-tenth the time allowed for it to travel from a to b. Lines like ab, cd, etc. are called "line traces"; lines like bc, de, etc. are called "line retraces" or "line flybacks."

Here some questions may arise: Why does the motion of the spot across the screen appear as a line? Why is the flyback dimmer than the trace? The eye is responsible for these effects. Any one who has ever swung a flashlight or a "sparkler" in a circle must have noticed that as the speed of the swinging is increased, the individual spot of light merges into an apparently continuous circle of light. The velocity of the scanning spot across the picture tube screen is so rapid (several thousand miles per hour) that the eye cannot distinguish the spot from a continuous streak. This property of the eye is called "persistence of vision."

The difference in brilliance between the trace and the flyback is due to the fact that the brilliance of the fluorescence produced on the picture-tube screen depends on the *time* during which the electron beam acts upon it. Although in both cases the actual time is very short, the *difference* in time (about 10 to 1) does result in a very marked difference in brilliance.

A complete set of lines such as shown in Fig. 13 is called a "frame." This particular frame is completed when the spot reaches point l; it then returns to point a to start a new frame. A frame like that shown in Fig. 13 is said to be built up by "progressive scanning" (the lines follow each other in a continuous chain). Six complete lines (retraces are not counted) are shown in this figure; a complete technical description of this figure would be: "A six-line frame (or raster) produced by progressive linear scanning." Of course, so few lines as we have shown would be insufficient to give a good picture, and a very great many more are actually used. In order to give the eye the illusion of motion, many complete frames must be

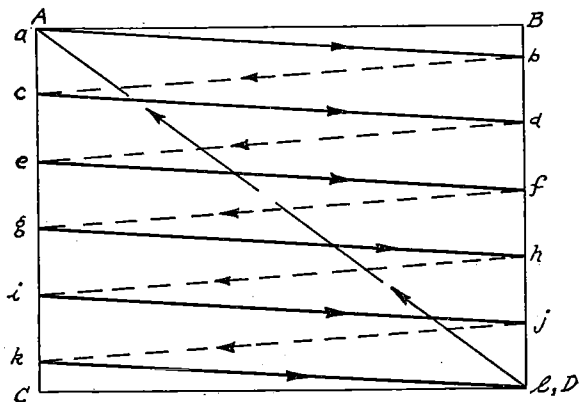


FIG. 13.—A simple progressive scanning pattern in which the picture is scanned in a series of lines which start at the upper left and slope down to the right.

traced out every second. The standard American procedure is to trace 30 complete frames every second; each frame consists of 441 lines.

Flicker and Hum on the Raster

It has been found that if the raster is bright a *flicker* will be observed when the number of frames per second (frame frequency) is less than a certain critical value. Although a satisfactory illusion of motion might be produced by about 12 frames per second, as many as 48 frames per second may be required to remove objectionable flicker. The more frames per second a television transmitter sends out, each having a large number of lines, the higher the modulation bandwidth required. One way to keep the bandwidth down is to send twice as many frames per second, each frame having half the number of lines. But a large number of lines is necessary for detail in the picture. It was therefore decided to divide the total number of lines in each frame between two rasters (called "fields"), each containing half the total number of lines required to make up a frame. These fields, transmitted at the rate of 60 per second, get rid of the flicker effect. The required number of lines per frame is supplied by sending the odd-numbered lines along with one field and the even-numbered lines along with the following field. The fields are transmitted so rapidly that as far as the eye can see, all the necessary lines appear in their proper positions on the raster simultaneously.

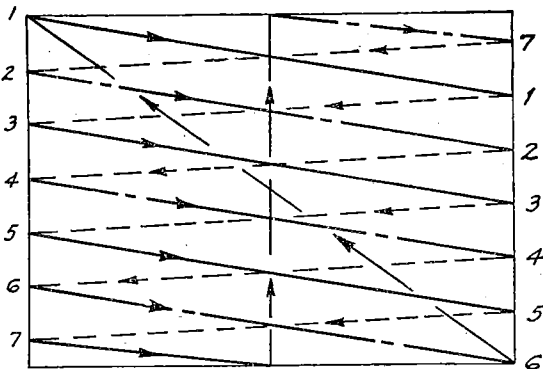


FIG. 14.—An interlaced scanning pattern in which the odd and even lines are scanned on successive fields.

The method of scanning just described is called "interlaced scanning," and is the system now in use. A simplified pattern of a frame produced by interlaced scanning is shown in Fig. 14. The general principles are the same as for progressive scanning; in fact, each *field* is itself progressively scanned. The lines transmitted during the first field scan, referring to Fig. 14, are lines 1, 3, 5 and the first half of line 7. The beam is then deflected to the top of the picture

space to begin the second field. During the second field, line 7 is completed and lines 2, 4 and 6 are traced, thus completing the entire seven-line frame in two steps. (As in Fig. 13, the arrows show the direction of travel of the beam spot.) The use of an odd number of lines has been found advantageous in interlaced scanning; this method is called "odd-line interlacing." American practice calls for 220.5 lines in each field, making 441 total lines per frame. Sixty fields are transmitted each second, giving a field frequency of 60 per second.

The frame frequency chosen depends upon the a-c power-line frequency; it must be an even multiple or submultiple thereof. The reason for this is that if there is some hum present in the deflecting circuits, a certain amount of distortion will appear in the picture. If this distortion appears to be stationary, and is not excessive, it can probably be tolerated. On the other hand if the distortion moves so that the picture appears to have moving ripples in it, even slight distortion is most objectionable. By making the frame frequency an even submultiple of the power-line frequency, this type of hum pattern can be rendered stationary. Since most American power lines use 60-cycle a.c., the frame frequency chosen was 30 per second. (In England, with 50-cycle a.c., the frame frequency is 25.)

Scanning Waveform

In describing the picture tube, we showed that the beam can be deflected by applying suitable potentials to the deflecting plates or suitable currents through the deflecting coils. The nature of these voltages and currents depends on the kind of deflection to be produced. In Fig. 14 is shown the kind of deflection required in television scanning. The trace deflection required is a steady motion from left to right along a line slanting slightly downward to the right; the retrace travels from right to left along a line slanting downward to the left. We found out that such a motion will occur when both sets of deflecting plates or coils are in operation simultaneously. Thus in scanning, two deflection circuits are acting at once, one moving the beam horizontally (horizontal deflection circuit), the other moving it vertically (vertical deflection circuit).

The shape of the voltage (or current) wave which has to be applied to the deflecting plates (or coils) to produce the desired scan is shown in Fig. 15. At (a) is shown the waveform for horizontal or line scanning; at (b) the waveform for vertical or field scanning. Notice that the time of the line wave is equal to the time of the field wave divided by the number of lines per field (1/60 second divided by

220.5 = 1/13230 second). Also notice that the line retrace is allowed only about 1/6 the time allowed to the line trace; the field retrace is allowed 1/13 the time of the field trace. The total time-intervals allowed for these waves indicate that the line-scan fre-

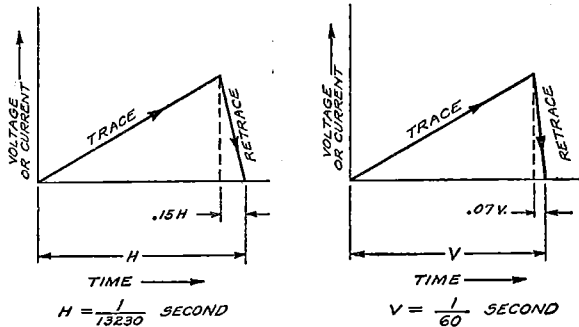


FIG. 15.—At the left is shown the sawtooth waveform required for horizontal scanning. A similar waveform, but of much lower frequency, is required for vertical deflection; it is shown at the right.

quency is 13,230 cycles and the field-scan frequency is 60 cycles. These waveforms are called sawtooth waves; circuits for generating them are described in a later section.

Overall View of a Television System

We are now in a position to obtain a bird's eye view of a complete television system. Such a step is advisable at this time because of the complexity of the system and the desirability of not losing sight of the function of the principal parts in the maze of detail associated with all the individual elements of the system.

Fig. 16 shows the general role played by each of the major units of a television system in causing the picture of the televised scene to appear on the screen of the picture tube. Referring to this illustration, you will note that the camera tube is focused on the scene to be televised with the result that an image of the scene is formed on the photoelectric mosaic of the camera tube. In this way each point of the mosaic

takes on a voltage which is proportional to the light value associated with this point of the image. In order to transmit this information, the electron beam of the camera tube completely scans the image on the photoelectric surface 30 times in each second. As a result of this the video portion of the television signal is produced in which the electrical variations correspond with the light variations on the screen of the camera tube.

In order to fulfill the requirements of synchronization, the need for which has already been explained, a synchronizing signal (abbreviated "sync" signal) is applied to the camera tube deflecting circuits so that the scanning of the electron beam is at all times under the timing control of this sync signal.

At the same time this sync signal must also form a part of the television signal which is broadcast in order that the scanning at the picture tube in the receiver can be kept in synchronism (in step) with the scanning at the camera tube. For this reason you will note that the sync circuit also feeds the same sync signal to the video amplifier, and as a result the complete signal contains information not only on the light values but also the necessary control signals to synchronize the scanning at the picture tube with that at the camera tube.

The complete television signal is amplified by the video amplifier circuits in the transmitter and fed to the modulating circuits of the transmitter where it modulates the high-frequency radio wave which serves as the carrier. According to the present frequency allocations assigned by the Federal Communications Commission, the carrier frequencies used lie within the range between 44 and 108 megacycles, with the lower values being in greater use. The reasons for the use of carrier frequencies in the ultra-high frequency range and the actual make-up of the signal will be discussed later in detail.

The signal which is radiated by the transmitting antenna is picked up by the receiving antenna and fed to the television receiver. The television signal is

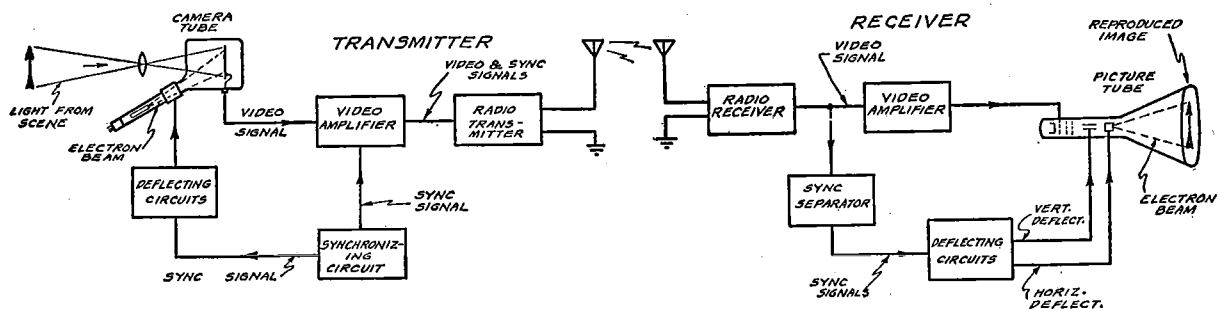


FIG. 16.—The principal elements of a complete television system. Note the provision made for synchronizing the scanning at the picture tube with that at the camera tube.

amplified in this receiver which incidentally is almost invariably of the superheterodyne type. After sufficient amplification the signal is demodulated in the second detector of the receiver and the video and sync signals are recovered. The video amplifier following the detector further amplifies the signal which is finally impressed on the control grid of the picture tube. The fluctuations of voltage on the control grid of the picture tube cause the intensity or brightness of the scanning spot to vary in accordance with the amount of light on that element in the scene which at that particular instant is being scanned by the electron beam of the camera tube.

The receiver contains separate circuits for deflecting the beam of electrons horizontally and vertically so as to accomplish the scanning of the image at the picture tube. In general these circuits are similar to those used to deflect the electron beam at the camera tube. To insure absolute synchronization between the scanning at the picture tube and that at the

camera tube, the receiver contains circuits (called sync separator circuits) for separating the synchronizing pulses from the complete television signal. As is noted in the figure, these impulses are applied to the deflection circuits in the receiver and keep the two scanning beams—the one in the camera tube at the transmitting end and the other in the picture tube at the receiving end—in perfect synchronism. In this way the image of the scene is traced out by the moving spot of light on the screen of the picture tube.

In the above description we have omitted a consideration of the sound broadcasting which almost invariably is a part of the television broadcast. For the present, it will be sufficient to understand that the sound is transmitted and received in the same way as a conventional sound broadcast even to the extent that an entirely separate carrier is used to carry the modulation of the sound accompanying the television broadcast.

THE TELEVISION SIGNAL

One of the most important factors delaying the commercial introduction of television in this country was the necessity for establishing definite standards. You can appreciate that standards are of tremendous importance in television—and in this respect television is unlike radio—because of the close relationship which exists between the design of the receiver and conditions at the transmitting end. Thus the manner in which the image is scanned and the manner in which the synchronizing information is conveyed influence both the design and operation of the receiver.

To avoid the danger of establishing transmitting standards which would tend to prevent progress in television, the entire problem in all its aspects was investigated by the television committee of the Radio Manufacturers Association—the RMA. After several years of careful study, the standards were arrived at which are the basis of television in the United States today. It is believed that these standards have been made flexible enough to permit gradual improvements without requiring radical changes in receivers now being distributed and sold. Thus improvements which will be made will probably be improvements in the present basic system rather than radical changes in the system itself. The primary contribution of the present RMA standards is that they have started television out along the path which appears to hold the greatest promise for the future.

The Video Signal

We are now in a position to consider more fully the nature of the signal which is used to transmit the television image. Up to this point we have explained in a general way that this signal contains the electrical image of the scene being televised and in addition contains the information required to synchronize the scanning at the camera tube with that at the picture tube. We will now go into greater detail as to the structure of this signal because of the bearing which it has on the operation and servicing of television receivers.

It will be helpful in understanding the nature of the television signal to review briefly the audio signal used in sound broadcasting and later to compare the two. In Fig. 17a is shown a typical sound or audio signal. As you know, the amplitude of this audio signal represents the intensity (loudness) of the sound, and the number of cycles per second represents the frequency (pitch) of the sound. During periods when the sound intensity is zero, the amplitude of the sound wave is of course zero; on the other hand, during periods when the sound intensity is high, this is represented by a proportionate increase in the amplitude of the signal. An important characteristic which you should note is that in a sound wave, the amplitude of the wave has both positive and negative peaks and extends equally in both directions from the zero axis.

A typical video or picture signal, that is, the electrical signal which represents the variations in brightness over the elements of a scene, is shown in Fig. 17b. The horizontal line in the left-hand portion of the signal shown represents the signal voltage produced by an *unilluminated* or *black* portion of the scene, which is called the "black level." In discussing video signals this black level is used as a reference from which the light values corresponding to all other signal voltages are measured. The reason for this is apparent from inspection of the rest of Fig. 17b, which represents various signal voltages corresponding to parts of the scene reflecting varying degrees of brightness. Note that as the brightness of the scene increases from black, the voltage of the video signal decreases, and that in any case the picture brightness never results in a signal voltage greater than the black level. The black level is therefore a suitable reference, because its voltage is fixed and easily reproduced. "White" would not be a suitable reference because the signal voltage corresponding to "whitest white" depends upon the maximum intensity of illumination available.

A video signal in which the signal voltage decreases (from the black level) as the picture brightness increases toward white is said to have a "negative picture polarity." The signal of Fig. 17b, as we have seen, is of this type. If we call the black-level voltage zero volts in Fig. 17b, all other shades of brightness will produce negative voltages, the whitest part of the scene having the greatest negative voltage. A signal having negative picture polarity is used to mod-

ulate the television carrier in present-day American television. Of course it is perfectly possible to have a video signal in which the signal voltage increases as the picture brightness increases; in this case the signal is said to have a "positive picture polarity." In fact we shall see later on, in considering receiver circuits, that the signal undergoes a reversal of polarity in passing through each stage of the video amplifier.

The important difference between the audio signal and the video signal is that the *video signal is always located on only one side of the black reference level*, whereas the audio signal contains variations on both sides of the zero-signal level. The video signal is therefore a pulsating voltage with a d-c component, not an a-c wave like the audio signal.

Let us now consider the video signal in greater detail. Fig. 18a shows the output of the camera tube for two successive lines of the image. At the same time Fig. 18b shows these two lines as they appear on the scanning pattern or raster. Starting at a, the beginning of the field, the beam traces the first line a-c; referring to the signal (Fig. 18a) it can be seen that the image is black at a, changes gradually to a brilliant white at b, and finally changes gradually to black at the end of the line c.

During the retrace time c-d, the signal level is maintained at a uniform black level as shown by c-d on Fig. 18a. This "black" interval during which the retrace is carried out is called the "horizontal blanking period," and the pulse c-d is called the "horizontal blanking pulse," or the "horizontal blanking pedestal."

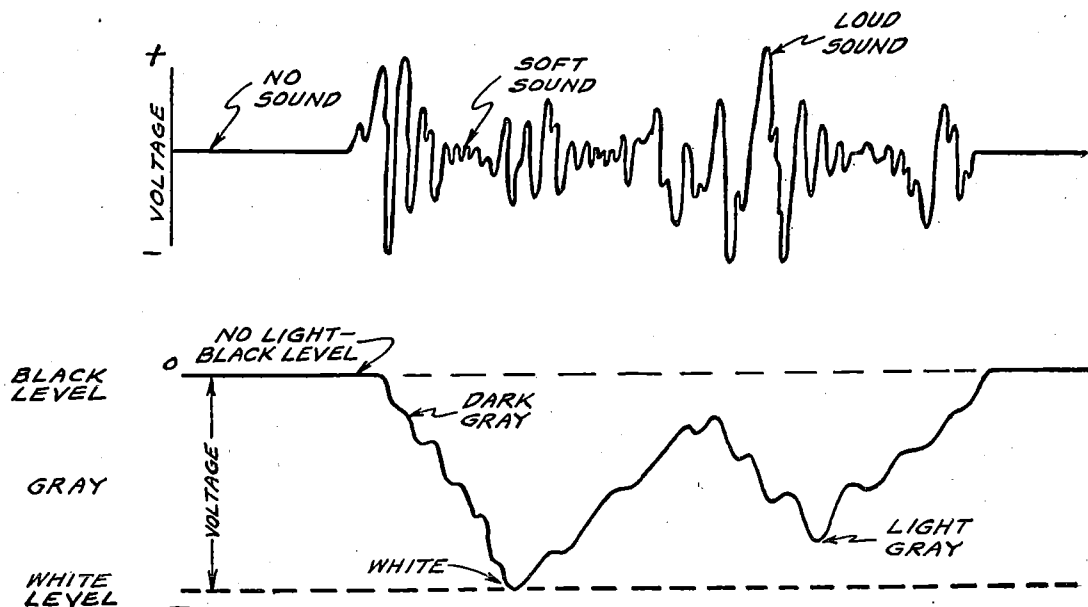


FIG. 17a, 17b.—Comparison between a sound and video signal. In the video signal black is represented by a fixed level, and various shades of brightness by voltages which are displaced proportionately from the black reference level.

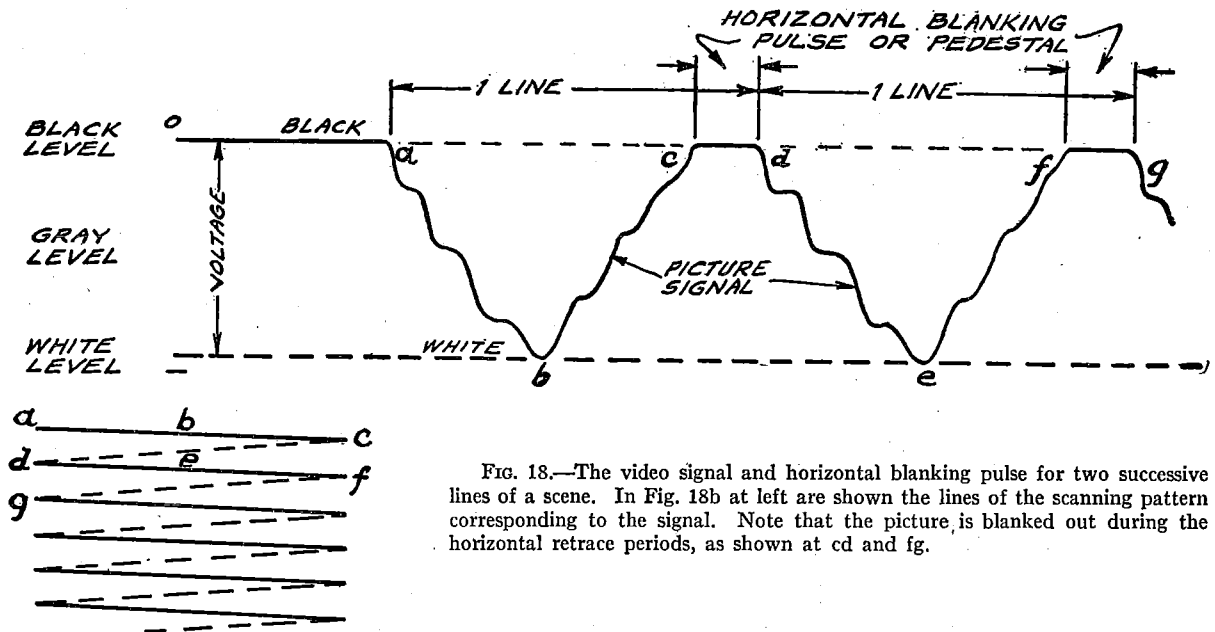


FIG. 18.—The video signal and horizontal blanking pulse for two successive lines of a scene. In Fig. 18b at left are shown the lines of the scanning pattern corresponding to the signal. Note that the picture is blanked out during the horizontal retrace periods, as shown at cd and fg.

As we shall see later in more detail, the pedestal performs two functions: (1) It blacks out the return trace so that it will not appear on the screen of the picture tube and (2) it provides a platform on which the horizontal synchronizing pulse is erected. Note that the second scanning line d-e-f is essentially the same as the first line and again the line is terminated on the signal wave by a blanking pulse f-g. In this way the entire field is scanned and the picture signal corresponding to the light and dark variations of the field is produced.

Signal and Sync Pulses

In the previous section we showed the video signal without discussing the modifications which must be made in the signal in order to provide the necessary synchronization. We shall now describe how this synchronizing information is added to the signal.

Consider the video wave shown in Fig. 19. This shows the wave for the last two lines of the field, just preceding the vertical retrace period during which the beam returns to the upper portion of the field. Starting at the left of the figure, the first thing you will note is the addition of a pulse which is erected on top of the horizontal blanking pulse; this is called the "horizontal sync pulse." As we shall see later in the discussion of receiver sync circuits, this small rectangular pulse provides the means which keeps the horizontal line or scanning oscillator in the receiver in synchronism with the scanning at the camera tube. An important thing to note is that this sync pulse is located in the "blacker-than-black" region so that the screen of the picture tube is kept dark during the period of the horizontal retrace. Thus the portion of the signal more positive than black is used for synchronizing information, whereas the voltage more neg-

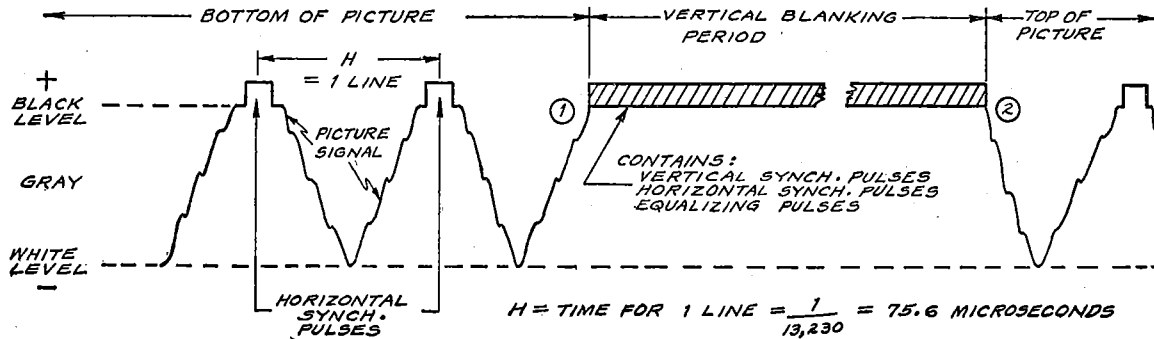


FIG. 19.—The video signal, showing the last two lines of a field followed by a vertical blanking period. Horizontal sync pulses have been erected on the horizontal pedestals and during the vertical blanking period the vertical sync pulse is transmitted.

ative than the black level is used for the picture information. It is also important to observe that this line-synchronizing pulse appears at the end of each line so that constant synchronization of the line oscillator is maintained.

At the end of the last line at the bottom of the field represented by point 1 in Fig. 19, the beam is ready to return to the upper edge of the field. As in the case of horizontal scanning, a sync pulse is required to return the beam to the top at the proper instant. All the information associated with the end of the field, required to return the beam to the top of the field in preparation for the one to follow, is contained in the interval designated as the "vertical blanking period." Essentially the following three functions are performed during the vertical blanking period: (1) A field synchronizing pulse is provided (the exact nature of this pulse is described later) so that the beam will be returned to the start of the frame at the proper instant. (2) The entire signal is blacked out so that the field retrace and lines scanned during this interval will not be apparent to the observer. (Actually, of course, the line-scanning circuits continue to function, but the beam does not exist because of the negative voltage on the control grid of the picture tube during this interval.) (3) The line synchronizing pulses are maintained during the vertical blanking period, which lasts for about 15 lines, so that the horizontal deflecting circuit in the receiver will not slip out of synchronism during this period. In addition to the vertical and horizontal sync pulses, two groups of so-called "equalizing pulses" are transmitted during the vertical blanking period; these are required for reasons which will be explained later.

RMA Standard Television Signal

It is desirable at this point to show the complete signal which has been recommended by the RMA to be used as the standard for this country. To illustrate the make-up of this signal, Fig. 20 shows the signal for two successive fields in the neighborhood of the vertical blanking pulse. Accordingly the left-hand portion of A shows the last four lines of any one field. This is followed by the vertical blanking period which contains equalizing pulses both preceding and following the vertical sync-pulse interval. After the last equalizing pulse the horizontal sync pulses are resumed; by this time the beam has been returned to the upper portion of the screen so that shortly thereafter the normal video signal is resumed. To summarize, the first line, A, shows the complete signal as it exists for any one field both before and after the transmission of the vertical blanking period.

Part B of this figure describes the signal as it exists 1/60 second later for the following field. Since the scanning is interlaced, note that the line-sync pulses in B appear *between* the line-sync pulses in A, thus providing the timing which is essential for interlacing. Again the last line in this field is followed by a vertical blanking period at the end of which the video signal is resumed. Note that for both parts of the figure, the reference point from which time is reckoned is the beginning of the vertical sync pulse, which is designated as taking place at any time represented by $t = t_1$. Using this time reference, it of course follows that the vertical sync pulse for the next field must begin 1/60 second later (since there are 60 fields per second); this is shown by part B of the figure so that the two vertical sync pulses are directly below each other but 1/60 second apart in time.

The description which follows shows in greater detail those parts of the complete video signal which have already been described. The specifications throughout are those of the RMA.

Horizontal Blanking and Synchronization

As shown in Fig. 20, the horizontal sync signal is transmitted at the end of each line and consists of an essentially rectangular pulse erected on the horizontal blanking pedestal. The amount of time allowed for the blanking pedestal is specified as 15% of the total time from the beginning of one line to the beginning of the next line. Since the time for each line (including the retrace) is 75.6 microseconds (1/13230 second), the time devoted to horizontal blanking is about 11 microseconds. This interval of 11 microseconds has been found to be just large enough to allow for the retrace time, to allow the spot to assume normal scanning speed at the left edge of the picture and to maintain reliable synchronization.

The whole of the horizontal blanking interval is not utilized for the synchronizing pulse as can be seen by examining the enlarged view of the wave between C-C (Part A) shown in the detail view, Part C of the figure. Actually only about half the total blanking time is used, and the front or leading edge of the sync signal is placed as close as possible to the beginning of the blanking pulse. The small allowance which is made takes care of some variation in timing and insures that the sync pulse will not run into the video portion of the signal and thus upset the line timing.

Vertical Blanking and Synchronization

The vertical blanking interval follows the last line of each field and consists of the following four parts which will be considered separately.

(1) *Equalizing-Pulse Interval*: Six equalizing pulses one-half line apart precede the sync pulse and accomplish (a) the maintenance of horizontal or line synchronization and (b) the "equalization" of the intervals preceding the vertical sync pulse so that *conditions preceding the vertical sync pulse are identical for alternate fields*. The need for these equalizing pulses arises because of the interlacing of alternate fields. As you can see from Fig. 20, the lines in the second field (B) are interlaced between those of the preceding field (A). If the equalizing pulses were eliminated and the vertical sync pulses were inserted in A at the end of the last line, then the vertical sync pulse would have to appear in the next field B at the middle of the line; the reason for this is that 1/60 second later the beam is in the middle of the line because of the interlacing. Thus *without the equalizing pulses*, the conditions preceding the vertical sync pulse would be different for each of the two fields. This would tend to produce a different type of vertical sync pulse for alternate fields, upset the synchronization and give rise to the distortion known as "pairing of the interlace." In a paired interlace, the even-scanned lines do not lie midway between the odd-scanned lines, because of the difference in timing on alternate fields.

In connection with the maintenance of line synchronization during the vertical blanking interval, note that the leading edges of the equalizing pulses function to maintain synchronization. Not all the pulses are used for each field, however. Thus note that because of the interlacing, the first, third and fifth equalizing pulses are used on the first field (A), and the second, fourth and sixth pulses are used on the succeeding field (B). This explains why six pulses are used, each spaced one-half line apart, rather than three pulses spaced one line apart. It would, of course, be possible to use three different pulses in each field, but if this were done the signal preceding the vertical sync pulse would be different for succeeding fields and there would be a resulting absence of equalization.

(2) *Vertical Sync Pulse*: The vertical sync pulse follows directly after the equalizing pulse interval and consists of six broad pulses in which the edges are serrated or cut at one-half line intervals. The function of the vertical sync pulse is to provide the control signal which tells the vertical oscillator that it is time to begin the retrace and thus to return the beam to the top for the beginning of the next field. The pulses in the vertical sync-pulse interval are considerably broader than the line pulses so that the sync separator circuit will be able to distinguish between the two types of pulses and thus be able to separate the vertical sync pulses from the horizontal sync pulses. At the same time the edges of the serrations

at half-line intervals provide the necessary control for maintenance of horizontal synchronization. The serrations are required at half-line intervals because of the interlacing; the reasoning used in connection with the equalizing pulses also applies here.

(3) *Lagging Equalizing Pulses*: It was explained previously that in order to provide identical conditions for the two successive fields preceding the vertical sync pulses, six equalizing pulses were inserted in front of the vertical sync pulse in each field. It is just as necessary to keep the conditions following the vertical sync-pulse interval the same for the two successive fields A and B; for this reason six lagging equalizing pulses appear in both A and B after the vertical sync pulse. If you examine the vertical sync-pulse interval in both A and B you will see that, although the lines in the two fields are displaced by one-half line because of the interlacing, nevertheless the conditions in the neighborhood of the vertical sync-pulse interval are the same for both fields. Note that the lagging equalizing pulses are also one-half line apart so that line synchronization is maintained for both the "odd" and "even" fields.

(4) *Normal Horizontal Sync Pulses*: The lagging equalizing pulse interval is terminated before the end of the vertical blanking period so as to prepare the line oscillator for the normal horizontal sync pulses which are to follow. In practice, the video signal is blanked out for a period of from 7 to 12 lines following the last equalizing pulse so that the line oscillator (which may have been operating at double line frequency during the preceding period) has a chance to settle down to being under control of the normal type of sync signal. At the end of the vertical blanking interval, the blanking is of course removed and the video portion of the signal again controls the intensity of the beam in the picture tube.

Range of Frequencies in Video Signal

Unlike audio signals which contain frequency components ranging from a low value of about 20 cycles per second to a high value of about 12,000 cycles per second, video signals include a range from practically zero frequency (produced over areas where there is little variation in light intensity) to as high as 4 or more megacycles (produced over areas where there is a very rapid variation in light intensity).

It is interesting to examine the manner in which the maximum frequency required in the video signal is related to the amount of detail which is reproduced. This can be arrived at from the following considerations: Let us assume that we wish to transmit a picture in which the same resolution or detail is desired in the horizontal direction as in the vertical direction.

Now in the vertical direction we have a total of 441 lines or 441 elements. Since a horizontal line is 4/3 times as long as a vertical line (the picture is 4/3 times as wide as it is long), it follows that there are 4/3 as many elements in a horizontal line as there are in a vertical line. This makes a total of 441 x 441 x 4/3 or 260,000 elements in the complete picture.

Since we wish to calculate the maximum frequency which is required to reproduce the light and dark variations over each one of these 260,000 elements, let us assume that alternate elements in the picture are black and white so that the image resembles a checkerboard pattern. This type of scene requires the highest possible frequency for faithful reproduction because of the rapid variation in light intensity as the beam goes from one element to the next. The exact opposite of this type of scene would be one which was uniform over its entire area, for in this case it would be necessary for the system to transmit only very low frequen-

cies. For the checkerboard pattern under discussion, the variation from black to white in scanning two adjacent elements requires a certain amount of time. This amount of time represents the duration of one complete cycle and 1 divided by this number represents the highest frequency which must be transmitted.

Let us calculate this time interval required for the beam to scan two adjacent black and white elements. Since there are 260,000 elements in a complete picture and it requires 1/30 second to transmit this picture, the time allotted to the transmission of information on two elements (1 cycle) is equal to

$$\frac{2}{260,000} \times \frac{1 \text{ second}}{30 \text{ cycle}} = \frac{1}{3,900,000} \text{ second cycle.}$$

The frequency generated when the scanning beam passes over these two elements is thus equal to 3,900,000 cycles per second, or 3.9 megacycles.

441 LINES, 30 FRAMES PER SEC., 60 FIELDS PER SEC., INTERLACED

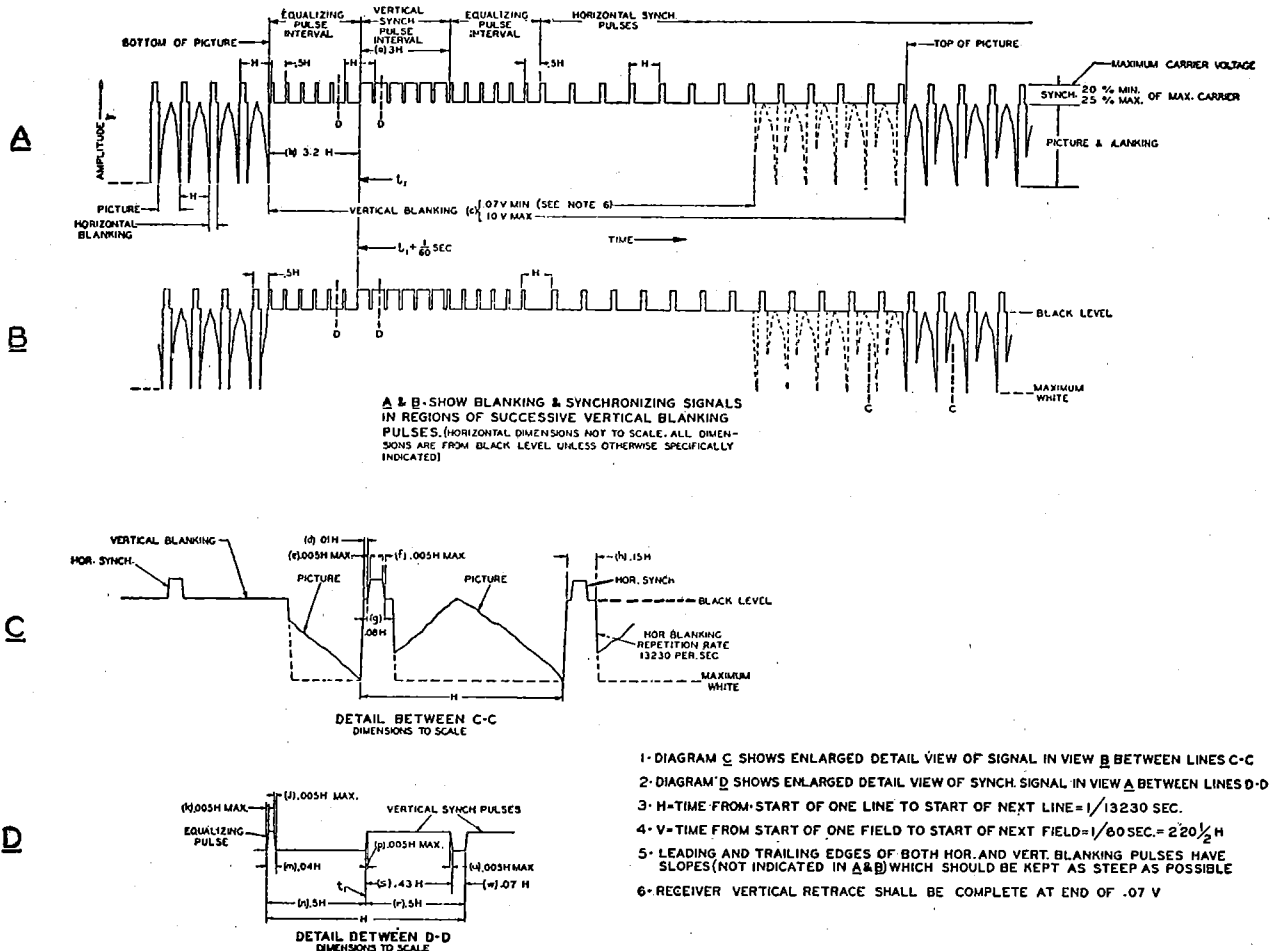


FIG. 20.—The standard RMA television signal. Diagram A shows the signal at the bottom of any one field; diagram B shows the signal at the bottom of the next field, 1/60 second later. Note the interlacing of the lines in the two successive fields shown by A and B.

As we have previously seen, the maximum frequency which is present in the video signal is related directly to the amount of detail required in the image. It has been found that for the smaller picture tubes satisfactory detail is obtained when frequency variations up to 2.5 megacycles are transmitted and that little is gained by transmitting the high frequency components produced in the scanning at the camera tube. However, where a comparatively large picture tube is used, additional detail and a finer image can be produced by transmitting frequency components ranging up to about 4 megacycles.

The Modulated Wave

In previous sections we have described the video wave produced when a scene is scanned and the modifications which are made in this wave in order to provide for both line and field synchronization. We now need to consider the make-up of the modulated wave which is produced when this video wave is arranged to modulate a high-frequency carrier.

First let us review the result of modulating a carrier with a conventional audio signal. As Fig. 21a shows, if we modulate a 1000-kc carrier with an audio signal which contains frequency components ranging up to 5 kc, then the resulting modulated wave contains, in addition to the carrier frequency, new frequencies which extend to the limits of 5 kc below the carrier frequency and 5 kc above it. In other words, the process of modulating the carrier results in the introduction of two sets of *sidebands* which extend outward from the carrier to a value equal to the highest frequency in the modulating wave. The sideband which

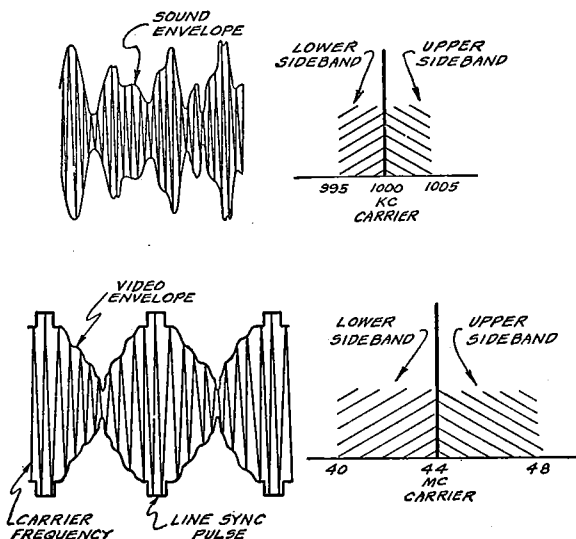
contains frequencies lower than the carrier frequency is called the "lower sideband," and that which contains the frequencies higher than the carrier is called the "upper sideband."

It would be impossible to use a broadcast-band carrier for television work. This can be seen from the fact that unlike sound, the video modulating frequencies would themselves be higher than the carrier frequency. In order to make the modulation process work, it is necessary that the carrier frequency be at least several times the highest frequency of modulation. For this reason the carrier frequency in television must be several times as high as the maximum video frequency, or several times 4 mc. Actually the carrier frequencies which have been chosen for television are at least ten times the highest video frequency since the lowest carrier frequency which is being used for 441-line television is 44 mc.

Some of you may recall that a few years ago, carrier frequencies only a little higher than the broadcast-band were assigned to experimental television. This merely illustrates our point, however, since those early low-definition pictures contained comparatively few elements and consequently had maximum video frequencies far below those found in present-day high-definition work (for example, 100-line picture has a top video frequency only 1/16 as high as that of a 400-line picture).

Returning to the comparison between a broadcast-band carrier modulated by a sound wave and a modulated television carrier, we show in Fig. 21b the wave which results when a 44-mc carrier is modulated with a video signal. As in the case of the 1000-kc carrier, the process of modulation introduces two sets of sidebands, and for the example shown the two sidebands extend to 4 mc below and 4 mc above the 44-mc carrier.

It is interesting to compare the bandwidth required for the transmission of a scene by television with the bandwidth required in sound broadcasting. As Fig. 21 shows, a sound broadcast requires only a 10-kc channel whereas the television channel (arranged for double-sideband modulation) requires 8000 kc or 800 times as much space as the sound channel. Although it is possible to locate approximately 100 sound channels in the broadcast band it would require more than 8 times the space provided by the entire broadcast band for the transmission of a single television channel with double-sideband modulation. The large amount of the radio spectrum required for television is one of the reasons for the choice of the ultra-high frequency range for television.



FIGS. 21a, 21b.—The sidebands in a sound signal occupy a bandwidth of only about 10 kc whereas the sidebands in a television signal require a bandwidth of about 8 mc or 8000 kc.

Positive and Negative Modulation

In discussing video signals we pointed out that the video signal is said to have a positive or negative picture polarity depending upon whether the changes from the black level take place in a positive or a negative direction, respectively. In modulation we run into somewhat similar terms—positive and negative modulation—which are related not to the polarity of the video signal but to the modulated wave itself. A television carrier is said to have positive modulation when an increase in carrier amplitude corresponds to a brighter area in the scene being scanned. Thus for a wave with *positive* modulation, the *lowest* carrier amplitude corresponds to *black* while the maximum carrier amplitude corresponds to the brightest part of the image. On the other hand, for negative modulation, a decrease in carrier amplitude corresponds to an increase in the brightness of the image. Thus for a wave with *negative* modulation, the lowest carrier amplitude corresponds to maximum white in the image and the *highest* carrier amplitude corresponds to *black*.

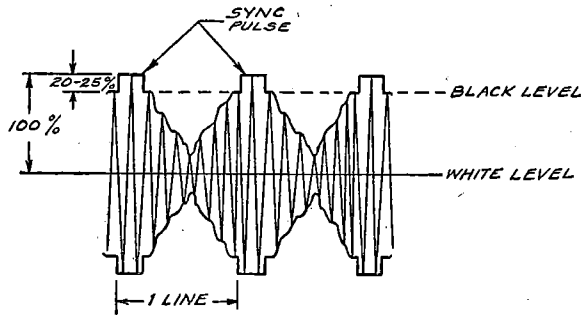


FIG. 22.—A modulated video wave. The sync pulses are located in the blacker-than-black region and occupy from 20 to 25% of the maximum carrier amplitude.

Because negative modulation offers certain advantages in improved performance and simplified receiver design, it has been recommended by the RMA as standard for this country. All television transmissions in this country therefore use negative modulation, although in England positive modulation is being used. As shown in Fig. 22, the maximum amplitude of the carrier is used for the synchronizing pulses and lies in the blacker-than-black region. The term "blacker-than-black" merely means that the sync signals have higher amplitude than black picture signals. It has been found that reliable synchronization can be secured so long as the amplitude of the synchronizing pulses is from 20 to 25 percent of the maximum carrier amplitude; this recommendation is also part of the RMA standards. Actually, then, not more than 80% of the total carrier amplitude is available for

transmitting information on the light values in the scene, the rest of the wave being used for synchronization.

Channel Make-up

The standard RMA television channel is laid out so that the complete video signal and its accompanying sound signal can be transmitted as close together as possible, thus making for a compact channel which takes up a minimum amount of space in the radio spectrum. As shown in Fig. 23, the complete channel is 6 mc wide and the video carrier is placed 1.25 mc from the low-frequency end of the channel. The sound is transmitted on a separate carrier which is located 4.5 mc higher than the video carrier or 0.25 mc from the upper end of the band.

In order to use the minimum possible channel width, the major part of the lower sideband is *suppressed* and only the portion shown is transmitted. In this type of transmission, which is known as "vestigial sideband transmission," the transmission is essentially double-sideband for the *low* modulating frequencies (up to approximately 1.25 mc) and then becomes single-sideband for the higher modulating frequencies (above approximately 1.25 mc). This tends of course to overemphasize the *lower* frequencies (since they receive contributions from both the partially suppressed lower sideband and the upper sideband). Such overemphasis is avoided by designing the selectivity of the receiver to attenuate the carrier and the lower (double-sideband) frequencies. The difference between the transmitter selectivity curve and the receiver selectivity curve is shown by the dotted line in Fig. 23.

The advantage of this type of transmission is that it reduces the channel width required for a given maximum amount of detail in the image. We might mention here that earlier RMA proposed standards called for a double-sideband transmission which—although using the same 6-mc channel—made it possible to transmit video frequencies up to only 2.5 mc because both sidebands (occupying a 5-mc total bandwidth) were transmitted.

It is interesting to note the relatively small part of

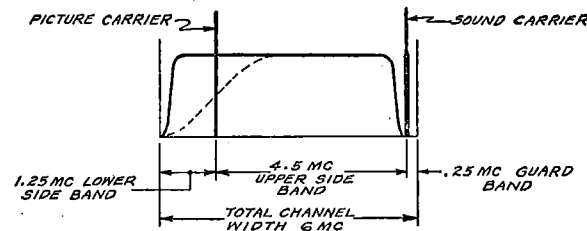


FIG. 23.—Make-up of the standard RMA television channel, showing the position of the picture and sound channels. The dotted line shows the receiver selectivity characteristic.

the total channel width occupied by the sound carrier. Even assuming that radio frequencies up to a maximum of 10 kilocycles are transmitted, this would make the total bandwidth (including both upper and lower sidebands) equal to 20 kc or 0.02 mc. It is thus apparent that the guard band of 0.25 mc is more than enough to prevent the sound modulation from spreading into the next channel. In practice, to take care of oscillator drift, the sound-carrier bandwidth is often about 100 kc.

Frequencies Assigned to Television

The Federal Communications Commission has assigned a total of nineteen channels for television transmissions, each of these channels being 6 mc wide in accordance with the description in the preceding sections. The distribution of these channels is noted in

FIG. 24
Channels Assigned to Television

44-50 MC	156-162 MC	234-240 MC
50-56	162-168	240-246
66-72	180-186	258-264
78-84	186-192	264-270
84-90	204-210	282-288
96-102	210-216	288-294
102-108		

Fig. 24; seven of the channels are located between 44 mc and 108 mc; the remaining 12 lie between 156 and 294 mc. At present, only the lower-frequency channels are in use, but it is expected that the higher-

frequency channels will be employed as television services expand.

For a number of reasons the ultra-high frequency bands are the most logical choice for television. In the first place, a relatively high-frequency carrier is required to accommodate the wide sidebands. Even if this requirement did not prevent the use of lower frequencies it would still not be feasible to use the lower radio frequencies because these are practically all in use already for other services. The ultra-short waves used for television have the advantage that the waves are not usually reflected by the ionosphere so that multiple signals and fading from this source are eliminated. This is desirable because the time difference in the reception of the direct image and each of the multiple reflected images causes a displaced "ghost" pattern to appear on the screen of the picture tube. The absence of *natural* static is another important feature in making the frequencies above 40 megacycles suitable for television work.

The fact that ultra-short waves travel essentially in straight lines and so do not follow the curvature of the earth limits the effective radius of a television station to a "horizon" which depends upon the height of the transmitting and receiving antennas. In the case of the transmitter atop the Empire State Building in New York City (about 1250 feet above street level) the expected range for reliable reception is about 40-45 miles. Although this is a disadvantage in that the coverage of any one station is limited, there is the slight compensating advantage that the same frequencies can be reassigned in various sections of the country which have a reasonable geographical separation.

RECEIVER CIRCUITS: GENERAL

Having examined the fundamental principles of television, let us now investigate the operation of receiver circuits. These circuits are especially important because primarily the work of servicemen in the field deals with the installation and maintenance of receivers. In order to show the interrelationship between the many components that make up a receiver, we shall first break down the receiver into its major sections and later consider the functioning of these in more detail.

Fig. 25 shows a block diagram of a typical television receiver, this being arranged to show the general character of the signal and the function performed by each section. For convenience we shall assume that the receiver is tuned to the 44-50 mc channel. In accordance with the preceding description, this means

that the frequency of the video carrier is 45.25 mc (1.25 mc above the low-frequency end of the channel) whereas the frequency of the audio carrier is 49.75 mc (0.25 mc below the high-frequency end of the channel).

Both these signals, together with their sidebands, are picked up by the antenna and fed through a transmission line to the input of the r-f amplifier. Essentially the function of the r-f amplifier is the same as that of the r-f amplifier in any superheterodyne receiver—to amplify the signal and to reject unwanted signals in adjacent and other channels. In this case, the r-f amplifier is broadly tuned so that both the video and sound carriers, which are separated by 4.5 mc, are amplified equally.

After being amplified in the r-f amplifier, both sig-

nals are fed to the *first detector* circuit where the conversion of the signals to the intermediate frequencies takes place. Since there are two radio frequencies, it of course follows that two separate intermediate frequencies are produced.

In accordance with a proposed RMA standard, and general present practice, the oscillator operates at a frequency *12.75 mc above the video carrier frequency*. For the channel being received, the frequency of the oscillator in the receiver is thus equal to $45.25 \text{ mc} + 12.75 \text{ mc}$, or 58 mc . Since the oscillator frequency is 12.75 mc above the video carrier frequency, it follows at once that the video intermediate frequency produced is equal to 12.75 mc . In the same way, the intermediate frequency of the sound signal is equal to the difference between the oscillator frequency and the sound carrier frequency, $58 \text{ mc} - 49.75 \text{ mc}$, or 8.25 mc .

Following the first detector, the sound channel is entirely independent of the rest of the receiver and in practically every detail is similar to a conventional broadcast receiver. Thus the 8.25-mc sound i-f signal passes through the sound i-f amplifier (the selectivity of which is broader than usual to minimize the effects of oscillator drift, as mentioned above) and is demodulated at the sound second detector. The avc voltage is supplied in the usual manner to control the gain of the stages in the sound i-f amplifier. The design of the audio amplifier and the reproducer is also conventional so that no further comment is required.

Returning to the video signal, we have seen that a 12.75-mc i-f signal is produced by the first detector and that this signal carries the video modulation. As the diagram shows, this signal is amplified in the *video i-f amplifier*, which usually consists of several stages, and finally reaches the *video second detector* where

the signal is demodulated. The video signal recovered at this point is essentially the same as the output of the camera tube so that it contains all the information required to reproduce the picture, and in addition, includes the blanking and sync pulses. The video second detector is followed by the *video amplifier* which in terms of a sound receiver, corresponds to the audio amplifier. The function of the video amplifier is to amplify the video signal so that its amplitude will be great enough to "swing" the modulation grid of the picture tube. For the average picture tube this requires approximately 25 volts, peak-to-peak.

Note in the diagram that the polarity of the video signal is reversed 180 degrees for a single stage of video amplification and that the receiver is arranged so that the signal which reaches the control grid of the picture tube has a positive polarity. As a result the synchronizing impulses appear in the blacker-than-black (highly negative grid-bias) part of the picture-tube characteristic so that the beam is blocked during the retrace part of the line and field sweeps.

In addition to supplying the video signal and the signal which actuates the avc system, the second detector supplies the video signal to the *synchronizing separator*. The purpose of this separator is to remove the picture component from the complete video signal, and then to separate the horizontal sync pulses from the vertical sync pulses. As is shown, the horizontal sync pulses are arranged to control the timing of the horizontal deflection circuit, while the vertical sync pulses are arranged to control the timing of the vertical deflection circuit.

The power supply is not shown in the block diagram. As a general rule, a single low-voltage power supply is used to take care of all voltage requirements throughout the receiver with the exception of the high-

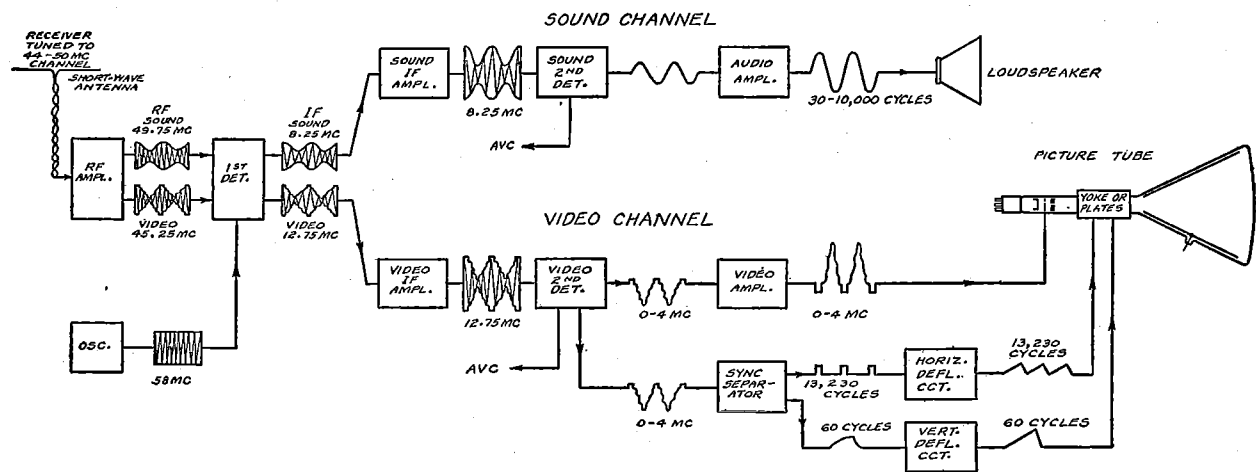


FIG. 25.—A block diagram of a typical television receiver showing the principal sections of which it is composed. Note the changes in the signal as it passes through the receiver.

voltage requirements for the picture tube. The latter, which may include voltages as high as 9000 volts, is

supplied by a separate high-voltage power supply which has its own transformer, rectifier and filter.

RECEIVER CIRCUITS: DETAILS

The serviceman who examines a television receiver schematic for the first time is likely to be discouraged. Considering the size of the schematic, the large number of components, and the newness of many of the circuits, this is not at all surprising. Even the man who understands the basic ideas associated with television may find himself unable to understand immediately the operation of some of the circuits. Fortunately, however, the circuits are not actually as complicated as they appear on first sight. What is really required is an explanation of how the basic principles of radio have been applied in television receivers. With this explanation as a guide and with the aid of experience, the serviceman will find that the apparently complex television receiver schematic will begin to look more like an old friend.

We can best explain the circuits being used in television receivers by breaking down the complete receiver circuit into separate sections and considering the function and operation of each section separately. By this means we can for the time being eliminate the complications introduced by the related parts of the circuits and also eliminate unessential detail which tends to obscure the operation of the circuit. Since without exception all television receivers in this country are of the superheterodyne type, the divisions which will be followed are those characteristic of superheterodyne receivers.

R-F Circuits

The action in a receiver circuit can well be considered as beginning at the antenna, for it is at this point that the signal enters the receiver. Since we shall consider antennas in more detail under the head of "Antennas and Installation," for the present it is sufficient to note that the function of the antenna is to provide the maximum signal pickup with a minimum of noise. To do this, the antenna must be located as high and as far away from sources of man-made noise as possible and placed for maximum pickup. The signal is fed from the antenna to the receiver input by means of a transmission line.

Since the complete television signal consists of a band of frequencies extending over a 6-mc channel, it is clear that the antenna and transmission line must be broad enough to pass the 6-mc band. A sharply tuned antenna system is undesirable because it discriminates against the different frequencies present in the signal and as a result produces distortion.

The characteristics of the r-f circuits in television receivers are the same as for ordinary broadcast receivers. As in any superheterodyne receiver, the function of the r-f circuits is to select and amplify the wanted signals and to reject all other signals. As a general rule, most television receivers do not use an r-f stage but rely on the selectivity of the tuned circuit which feeds the signal from the transmission line to the mixer input to provide the required selectivity and image rejection. In some receivers, however, an r-f stage is provided so that additional gain, selectivity and a higher signal-to-noise ratio are obtained.

In most cases you will observe that the r-f tuned circuits as well as tuned circuits in the i-f amplifier are shunted by resistors of comparatively low value. The function of these resistors is to damp the circuits so that sideband cutting will not take place and so that the complete television signal will be passed. Although these resistors lower the gain, this reduction in gain must be tolerated in order to broaden the circuits sufficiently.

Without exception all commercial receivers use push-button or switch-controlled tuning rather than conventional continuous tuning with a large variable condenser. This is feasible because the short-wave channels which have been assigned for television are limited in number and do not require continuous coverage as is the case, for instance, in the broadcast band. At the present time the lower channels are most in use and will probably be the only ones in use for some time.

As a general rule, a small vernier condenser is provided to permit a fine adjustment of the tuning. This condenser is placed across the oscillator tuned circuit and compensates for drift in the trimmers and other effects which tend to change the oscillator frequency. No external tuning adjustments are required for the r-f circuits since these are not critical of adjustment.

Oscillator Circuits

As has been previously pointed out, the oscillator in a television receiver beats with both the sound and video carriers of the signal to form two separate intermediate-frequency signals: the video i.f. and the sound i.f. According to present standards, the oscillator frequency for any given channel is 14 mc above the low-frequency end of the channel, which in turn makes it 12.75 mc above the video carrier and 8.25 mc above the audio carrier. As a result, the frequency of the

signals produced by heterodyning with the oscillator signal is 12.75 mc for the video i.f. and 8.25 mc for the sound i.f.

Combination oscillator and mixer tubes are not satisfactory for the comparatively high frequencies at which the oscillator must operate, because of low conversion gain and because these tubes do not oscillate readily at the high frequencies required. For these reasons a separate tube is generally used for the oscillator circuit. The type 6J5 tube is more widely used than any other tube because of its high mutual conductance, low capacitance, and because it oscillates readily at frequencies up to 120 megacycles.

In the design of oscillator circuits much attention is given to the problem of minimizing frequency drift. Because of the high frequencies at which the oscillator operates, a comparatively small percentage change in the oscillator frequency, such as might be caused by drift, has the effect of spoiling the picture and causing the sound i.f. to drift out of the range of the sound i-f channel. Although the effect of oscillator drift is minimized because of the comparatively high intermediate frequencies, the problem of oscillator stability and freedom from drift is an important one. In commercial receivers, drift is minimized through proper circuit design and by the use of coils and condensers which are independent of changes in temperature and humidity.

Mixer

As has previously been pointed out, combination oscillator-mixer tubes such as are satisfactory at lower frequencies are not satisfactory at frequencies above 40 mc. It is general practice to use one of the new high mutual conductance tubes in the mixer circuit, such as the type 1852. The 1852 is especially adapted for frequency conversion and provides high conversion efficiency. For proper mixer operation, it is essential that the output of the separate heterodyning oscillator be coupled to the mixer tube and that the mixer receive approximately the same value of voltage from the oscillator on all bands.

Typical R-F, Oscillator, and Mixer Circuits

Belmont Model X-466

The circuit shown in Fig. 26 is that of the high-frequency section of the Belmont Model X-466 receiver. This receiver does not use an r-f stage but the signal is coupled directly to the grid of the 1851 mixer tube through a double-tuned closely coupled band-pass circuit. This bandpass circuit provides the required selectivity without sacrifice in gain. Five of the assigned television channels are covered, beginning

with the 44-50 mc channel, the highest channel being the 84-90 mc channel. The three highest-frequency channels are shunted by resistors having a value between 1000 and 2000 ohms in order to obtain the required pass band. These resistors do not have the loading effect that might be expected offhand, since the loading of the input resistance of the tube is itself of the order of 1000 ohms. In addition to improving the gain and selectivity of the input circuits, the tuned primary windings of the input transformers aid in proper matching of the transmission line and in eliminating reflections. These reflections are undesirable because they tend to produce more than one image on the screen of the picture tube.

The oscillator circuit, which uses a 6J5 tube, is conventional in design, with the tank circuit located in the grid circuit. Note the comparatively small value of grid condenser—25 mmf. The major portion of the total capacitance in the tank circuit of the oscillator is selected by means of the 5-position switch which is of course ganged with the r-f selector switch. A small vernier tuning condenser across the grid coil provides an adjustment which compensates for small variations due to oscillator drift. This control appears on the panel and is designated as the tuning control.

A type 1851 tube is used as the mixer tube. This is a pentode having a high mutual conductance, and is similar to the 1852 but has the grid cap on the top. It is used in preference to a 6J7 because it provides higher gain and a higher signal-to-noise ratio.

There is no direct coupling connection between the oscillator circuit and the mixer; the required coupling is provided inductively by placing the oscillator coil close to the mixer input coil.

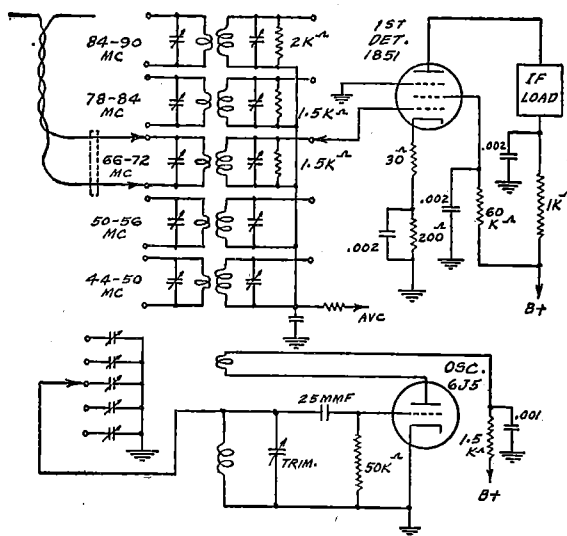


FIG. 26.—The high-frequency section of the Belmont Model X-466 receiver. The signal from the oscillator coil is inductively coupled to the mixer input coil.

DuMont Models 180-183

The DuMont Models 180-183 use a tuned r-f stage preceding the mixer stage, as shown in Fig. 27. In this receiver the transmission line feeds directly into an untuned primary winding which is the same for all four channels. The secondary winding is tuned by one of the four trimmers, depending upon the channel selected. The secondary winding is loaded on all bands by the 3000-ohm shunt resistor which is required to obtain the necessary 6-mc pass band; on one of the bands, an additional shunt resistor of 10,000 ohms is provided.

The signal voltage developed across the secondary tuned circuit is fed to the grid of the 1853 tube used as the r-f tube. Note the small values of capacity—600 mmf—used for the cathode and screen bypasses. These condensers although they seem small in capacitance provide the same relative bypassing action at 50 mc as would be provided by a .06-mf condenser at 500 kc. The tuned circuit used in the grid of the mixer tube is similar to that used in the input circuit of the r-f tube. The r-f tube receives its plate voltage through the 3000-ohm resistor. This resistor, as far as r.f. is concerned, is effectively shunted across the coil in the mixer tube grid circuit, and thus provides the damping necessary to broaden the selectivity. Note that this type of circuit is not used at lower frequencies, such as the broadcast band, because the values of tuned-circuit impedance are much larger at the lower frequencies, and to attempt to use a high value of resistance would introduce a large voltage drop. For this reason, transformers are generally used at the lower radio frequencies rather than the resistive-tuned circuit coupling arrangement shown in Fig. 27.

The oscillator circuit used here is a conventional Hartley oscillator with the feedback obtained by re-

turning the cathode to a tap on the coil. Vernier tuning for each one of the four channels is provided by the small condenser C which appears on the panel as the tuning control. The oscillator coil and the mixer input coil are close to each other so that the oscillator voltage is coupled to the mixer magnetically.

I-F Circuits

As a result of the action in the mixer circuit, we have seen that two intermediate frequencies are produced and that one of these—the video i.f.—carries the picture signal, while the other one—the sound i.f.—carries the sound signal. As in the conventional superheterodyne receiver, it is necessary to amplify both of these i-f signals before they are finally demodulated in the second detectors. These functions are performed by the video i-f and the sound i-f amplifiers. In this section we shall discuss the design of i-f circuits for television receivers and illustrate the principles with circuits taken from typical receivers on the market at the present time.

Signal Output of Mixer

The frequencies which must be handled by the two i-f amplifiers are illustrated in Fig. 28. Let us assume that a signal in the 44-50 mc channel is being received. In this channel, the video carrier is at 45.25 mc and the sound carrier is at 49.75 mc; the local oscillator frequency, which is 14 mc above the low-frequency end of the channel, is therefore at 58 mc ($44 + 14$). As a result of beating with the oscillator, the video i-f signal at 12.75 mc ($58 - 45.25$) and the sound i-f signal at 8.25 mc ($58 - 49.75$) are produced. It is important to note, as the figure shows, that whereas the video r-f carrier is lower in frequency than the sound r-f carrier,

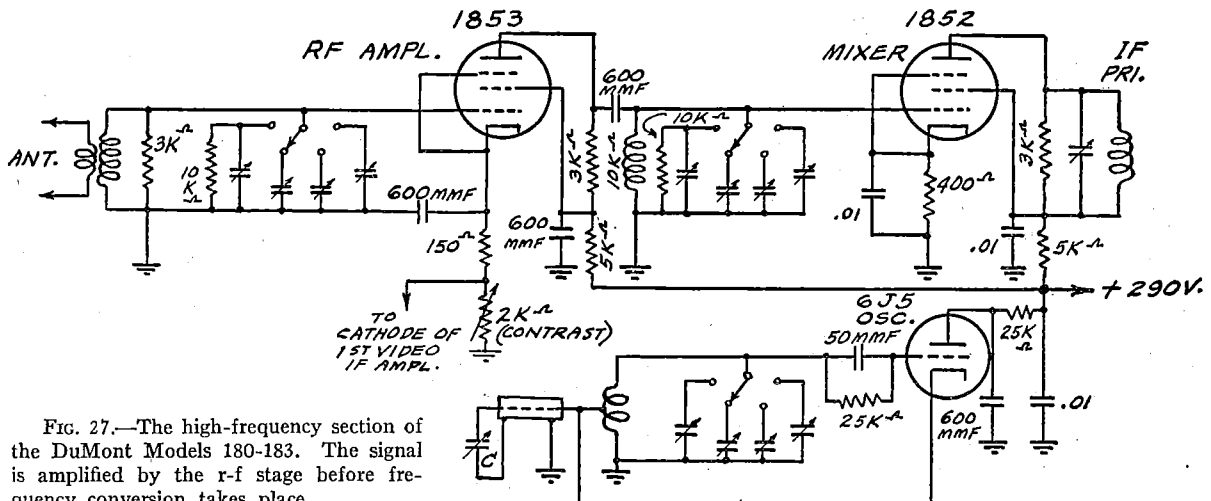


FIG. 27.—The high-frequency section of the DuMont Models 180-183. The signal is amplified by the r-f stage before frequency conversion takes place.

the video i.f. is higher in frequency than the sound i.f. However, the relative placement of the various components of the complete signal is the same in the i-f signal as in the r-f signal. Thus the frequency separation between the two carriers is constant at 4.5 mc in both cases as is also the separation from the two ends of the channel.

The intermediate frequencies used in television receivers have a number of desirable qualities which are the result of careful planning by television engineers.

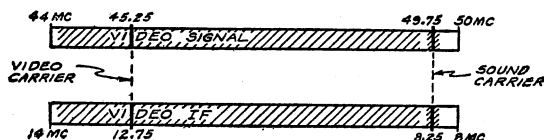


FIG. 28.—The upper part of this figure shows the make-up of a video signal in the 44-50 mc band. The lower part shows that the same frequency separation of the components of the signal is maintained in the i-f signal as in the r-f signal.

Thus the frequencies are high enough to give good image rejection; this is especially important because many receivers do not use an r-f stage. At the same time, the video i.f. is high enough so that there is sufficient space for the sidebands and the sound i.f. is high enough so that the sound selectivity is not too sharp. The effect of too sharp selectivity in the sound i-f amplifier is to make tuning critical, to exaggerate the effect of the slightest drift in the oscillator frequency and to prevent adjustment for the best picture detail without losing the sound signal.

Like any other superheterodyne, television receivers are subject to interference due to pickup by the antenna of frequencies within the range of the i-f amplifier. In the case of broadcast receivers, such interference shows itself in the form of squeals, code signals, and general distortion. Similarly, in the case of television receivers such pickup may distort either the picture, the sound, or both, depending upon the frequency of the interference. The range of intermediate frequencies between 8 and 14 mc has been especially chosen to minimize i-f interference; the fact that the amateur bands lie outside of this range is of considerable assistance in this respect.

Sound I-F Channel

It is the function of the sound i-f amplifier to separate the sound component of the i-f signal from the video component and to amplify this signal before it is demodulated at the sound second detector. Because of the comparatively high frequencies involved, however, the design of a television sound i-f amplifier is somewhat more difficult than that of the conventional i-f amplifier in a radio receiver. Thus there is a

greater tendency toward regeneration and more attention must be paid to stray wiring and tube capacitance.

The bandwidth which must be passed is comparatively small and does not present the same problem as does the video i-f amplifier. Actually, of course, a bandwidth of from 10 to 20 kc is sufficient to transmit all the frequencies present in the audio signal. However, in practice, the bandwidth of the sound i-f amplifier is made approximately 100 kc. Primarily this larger bandwidth is necessary to allow for normal drift in the frequency of the oscillator. The significance of this is that if the bandwidth of the sound i-f amplifier were held to 10 kc, then a change of 10 kc in the oscillator frequency would cause the sound signal to drift completely out of the range of the sound i-f amplifier. However, a change of 10 kc, in an oscillator operating at a frequency of the order of 60,000 kc and up, represents a frequency drift in the oscillator of only one part in 6000, whereas in practice it is not possible to design receiver oscillators which will have a reliable frequency stability of better than one part in 1000. Therefore, instead of resorting to voltage regulation and expensive design to prevent oscillator drift, the bandwidth of the sound i-f amplifier is intentionally made about ten times as great as that required for the sound modulation, thus allowing for reasonable drift in the oscillator. Assuming that the receiver is initially tuned to the center of the sound i-f amplifier, a drift in the oscillator frequency as high as 25 kc will not cause any appreciable change in the quality of the audio signal. This is illustrated in Fig. 29, which shows that the effect of a change in the frequency of the oscillator is merely to shift the location of the sound signal within the band passed by the sound i-f amplifier.

Although the bandwidth of approximately 100 kc is sufficiently great to compensate for normal oscillator drift, this bandwidth is still small enough so that the receiver can be tuned by listening to the sound accompanying the picture. At the same time there is enough latitude so that the tuning can be varied slightly in

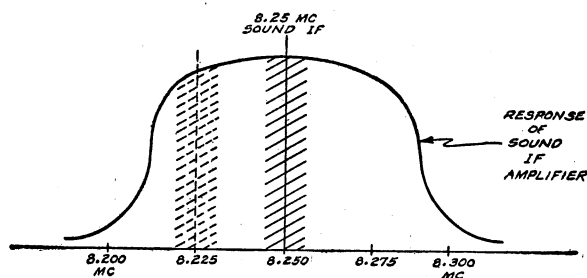


FIG. 29.—The frequency response of a typical sound i-f amplifier. The dotted signal shows that the sound signal can be detuned appreciably without falling outside the pass band of the amplifier.

order to improve the detail of the picture without losing the accompanying sound signal. Although we shall see later that a special type of AVC circuit is required in the video i-f amplifier, the AVC circuits used in the sound i-f amplifier are conventional.

Sound I-F Amplifiers in RCA and Westinghouse Receivers

The circuit of the sound i-f amplifier used in the RCA Models TRK-9 and TRK-12 is shown in Fig. 30; these receivers are also used in the Westinghouse Models WRT-702 and WRT-703. The tuned circuit L18-C19 is part of the load circuit of the mixer tube and is tuned to 8.25 mc so that the sound i-f signal is developed across this tuned circuit. This signal is fed to the grid of the first sound i-f tube, a 6SK7, which is similar to the 6K7 with the exception that the control grid is terminated at one of the base pins so there is no top cap. A double-tuned interstage transformer is used to feed the second sound i-f stage, which employs an 1853 tube. Because the gain obtainable with this tube is approximately twice that which can be obtained with an ordinary r-f pentode, no further amplification is required and the output of the 1853 feeds directly into the 6H6 second detector. The circuit beyond the second detector is not shown but this is a conventional high-quality audio system and requires no comment.

The i-f transformers in this circuit are especially designed so as to provide an overall selectivity of approximately 100 kc. The 68,000-ohm resistor shunting the primary winding of the last i-f transformer loads this circuit so as to aid in obtaining the proper response.

The AVC circuit is similar to one which has been extensively used in other RCA receivers. This circuit has been described in detail in the book "An Hour a

Day with Rider on AVC." Briefly, one of the diodes is used as the second detector and AVC tube, while the second diode of the 6H6 provides a delayed AVC action and permits the minimum bias of approximately -2 volts to be fed to the grids through the AVC bus. Both i-f tubes are controlled by the AVC circuit.

Because of the high frequencies being amplified and the low shunt capacitances across the tuned circuits, it is important that there be no change in the effective tube capacitances to cause detuning to take place as the AVC bias changes in accordance with the strength of the incoming signal. This effect, ordinarily not important in broadcast receivers, is avoided in this receiver by using *unbypassed* cathode resistors. The negative feedback introduced by these resistors tends to keep the tube input capacitance constant and independent of the voltage on the control grid.

Video I-F Circuits

The design of the video i-f amplifier is more complicated than that of the sound i-f amplifier because of the wide band of frequencies which the video i-f amplifier must pass. Thus the video i-f amplifier often must handle frequencies extending from approximately 8.7 mc to 14.0 mc, a range of over 5 mc. Not only must the amplifier have an almost flat response over this range, but at the same time it must reject interfering signals close to the edges of the pass band.

The use of the so-called vestigial sideband transmission, in which all of one sideband and a small portion of the other sideband are transmitted, makes it necessary for the selectivity of the i-f amplifier to depart from the uniform selectivity which might at first be expected. To avoid overemphasis of the lower video frequencies, which receive contributions from both the upper and lower sidebands, the selectivity of the i-f

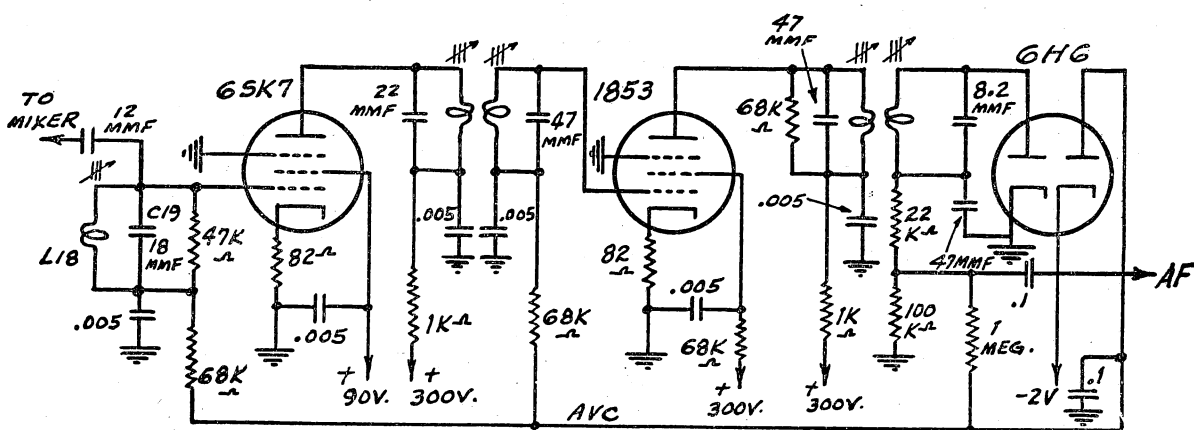


FIG. 30.—The sound i-f amplifier used in the RCA Models TRK-9 and TRK-12. The transformers are designed so that the overall bandwidth of the amplifier is approximately 100 kc.

amplifier is designed to have a sloping characteristic in the neighborhood of the video i-f carrier at 12.75 mc. This is illustrated in Fig. 31 which shows a typical *overall* selectivity curve for a video i-f amplifier.

The amplification which the i-f carrier receives is only 50% of the maximum amplification received by the upper sidebands and the lower sidebands, which are only partially transmitted, also do not receive the full amplification. In this way overemphasis of the lower video frequencies is avoided by shaping the overall selectivity so that the contribution of the lower sideband plus the contribution of the upper sideband is equal to the gain for the higher video frequencies. Since the upper video frequencies receive contributions only from the one sideband, the selectivity, as Fig. 31 shows, is such that the full gain is received by these frequencies.

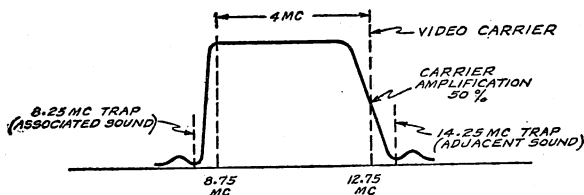


FIG. 31.—The overall frequency response of a typical video i-f amplifier. Note that the carrier receives only 50% of the maximum amplification.

If video frequencies up to a maximum of 4 megacycles are to be received, which is usual for the higher-priced sets using large picture tubes, then the i-f amplifier should cut off at about 8.75 mc (12.75 — 4.0). Since the sound i-f carrier is located close by, at 8.25 mc, it is necessary that this cutoff be sharp in order to prevent the sound carrier and its sidebands from causing interference with the video signal. In practice this rejection of the sound carrier is secured by the use of rejection or trap circuits which generally are part of the video i-f coupling transformers.

In addition to rejecting the sound i-f carrier of the *associated* channel at 8.25 mc, it is desirable that the i-f amplifier have a sharp cutoff at the high-frequency end of the band. This is required in order to prevent the sound signal on the *lower adjacent* television channel from getting through the video amplifier. Because of the reversal of high and low frequencies which takes place in the mixer, the sound carrier of the lower adjacent channel will beat with the oscillator and cause an interfering signal which is located 0.25 mc above the edge of the channel, at 14.25 mc. These frequency relationships just described are shown in Fig. 32. A trap of the same general type as that used to reject the 8.25 mc carrier is used to reject possible interference from the adjacent sound carrier at 14.25 mc.

The maximum gain which can be obtained in a video i-f stage is considerably lower than that in an ordinary broadcast i-f stage because of the wide band of frequencies which must be passed and because of the high carrier frequency. This is true even where high mutual conductance tubes of the 1851 series are used, so that it is not unusual for as many as five separate stages to be used in the video i-f amplifier.

The transformer design is especially complicated in video i-f amplifiers because of the wide pass band of from 2.5 to 4.0 mc which must be obtained. To obtain close coupling so as to increase the pass band, direct coupling of the primary and secondary windings by means of a common inductance is often used. Loading of the tuned circuits with resistors so as to broaden the circuits is very common and will be found in practically all the circuits. Video i-f transformers are further complicated because the rejector circuits for the associated and adjacent sound channels are often an integral part of the interstage coupling transformers. Because of the comparatively high frequencies, the only capacitance used to tune the circuits is often that of the wiring and tube capacitance so that no condenser as such appears on the schematic. Nevertheless this capacitance forms a resonant circuit with the related windings of the transformer and should be taken into consideration. Since the wiring capacitance is an important part of the total circuit capacitance, it is important that no changes be made in the wiring when servicing is required.

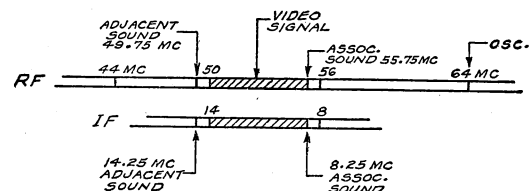


FIG. 32.—The sound signal of the associated channel at 8.25 mc and the sound signal of the adjacent channel at 14.25 mc are both close to the edges of the video band. Traps are provided to prevent interference from these signals.

AVC is often used in video i-f amplifiers, but as will be explained later under "AVC Circuits," the manner in which the AVC voltage is produced differs from that in radio receivers and in the sound i-f amplifier.

Video I-F in Andrea Model 1F5

In the Andrea Model 1F5 receiver, shown in Fig. 33, the video i-f amplifier employs two stages of amplification both of which use type 1852 tubes. In order to separate the sound i-f part of the signal from the video part, a separate secondary circuit L2-C2 is tuned to 8.25 mc so that the sound i-f signal appears across this circuit. The sound i-f signal is fed directly to

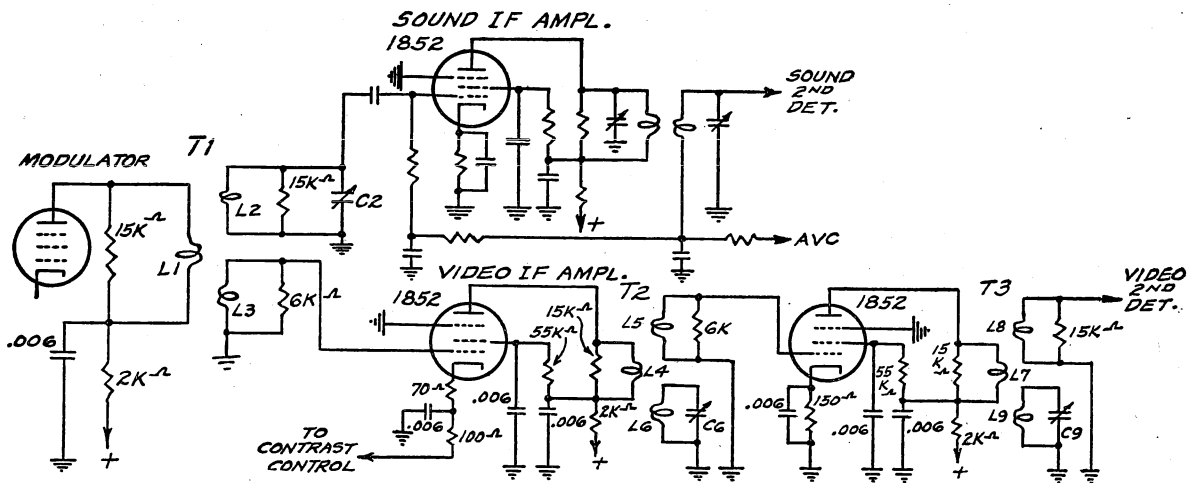


FIG. 33.—The video and sound i-f amplifiers in the Andrea Model 1F5 receiver.

the sound i-f channel which is conventional and requires no further comment.

The video component of the i-f signal is developed across L3. No trimmer condenser is used on this winding and the circuit is heavily loaded by the 6000-ohm resistor in order to pass the required band of frequencies. The video signal is applied directly to the grid of the type 1852 tube used in the first i-f stage. To obtain negative feedback and the increased stability which it makes possible, an unbypassed 70-ohm resistor is placed in the cathode circuit. The other end of this resistor is connected to a variable resistor—the “contrast control”—by means of which the gain of the i-f stage is controlled. Since no AVC is used, the control grid is returned directly to ground. The band of frequencies passed by this amplifier is approximately 2.5 mc; this pass band is generally considered to provide sufficient detail for the small picture tube used with this receiver.

The signal is coupled to the grid of the second i-f tube by means of the transformer T2. The windings L4 and L5 of this transformer function as the primary and secondary windings of the interstage transformer and are loaded by means of the 15,000-ohm resistor across the primary and the 6000-ohm resistor across the secondary. The only capacitance used to tune these windings is the tube and circuit capacitance.

The third winding L6 is tuned to 14.25 mc by means of the trimmer C6 and eliminates possible interference from the sound carrier of the lower adjacent television channel, as was previously shown in Fig. 32. This circuit acts as a trap by absorbing all the energy in the neighborhood of 14.25 mc so that it is not passed on to the grid of the following tube.

The second i-f stage feeds directly into the video i-f

second detector through the transformer T3 which is similar to T2. The circuit L9-C9 is likewise tuned to 14.25 mc so that it acts as a trap circuit for this frequency.

No AVC is used in the video i-f amplifier in this receiver and accordingly the grids of the two i-f tubes are returned directly to ground. The gain is controlled by means of the “contrast control” which varies the bias of both the first i-f stage and the first detector stage.

Video I-F Amplifier in the RCA Model TRK-12

The partial schematic in Fig. 34 shows the video i-f amplifier used in the RCA Model TRK-12 receiver, which is also used in the Westinghouse Model WRT-703. In contrast to the video i-f amplifier described above, this amplifier is designed so as to obtain a pass band of approximately 4 mc. As a result of the higher modulating frequencies which are passed, the detail in the image is increased correspondingly. A large 12-inch picture tube is used with this receiver; this permits finer detail, so that it utilizes the additional detail which the wide response of this more elaborate amplifier provides.

Unfortunately it is not possible to increase the pass band of the i-f amplifier without decreasing the gain obtained in each stage. As a consequence of this it is necessary to use a larger number of stages in the i-f amplifier; five stages are used in the receiver being described. In addition to the large number of stages required, the complexity of the coupling transformers is increased both as a consequence of the larger bandwidth and the fact that the trap circuits must be more effective. Thus the frequencies accepted by the i-f

amplifier are very close to the sound carrier so that the rejection must be more nearly perfect than in the case of a video i-f amplifier which passes a smaller band.

The transformers used in this receiver can be broken down into three basic elements which are shown in Fig. 35: the primary winding L1, the coupling winding L3 and the secondary winding L2. Inductive coupling between the primary and secondary is not used, but instead the primary and secondary are coupled directly by means of the inductance L3 which is common to both circuits. The primary circuit is resonated by C1 near one end of the pass band, whereas the secondary circuit is resonated by C2 near the opposite end of the band. R1 and R2 are loading resistors used to broaden the response.

Although the i-f transformers in the RCA TRK-12 use the relatively simple basic design shown above, the circuits are further complicated because of the blocking condenser required to keep the plate voltage off the grid and because of the presence of the trap circuit. The condensers C1 and C2 do not appear as such in the schematic because they are represented by the plate-to-ground and grid-to-ground capacitances, which include the stray wiring capacitances in addition to the tube capacitances.

Referring again to Fig. 34, let us consider the several transformers separately. The first-detector transformer assembly is more complicated than the others because the sound i-f signal is present at this point, and must be separated from the video i-f signal. This separation is accomplished by means of the circuit L18-C19 which is resonated to 8.25 mc, the sound i-f. The sound i-f signal is coupled to this circuit by means of the 12-mmf condenser C24; the resistor R10 is used to broaden the selectivity of the sound i-f channel.

With respect to the video section of this transformer, L17 and L20 are the primary and secondary windings which are tuned by the plate and grid capacitances as explained in connection with Fig. 35. These circuits are coupled to each other by the common coupling

condenser C23. A trap circuit is made an integral part of the transformer assembly. This circuit is tuned by L19 to 14.25 mc and prevents frequencies close to this value from getting into the video i-f amplifier. There are thus four adjustments required for proper operation of this transformer which can be

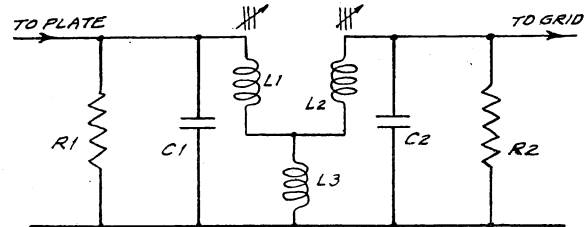


FIG. 35.—A simplified diagram of the video i-f transformers used in RCA television receivers. Direct coupling is provided by the inductance L3 which is common to both primary and secondary circuits.

summarized as follows: L17 and L20 control the primary and secondary tuning and are resonated at opposite ends of the pass band of 4 mc; L18 tunes the sound pickup circuit and is resonated at 8.25 mc; L19 tunes the trap circuit so as to reject interference in the neighborhood of 14.25 mc.

The first and second i-f transformer assemblies are practically identical, and are somewhat similar to the first detector unit. In the first i-f assembly, L21 and L25 are the primary and secondary inductances which are again resonated at opposite ends of the pass band. L24 provides the direct coupling between the primary and secondary as shown in the simplified drawing of Fig. 35. L23 is part of a trap circuit which is tuned to 8.25 mc, so that, in all, two sharply tuned trap circuits are provided at this frequency. These are required because the wide pass band necessitates passing video frequencies which are close to the sound carrier frequency; at the same time this sound carrier and its sidebands must be rejected and this is effected by means of the tuned circuits associated with L23 and L28.

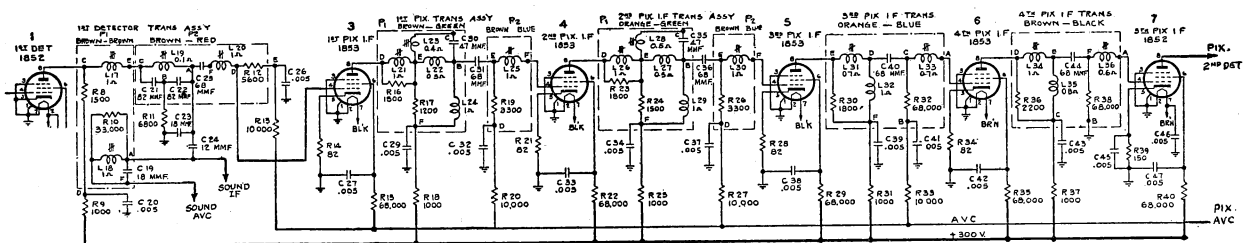


FIG. 34.—The video i-f amplifier in the RCA Model TRK-12. Five i-f stages are used to obtain a pass band of 4 mc. Traps are provided at 8.25 mc and 14.25 mc to prevent interference from the associated and adjacent sound channels.

The third and fourth transformer assemblies do not incorporate any trap circuits and are similar to the transformer shown in Fig. 35. The condensers C40 and C44 are blocking condensers which prevent the plate voltage from being applied to the control grid of the following tube. The plate of the fifth i-f tube feeds through a special coupling transformer to the video second detector; this transformer is not shown in the figure but will be discussed later in connection with video second detector circuits.

As the schematic of Fig. 34 shows, the first, second, third and fourth video i-f tubes are controlled by the video AVC circuit; the grids of these tubes are each returned to the common AVC bus through a filter combination consisting of a 10,000-ohm resistor and a .005-mf condenser. In addition, the gain of the first detector tube is controlled by the same AVC voltage, so that effectively there are five stages under control. This makes for a very effective AVC action which keeps the signal applied to the video second detector and sync separating circuits essentially constant.

Video Second Detector Circuits

In a radio receiver the second detector rectifies the i-f signal and as a result the audio signal corresponding to the variations in the carrier is recovered. In the same way, the video second detector in a television receiver rectifies the video i-f signal and as a result the video signal corresponding to the variations in the amplitude of the carrier is recovered. This video signal is of course that produced by the camera tube and contains in addition the pulses required for synchronization; it is similar to the standard RMA signal shown in Fig. 20.

Generally speaking, video second detectors are similar to the second detectors of the diode rectifier type used in radio receivers. However, because modulating frequencies as high as 4 mc (in the larger receivers) must be passed, a lower value of load resistance is used in order to prevent the attenuation of the higher video frequencies. The value of load resistance generally used is of the order of 2500 ohms; on the other hand, the values used in radio receivers are of the order of 250,000, or approximately 100 times as

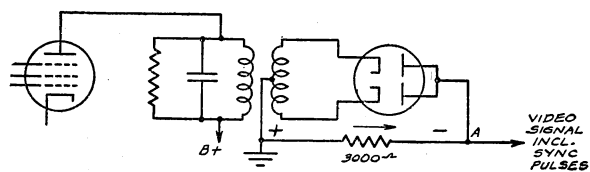


FIG. 36.—The video second detector circuit in the DuMont Models 180-183. A full-wave rectifier circuit is used.

great. Because of the low value of diode load resistance, receivers are generally designed so that the signal level at the second detector is approximately 5 volts or more. This minimizes distortion due to the curvature of the diode characteristic, which is more pronounced when low values of diode load resistance are used.

Video Second Detector in DuMont Models 180-183

The video second detector circuit used in the DuMont Models 180-183 receivers is shown in Fig. 36. A full-wave rectifier circuit is used so that both halves of the signal are rectified. Since the cathodes are connected to the ends of the centertapped secondary, each diode will draw current when its cathode is negative with respect to ground (the diode plates both return to ground through the 3000-ohm load resistor). As a result the current flow through the load resistor will be in the direction shown. Thus when a video signal is applied to the primary of the transformer, the plate end of the load resistor will become negative in proportion to the amplitude of the carrier. When the carrier amplitude is greatest, as it is for the sync pulses, the greatest negative voltage will be produced at A. The various shades of white and gray in the signal will produce lesser values of voltage at A, zero voltage of course corresponding to whitest white. In accordance with the definition of signal polarity previously given, the video signal produced at A is said to have *positive polarity*.

It is worth while noting that if the diode plates, instead of the cathodes, had been connected to the ends of the coil, then the polarity of the video signal would have been reversed. As we shall see in the discussion of video amplifiers, whether or not the diodes are connected to give a signal of positive or negative polarity depends upon the number of stages in the video amplifier. The controlling factor is that the amplified signal which is finally applied to the grid of the picture tube must of course have a positive polarity since a more positive voltage on the grid produces a brighter spot on the screen of the tube.

Video Second Detector in RCA Model TRK-12

The video second detector in the RCA Model TRK-12 (also used in the Westinghouse Model WRT-703) is shown in Fig. 37. The signal is coupled through an autotransformer arrangement from the plate of the last video i-f tube into the full-wave diode rectifier circuit. Thus the signal voltage between A and the centertap C is stepped up so that the voltages across each half of the coil L38 are equal. The sec-

ondary winding is loaded to broaden the frequency response. By means of the bypassing action of the .005-mf condenser C48, the centertap of L38 is maintained at ground i-f potential; in other words, there is no signal voltage at point C.

Unlike the previous circuit, the video signal produced across the 4000-ohm load resistor R45 has a negative polarity. This can be seen from the fact that a large carrier amplitude, which corresponds to black in the picture, produces a more positive voltage at B. R45 is a potentiometer and serves to regulate the magnitude of the video signal fed into the video amplifier. Since it controls the maximum voltage swing of the video signal on the grid of the picture tube between black and white, it is called the "contrast control."

An important advantage which results from the use of a full-wave rectifier circuit in video second detectors is that the filtering of the i-f components from the video signal is more easily accomplished. Because of the balanced nature of the circuit, the lowest frequency which is present across the output load R45 is the second harmonic of the video i.f. and this is more readily prevented from getting into the video amplifier. On the other hand, in the case of a single-ended circuit using only one diode, the fundamental video i.f. is present across R45 and is more difficult to filter out.

Video AVC Circuits

Although the ultra-high frequencies used for television are not subject to fading of the same type as that found in the high and medium radio frequencies, the signal strength may still vary because of swinging of the antenna or the presence of automobiles and other moving objects. Since these variations will cause a change in the contrast of the picture being received, they are undesirable and can be avoided if the receiver is equipped with AVC. The use of AVC also simplifies the design of both the video gain control circuit and the sync separating circuits because it assures the maintenance of a constant signal voltage at the video second detector.

In the conventional AVC circuits used in radio receivers, the control voltage is produced by rectifying the carrier and as a result the control voltage is proportional to the *average* value of the carrier. Because the average value of the carrier in ordinary broadcasting does not change during modulation, it is a measure of the signal strength and hence can be used to control the gain of the receiver.

In television this same system cannot be used because the average value of the video carrier is dependent upon the average illumination of the scene being televised. Thus if the average background of the

scene is white, then the average carrier amplitude will be small; on the other hand, if the average background is dark, then the average carrier amplitude will be large. (The above conditions are of course only true for negative modulation which is standard for this country.) Obviously, then, we cannot use the average amplitude of a video signal to obtain the necessary d-c control voltage, because such a control action would vary the gain of the amplifier in accordance with the average background illumination and as a result produce distortion.

However, although the average value of a video signal does not remain constant, the *peak* value always has the same fixed value regardless of the percentage of modulation or the average illumination of the scene. For this reason the peak value of the carrier serves as a convenient reference to establish the strength of the carrier and is the basis of operation of video AVC circuits. As we have seen, this peak value is transmitted at the end of each line, that is, 13,230 times in every second, and thus it is available at regular intervals which are frequent enough to make possible the production of an automatic control voltage.

It is of interest to note here that one of the important reasons for the use of negative rather than positive modulation is that only in negative modulation is this regular succession of peak pulses available for AVC purposes. The design of AVC circuits where positive modulation is used, is considerably more complicated; for positive modulation the peak values of the signal are not fixed but depend upon the brilliance of the scene being televised.

Satisfactory operation in the smaller and less expensive receivers is often secured without the use of a separate AVC system in the video channel. In these receivers, relatively few video i-f stages are used so that the problem of manual gain control is not so difficult. In addition, the first detector is often controlled by the AVC voltage produced in the sound channel, so that some degree of automatic control is provided. Since the video and sound carriers are close to each other, they undergo approximately the same varia-

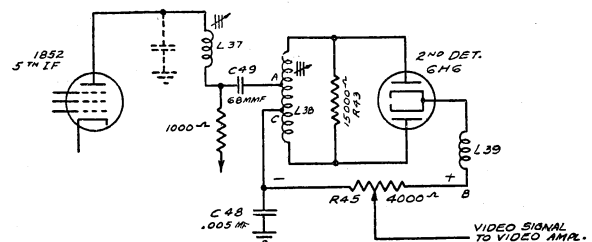


FIG. 37.—The video second detector circuit in the RCA Model TRK-12.

tions in transmission from the transmitting antenna to the receiving antenna, but in general these variations are not sufficiently alike to permit the use of sound AVC voltages on all the video stages.

Video AVC Circuit in the RCA Model TRK-12

The video second detector and AVC circuit used in the RCA Model TRK-12 is shown in Fig. 38. Although the second detector has been described previously, it is shown here because the action of the AVC circuit is connected with the detector. When a signal is being received, full-wave rectification takes place in the 6H6 and as a result the demodulated video signal is produced across the 4000-ohm load R45 in series with the peaking coil L39. The polarity of this signal is indicated by the insert wave which shows that point B of the load is positive with respect to point A; B can be considered as being at a fixed reference voltage since it is tied down to -33 volts through the filter resistor R47.

The circuit used to obtain the AVC voltage from the signal across AB is essentially a peak voltmeter using one section of the 6F8-G tube as a diode. As the circuit shows, the grid is used as the diode plate and is connected directly to B; the cathode is bypassed to ground by a 1-mf condenser C54 and is returned to A through a 470,000-ohm resistor, R46.

During the sync intervals, the grid of the diode is highly positive with respect to its cathode so that a current flow takes place through R46 and a positive charge is stored in C54. Because the sync pulses are repeated rapidly, 13,230 times per second, this charge

is continually replenished and C54 remains charged to the peak value of the video signal. If, for example, we assume a 10-volt peak signal, then C would charge up to a potential 10 volts greater than that at A or -23 volts (-33 + 10).

Since the voltage produced in this way is proportional to the peak value of the carrier, it is a suitable measure of the signal level at the second detector. However, its polarity must be reversed in order that an increase in signal input will produce a more *negative* rather than a more positive control voltage. This reversal of polarity is effected by means of the second section of the 6F8-G which is used as a d-c amplifier.

This tube receives its plate voltage through a 680,000-ohm load resistor R50 which is 2 volts negative with respect to ground. Since the cathode is returned to -23 volts on the bleeder, the net plate voltage with no input signal is equal to 21 volts (-2 + 23). The grid bias is equal to the voltage at the grid minus that at the cathode or -10 volts (-33 + 23). When no signal is present this value of bias is so great that the cathode current is completely cut off and as a result the voltage at D is equal to -2 volts. This is the minimum bias with no signal and in combination with the drop of 0.7 volt across the 82-ohm cathode resistor of each of the controlled tubes, provides a net bias of 2.7 volts for each of the video i-f tubes.

On the other hand, when a signal is being received, C54 charges up positively to the peak value of the signal and this positive voltage is applied to the grid of the AVC triode amplifier. If the signal is strong enough, the plate current will increase, the voltage drop across R50 will increase, and D will become more

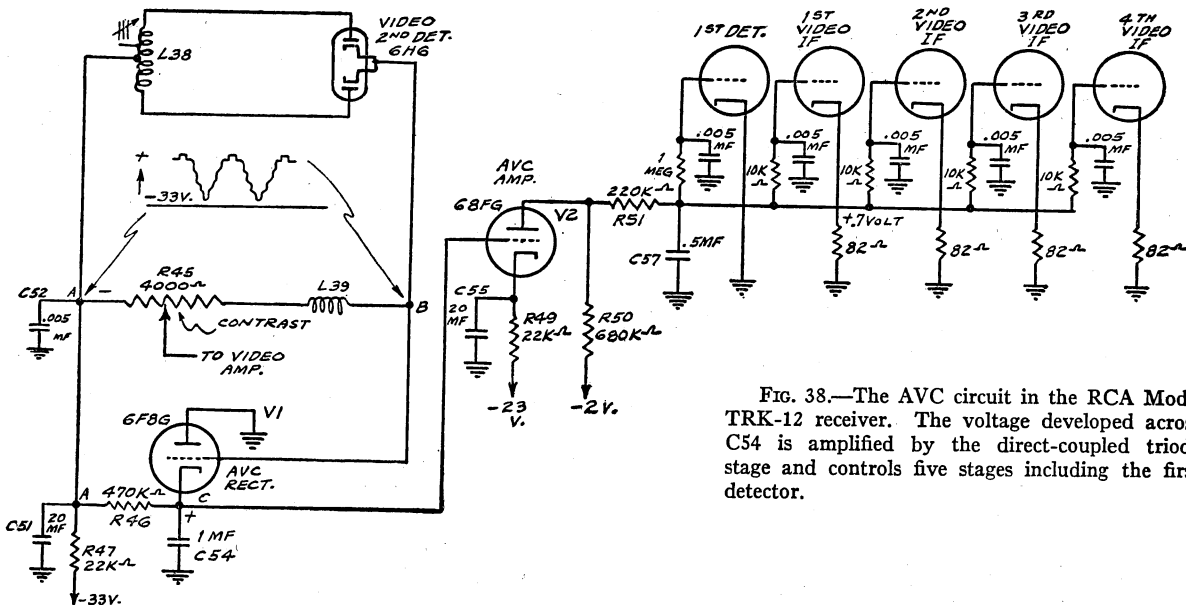


FIG. 38.—The AVC circuit in the RCA Model TRK-12 receiver. The voltage developed across C54 is amplified by the direct-coupled triode stage and controls five stages including the first detector.

negative than -2 volts. The amount of negative voltage produced at D is proportional to the strength of the signal and hence the voltage is available for AVC.

A delayed AVC action is secured because the negative bias of 10 volts, which exists with no signal, drives the grid of the AVC amplifier tube considerably beyond cutoff. Thus the signal level must reach a certain minimum value before the plate current will flow and the AVC voltage be produced.

In addition to the delay action, the fact that five stages are controlled results in a very effective AVC action which maintains the signal level at the second detector essentially constant.

Video Amplifiers

In the same way that the audio signal in a radio receiver requires amplification before it has sufficient power to drive the speaker, so the video signal in a television receiver requires additional amplification following the video second detector before it has sufficient amplitude to swing the grid of the picture tube. This amplification is supplied by the video amplifier which works between the video second detector and the grid of the picture tube.

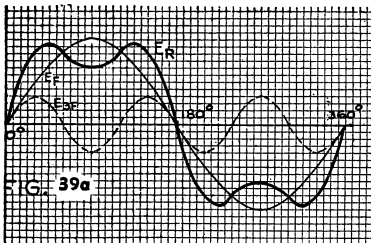
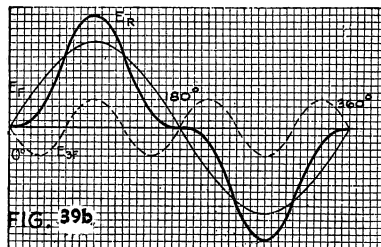


FIG. 39a, on the left, shows the resultant wave (E_R) when a 1000-cycle sine wave (E_F) and a 3000-cycle sine wave (E_{SF}) are added in phase.

FIG. 39b, on the right, shows how the resultant wave (E_R) is distorted when the 3000-cycle sine wave (E_{SF}) is retarded half a cycle.



The problems associated with the video amplifier, like most television problems, are considerably more difficult than the corresponding problems for a radio receiver. Thus the video amplifier must amplify uniformly frequencies ranging from a few cycles to frequencies as high as 2 to 4 mc. Whereas phase shift is not important in an audio amplifier, in a video amplifier all the frequencies in the signal must take the same time to pass through the amplifier from input to output. This is important because distortion of the waveform, and hence of the picture, is produced when

the different video frequencies do not all take the same time to pass through the amplifier. This type of distortion is illustrated in Fig. 39 which shows the difference in waveform produced when a 3000-cycle wave is retarded half a cycle in passing through the amplifier. That the uniformity of time delay plays an important part can be seen from the fact that it takes only approximately seven one-millionths of a second for the cathode-ray beam to move one inch across the screen of the picture tube. Thus even a small non-uniformity in time delay can cause serious distortion of the image.

The video amplifiers being used in television receivers now on the market have successfully met the problems outlined above. By using low values of load resistance, the shunting effect of tube and circuit capacitances has been minimized and the upper frequency limit extended. Fig. 40 shows how the use of a low value of plate load resistance, although it lowers the maximum amplification obtainable, makes possible a more uniform gain over a wide range of frequencies. The sacrifice in gain accompanying the use of low values of load resistance has been partially compensated for by the use of the new high mutual conductance tubes which provide approximately three times as much amplification for a given value of load resistance, as was previously possible with the older tubes.

The most common method for obtaining uniform gain is to use so-called "peaking coils" in series with the plate load resistor. These are small inductances of the order of 100 microhenries, which are resonated with the tube and wiring capacitance near the high-frequency limit of the video amplifier. Peaking coils permit higher values of plate load resistor for a given uniformity of amplification, and consequently make possible reasonably high gains per stage.

In most video amplifiers, filter resistors and condensers are used in the plate and screen leads to provide low-frequency compensation for both gain and time-delay. These filter resistors and condensers are

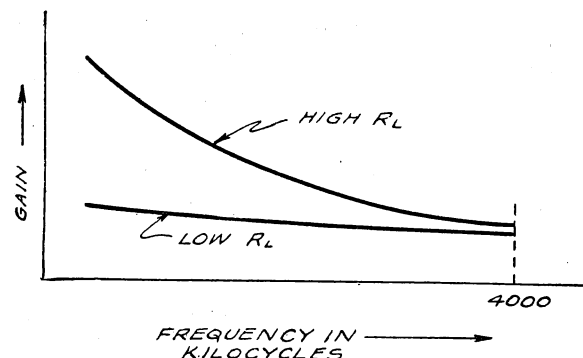


FIG. 40.—The use of a small value of load resistance provides a more uniform gain over a wide range of frequencies, although the maximum gain is decreased.

more critical in value than they are in a radio receiver where the primary purpose is to reduce hum and prevent circuit interaction through the common power supply. For this reason, whenever replacement becomes necessary, the resistors and condensers should be replaced with the correct value. Although a larger plate filter condenser, for example, will cause no harm and may even do some good in reducing hum in a radio receiver, the same procedure followed in a video amplifier may cause serious distortion of the picture.

Average Brightness and D-C Restorer Circuits

In our previous discussion of the video signal, we looked upon this signal as containing a series of voltage values each of which corresponded to a particular value of light intensity in the televised image. We considered that in the same way that light values can be reckoned from black as a reference level, so a particular voltage value can be assigned to black and then each light value represented electrically by assigning a higher (or lower) voltage to the signal, depending upon the brightness of the light value at the scanned area. This method of looking upon a video signal is shown in Fig. 41 (a), in which it is clear that all light values are with reference to the black level—which is taken as the zero-voltage axis.

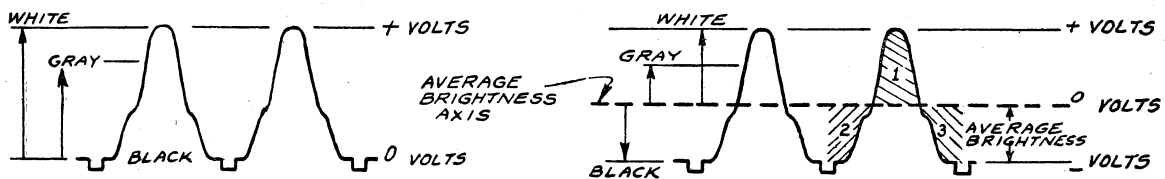
Insofar as video amplifier operation is concerned, the important thing about Fig. 41 (a) is that it shows that a video signal is inherently a pulsating d-c voltage. In other words (as in the case of a rectified a-c voltage which is also a pulsating voltage) all the light values are represented by electrical values on one side of the zero-voltage axis. The video signal must therefore contain both a d-c and an a-c component in the same way that a rectified a-c voltage representing the output of a power supply contains a d-c component—the d-c voltage of the power supply, and an a-c component—the hum ripple of the power supply.

Physically what does it mean to say that a video signal contains a d-c as well as an a-c component? Actually it is only another way of looking at the sig-

nal, as Fig. 41 (b) clearly shows. In this figure we describe the signal by saying that the light values are represented by fluctuations in both directions from an average level which we can call the "average brightness," or the "picture background." Thus instead of describing the light value at any point in the scene by stating how much brighter it is than black, as in (a), in (b) we accomplish exactly the same thing by stating how much brighter or blacker is the particular light value than the *average brightness*. In (a) we use the black level as the reference level whereas in (b) we use the average brightness as the reference level.

Electrically speaking, the average brightness level represents the average value of the video signal or in other words the d-c component of the signal. On the other hand, the fluctuations in the signal on either side of the average brightness level, which is electrically the a-c axis of the signal, represent the a-c component of the signal. An important characteristic of the average brightness or a-c axis is that the area between the positive part of the cycle and the a-c axis is equal to the area included between the negative part of the cycle and the same a-c axis. This is shown in Fig. 41 (b), where it can be seen that area 1 is equal to area 2 + area 3.

From the preceding it will be clear to you that proper operation of the picture tube requires that both the d-c and a-c components of the video signal be passed by the video amplifier. For if only the a-c component reaches the grid of the picture tube, then the picture tube will have information only on the fluctuations in light values *with reference to the average brightness level* but it will have no information whatsoever on the value of this average brightness level. Thus the picture cannot be reproduced accurately since the same variations (represented by the a-c component) might be superimposed on say either a dark or light background of any shade. The average brightness, or the d-c component of the video signal, must be present before the picture can be reproduced.



FIGS. 41a, 41b.—The light values in a video signal can be reckoned in two ways: In (a) the various light values are described with reference to the black level, whereas in (b) the same light values are described with reference to the average brightness of the signal.

D-C Restorer Circuits

Unfortunately it is not possible to transmit the d-c component of any signal without using a direct-coupled amplifier. However, the use of direct-coupled amplifiers is not practical in television receivers because of their comparative instability and high cost. For this reason, television engineers have developed circuits which make possible the use of conventional a-c amplifiers with condenser coupling and at the same time provide for the restoration or *recreation* of the d-c component after the a-c component has been amplified by itself.

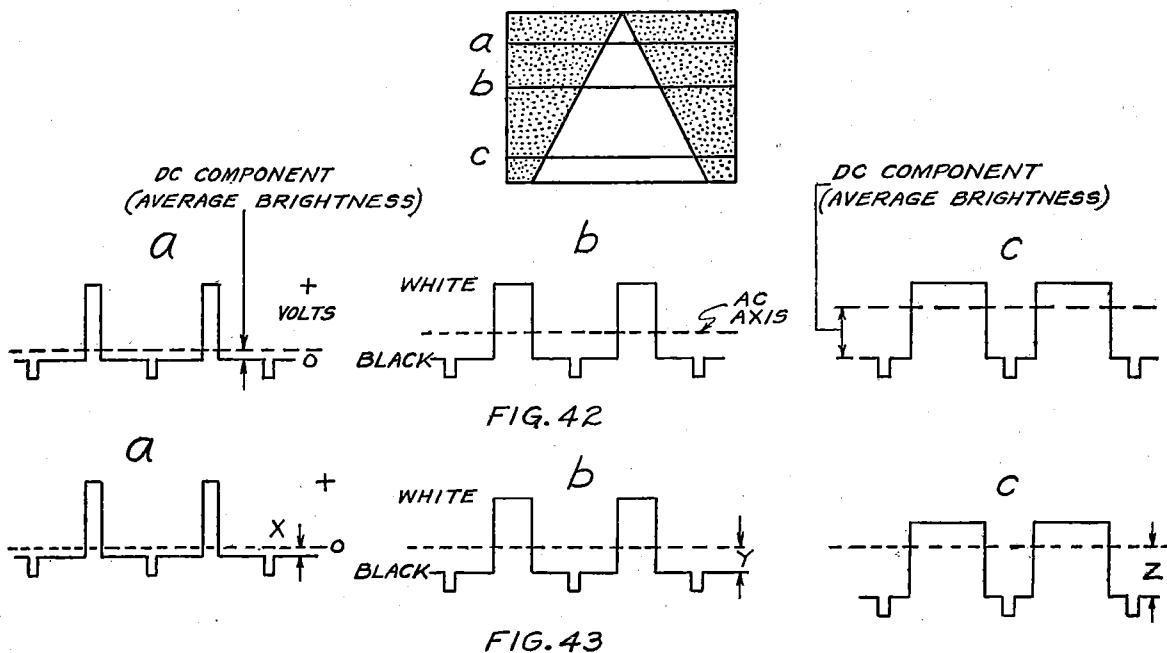
It will be helpful at this time to consider several video signals which have different values of average brightness and to describe the action which takes place when these signals pass through an amplifier which employs a blocking condenser as a coupling element between stages. It is because of the presence of the blocking condenser that only the a-c component is passed and that the d-c component is lost.

In Fig. 42, the picture being scanned is a white triangle on a black background, with the vertex of the triangle near the top. Part (a) shows two lines scanned near the top of the picture; part (b), near the middle of the picture; and part (c), near the bottom. Thus (a), (b) and (c) represent three sections of the picture where the average brightness is

low, medium, and high respectively. Fig. 42 can be said to represent the signal as it is at the output of the camera tube or as it is recovered at the video second detector. Of special importance is the fact that all the blacks are lined up so that the d-c component of the signal is represented in all cases. Note that the d-c component, like the average brightness which it represents, is successively larger in (a), (b), and (c).

Now what happens to this signal when it is passed through an a-c amplifier which contains coupling condensers and therefore will not pass the d-c component? This is clearly illustrated in Fig. 43 which shows that the blacks are no longer lined up, but instead the separate average-brightness or a-c axes are all lined up. In other words, when the d-c component is lost, only the fluctuations on either side of the average brightness are transmitted and this axis must of necessity be the zero voltage axis in all instances because no d-c component can get through the amplifier.

Having investigated the video signal both with and without the d-c component, let us now examine the manner in which the picture tube is affected by the presence or absence of the d-c component. In Fig. 42, we see that black in every case corresponds to the same definite voltage value and that is also true for white and every intermediate shade between black and white. Thus when the voltage of Fig. 42 is applied to



FIGS. 42, 43.—FIG. 42 shows the video wave produced when two lines are scanned at a, b, and c of the white triangle on a black background. Since the black level is the same for all three cases, this signal contains the d-c component. FIG. 43 shows the same signal after it has passed through an a-c amplifier; note that the d-c component has been lost so that black in the signal no longer corresponds to a fixed voltage level as it does in FIG. 42.

the grid of the picture tube, the picture will be reproduced without any distortion.

This, however, is not true of the signal in Fig. 43, from which the d-c component has been removed. Black no longer corresponds to the same value in all instances, but instead the signal voltage associated with black takes on a value which is entirely dependent upon the average brightness of the strip being scanned. In the same way, this figure shows that white, and in fact every intermediate shade as well, has a different voltage value which is also dependent upon the average brightness of the strip being scanned. A little reflection will show you that this gives rise to serious distortion because the same light value in different parts of the picture does not correspond to the same voltage value in the signal. Thus, for example, the grid of the picture tube receives a *different voltage* for the *same shade* of gray in (a), (b) and (c) of Fig. 43 and as a result this shade is reproduced differently in the three instances.

In order to remove this source of distortion, it is apparent that the average brightness or the d-c component must be restored. At first glance this seems impossible, for how can the d-c component be restored after it has once been lost in the video amplifier? As a matter of fact, it is generally not possible to restore the d-c component of a pulsating wave after the d-c component has been lost in transmission, because no information relative to the d-c component is contained in the a-c component; the two are entirely independent of each other. Fortunately, however, the sync pulse is transmitted at the end of each line, and the pedestal on which the sync pulse stands corresponds to a definite black reference level. These facts make it possible to restore the lost d-c component. Thus to restore the d-c component to the signal of Fig. 43 it is only necessary to modify the signal so that all the synchronizing pulses are lined up. When this is done, the signal in Fig. 43 is exactly the same as that in Fig. 42 and the d-c component has been completely restored.

The solution of the problem depends upon finding this varying d-c voltage and adding it to the signal. This is accomplished in a very simple manner by using a diode to rectify the "black" half of the a-c video signal (which contains the sync signal) and in this way the required voltage is produced. Thus in Fig. 43, at (a) this rectification produces the voltage x; at (b) it produces the voltage y; and at (c) it produces the voltage z. In general, the addition of this varying d-c voltage lines up all the pedestals to produce the original signal (Fig. 42) with the d-c component restored.

Basic D-C Restorer Circuit

In Fig 44 we show a straightforward circuit which is used to restore the d-c component in the video signal before the signal is applied to the control grid of the picture tube. The video signal is developed across the 3000-ohm plate resistor R1 and fed to the control grid through a 0.1-mf coupling condenser C1. As the sketch shows, the signal has the required positive polarity both at the plate of the video amplifier and the grid of the picture tube. However, the d-c component is not present at the plate side of C1, whereas the diode circuit shown in heavy outline has restored the d-c component on the grid side.

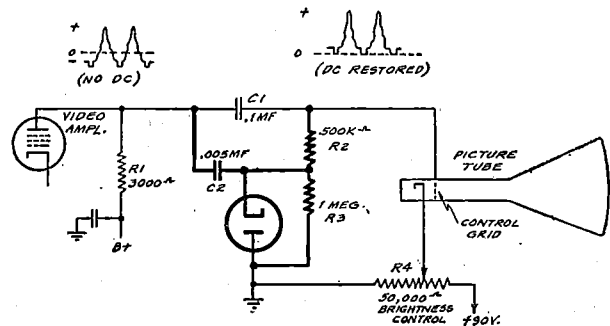


FIG. 44.—The heavy outline shows a typical d-c restorer circuit arranged to restore the d-c component to the video signal before it is applied to the control grid of the picture tube.

Let us see just how the diode circuit restores the d-c component. Considering the series circuit composed of the video voltage across R1, the .005-mf condenser C2, and the diode in shunt with a 1-meg resistor,—we can see that the following takes place: On the positive half of the cycle the cathode of the diode is swung positive with respect to its plate so that no current flows in the diode circuit. On the negative half of the cycle, however, the cathode is swung negative with respect to the diode plate, and current flows in the diode circuit through R3. It is this current flow which charges C2 and makes the cathode end of R3 positive, and as a result provides the d-c restoring bias.

Note that the d-c voltage across R3 satisfies all the conditions required to line up the sync pulses so as to restore the d-c component. Essentially the action in the diode circuit is such that the *negative* part of the video wave is rectified and that the diode current charges C2 positively to a value equal to the amount by which the sync pulses in (a) are depressed below the a-c axis. Since the grid of the picture tube is returned to this d-c voltage through the 50,000-ohm resistor R2, the d-c voltage is added to the video signal at (a) and "raises" the pedestal so that it lies along the zero-voltage axis, as shown at (b).

Now suppose, as in Fig. 43 (c), that the average brightness is higher than that shown at (a) in Fig. 44. This results in the pedestal being more negative with respect to the a-c axis, so that the diode produces a more positive voltage which again raises the pedestal to the same zero-voltage axis as at (b) in Fig. 44. Thus the action is entirely automatic so that all the pedestals are lined up at the grid of the picture tube, regardless of the value of the average brightness.

It is important to understand that the voltage produced at the cathode varies constantly throughout the scanning and that its value at any time depends upon the average brightness of the portion of the picture being scanned at that particular time. The time constant (RC) of the diode circuit is designed so that C2 will not discharge appreciably during the interval between successive sync impulses. At the same time, the time constant is sufficiently small so that when the average brightness changes, the condenser is able to change its charge rapidly enough to respond to the new conditions.

Insofar as the grid of the picture tube is concerned, it receives the a-c component of the video signal through C1, and *only* the d-c component through R2. Although the a-c component is also present at the cathode of the diode, R2 acts as a filter resistor to prevent that portion of the video signal present at the cathode from reaching the picture-tube grid through R2.

Brightness Control

We have just seen how the d-c restorer circuit automatically lines up all the sync pulses so they are at the same voltage level. For correct operation of the

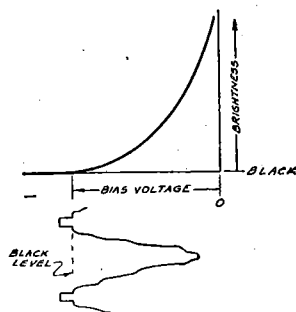


FIG. 45.—The effect of bias voltage on the brightness of the image. The brightness control (see FIG. 44) should be adjusted so that the black level on the signal occurs approximately at the cutoff of the picture tube characteristic.

picture tube, the bias on the picture tube must be so adjusted that these aligned pedestals occur at the cut-off or black level. The sync pulses will then lie in the blacker-than-black region and the various shades of gray and white will be reproduced correctly.

Fig. 45 shows the illumination characteristic of a picture tube and the manner in which the brightness of the scanning spot depends upon the bias voltage on the control grid. Referring again to Fig. 44, it will

be observed that the cathode of the picture tube is returned to a potentiometer which makes it possible to vary the bias voltage from 0 to 90 volts.

When the bias is highly negative, the tube is cut off and the spot intensity is zero. As the bias becomes more positive, the intensity of the spot increases. For correct operation, the brightness control should be adjusted manually so that the pedestals occur at the black or cutoff points. Once the brightness control has been set, the d-c restorer circuit automatically keeps the pedestals in alignment so that no further adjustment is required.

Grid Leak—Condenser Restorer

Another type of d-c restorer circuit which is very widely used is shown in Fig. 46. In this circuit the

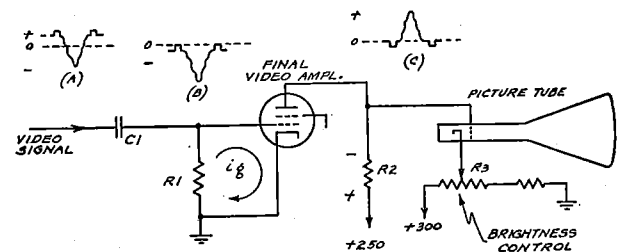


FIG. 46.—A widely used type of d-c restorer circuit in which the video amplifier output tube is operated at zero bias so that the grid-cathode elements function as a diode to reinsert the d-c component.

output video amplifier tube is operated at zero bias and the grid-cathode elements are used as a diode to insert the missing d-c component. To prevent the loss of the newly restored d-c component which would occur if condenser coupling were used in coupling the plate to the picture tube, the plate is coupled *directly* to the picture tube grid.

From the explanation already given of the process of d-c restoration, it is easy to understand how circuits of this type operate. The waveform of the video signal on the left side of C1 is shown at (a); at this point the signal has a negative polarity and of course the d-c component is missing. When this a-c signal is impressed on the grid of the output tube through C1, the positive parts of the video cycle (including the sync pulses) place the grid positive with respect to its cathode so that grid current flows through R1. The direction of this grid-current flow is such that the grid becomes negative with respect to ground.

When the average brightness of the signal is small, the a-c axis of the signal will be near the black level, the positive peaks will be small in amplitude, only a small value of grid current will flow, and consequently the grid will be displaced only slightly negative. On the other hand, when the average brightness is great,

the a-c axis is away from the black side, the positive peaks will be large in amplitude, a relatively large flow of grid current will take place, and the grid will be made highly negative. *In each instance, the grid will be made more negative by an amount equal to the height of the sync pulses above the a-c axis of the wave.* As a result of this action all of the pedestals in the signal are depressed by an amount sufficient to align them to the same zero-voltage level at the grid. This is shown by the signal waveform at (b). Essentially the action here is the same as that previously described for the circuit using a separate diode. The condenser C1 performs the same function of storing the grid charge as in the previous method.

At the plate of the output tube, the polarity of the video signal is reversed and as (c) shows, the signal at this point has the required positive polarity. Since no blocking condensers are interposed between the plate and the grid of the picture tube, the sync pulses remain in alignment.

As in the previous circuit, provision must be made for initial adjustment of the bias of the picture tube so that the pedestals of the signal will occur at cutoff (black level) on the picture-tube characteristic. To accomplish this, the cathode of the picture tube is returned to a bleeder-potentiometer which makes it possible to place up to a maximum of +300 volts in the cathode. Since the grid can at most have a potential of +250 volts, this makes a bias of -50 volts available on the grid of the picture tube. Under actual operating conditions, the voltage drop across R2 makes the grid more negative; this is compensated for by making the cathode of the picture tube less positive by adjusting the brightness control R3.

When the receiver is first turned on, there is no voltage drop across the plate-load resistor R2 until the output video tube warms up and draws plate current. The final adjustment of the brightness control therefore should not be attempted until the receiver has been turned on for a few minutes. In particular the brightness control should be all the way to the left (with the rotor at +300) until the receiver has warmed up; this is done to avoid possible damage to the picture tube because of excessive beam current.

The Contrast Control

The "contrast control" is the gain control which determines the magnitude of the video signal applied to the grid of the picture tube. Its counterpart in a sound receiver is the volume control, and in the same way that the sound volume control determines the range of intensities between the loudest sound and the softest sound, so the video contrast control determines the range of light intensities between the highlights

and the shadows of the picture. Referring to Fig. 45, the setting of the contrast control determines how much of the picture tube characteristic is used and how bright will be the brightest element of the scene. When the contrast control is not advanced far enough, the picture lacks brilliance and the highlights are comparatively dark; when the contrast control is advanced too far, the picture becomes blurred, there is a loss of detail in the highlights, and in general the intermediate shades are lost.

Synchronizing Circuits

The circuits devoted to synchronization in a television receiver are those which remove the sync information contained in the complete video signal and utilize it to control the timing of the horizontal and vertical deflection oscillators. To perform these functions, the sync part of the signal must first be separated from the picture part of the signal. In addition the vertical sync pulses must be separated from the horizontal sync pulses so that each can be applied to the respective deflection oscillator which it controls.

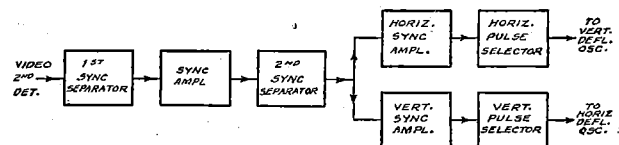


FIG. 47.—Block diagram of the sync circuits used in the RCA Model TRK-12 receiver.

The circuits used to separate the synchronizing pulses from the picture portion of the signal are called "sync separators" or "clippers." These circuits are designed so that they are responsive only to the sync pulses which lie above the pedestals; thus they reject the picture portion of the signal. The clipper or sync separator is generally followed by additional amplification and finally the sync signal is fed to a frequency-selecting circuit which separates the horizontal sync pulses from the vertical sync pulses. This separation is accomplished by circuits which depend for their action upon the difference in the time duration of the two types of pulses.

To illustrate the principles involved in sync circuits, we shall describe the circuits used in the RCA Model TRK-12 receiver. As the block diagram in Fig. 47 shows, the video signal is taken directly from the second detector and passes through the *first sync separator* which removes most of the video signal from the sync signal. The sync signal is then amplified in a *sync amplifier* stage and fed to a *second sync amplifier* stage which completes the separation of the sync signal. The output of the second clipper is fed to two

separate stages, the horizontal sync amplifier and the vertical sync amplifier. The output of the horizontal sync amplifier feeds the sync pulses to a circuit—the *horizontal pulse selector*—which selects the vertical sync pulses; the output of the vertical sync amplifier also feeds the sync pulses to the *vertical pulse selector* which selects the vertical pulses.

On the whole, the block diagram presents quite an imposing array of circuits considering that it represents but a small part of all the circuits in the complete receiver. However, synchronization is so important in the operation of the television system that great care must be taken to make the synchronization positive in action.

Sync Separator Circuit

Referring to the partial schematic in Fig. 48, the video signal is fed from the second detector directly into the grid of the first sync separating tube. This stage uses one section of the 6N7 dual triode. The distinguishing features of this stage are that the tube is operated at the very low plate voltage of 15 volts and at zero bias (when no signal is present). When a signal is being received the grid leak-condenser combination R75-C77 provides a bias voltage as a result of the rectified grid current. As the waveform shows, the polarity of the video signal applied to the grid is negative so that the grid bias is supplied by the sync pulse part of the signal. As previously explained in connection with d-c restorer circuits, the bias at the grid varies in accordance with the average brightness and the result is that all the sync pulses are lined up with the zero-voltage axis at the grid of the first sync separator. This is illustrated in Fig. 49 which shows the plate current-grid voltage characteristic of the first sync separator stage.

Because of the low plate voltage of only 15 volts, plate-current cutoff is reached at a low value of nega-

tive grid voltage. Consequently the picture part of the signal lies beyond cutoff, and only the sync pulses are effective in causing the plate current to change. Thus the picture part of the signal is removed and so does not appear in the plate circuit of the first sync amplifier tube. An important part of the action in this circuit is the operation with grid leak bias so that all the sync pulses are lined up. As in the d-c restoring circuits, the time constant of the input circuit is sufficiently large so that the bias is maintained during the interval between sync pulses.

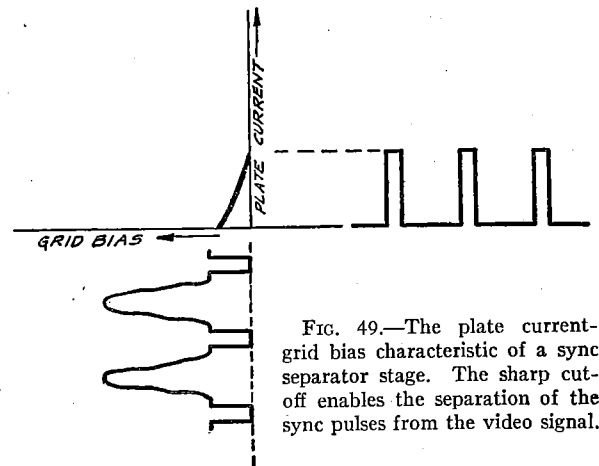


FIG. 49.—The plate current-grid bias characteristic of a sync separator stage. The sharp cutoff enables the separation of the sync pulses from the video signal.

The signal produced in the plate circuit of the first sync separator no longer contains the picture part of the signal but instead the latter has been removed because of the sharp cutoff of this stage. A term often used to describe the action of a circuit similar to the first sync separator is the term "clipper." This term is appropriate because the stage can be thought of as clipping the video portion of the signal and leaving only the sync pulses.

The clipped sync signal is next fed to the grid of the second triode of the 6N7 which is arranged to func-

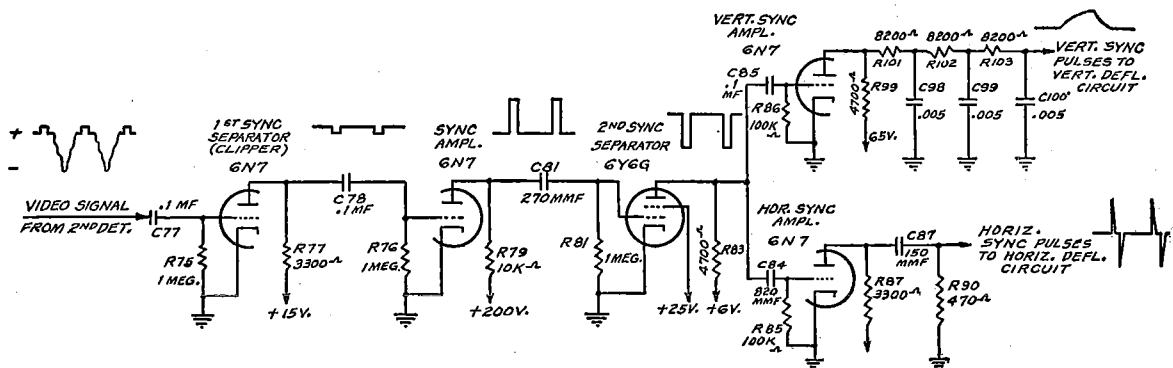


FIG. 48.—Schematic of the sync circuits used in the RCA Model TRK-12 receiver.

tion as an amplifier. For this reason a high value of plate voltage, 200 volts, is used. Note that the sync pulses have been reversed in polarity so that the grid of the amplifier tube goes negative on the peaks of the sync pulses. However, the operating characteristics of the amplifier stage are such that the sync pulse waveform in the plate circuit of the sync amplifier is simply an amplified version of the signal in the grid circuit. The polarity of the signal is of course reversed 180 degrees so that the sync signal in the grid circuit of the following clipper tube is negative in polarity.

The action in the second sync separator is similar to that in the first sync separator. A screen grid tube is used with the screen placed at a higher voltage than the plate and with both these voltages comparatively low. Thus the screen voltage is only 25 volts and the plate voltage about 6 volts. Under these conditions the stage has a very effective clipping action on both the positive and negative peaks of the sync pulse. In this way, if any video signal still remains it is clipped sharply by the plate-current cutoff; at the same time, the positive peaks of the sync pulses are again clipped as in the previous sync separator. As a result of this second clipping of the sync pulses, the waveform is made flat and any noise components that may have been added to the signal are removed. Thus noise is prevented from interfering with the synchronization.

The output of the second sync separator feeds the

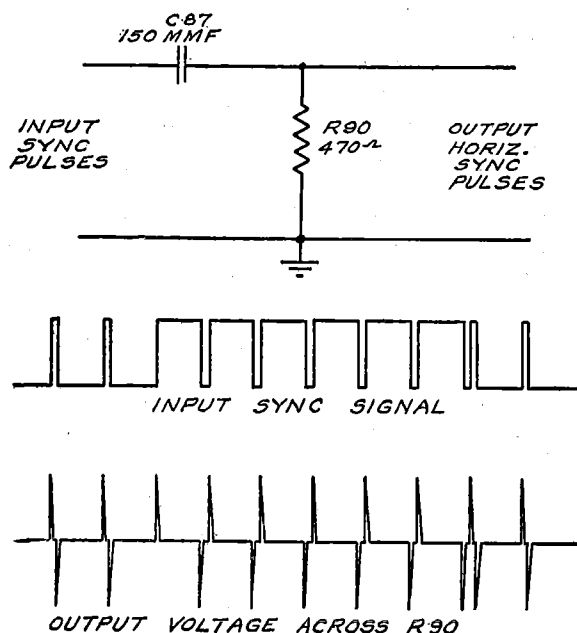


FIG. 50.—Circuit used for separating the horizontal sync pulses from the complete sync signal. The waveform of the sync signal at the input of the circuit and the corresponding waveform at the output are shown below the circuit.

sync pulses to two separate amplifier stages, a vertical sync amplifier and a horizontal sync amplifier. These individual stages provide further amplification of the sync pulses and at the same time act as buffer stages to isolate the vertical sync circuits from the horizontal sync circuits. The circuits used in the output of these stages are frequency-selecting circuits which differentiate between the two types of sync pulses by making use of the fact that the duration of the vertical sync pulses is greater than that of the horizontal sync pulses.

Horizontal Sync Selector

The signal is coupled to the horizontal sync amplifier through the 820-mmf condenser C84. The amplified signal appears across R87 and is fed to the selector circuit consisting of C87 (150-mmf) and R90 (470 ohms). This circuit separates the horizontal sync pulses, which appear across R90.

The manner in which this selector circuit operates requires some explanation. Essentially the current which passes through R90 is limited by C87 because of the small value of capacitance and the low value of resistance. As a result the current through R90 is proportional to the rate of change of the sync pulse voltage and in this way sharp voltage pulses are produced across R90. This is clearly illustrated in Fig. 50 which shows the input sync signal during the interval between successive fields. Note that at each edge of the sync signal where the waveform changes abruptly, this rapid change results in a pulse of current through C87 and R90, which produces the voltage drop across R90 shown in the figure. As explained later, only the positive pulses across R90 are effective in synchronizing the deflection circuit; those below the axis have no effect. As Fig. 50 shows, horizontal sync pulses are also produced during the vertical blanking period because the leading edge of each vertical sync pulse represents a rapid change of voltage and therefore produces a pulse through R90.

Vertical Sync Selector

The complete sync signal is also fed from the second sync separator into the grid of the vertical sync amplifier. The amplified sync signal appears across R99 and is fed to the selector circuit consisting of R101 and C98. Two additional sets of resistor-condenser combinations are used in series in order to increase the effectiveness of the vertical pulse selection.

The action of R101 and C98 in differentiating between the vertical and horizontal sync pulses is a direct result of the longer duration of the vertical pulses. Thus Fig. 51 shows that each one of the sync

impulses, including the horizontal impulses, contributes a small amount of charge which is stored in the condenser. The greater the duration of the pulse, the greater the voltage across the condenser. During the

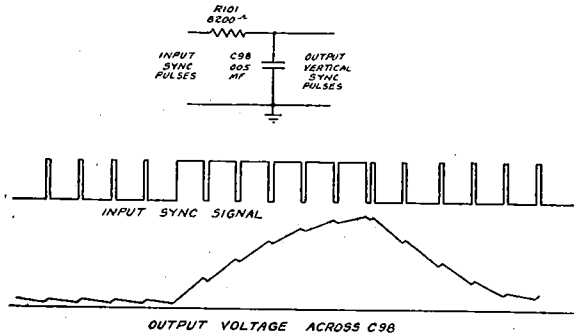


FIG. 51.—Circuit used for obtaining the vertical sync pulses required for field synchronization. The corresponding waveforms at the input and output are shown below the circuit.

transmission of the long vertical sync pulses, the accumulation of charge on the condenser is greater than during the transmission of the short line sync pulses. As a result, the voltage across the condenser C98

builds up to a peak once during each field or 60 times in each second. As the figure shows, the vertical pulse builds up to a maximum at the end of the last vertical sync pulse and then steadies down to an average value of voltage which remains constant until the beginning of the next field pulse.

To increase the circuit effectiveness, two more similar resistor-condenser combinations are used in series as shown in Fig. 48. These circuits accomplish a further selection of the two pulses so that a sharper pulse is produced once during each field. The peak of this pulse is used to synchronize the vertical deflection oscillator.

For exact interlacing it is important that the vertical pulses produced at the output of the vertical selector circuit be the same on alternate fields. The equalizing pulses, previously described, accomplish this by making the conditions exactly the same before and after the transmission of the actual broad vertical sync pulses. As a result, the condenser charges up to the same value of peak voltage on both the odd and even fields so that the vertical oscillator is maintained in perfect timing.

DEFLECTION CIRCUITS

In describing the picture tube we explained how the electron beam can be deflected by sawtooth waves applied to the deflecting elements of the picture tube. The previous sections have explained the necessity for synchronizing these waves and how the sync signals are selected at the receiver. The next problem is to generate the sawtooth waves, control them by the sync signals and to apply them to the deflecting system of the picture tube.

The block diagram of Fig. 52 shows the essential parts of a common type of deflection circuit for television. From the sync separator described in the previous section, horizontal sync pulses are applied to the horizontal deflection circuits and vertical sync pulses to the vertical deflection circuits. Both sets of deflection circuits contain the same type of elements, the principal difference being the operating frequencies.

The sawtooth waves shown in Fig. 15 are formed in the *discharge circuit*. This circuit includes a condenser which is slowly charged from the B supply and then rapidly discharged through a vacuum tube. The voltage across this condenser varies in such a way as to form a sawtooth voltage wave similar to that shown in Fig. 15. The exact moment at which the discharge tube operates is determined by the *blocking oscillator* which provides pulses to the grid of the discharge tube of sufficient amplitude to "trip" it. The frequency of

the blocking action is itself synchronized with the incoming signal by pulses from the *sync separator*. The sawtooth voltage wave formed in the discharge circuit

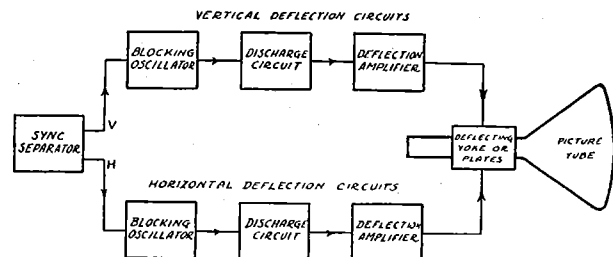


FIG. 52.—Block diagram of the essential parts of a widely-used type of deflection circuit.

is amplified in the *deflection amplifier* and then applied to the deflecting yoke or plates which cause the scanning action of the beam in the *picture tube*.

Circuits for Electromagnetic Deflection

The schematic, Fig. 53, shows the deflection circuits used in the RCA Model TRK-12 and Westinghouse Model WRT-703 receivers. These are examples representative of circuits for use with a picture tube deflected by the electromagnetic method.

To describe the formation of the sawtooth wave, let us assume that the grids of the 6N7 tube (in the horizontal circuit) are biased to cutoff so that the tube

is non-conducting. The plate voltage starts to charge the .001-mf condenser C90 through resistors R93, R94 and R95 in series. The voltage across C90 (from D to ground) rises as shown by the line designated "trace" in Fig. 15a. About 65 microseconds later, a positive pulse of voltage is applied to the grids of the 6N7 and the tube "trips" or starts conducting. The triode section, whose plate is connected to D, then acts as a short to ground and discharges C90 in about 11 microseconds. The voltage across C90 falls as shown by the line designated "retrace" in Fig. 15a. The discharge is stopped after 11 microseconds by a sudden blocking of the grids, and the charging cycle starts again. The relatively short time allowed for the charge and discharge of condensers C90 (horizontal) and C103 (vertical) assures that the sawtooth wave will be essentially linear.

Blocking Oscillator

The periodic blocking and tripping of the 6N7, which has just been mentioned, is accomplished by the blocking oscillator. In connection with the latter, the question naturally arises as to why the sync pulses could not be used directly to trip the discharge tube. Actually, the sync pulses could be used directly, but it has been found more satisfactory to use the blocking oscillator circuit being described. The blocking

oscillator provides a steep pulse of high amplitude which is more readily adapted to the control of the discharge tube than is the sync pulse itself. The necessary timing of the blocking oscillator is of course obtained from the sync pulses.

As the name implies, the blocking oscillator is a regenerative oscillator in which the feedback is so large that the oscillator is blocked on the first cycle of oscillation. Thus when oscillation starts, the amplitude is so great that the negative charge which accumulates on the grid condenser drives the tube to cutoff. Before the oscillations can start up again, the charge on the grid condenser must leak off. The rate at which this charge leaks off determines the rate at which the steep pulses are produced by the blocking oscillator. Because the circuit constants are such that the natural frequency at which the oscillator attempts to work is higher than the frequency of blocking, the pulse produced when oscillations start has a very steep waveform which is advantageous in controlling the discharge tube.

The rate of blocking, and hence also the rate at which the pulses for the discharge tube are produced, is controlled by R91 and R92. The lower the value of this grid resistance, the more rapidly the charge leaks off so that the oscillations can begin again and produce another pulse. The "free-running" frequency of

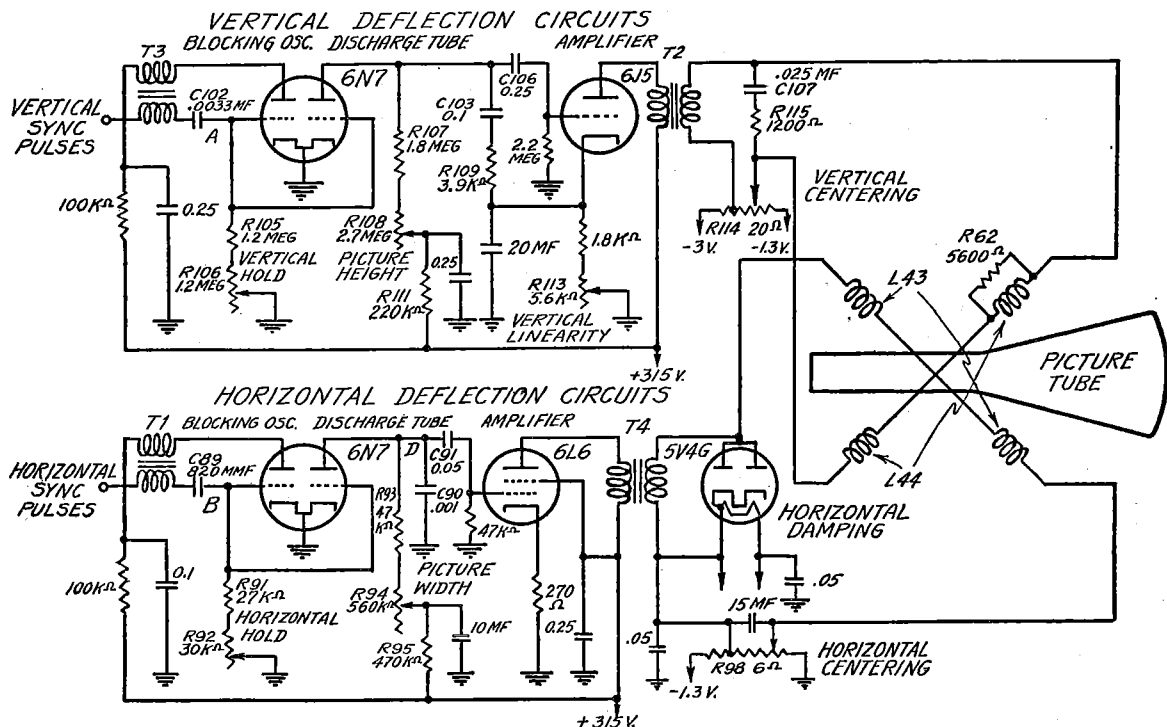


FIG. 53.—Deflection circuits used in the RCA Model TRK-12 receiver. Compare with the block diagram shown in FIG. 52.

the blocking oscillator is thus controlled by the value of C89, which determines the amount of charge stored in the grid circuit, and R91 and R92 which determine the rate at which this charge leaks off.

In practice, the free-running frequency is adjusted by means of the *horizontal hold control* R92 so that it is lower than the line frequency of 13,230 cycles. The application of the horizontal sync pulse to the grid circuit, as shown, will then introduce a positive pulse into the grid circuit and cause the blocking oscillator to start operating slightly before the instant when it would normally resume operation. In this way the sync pulse keeps the blocking oscillator exactly in synchronism with the frequency of the scanning at the camera tube.

The circuit for the vertical deflection operates in the same manner. In this case R106, the *vertical hold control*, is adjusted so that the free-running frequency of the vertical oscillator is slightly less than 60 cycles. The introduction of the vertical sync pulse trips the oscillator just before it would otherwise resume oscillation so that the frequency is kept in synchronism with the vertical sync pulses.

Width and Height Controls

The peak value of the sawtooth voltage which is developed across C90 depends on the setting of R94. Since the peak value of the voltage across C90 determines the magnitude of the horizontal scan and therefore the picture width, R94 is called the *picture*

width control. Similarly R108 controls the vertical sawtooth amplitude and therefore is called the *picture height control*.

The *vertical linearity control* R113, which is in series with the vertical wave-forming condenser C103, corrects the waveshape so that a sawtooth wave of current will be obtained through the deflecting coils.

Centering

As a result of the circuits described, accurately timed sawtooth voltages are available at points C and D. These waves are amplified and coupled to the deflecting coils L44 and L43 by transformers T2 and T4 respectively. The picture is centered on the picture-tube screen by sending a small direct current through the deflecting coils. Potentiometers are provided for making the vertical and horizontal centering adjustments.

Damping Tube

The 5V4G diode shunted across the secondary of T4 is provided so as to prevent transient voltages being set up when the scanning current changes abruptly. This diode acts as an automatic switch so that the transformer is loaded only during the trace period, and the load removed during the retrace period. It is not possible to use a permanently-connected resistor load in place of the diode switch because this continuous loading would tend to prolong the retrace period by an excessive amount.

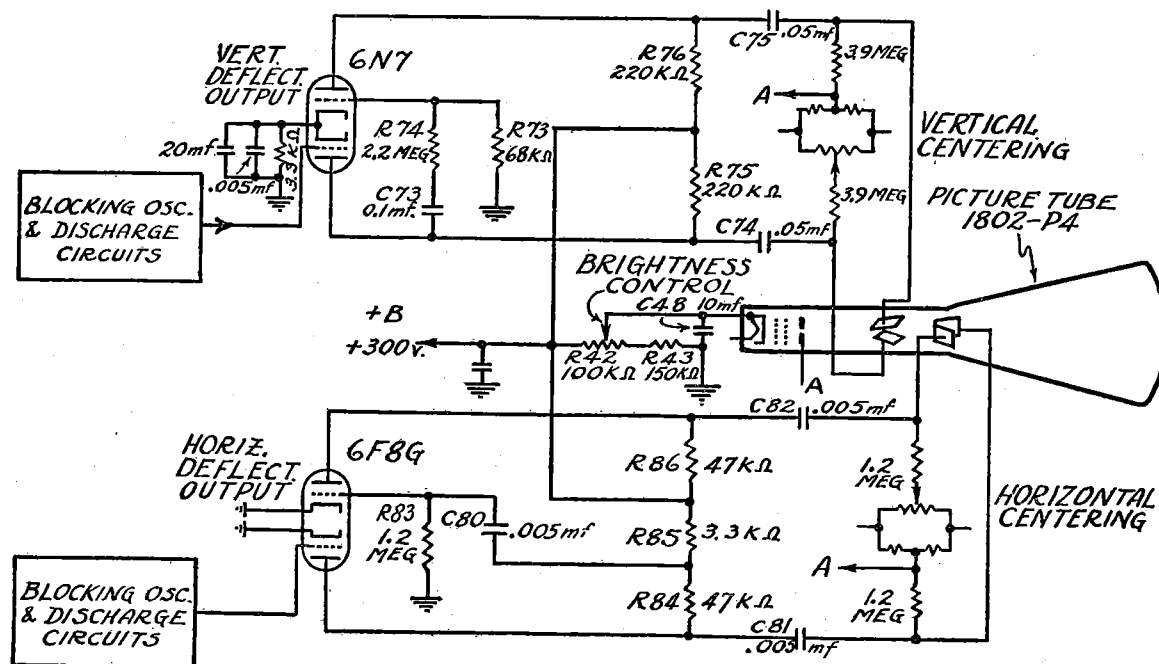


FIG. 54.—Circuits used for electrostatic deflection in the RCA TRK-5 receiver. Note the push-pull output in both the horizontal and vertical channels.

Electrostatic Deflection

In electrostatic deflection systems for television, it is usual to use the same type of sawtooth-wave generator as is used for electromagnetic deflection. The output systems, however, are quite different. To avoid distortion of the raster and defocusing of the spot, the sawtooth waves on each plate of any pair must be alike but 180 degrees out of phase. A balanced amplifier using a phase inverter is used to furnish these deflecting voltages. The force acting on the electron beam is thus due to the difference between the potentials of the two plates, since at any one instant the positive voltage on the one plate attracts the electron beam at the same time that the corresponding negative voltage on the other plate repels the electron beam. Thus, if at any instant the deflecting voltage on one plate is +50 volts, then the voltage on the other plate is -50 volts and the effective deflecting voltage is the sum or 100 volts.

Electrostatic Deflection Circuits

Fig. 54 shows the output circuits of the electrostatic deflection circuits used in the RCA TRK-5 and Westinghouse WRT-701 receivers. The blocking oscillator and discharge circuits are shown in block form because they are similar to those shown in Fig. 53. In the vertical circuit the signal across R75 is fed to one of the vertical deflecting plates through con-

denser C74. This same signal is also fed to the grid of the phase inverter section of the 6N7 tube through condenser C73 and a voltage divider consisting of R74 and R73. The signal across the phase inverter load R76, which is 180 degrees out of phase with the signal across R75, is fed through condenser C75 to the other vertical deflecting plate. The voltage divider R74, R73 is used to compensate for the gain of the phase inverter section of the 6N7 so that the signal amplitude applied to each deflecting plate is the same except for the phase reversal. In the case of the horizontal deflecting circuit, the action is similar; here the voltage divider consists of R84 and R85.

Centering Control

Fig. 54 also shows the type of centering circuit used with electrostatic deflection. One plate of each pair is returned to the second anode through a high resistance. The second plate is returned through a high resistance to the potentiometer which permits a d-c voltage, either zero, plus or minus with respect to the first plate, to be applied to the second plate in order to center the raster on the screen of the picture tube. These potentiometers, called *centering controls*, are usually adjusted during installation and seldom need readjustment. The details of this type of circuit are shown in Fig. 55 in the following section on power supplies.

POWER SUPPLIES

As a general rule, two separate rectifiers are used to supply the d-c voltages for television receivers. A low-voltage supply provides approximately 300 volts for the tubes associated with the amplifier, deflection, and sync circuits of the receiver. A separate high-voltage power supply provides the high voltages—from approximately 2000 to 10000 volts—required for the picture tube.

Since the low-voltage power supplies are very similar to those used in radio receivers, a separate low-voltage schematic is not shown here. The regulation in a television low-voltage power supply is generally better than that in a radio receiver because of the importance of preventing variations in the numerous circuits from interfering with each other and with the picture. The hum level is also kept down to a lower value because of the large number of circuits and stages, and because hum which would be inaudible in a sound receiver may cause appreciable distortion of the picture.

Unlike the low-voltage power supply, a half-wave rectifier is invariably used in the high-voltage supply.

The advantages of the half-wave rectifier are that the transformer does not have to be as large and that the peak voltage is reduced to about one-half the value required for full-wave rectification. Ordinarily the half-wave rectifier is not used in radio receiver power supplies because its output is harder to filter and because it cannot supply as much current to the load as the full-wave rectifier. However, these characteristics are not disadvantages in television receivers because only a very small current is drawn and a resistor-condenser filter can be used.

High-Voltage Power Supply in RCA TRK-5, Westinghouse WRT-701

The high-voltage power supply used in the RCA Model TRK-5 and Westinghouse WRT-701 receivers is shown in Fig. 55. A type 879 high-voltage half-wave rectifier is used, the complete path of the rectified current being from the low-voltage end of the secondary, through the secondary winding, the 879 rectifier tube, the first filter resistor R91, the second filter resistor R92, and the bleeder resistors from R93

to R98, inclusive, and back to the low-voltage side of the secondary.

R91 acts as a filter resistor and also limits the voltage and current through the first filter condenser C86. Good filtering is secured by using a high value of filter resistance; R92 is 470,000 ohms, and in combination with the two .05-mf condensers provides adequate filtering. Note that large values of filter resistance rather than large values of capacitance are used to obtain the required filtering. The advantage of this is the reduced cost and size of the condensers; in addition, the smaller the size of the filter condenser, the less is the danger of fatal shock if one accidentally comes in contact with a charged or partly-discharged condenser. Nevertheless, the high-voltage filter condensers should always be discharged before any measurements are made so as to guard against the possibility of an open bleeder circuit.

In the circuit being described the cathode of the picture tube is near ground potential while the second anode is 2000 volts positive with respect to the cathode. The focusing anode is returned to the focusing control which places approximately 500 volts on this electrode. Centering of the beam horizontally and vertically is accomplished by returning one plate of each of the pairs to point M which is at a voltage slightly lower than the maximum output of the power supply. The remaining plates are then returned to

the sliding taps on the horizontal and vertical centering potentiometers so that the voltages can be varied either positively or negatively with respect to the other plates. These circuits should not be tested while the power is on since the maximum high voltage is present on all the deflection plates and centering adjustments. The deflecting plates are capacitively coupled to the horizontal and vertical deflection output tubes through .05-mf and .005-mf condensers as shown in Fig. 54; these condensers are of course rated to withstand the full high-voltage output.

The high-voltage supply is not entirely independent of the low-voltage power supply in the sense that the entire high-voltage power supply is returned to ground through the brightness control in the low-voltage power supply. If the connection to the brightness control at R42 were broken, then the entire high-voltage power supply would "float." In actual operation, the potential at the cathode is approximately 200 volts above ground potential, depending upon the setting of the brightness control; as a result the low end of the high-voltage rectifier circuit, including the cathode of the picture tube, is above ground potential by this same amount. The control grid of the picture tube, which is tied to the plate of the 6V6 video output tube, is approximately 175 volts above ground potential so that the proper average brightness can be secured by means of the setting of R42.

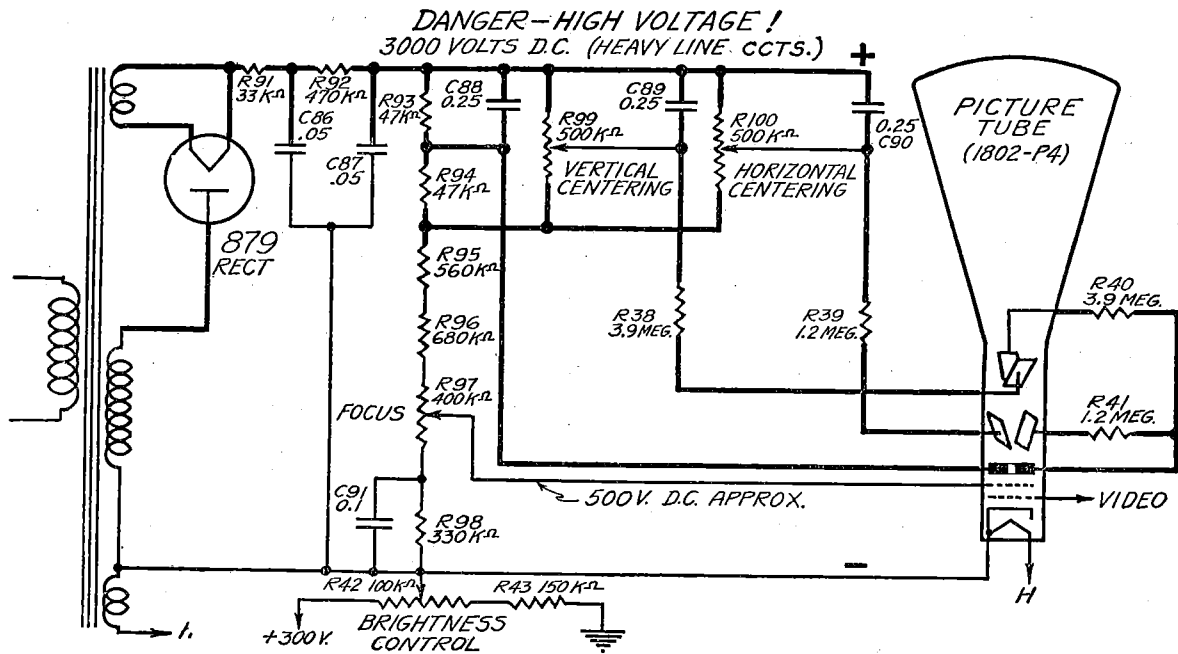


FIG. 55.—High-voltage power supply used in the RCA Model TRK-5 receiver. The heavy black lines represent the high-voltage circuits. Extreme caution should be observed to avoid coming in contact with high-voltage points.

Grounding of High-Voltage Power Supply

The high voltage difference required between the cathode and second anode of the picture tube can be obtained with either the positive or negative side of the high-voltage power supply near ground potential. In receivers using the electromagnetic method of deflection, it is usual for the negative side of the power supply to be grounded since this enables coupling the video output tube to the modulation grid without the use of a high-voltage condenser. This same system is also used in some receivers which use electrostatic deflection, as for example in the RCA Model TRK-5 receiver. Where electrostatic deflection is used, however, high-voltage blocking condensers are required in the circuits which couple the deflection output tubes to the horizontal and vertical deflection plates.

To avoid the use of high-voltage blocking condensers in the deflection plate circuits and at the same time maintain the deflection plates at the same potential as the second anode (which is necessary to avoid distortion in the picture tube), the positive side of the high-voltage power supply is sometimes grounded and the cathode is then several thousand volts negative with respect to ground. The DuMont Models 180-183 are examples of receivers using this type of circuit. Although high-voltage condensers are not required in the deflection circuits, a high-voltage blocking condenser must be used between the plate of the video output tube and the modulation grid.

Regardless of whether the positive or negative side of the power supply is grounded, the usual precautions against electrical shock must be observed.

ANTENNAS AND INSTALLATION

The proper operation of a television receiver depends to a very great extent upon the care with which the installation is made. No matter how well designed the receiver may be, its performance will be poor unless proper attention is given to the type of antenna, its location, and the installation of the receiver itself.

The receiver should be placed where no direct light will fall on the cathode-ray tube viewing screen. Although television pictures can be seen satisfactorily without total darkness, the vicinity of the receiver should be capable of being darkened readily. The location chosen should permit adequate ventilation and be close enough to a power outlet to avoid the use of extensions to the power cord. A good ground connection is also important. If the receiver is of the type intended to be used with a broadcast receiver, it should be placed in such a way that the sound appears to come from the picture, and the connections between the receivers should be as short as possible. The relation between the receiver location and the length of the antenna lead-in should also be considered, since the antenna location itself is usually determined by external conditions which cannot readily be changed.

The most important problem is the choice and installation of the antenna. The various manufacturers offer different types of antennas, some types being recommended for suburban areas, others for city use. All are of special design suitable for the ultra-short waves used in television, an ordinary broadcast antenna not being suitable for television use.

The necessity for special antennas for television is more apparent when we consider some of the differences between the short waves used in television and the comparatively long waves used in ordinary broadcasting. The shorter the wavelength of a radio wave, the more it behaves like light. For example, we know that light travels in straight lines through space. For this reason we cannot see objects far enough away to be "below the horizon." Clearly a taller object can be seen from a greater distance than one closer to the surface of the earth since it projects above the horizon. In the same way, the "coverage" of a television transmitter depends upon the height of both the transmitting antenna and the receiving antenna. In addition to increasing the range of reception, placing the receiving antenna as high as possible has the important advantage of increasing the signal pickup and decreasing the noise pickup. It is interesting to note that the television transmitter of the National Broadcasting Company in New York, which is located atop the Empire State Building (1250 feet high), covers a radius of about 40 miles or an area of about 5000 square miles.

In ultra-short wave transmissions as in light, buildings, mountains and other opaque objects cast "shadows" which result in no signal or very weak signal

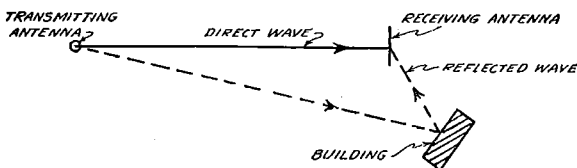


FIG. 56.—The same signal may reach the receiving antenna by two different paths. The dotted line shows the signal being reflected from a building. The example in the text is for a case in which the reflected (dotted) signal travels two miles farther than the direct signal.

within the shadow area. In addition such objects can cause reflections which may result in distorted pictures because of the small but appreciable difference in the time of arrival of the direct wave and reflected wave. Fig. 56 shows how this reflection may occur. The transmitter sends out waves in all directions, one of which may be considered as going directly to the receiver. Another wave reaches the receiver indirectly by going first to a building or other reflector and then to the receiver. The important point here is the difference in the total length of the path which the reflected wave has to travel as compared with the path of the direct wave. Here the difference is 2 miles. Since both waves travel at the same velocity of 186,000 miles per second, the reflected wave will arrive

$\frac{2}{186,000}$ second, or approximately $\frac{1}{100,000}$ second later than the direct wave. The time required for the electron beam to travel 1 inch horizontally across the picture tube is also about $\frac{1}{100,000}$ second. Therefore the

reflected wave will cause a second image which is displaced about 1 inch horizontally to the right of the image due to the direct wave. Smaller time differences may produce only lack of sharpness in the picture, but in any case, when installing the antenna the serviceman should try to avoid multiple images due to reflections. This effect can often be reduced or eliminated by slight changes in the position of the antenna, or by the use of a special antenna.

In general, since American television transmitting antennas will be mounted horizontally, the receiving antenna should also be approximately horizontal, and placed broadside to the direction of the transmitter. During installation, however, the best procedure is to watch an actual picture on the receiver, comparing different locations and positions of the antenna on the basis of the results obtained at the receiver. An intercommunication set between the man working on the antenna and another observing the received picture is obviously a useful accessory for antenna installation.

Automobile ignition systems and diathermy apparatus emit short-wave signals covering at least part of the television spectrum. Antennas should therefore be erected as far as possible away from these sources of interference.

The antenna should be erected at as high a point as conditions permit, since, other things being equal, the signal strength increases when the elevation of the antenna is increased. A high antenna is also likely to reduce local interference. Both these effects of course, tend to improve the signal-to-noise ratio.

Most television antennas consist of two rods or tubes of conducting material placed in a straight line end to end, but with some separation between them. Each section is about $\frac{1}{4}$ wavelength (roughly 5 feet) long, making the total length about $\frac{1}{2}$ wavelength. Such an antenna, shown in Fig. 57, is called a simple half-

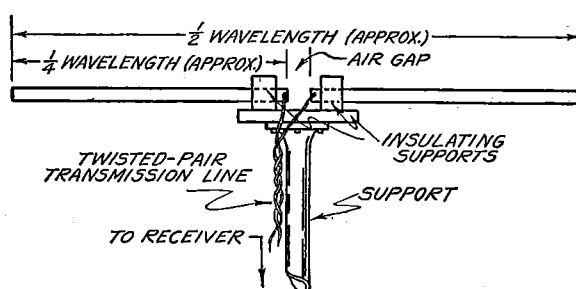


FIG. 57.—A half-wave dipole antenna—a type very widely used for television reception.

wave dipole. The lead-in or transmission line is usually a twisted pair of wires specially insulated against weathering; one wire of the pair is connected to each rod near the air gap. Some manufacturers have different kinds of transmission line for special purposes. The simple dipole is generally satisfactory, but improved performance can often be obtained from two such dipoles connected in parallel. Such double dipoles are mounted one above the other like the cross arms on a telephone pole.

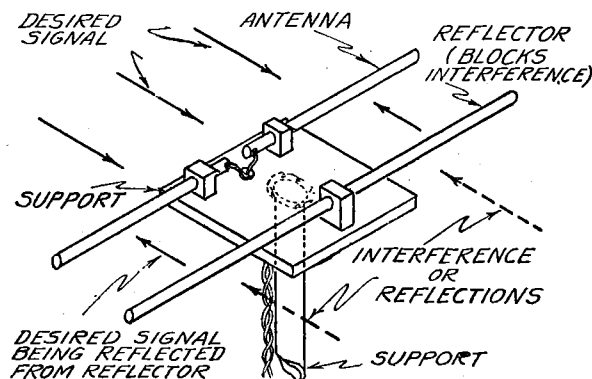


FIG. 58.—A half-wave dipole antenna with a reflector for increasing the signal pickup and reducing interference from reflections.

Where trouble is encountered from reflections or low signal strength, or both, a reflector element may be added to the antenna system. As shown in Fig. 58, the reflector is a continuous rod somewhat longer than the antenna and placed *behind* it; that is, the reflector is at the same elevation as the antenna and is parallel to it, but placed on the side of the antenna *away from* the transmitting station whose signal it is desired to receive. The reflector serves two desirable purposes:

it blocks interference or reflections coming from "behind" the dipole, and it strengthens the desired signal by reflecting it back to the dipole. The spacing between antenna and reflector is determined from the manufacturer's instructions or by experiment. The double dipole described previously may be provided with a double reflector.

No dipole of fixed dimensions can be equally efficient for all the television channels. The reason for this is that maximum efficiency requires that the length of the dipole (and also the reflector, if used) should have a fairly definite relation to the wavelength of the desired signal. We have mentioned, for example, that it should be about $\frac{1}{2}$ wavelength long

overall. For the first two television channels (44 to 56 mc) the middle frequency is 50 mc and the corresponding wavelength is 6 meters, or almost 20 feet. A 10-foot half-wave dipole is therefore quite efficient for these two channels. It is not so efficient, however, for the 66-72 mc and 78-90 mc channels, since the mid-channel wavelengths for these are respectively about 14.3 and 11.7 feet. If all these channels are to be received on one antenna, they will not be received with equal efficiency. Depending upon the local conditions, it is possible to choose the antenna length suitable for either (1) the mid-point of the whole band, (2) the mid-point of the most popular station or stations, or (3) to provide an antenna of adjustable length.

FREQUENCY MODULATION

Up to the present time all broadcast stations have used amplitude modulation for program transmission. In this method of transmitter operation the frequency of the carrier is maintained constant, usually by crystal control, while the amplitude of the carrier is varied by the audio modulation impressed upon it. A new system of broadcast transmission by frequency modulation is now being introduced by a few stations in the East. This system was devised by Major E. H. Armstrong and differs from amplitude modulation in that the carrier *frequency* is varied by the impressed audio modulation, while the carrier amplitude is held constant.

Advantages of Frequency Modulation

The principal advantages of frequency modulation over amplitude modulation are an improved signal-to-noise ratio, particularly in poor reception areas where the signal strength of the transmitter is weak, and a reduction in interference when two frequency modulated transmitters are geographically separated but operating on the same frequency. In receiving, better fidelity is usually more easily obtained from frequency-modulated transmissions.

Since the carrier frequency in frequency-modulated broadcasting is varied over a wide band, wide channels are necessary for transmission. Present channels are 200-kc wide and have been allocated in ultra-high frequency bands to avoid interference with other services which would result if channels of such width were assigned within the standard broadcast band. The actual carrier frequency variation is limited to one-half the channel width, as with amplitude modulation, since the frequency of the carrier varies above and below the nominal assigned value when audio modulation is applied. In present frequency-modulated

broadcast transmissions, the maximum frequency deviation is held to approximately plus or minus 75 kc during audio modulation.

How Noise is Reduced

The manner in which frequency modulation reduces noise may be understood by remembering that most electrical noises change the amplitude of the signal but not its frequency. Now, in the amplitude modulation method of broadcasting, both noise and audio modulation act to vary the carrier signal voltage so that the two are combined in the signal detected by the receiver. In frequency modulation, however, the audio modulation varies only the frequency of the carrier signal and not its amplitude. Noise, on the other hand, will cause no change in the carrier frequency, though it will affect its amplitude. If, then, the receiver is designed to detect only variations in signal frequency and not variations in amplitude, noise resulting from amplitude modulation is eliminated. Frequency modulation is not perfect, but a very great reduction in noise is secured by this method.

Special Receivers Necessary

Conventional broadcast receivers are designed only for the reception of amplitude-modulated transmissions and therefore are not suitable for receiving frequency-modulated broadcast signals. The principal differences in the latter are in the design of the detector and in the limiter stage which precedes the detector.

A typical stage-by-stage lineup for a frequency modulation receiver is shown in Fig. 1. This shows an r-f amplifier, converter, 3-stage i-f amplifier, limiter, detector and a-f amplifier.

Since the transmitted frequency varies about 75 kc

above and below the point to which the receiver is tuned and flat amplification is necessary for high-quality reproduction, the carrier-amplifying stages and the converter must be designed to pass a 150-kc band without frequency discrimination. Ordinary tuned circuits are usually far too sharp for this purpose, particularly in i-f circuits, so we find in the frequency modulation receiver that low-Q circuits are necessarily employed to achieve broad tuning.

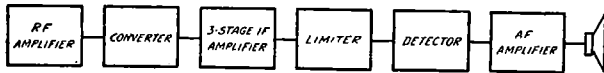


FIG. 1.—Block diagram of a receiver designed for the reception of frequency-modulated signals. With the exception of the limiter stage, the lineup is similar to that of a conventional superheterodyne receiver.

In the i-f stages, broad-band reception is secured by using a high intermediate frequency, usually of the order of 3 megacycles, and by broadening the i-f transformer response by resistance shunted across one or more windings.

What the Limiter Does

The limiter stage requires detailed consideration. Its purpose is to smooth out any variations in carrier amplitude so that it may pass on to the detector circuit a signal which is constant in voltage but varies in frequency. This is done by designing the circuit and operating the tube so that it overloads even when a weak signal is being received. Then any increase in signal voltage will not cause an increase in the carrier signal voltage which appears across the tuned circuit forming the limiter stage plate load. The high gain in the r-f, converter and i-f stages provides sufficient amplification for even weak signals so that the actual signal voltage at the limiter grid during reception will always be several volts. Any applied signal voltage greater than the overload point causes rectification in the grid circuit. A resistor in series with the grid return of the limiter input circuit is installed so that the grid current resulting from rectification in this circuit causes a voltage drop across the resistor which can be utilized to provide AVC action. This AVC voltage is applied, through appropriate filters, to preceding i-f, converter and r-f stages.

Special Detector Used

Since, in frequency modulation, the a-f modulation causes a variation in carrier frequency, we need a type of detector which will convert these frequency variations into the a-f signal voltages which originally produced these carrier frequency variations, and in this way restore the original modulation. Ordinary

detector circuits are not suitable, since they give an output voltage which is proportional to the amplitude of the carrier modulation and not to the carrier frequency. Since the voltage output of the discriminator circuits employed in AFC designs varies with the frequency shift of the applied carrier signal, it serves as an ideal device for the detection of frequency-modulated signals.

A typical AFC discriminator circuit is shown in Fig. 2. The primary coil, L_1 , of the discriminator transformer is connected in the plate circuit of the limiter tube and is closely coupled to the center-tapped secondary circuit L_2, L_3 . When the transformer secondary frequency is tuned to resonance with the alignment frequency of the i-f system, the voltages E_2 and E_3 are equal but opposite in phase. Since the d-c voltage across the discriminator load resistors, R_1 and R_2 , occurs as the result of rectification of $E_2 + E_1$ and $E_3 + E_1$, then, at resonance, the d-c voltage from point B to ground is equal to that from point A to ground, as both R_1 and R_2 are similar resistors. However, because of the manner in which the diodes are connected, the resulting d-c voltages will be opposite in polarity. Therefore, the voltage across R_1 will cancel that across R_2 and a measurement from point A to ground will show zero voltage between these two points when the circuit is tuned to resonance with the alignment frequency. This is the normal condition for perfect alignment of an AFC circuit.

When the signal voltage applied to the discriminator transformer is higher or lower in frequency than that to which it is tuned, the voltages E_2 and E_3 will remain equal but their phase relationship with respect to E_1 will change. As a result, E_2 plus E_1 will no longer equal E_3 plus E_1 . Since this becomes the case, the resulting d-c voltages across R_1 and R_2 will no longer be equal and opposite in polarity and a voltage with respect to ground will accordingly appear at Point A. As the frequency of the carrier signal becomes higher or lower than that to which the discriminator is tuned, the voltages developed across R_1

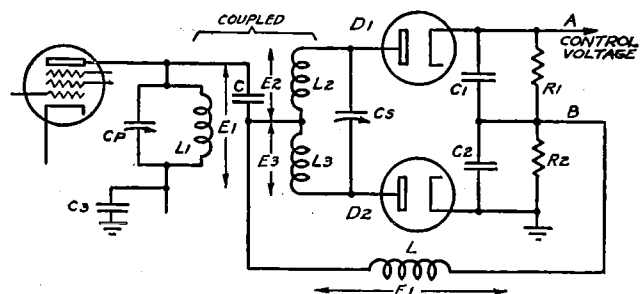


FIG. 2.—The second detector of a receiver for frequency-modulated signals is similar to the discriminator circuit shown.

and R2 add or subtract. Since point A is at zero voltage at resonance, this signal frequency variation causes point A to assume a potential with respect to ground which varies in a positive or negative direction in accordance with these frequency variations. The change in voltage of point A with respect to ground as a result of this shifting frequency is represented in the diagram, Fig. 3.

How the Discriminator Detects

Now let us see how this characteristic of the AFC circuit serves to supply an audio signal to actuate the a-f amplifier of the receiver. We have seen, in frequency-modulated transmissions, that the carrier frequency changes at a rate which is in accordance with the audio modulation impressed upon the carrier. Let us assume that a 400-cycle audio note is being broadcast and the nominal frequency of the transmitter is 42 mc. On the positive half of the 400-cycle modulation, the carrier frequency may be increased while on the negative half it may decrease. If the modulating voltage is sufficient, this may cause a maximum increase of carrier frequency of 75 kc so that the maximum frequency at the peak of the positive half of the wave becomes $42 \text{ mc} + 75 \text{ kc}$ and, at the peak of the negative half of the cycle, to $42 \text{ mc} - 75 \text{ kc}$. Now, referring again to Fig. 3, we see that a carrier frequency shift in a negative direction will cause the output voltage of the discriminator to become positive whereas an increase in carrier frequency will cause this output voltage to become negative. Since a 400-cycle note is being broadcast, the carrier frequency increases and decreases and the output voltage of the discriminator becomes positive and negative at the

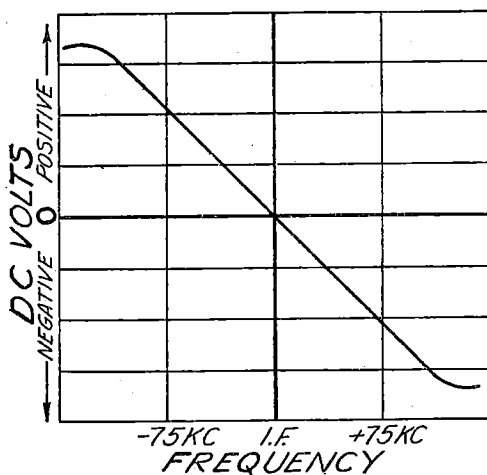


FIG. 3.—The output voltage of the frequency demodulator or second detector varies in accordance with the amount by which the signal frequency differs from the intermediate frequency.

same rate, 400 cycles per second, as that of the original broadcast note. Now, if we apply this rapidly-varying voltage to the grid of an amplifying tube, the voltage across its output load will vary at the same rate. Since this is precisely what occurs when an a-c signal is applied to a grid, we see that in this manner detection of frequency-modulated signals is effected.

Once the frequency-modulated signal is converted into audio frequencies, any type of conventional audio amplifier is suitable. Since the fidelity of reproduction in a carefully-designed receiver is exceptional, high-grade a-f amplifiers and speakers are usually employed.

The G-E Model GM125 Receiver

The schematic (see page 10-35) shows the circuit of the G-E model GM125 receiver, which is designed for frequency-modulation reception. This is a 12-tube, single-band receiver which covers a frequency range of from 37 to 44 megacycles. A single r-f stage feeds the 6K8 converter; four i-f stages are employed, the fourth stage acting as the "limiter." The detector is similar to the AFC discriminator previously described. The triode section of a 6Q7G is employed as the first a-f amplifier and feeds a 6J5G phase inverter which drives the push-pull 6L6G output tubes.

The r-f and converter stages are similar to those which could be employed in conventional designs for the same frequency band, except that no effort has been made to acquire selectivity in the tuned stages since this would be undesirable in a receiver which is required to pass a wide frequency band without frequency discrimination.

The i-f stages are designed to give a band width of 300 kc. This is done by using a high intermediate frequency (3000 kc) and by shunting each i-f transformer primary winding with a 15,000-ohm resistor.

The last i-f stage operates as a limiter. The limiting effect is secured by using a 6SJ7 tube in this stage and operating it with zero control grid bias and only 65 volts on the plate and screen. Under these operating conditions, the tube overloads with a relatively small applied signal. The high overall gain of the stages preceding the limiter tube provides sufficient amplification so that even a weak signal in the antenna circuit is built up to a voltage sufficient to overload the limiter.

When the signal strength is sufficient to overload the limiter stage, grid current flows through the 330,000-ohm resistor, R15, in the grid return circuit of the 6SJ7. The resulting voltage drop across R15 is used to provide AVC action and thus prevent overloading of preceding stages. By incorporating AVC in this stage, there can be no AVC action until the

limiter is overloaded, which is its required operating condition. When such is the case, an increase in signal voltage applied to the limiter grid will cause no increase in the output signal voltage across its plate load but the grid current will increase, thereby assuring an increasing AVC voltage.

The discriminator-type detector is similar in action to that reproduced in Fig. 2. It converts the frequency variations of the i-f signal output to a voltage which varies in amplitude at the audio frequency rate. The essential difference between this type of discriminator and one used solely for AFC purposes is that the audio component is not filtered out. This must be done when such circuits are used for AFC applications to avoid modulating the oscillator at the audio frequency. The discriminator load by-pass condensers, C18, C19, are accordingly only 22 mmfd each in this circuit, so there is no by-passing of the higher audio frequencies.

The output of the frequency-demodulator is coupled to a tone control network composed of R11, R20, R40 and the shunt and series condensers C39 and C17. Operation of R40 provides attenuation of either high or low frequencies, as desired. The output of this network connects to the volume control, R21, which returns to ground through an inverse-feedback network composed of R37 shunted by C16 in series with R22. The balance of the audio system is conventional.

Alignment Procedure

To align the i-f amplifier, connect an electronic voltmeter (or any other d-c voltmeter which has a

high input resistance) across R15. Feed a 3-mc signal to the grid of the third i-f tube. Temporarily shunt the secondary winding of T7 with a 10,000 or 15,000-ohm resistor and adjust C48 until the voltmeter reading is a maximum. Then remove the secondary shunting resistor and adjust C49 for maximum reading on the voltmeter. Then connect the shunting resistor across T6 secondary, feed the 3-mc signal to the second i-f grid and peak the trimmers of T6 in the same manner. Repeat this process for each of the i-f transformers in turn until all are aligned.

The frequency demodulator circuit may also be aligned with the voltmeter and signal generator. Feed a 3-mc signal to the input of the i-f amplifier and connect the voltmeter from the cathode connection of R18 to ground. A small voltage reading usually will be indicated if the circuit is slightly out of adjustment. If not, adjust C51 until a reading is secured. Then adjust C50 until the voltage reading is a maximum. After this is done, adjust C51 until the voltmeter reads zero. The discriminator alignment is then complete.

The r-f and oscillator stages are aligned by feeding a 42.8 mc signal to the antenna terminals and, with the receiver tuned to this point on the dial scale, adjusting the oscillator trimmer C4 for maximum reading on the voltmeter, which should be connected across R15. Then peak the antenna and r-f trimmers (C2 and C3) in the same manner.

The receiver may also be aligned with a frequency-modulated signal generator as described in the service notes given in Volume X of Rider's Manual.

WIRELESS RECORD PLAYERS

A number of different wireless record players are described in Volume X. These were first announced about the middle of 1938, although phonograph oscillators were available commercially as far back as 1935. Contributing to the present popularity of these record players is that fact that no direct connection is required between the record player and the receiver, as well as the element of mystery which is introduced because of the absence of any wire connection to the radio. Although specific service data are shown in Volume X for the models listed in the index, there are certain general considerations which apply to all wireless record players.

Essentially a wireless record player is a low-powered transmitter which provides a signal much in the same way as an ordinary broadcast transmitter. However, instead of the modulation being obtained from a

studio microphone, the phonograph pickup converts the vibrations on the record into an audio signal and this voltage is used to modulate the oscillator contained in the wireless record player. The modulated signal is radiated to the receiver which is tuned to the signal and as a result the record is reproduced by the receiver in the conventional manner. Note that the entire receiver is used rather than just the audio section. Unlike the phonograph oscillators which preceded wireless record players, there is no direct connection to the receiver and hence the name "wireless" record player.

In general, the design of the radiating system in these record players is such that the effective range of pickup is approximately fifty feet. Since excessive radiation will cause interference in other radio receivers, the Federal Communications Commission has

limited the amount of radiation to a value which is high enough to permit satisfactory operation of the record player in a typical installation, and which at the same time is not so high as to cause interference in neighboring receivers. In general a long antenna should not be attached to the record player to supplement the built-in antenna, but where the signal input to the receiver is too small the coupling between the record player and the receiver should be increased. This can be accomplished by running the antenna of the record player closer to the antenna lead-in of the receiver.

Most wireless record players use two tubes, one tube as a combination oscillator and modulator, and the other tube as the rectifier tube. The 6A7 and the 25Z5 (or their newer equivalents) are commonly used to perform these functions. In some cases a single combination tube, such as the 12A7, is used both as an oscillator-modulator and as a rectifier.

The power supply design for the most part follows conventional practice and is not unlike the power supplies used in midget receivers. In some cases a small power transformer is used, but in general the d-c voltage for the oscillator-modulator tube is obtained by means of half-wave rectification of the line voltage. In the latter case, the voltage for the heaters and the pilot bulb are obtained through a line cord or ballast tube, although in some instances the heaters are in series with the motor windings so that no ballast resistor is required.

Where the 6A7 tube is used as the oscillator-modulator, the first two grids are not used to form the oscillating circuit, as is the case in the pentagrid converter. Instead, the tuned circuit of the oscillator is connected to the signal grid (the #4 grid) and the feedback circuit is through the plate of the tube, which carries the feedback or tickler winding. Essentially, then, as far as the action of the tube as an oscillator is concerned, the tube may be considered as an ordinary regenerative triode oscillator, in which the signal grid acts as the control grid and in which the feedback is supplied through the plate.

The unmodulated signal produced by this oscillator is modulated by means of the audio signal from the phonograph pickup. The action which takes place here is similar to that which takes place in the pentagrid converter. In the pentagrid converter, the local oscillator signal is produced by the first two grids of the tube, and the incoming signal (applied to #4 grid) is modulated by means of this local oscillator signal so as to produce the intermediate frequency. In wireless record players, however, the signal to be modulated is the oscillator signal (produced as explained above by connecting a tuned circuit to the #4 grid) and the

modulation is accomplished by feeding the audio signal to the #1 grid. Both grids #2 and the screen grid (#3 and #5) are connected to B+.

As a general rule a crystal pickup is used in wireless record players and, where the type 6A7 tube is used, the pickup is connected to the #1 grid. The output of these pickups is of the order of 1 volt or more, so that with average circuit conditions the percentage of modulation is fairly low. In order to prevent distortion as a result of non-linearity of the modulation, some designs do not apply the full value of the pickup output to the grid, but use a high value of series resistance to form a voltage divider. Where a volume control is used in the record player, this control appears in the input circuit so that it is possible to control the level of the audio signal which is fed to the modulator grid.

General Service Notes

The servicing of wireless record players is similar to that of radio receivers so that no special instructions are required. However, the following notes will be found helpful in dealing with the specific conditions which are enumerated below and which are peculiar to these record players.

1. *High Noise Level:* A condition wherein the noise level is excessively high can generally be eliminated by coupling the record player more closely to the receiver. As a result of the closer coupling, the signal input from the record player to the receiver is increased, so that the noise level is correspondingly decreased. It is preferable, in coupling more closely to the receiver, to bring the antenna wire of the record player in close proximity to the lead-in of the receiver, rather than to extend the antenna of the record player in a random direction. In places where the noise level is especially high and it is difficult to find a clear channel, it will be found helpful to wind several turns of the antenna wire around the lead-in of the receiver. In no case should a direct connection be made to the antenna post of the receiver.

An alternative method of increasing the signal input to the receiver is to couple a wire to the tuned circuit of the record player through a 20-mmf condenser and to wrap several turns of this wire around the antenna lead in.

In some cases it will be helpful to tune the receiver over the range of the record player as it may turn out that a more quiet channel is clear which can be used advantageously. The record player should be off while this check is made. If a more quiet channel is found, then the record player should be tuned to this frequency.

Hum: Reversing the line cord plug has been found of help in reducing hum and in some instances a further reduction of hum can be effected by using the same receptacle for both the record player and the receiver. Aside from the usual causes of hum such as defective filtering in the power supply, excessive hum may be caused by proximity of the pickup leads (or the leads in the tuned circuit) to the line cord or rectifier leads.

Distortion: Where distorted operation is encountered, a check should be made to determine whether the distortion is being introduced by the record player or by the receiver. It should be remembered that in the last analysis the quality of reproduction can, at best, be equal to that of the receiver when it is operating on ordinary broadcast signals. This follows inasmuch as the entire receiver, and not just the audio section, is used to reproduce the signal.

If the operation of the receiver is good on broadcast signals but the output is distorted when the record player is used, then the distortion is most likely in the record player. A probable cause of distortion is a defective oscillator-modulator tube and this should be replaced to see whether another tube makes any dif-

ference. Other possible causes of distortion are a worn needle, defective crystal cartridge, or improper operating conditions. The actual cause of the distortion can be localized by following usual service procedure. It should be noted that in some cases placing the record player too close to the radio may cause microphonic action to take place with resulting distortion. On records which are deeply cut, distortion may sometimes be encountered as a result of amplitude distortion. This can be eliminated by changing to a softer needle or by reducing the setting of the volume control in order to feed a weaker signal to the modulating grid of the record player. The resulting decrease in volume which results can be compensated for by advancing the volume control setting in the radio receiver and, if necessary, by increasing the coupling between the wireless record player and the receiver in the manner previously described. In general, the volume control in the receiver should be adjusted for the highest volume that will be required and the volume control in the record player should only be used for further control of volume. The quality of reproduction will generally be better when the volume control in the record player is not fully advanced.

FACSIMILE RECEIVERS

On Crosley pages 10-41 to 10-44 of Rider's Manual Volume X there are included service notes on the Crosley Models 118, 119 facsimile receivers. Although these service notes are complete in themselves, they assume that the reader understands the theory and operation of the vasic system. For this reason the following description of facsimile as used in the Crosley-Finch system will be of interest.

As the name implies, facsimile transmission is the transmission of an exact copy of original material which may be composed of black and white characters of various shades of gray. This, of course, includes all printed material, line drawings, sketches, or photographs.

It is, therefore, necessary to prepare the copy which you desire to send by facsimile transmission. In the Crosley-Finch system, this represents the printing of copy on a sheet of plain white paper of the same size as is used in the Reado printer. Sketches or drawings are also made directly on this piece of paper, or may be pasted on as half-tone photographs usually are handled. It is essential that all characters of this copy be sharply defined, if best results are to be obtained.

This copy is then fed through the scanning mechanism by means of a paper feed system practically identical to the one used in the Reado Receiver. As the

paper is fed through the machine at the rate of 1/100 of an inch per second, it is scanned from left to right by a small, intensely bright point of light 1/100 of an inch in diameter. This light strikes either the characters which are black or some shade of gray, or the white spaces between the characters, and reflects back off the copy on the plate of a photoelectric cell. Optical lenses are used to obtain the small point of light from the 50 candle power 6 volt automobile headlamp, and a lens is also used to gather the reflected light from the copy and focus it on the plate of the photoelectric cell. The photoelectric cell emits electrons when light falls upon its plate, and these electrons form a small current which, as it flows through a very high value resistor, produces a voltage which regulates the amount of signal from a 2000-cycle oscillator that will pass through the 1851 modulator tube. When the tiny point of light falls on black characters, most of the light is absorbed and very little is reflected; but when the light falls on white paper, most of the light is reflected, and in this way the photoelectric cell may differentiate between black and white. Shades of gray reflect light according to their degree of whiteness, and so they are also detected by the photoelectric cell. We, therefore, have obtained from the black and white characters on the paper small pulses of electrical waves

(2000 cycles) which are proportional in intensity to the blackness of the characters and proportional in time duration to the length of the particular black character scanned by the small spot of light on its journey from left to right on its narrow path of $1/100''$ across the paper.

Synchronizing

Since even such small type as 6 or 8 point is from $.040$ to $.060''$ in height, it is readily apparent that the small light spot from the scanner will have to make from four to six journeys from left to right to complete one line of type. In a like manner in the Reado printer the small stylus which travels from left to right across the recording paper is only $1/100''$ in diameter, and therefore must make the same number of journeys from left to right to print the same line of type. It is apparent, therefore, that both the spot of light and the recording stylus must move across the paper in perfect synchronism, if the characters are to be built up as they appear in the original copy.

Various systems of synchronism have been used in facsimile. One of the simplest systems makes use of the fact that two synchronous motors running on the same power line will run exactly at the same speed, and therefore if both are started at the same instant, will remain together. However, if the scanner and printer are on separate power lines, serious distortion occurs since one or the other may be going faster or slower. In the Reado system, the printer is geared to run 2% faster than the scanner. It will, therefore, complete one journey from left to right and back from right to left in a shorter time than will the scanner. The stylus arm is then held over at the left side of the copy by slipping a clutch between the motor and the stylus arm. This clutch is released by a small pulse of 500 cycles which is set up by the scanner just before

it starts on the journey from left to right across the copy, thereby insuring that both the small spot of light and the stylus needle start on their journey in perfect synchronism. It is perfectly true since the recording stylus travels 2% faster than the small spot of light, it will arrive at the right side of the copy sooner than the spot of light, but this difference in speed is constant and so slight that no distortion is noticed.

This, of course, means that the Reado printer will receive perfect transmission regardless of its power source and makes possible the transmission of facsimile from a phonograph record, as the records have not only the small electrical impulses represented by the black and white characters but also the small pulse of 500 cycles which releases the clutch in the receiver impressed upon them.

The simplicity of the Crosley Reado printer is due primarily to the ability of the Reado paper to turn black or some shade of gray as the small current emanating from the stylus point passes through this paper. This does away with expensive types of ink, chemically treated paper which must be used in a slightly moist condition, or carbon paper pressure recording systems. This white-coated electro-sensitive paper is a development of the Crosley laboratories. It is capable of reproducing some five or six shades of half-tone as well as sharp definite characters which, of course, is necessary in handling small type size.

The paper feeds through the machine at the rate of $1/100$ inch per second, which means that three feet of copy should be received during an hour broadcast from stations using the Finch system of facsimile.

Two small coils are mounted on the left side of the printer which actuate the small pawl to release the clutch, which makes possible the synchronization of the printer and scanner at the beginning of each stroke.

SERVICING BY SIGNAL TRACING

This business of radio servicing has been in existence now for a good many years and the one subject that is of primary importance to every man actively connected with it is how a defective receiver should be tested or inspected in order that the fault may be found accurately, quickly, and easily, because unless the test be conducted so that these conditions are met, the chances are good that the serviceman will not show a reasonable profit on any one particular job.

Ream after ream of paper has been covered describing all manner of test procedures—some good—some fair—and others decidedly not so good. There have been advocates of one system or another and they

apparently find one suited to their needs for they have built up a successful business. Yet when each and every one of these systems of testing be analyzed—taken apart to see upon what it is based, it will be found that there are almost as many bases as there are systems. Now to our way of thinking—and we feel sure that you will agree with our premise—there is just one way to test any machine or system—no matter what its variations may be—and that is to decide what is the essential factor that is responsible for the functioning of the system; then when that has been determined, to investigate its behavior as it progresses through the system and performs useful

work. All too often this thought of the power itself is sidetracked and because of some reason, a multitude of minor procedures come into practice that check the *parts* of the system but not the fundamental or driving force itself.

For example, when a steam generating plant is tested, upon what are the observations made? The live steam itself—the moving force that performs work. If you were to look in at such a test, you would find the engineers reading gauges and thermometers, watching flow meters—inspecting the condition of the steam as it progresses through the system . . . watching the force itself, as it were. True, you would find men taking the temperature of the fire with a pyrometer—checks being made on the gases going up the flue with a CO₂ analyzer—records made of the amounts of the coal and water being consumed—but these are only to calculate the overall efficiency of the installation—it is the steam itself that is the important factor.

Now apply this same line of reasoning to the testing of a radio receiver—*any* receiver, mind you—old or new or yet to be designed—a-c or d-c operated—trf or superhet. . . . Just what is the one essential factor upon which the functioning of every radio receiver ever built or ever to be built, is based? What is this common denominator of all receiving systems—the fundamental—the elemental? It is the signal itself.

What is it that is superimposed upon the carrier wave? The signal. What is it that every condenser, resistor, transformer, tube or any other part in a receiver works on? The signal. When you are called into a customer's home, you are wanted because the receiver is not functioning as it should and the *signal* has been affected in some way or other. Perhaps it has become distorted—perhaps hum is superimposed upon it—maybe there is a reduction in the sensitivity or a loss of control or maybe no signal at all. . . . Any way you approach it, the signal, and the signal alone, is the all-important factor. And this is what you as a serviceman must restore to its normal state. . . . No matter *how* you do it, it is your job to fix the trouble as easily and as quickly as you can.

Diagnosis All-Important

But before the signal can be brought back to normality, the condition or conditions causing the trouble—and they may be external as well as in the set itself, although the chances are that they will be the latter—must be discovered. And that brings us back to our starting point: the testing of the receiver—the diagnosis of the condition that is affecting the signal. You know as well as we do that it is the

ability of a serviceman to diagnose trouble that makes him valuable to his business. . . . The locating of the fault is 90% of the whole job of bringing back the signal and if the time to do this great percentage can be reduced, even a few minutes, then that will automatically make for increased profits.

And that is what we have been striving to do and it is our belief that we have found a way that you can localize the faulty condition in a receiver more quickly and more efficiently than it has been possible to do heretofore.

First of all, if one method of finding out what is causing the signal's abnormality could be equally well applied to *any* type of receiver, matters would be simplified enormously. Furthermore, if this method could be applied to any *new* receiver as well as those now on the market, then it would be unnecessary to clutter up your mind with a thousand and one details. Now taking the premise that in every radio receiver essentially the identical things happen to the signal, a good start towards universality has been made.

In general terms the signal in every receiver is detected, amplified at audio frequencies, and then the electrical energy is delivered to the actuating mechanism of a loud speaker. If the signal be amplified at radio frequencies before detection that still does not spoil the picture . . . it is just an additional step—just as the introduction of avc or afc would be. . . . Also if a locally generated current be mixed with the signal before it is detected that is just one more step that does not detract from the main idea. Think in generalities and you will find nothing complicated. If you will look into the future a bit, you will see that unless the whole system of broadcasting be entirely changed—and there is little chance of that coming to pass—receivers of the future will have exactly the same features as those of today . . . perhaps a few refinements and embellishments, but nothing to affect the main idea. It is just like the automobile industry: new models are introduced annually with knee action, improved brakes, balloon tires and what have you, but still the same old fundamentals are there—you have a motor in which the expanding gases push a piston down and that mechanical energy makes the rear wheels revolve.

Signal Tracing

Granting that all receivers are alike fundamentally in their action on the signal, some way had to be found whereby the signal could be inspected from the instant it enters the receiver at the antenna until it arrives at the output. Moreover if some practical way of doing this existed, it would make possible the locating of the point at which the signal departed from

normal . . . where it became distorted . . . where it weakened or where something else happened to it. Yet no matter how desirable such a procedure might prove to be, with the equipment available to the serviceman such a method was out of the question. Therefore, in order to employ this signal-checking procedure, which we consider to be universally practical, it was first necessary to develop some apparatus that would give the information required under actual operating conditions and without influencing the signal in its passage through the receiver. Moreover, theoretical analysis of the problem showed that if such apparatus could be developed, it would not only localize the fault in some particular circuit, but it would also go a long way in tracking down the part that caused the signal to depart from its normal condition.

Accessibility of Parts

We then turned our attention to the physical side of the receivers themselves. Granting the signal-tracing system of testing to be the best, would it be possible to get at the different points in the sets where connections would have to be made and what effect would such connections have not only on the readings but on the operation of the receiver? Schematics of all kinds were examined as well as the chassis of a large number of existing receivers. . . . Design engineers were consulted concerning the electrical and physical trends in the sets to come; what would be the result if the ideas of today were incorporated in the sets of tomorrow? All our findings were encouraging; the further we went, the firmer were our convictions that we were on the right track. As far as we were able to discover the parts in the new receivers were to be as accessible as possible in order to assure simple and economical maintenance. And it goes without saying that if the parts are easily reached, then the paths along which the signal flows will also be accessible. Furthermore, as our method offered no interference with the receiver's operation, the complex interlocked circuits would not offer any problem in respect to its application.

The problem was also considered from the point of view of the servicemen's technical capabilities in relation to the new design of receivers. It was clear that a new attack—a new method of approach was in order so that the trouble in a receiver could be diagnosed systematically, efficiently, and quickly. As our readers will admit, although receiver design has advanced with gigantic strides in the last few years, the serviceman's methods of trouble localization might well be described as belonging to the Stone Age. It has been conceded that some new method must be devised if the service industry is going to survive by mastering the

problems presented by the new receivers. We wish that you would think back over the last few months' work and remember the number of conditions that you were unable to check in late receivers or the number of things you had to assume—mainly because it was impossible for one reason or another to check them.

Three Essentials

With all these facts marshalled before us, we arrived at the conclusion that this signal-tracing method of testing required three major items in order to be effective; it must have universal application, positive identification, and speedy operation. In no one of the methods in use up to the present time are these three factors incorporated and you can readily see that they are necessary for rapid and accurate work. Although the signal is really the basis of the system, yet its tracing through the receiver is the primary, but not the only test. It is supplemented by a voltage test which although secondary, plays an important part. The primary test locates the trouble in some certain portion of the receiver—sometimes the exact defective part. The supplementary test identifies the defective part in many cases—but in every case furnishes the required information.

Now what must we be able to do in finding the portion of the receiver that is not functioning correctly and locating the faulty component? First we must be able to trace the passage of a signal entering the receiver through the antenna post throughout the various signal-current-carrying circuits, no matter if it be at radio frequency, intermediate frequency or audio frequency. Then the signal must be traced throughout the receiver without altering the constants of the circuits and as a consequence, impairing the operation of the receiver and so nullifying the observations. Simultaneously, the operation of the receiver oscillator also is checked. The voltage tests must be of such a kind that they will take care of the operating voltages and also the control voltages that are developed by the signal. These voltage measurements can be made simultaneously with the observation of the signal and at points common to both the signal and the voltage. The measurement of the d-c voltages must be made with reasonable accuracy with respect to the true voltage present at the point under test without changing the constants of the circuit.

It is our belief that you will agree that the different points outlined above would go far towards helping servicemen over many difficult spots, if it were possible to perform the signal-tracing tests and make the various voltage measurements. And all this is possible.

AUTHOR'S FOREWORD

Volume X is a continuation of the "Perpetual Trouble Shooter's Manual" series. In addition to this Volumes I, II, III, IV, V, VI, VII, VIII and IX have been published.

Inasmuch as owners of preceding volumes are familiar with the Manual and with the nature of its contents, an elaborate description is not required. However, it might be well to state that the information presented in Volume X is condensed as much as possible in accordance with the requests of owners of previous volumes of this publication. You will find that in many cases facts associated with a number of the receivers contained under any one manufacturer's heading have been grouped upon a single page, and references are made to this page in the description of the various models which employ a component, utilize the adjustment, and in general make use of the facts given upon this company's reference page. By arranging the contents in this manner we avoid duplication and make space available for the inclusion of a greater number of schematics. Examples of the foregoing are push-button tuning adjustments, dial cable adjustments, etc.

In a number of instances references are made to "conventional alignment." This term is used in conjunction with simple receivers which do not require elaborate alignment instructions. Such conventional alignment was described in the "How It Works" section of Volume VIII, and we feel that so many men are familiar with simple alignment that it would be a waste of space to include such alignment in conjunction with each of the receivers contained in the Manual.

We feel that reference to a given source of such information makes available additional space so badly needed for the inclusion of the large number of receiver models being manufactured. An example of the successful application of such space conservation is the fact that Volume X contains approximately 2600 models in its 1650 pages; whereas the number of models which hitherto have been incorporated in a Manual with an equivalent number of pages was roughly 1900.

We take this opportunity to request comments and criticism concerning the contents and make-up of Volume X.

JOHN F. RIDER.

HOW TO USE THIS INDEX

This index covers all Rider's Manuals issued thus far. The three columns of pages are used to identify the pages employed in the various series of manuals published up to the present time. The column headed "Revised Pages" covers the ten individual Volumes I, II, III, IV, V, VI, VII, VIII, IX, and X which were arranged with a new type of folio. With respect to earlier editions of Rider's Manuals, the revised folios appear only in Volumes I and II.

Hence any material which appears in Volumes I or II is shown in the columns marked "Revised" and also "Early," establishing the correct page in either of these issues of manuals. Thus if you own the early editions of Volumes I and II and the regular editions of Volumes III, IV, V, VI, VII, VIII, IX, and X you will refer to the "Early" column for material in Volumes I and II and to the "Revised" column for material in subsequent volumes. This work is simplified by the fact that the "Early" column has its equivalent in the "Revised" column only for the material which has been shown in Volumes I and II.

Referring to the folios listed in the "Revised" column and covering all manuals, the number 1, before the page number, establishes the data as being in Volume I. The numeral 2 before the page number establishes the material as being in Volume II. The numeral 3 before the page number establishes the material as being in Volume III and the numeral 4 before the page number establishes the material as being in Volume IV, etc.

Concerning the pages listed in the "Early" column, all page numbers preceded by an asterisk (*) are in Volume I. All numbers which do not have an asterisk are in Volume II. The word "Front" shown in the "Early" column establishes that the material was shown in the front end of Volume II.

An example of the use of this index is as follows:

Electrical Research Laboratories, Inc.

Model	Revised Pages	Early Pages	Radiotron Complete Pages
75, 77 (231)	2-6	252-I	870
81, 82 (245)	1-5	*252-C	871
81-P, 82-P, 30 (248)	3-2		872

The receiver model 75, 77 (231) is on page Erla 2-6 in the revised Volume II; on page 252-I of the early Volume II and on page 870 of the Radiotron Complete Manual. The receiver model 81, 82 (245) is on page Erla 1-5 in the revised Volume I; on page 252-C in the early Volume I and on page 871 in the Complete Manual. The model 81-P, 82-P, 30 (248) is on page Erla 3-2 in Volume III and on page 872 of the Complete Manual.

Volumes III, IV, V, VI, VII, VIII, IX, and X pages require no comment, since their identity is established by the numerals 3, 4, 5, 6, 7, 8, 9, or 10 which precede the page number.

When seeking any page, remember that the manufacturers' names are arranged alphabetically and that the trade names are shown in connection with the folios. Sometimes more than one model using the same chassis is listed upon the same line. Where a chassis is used in more than one model, the extra model numbers appear in their numerical order, referring back to the lowest model number. Chassis numbers are also listed numerically and cross indexed to the lowest model number.

INDEX

MODEL	ABC RADIO LABORATORIES	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON	MODEL	ADMIRAL	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON
				COMPLETE					COMPLETE
				PAGE					PAGE
100	Schematic	Misc. 7-1			61	See CONTINENTAL RADIO & TELEVISION CO.			
	THE A-C DAYTON CO.								
Navigator	Schematic, socket, voltage	1-8	*7	8					
XL-3	Schematic	1-1	*1	1					
XL-10	Schematic	1-3	*2-A	3		ADVANCE ELECTRIC CO.			
XL-20	Schematic	1-1	*1	1		Falck Superhet "B"	Schematic	2-1	10-A
XL-25	Schematic	1-1	*1	1		Falck 77, 88, 89	Schematic	2-1	10-A
XL-30	Schematic	1-4	*3	4				2-2	10-B
XL-50	Schematic, socket	1-2	*2	2					
XL-60	Schematic	1-2	*2	2		AERO PRODUCTS, INC.			
XL-61	Schematic, socket	1-4	*3	4		See CHARLES HOODWIN			
AC-63	Schematic, socket, voltage	1-5	*4	5		AEIWA			
AC-65	Schematic, socket, voltage	1-6	*5	6		Also see WALGREEN			
AC-66	Schematic, socket, voltage	1-7	*6	7		Schematic, socket, voltage	Misc. 6-1		
XL-70	Schematic	1-3	*2-A	3					
	ACE								
	See RADIO CIRCULAR CO.								
	ACME APPARATUS CO.								
"B" Eliminator	Schematic	1-1	*727	9	A31				
5-tube Reflex	Schematic	1-1	*8	9					
	ACME ELECTRIC & MFG. CO.								
Moto Midget	Schematic	4-1	*9	13					
AC-7	Schematic, socket	1-1		15					
E-60 (Power Pack)	Schematic, wiring diagram	3-1		13					
SG-88	Schematic, socket	1-1	*9	14					
AC-98	Schematic, values, voltage	3-2							
	ACRATEST PRODUCTS CO., INC.								
	Also see FEDERATED PURCHASER								
37	Schematic, impedance	6-1							
38	Schematic, impedances	6-2							
47	Schematic, notes	7-3							
55	Schematic, notes	7-3							
108	Schematic, layout	5-1							
120	Schematic	6-4							
126	Schematic	6-2							
164	Schematic, voltage, alignment	7-1							
166, 197	Schematic, impedance	6-1							
198, 199	Schematic, impedance	6-1							
200	Schematic, impedance	6-2							
202	Schematic, notes	7-2							
247	Schematic, notes	7-2							
418	Schematic, socket	5-4							
738	Schematic	6-3							
739	Schematic	6-4							
770	Schematic	6-4							
7416	Schematic, voltage	8-1							
1800	Schematic, voltage	8-1							
1820	Schematic, voltage	8-2							
1850	Schematic, voltage	8-2							
1900	Schematic	7-4							
	ACRATONE								
	See FEDERATED PURCHASER								
	AIR-CASTLE								
	Also see RADIO PRODUCTS CORP.								
	Also see SPIEGEL, INC.								
	Schematic	Misc. 5-2							
	AIR CHIEF								
	See FIRESTONE TIRE & RUBBER CO.								
	AIR KING PRODUCTS CORP.								
Armor	See model 211								
Atlas 5-Tube Universal	Schematic	5-3							
All-Wave									
Autocrat	See model 221								
Castle	See model 76								
Comet	See model 4-tube Comet								
Council	See model 221								
Dynamic 2-Range	Schematic	7-4							
Elli	See model 76								
King	See model 213								
Knife	Schematic, notes	7-1							
Magnetic	See model 211								
Palace	See model 227								
Plate	See model 227								
Premier	See model 227								
Prince	See model 209								
Queen	See model 76								
Royalty	See model 221								
Scepter	Schematic, notes	7-2							
5-Tube Comet	See model 211								
5-Tube Atlas Universal	Schematic	5-1							
6-Tube WXP L-W	Schematic	5-3							
7-Tube BC Super	Schematic	5-1							
7-Tube TRF L-W	Schematic, data	5-4							
9E	Schematic	9-1							
10, 21, 22, 41, 42	Magnetic	7-4							
11F	Schematic, alignment	8-1							
21, 22, 522, 81	Series	8-2							

AIR KING ALL-AMERICAN

MODEL	AIR KING PRODUCTS CORP.—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
27, 28A	Schematic	7-8		
37, 89	Schematic	Misc. 4-1		
40	Schematic	6-1		
41, 42	See model 10	7-8		
47, 48, 57, 58	Schematic	6-1		
50-54	Schematic	4-1		
57, 58	See model 47	6-2		
66	Schematic	6-2		
70	Schematic	8-2		
72, 73	Schematic, alignment	9-2		
76, 501	Queen, 503 Earl, 505 Castle			
81	See model 21	9-4		
209, Prince	Schematic, notes	7-6		
211, 224, 225	Schematic, notes	7-7		
213, King	Schematic, notes	7-3		
224	Schematic, socket	8-3		
227	Schematic, notes	7-9		
Regent, Autocrat, Council	Schematic, socket	9-4		
224, 225	See model 211	7-5		
227, 228, 229	Schematic	7-5		
250-B	Schematic	8-4		
252	Schematic, socket	9-4		
257	Schematic, voltage, socket, trimmers, alignment	9-3		
260	Tuner data	10-1		
261	Schematic, alignment	10-2		
501, 503, 505	See model 76	8-4		
522	See model 21	8-5		
600	Schematic	7-10		
688, 886	Schematic	9-5		
699	Schematic	9-5		
700 LW	Schematic, socket	8-6		
701, 702, 703	Schematic	9-6		
704	Schematic	9-7		
705	Schematic, socket	8-6		
710, 715	Schematic, socket	8-6		
720, 721, 770, 771, 870, 871	Schematic, alignment	9-8		
725	Schematic	9-7		
730, 731, 850 (Early)	Schematic, alignment	8-5		
777	Schematic	9-9		
X-750B	Schematic	9-10		
801	Schematic, alignment	9-10		
810	Schematic	9-11		
815	Schematic, alignment	9-12		
822, 826X, 826X, 832	Schematic, alignment	9-13		
823, 833	Schematic, alignment	9-13		
824, 834	Schematic, alignment	9-13		
X-825	Schematic, alignment	9-8		
828, 838	Schematic, alignment	9-11		
X-837	Schematic, alignment	9-15, 16		
X-837S	Schematic, alignment	9-15, 16		
850 (Late)	Schematic	9-14		
870, 871	See model 720			
886	See model 688			
908	Schematic, socket	9-17		
909	Schematic, socket	9-17		
910 Early	Schematic	9-9		
911	Schematic, socket, trimmers, alignment, tuner data	9-14		
1000, 2000	Schematic, socket	10-1		
1001, 2001, Early, Late	Schematic, socket	8-7		
1001B, 2001B	Schematic, socket	8-5		
2206	Schematic, socket	9-12		
3905	Schematic, voltage, alignment, socket	9-12		
3910	Schematic, socket	10-2		
X-8312	Schematic, alignment	10-2		
	Schematic, alignment	9-18		
	AIRLINE			
	See MONTGOMERY WARD			
	Mohawk 226			

MODEL	ALL AMERICAN MOHAWK CORP.—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON
Mohawk 226, 7-contact SPU	Schematic, cable connections.....	3-4	20	
Mohawk 226, 12-contact SPU	Schematic, color code.....	3-6	22	
606 Battery	Schematic, socket, data.....	3-18	34	
ALLIED RADIO CORP.				
5-tube Dual Wave AC	Schematic.....	4-1	100	
5-tube Dual Wave Batt.	Schematic, parts list.....	4-1	93	
6-tube Auto Set	Schematic.....	3-10	93	
6-tube Dual Wave	Chassis, voltage, parts.....	3-11	97	
7-tube Superhet 32	Schematic, voltage.....	3-15	98	
	Alignment data, notes, color code.....	3-16	99	
8-tube All-Wave Battery '32-'33 (12-tube Super, Class B)	Schematic.....	3-14	96	
A1 Chassis	See model A9857			
B1 Chassis	See model A9775			
B2 Chassis	See model A9851			
Z3 Chassis	See model A9870			
AM4 Chassis	See model A9891			
M5 Chassis	See model A9861			
5X Chassis	See model A10505			
5Z Chassis	See model A10500			
Z5 Chassis	See model A9776			
AC-5 Chassis	Schematic, socket.....	3-2	84	
A-5-30 SG, Roamer Anto Set	Schematic, socket.....	3-3	85	
P6 Chassis	See model A9780			
6P Chassis	See model A10508			
U6 Chassis	See model 9880			
6V Chassis	See model A10506			
6V Chassis	See model A10502			
R-5-30 Battery	Schematic, notes.....	3-3	85	
M7 Chassis	See model A9788			
M Chassis	See model A10262			
B3 Chassis	See model A9797			
B3 Chassis	See model A9784			
8K Chassis	See model A10510			
8T Chassis	See model A10515			
AM8 Chassis	See model A9785			
SG-8	Schematic.....	3-4	86	
	Chassis, wiring, voltage.....	3-5	87	
8-9 AC	Schematic, socket.....	3-1	83	
SG-9, 1930 (AC 9-80)	Schematic, socket.....	3-6	88	
SG-10	Schematic.....	3-7	89	
46A Chassis	See model A9752			
47AE Chassis	See model A9850			
60B Chassis	See model A9760			
66B, 66BE Chassis	See model A9833			
68 Chassis	See model A9848			
68E, 68BE Chassis	See model A9768			
69U Chassis	See model A9740			
72A Chassis	See model A9741			
76A Chassis	See model A9757			
80 AC	Schematic.....	7-1	90	
B102 Chassis	See model A9820			
118 AVC Super	Schematic, socket.....	3-8	91	
266, 268 Chassis	Chassis, voltage, alignment data.....	3-9		
F-9501	Schematic, alignment.....	5-1		
G-9503	Schematic, alignment.....	5-1		
F-9505	Schematic, alignment.....	5-2		
G-9505	Schematic, alignment.....	5-2		
F-9511	Schematic, alignment.....	5-2		
G-9511-13	Schematic, alignment.....	5-2		
F-9515	Schematic, alignment.....	5-2		
G-9515	Schematic, alignment.....	5-2		
F-9517, G-9882	Schematic, alignment.....	5-3		
F-9521	Schematic, alignment.....	5-3		
F-9525, F-9527	Schematic, alignment.....	5-4		
G-9527	Schematic, alignment.....	5-4		
F-9531, F-9591	Schematic, alignment.....	5-5		
G-9533	Schematic, alignment.....	5-5		
F-9541	Schematic, alignment.....	5-6		
G-9545, G-9547, G-9549	Schematic, voltage.....	5-6		
F-9551	Schematic.....	5-7		
ALLIED RADIO CORP.—(Cont.)				
MODEL	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON	
G-9551	Schematic, voltage, alignment, notes.....	6-3		
G-9553	Schematic, voltage.....	6-7		
F-9555	Schematic, voltage, alignment, notes.....	6-5		
G-9557	Schematic, voltage.....	6-6		
G-9561, G-9563, G-9565, G-9567	Schematic, voltage.....	6-7		
G-9561	Schematic.....	6-8		
G-9567, G-9568, G-9565, G-9567, Above serial #61700	Schematic, notes.....	7-2		
G-9575, G-9505 incl.	See model F-9531			
F-9591	Schematic, data, voltage.....	6-9		
G-9599	Schematic, voltage, alignment.....	6-10		
G-9611, G-9613	Schematic.....	7-3		
G-9615	Alignment, parts, voltage.....	7-4		
G-9617, 9619, 9621, 9623, 9625, 9627	Schematic, voltage, alignment, parts list.....	7-5		
G-9629, 9631, 9633, 9635, 9637, 9639	Schematic.....	7-9, 7-10		
G-9643, 9645	Alignment, part 1.....	7-11		
	Alignment, part 2, voltage, parts list.....	7-12		
	Schematic.....	7-6		
	Alignment, part 1.....	7-7		
	Alignment, part 2, voltage, parts list.....	7-8		
	Schematic.....	8-1		
A9701, A9702, A9703, A9704, A9715, A9716, A9705, A9785	Schematic.....	8-1		
A9706	Schematic.....	10-1		
A9707	Schematic.....	10-1		
A9710, A9711, A9711E, A9712, A9712E	Schematic.....	8-2		
A9715, A9716, A9717, A9718	See model A9701			
A9720, A9721, A9722, A9724, A9725, A9726, A9818	Schematic.....	8-2		
A9728, A9729, A9730	Schematic.....	8-3		
A9733, A9734	Schematic.....	8-4		
A9735	See model A9705			
A9740, A9825, Chassis 69U	Schematic, socket, trimmers, voltage, layout.....	9-1		
A9741, Chassis 72A	Alignment, coils, parts.....	9-2		
A9752, A9753, A9754, A9755, Chassis 46A	Schematic, voltage.....	9-3		
A9757, A9758, Chassis 76A	Socket, trimmers, layout, alignment.....	9-4		
A9760, A9761, A9762, A9826, A9828 Chassis 60B	Schematic, trimmers, voltage.....	9-5		
A9768, A9769, A9770, Chassis 68B, 68BE	Socket, trimmers, layout, notes.....	9-6		
A9775, A9860, Chassis B1	Alignment.....	9-26		
A9776, A9777, A9778, Chassis Z5	Schematic, voltage.....	9-10		
A9780, A9781, Chassis B6	Socket, trimmers, layout.....	9-11		
A9782, A9783, Chassis B7	Alignment, tuner.....	9-12		
A9784, Chassis B8	Dial assembly, data, parts.....	9-13		
A9785, A9786, A9855, A9856 Chassis AM8	Parts list.....	9-14		
	Schematic, voltage, socket, trimmers, layout.....	9-15		
	Alignment, coils, parts.....	9-16		
	Schematic, trimmers, voltage.....	9-17		
	Socket, layout, coils, trimmers.....	9-8		
	Alignment.....	9-26		
	Schematic, socket, trimmers, alignment.....	8-5		
	Schematic, socket, trimmers, alignment.....	8-6		
	Schematic, alignment, socket, trimmers.....	10-2		
	Schematic, socket, trimmers, alignment.....	8-7		
	Schematic, alignment, socket, trimmers.....	10-3		
	Schematic, socket, trimmers.....	9-17		
	Alignment, parts.....	9-13		

ALLIED ANDREA

MODEL	AMERICAN RADIO CORP.-(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON
A9788, A9789, A9852, A9854	Chassis AM7	9-19	*697	108
A9802	Alignment, parts	9-20	*697	108
A9805	Schematic	8-8		
A9807	Schematic (PA unit)	8-8		
A9809	Schematic	8-4		
A9811	Schematic (P unit)	10-4		
A9813	See model A9724	10-4		
A9820	Schematic	10-5		
A9825	See model A9740			
A9826, A9828	See model A9760			
A9830, A9831	Chassis 47AE			
F-9830 (8-tube Super)	Alignment, parts	9-21, 22		
F-9831 (10-tube Super)	Schematic	9-25		
A9833, A9834, A9835	Schematic	3-12		
A9836, A9837, A9838	Schematic, trimmers, voltage, coils	3-15		
Chassis 66B, 66BE	Socket, trimmers, layout	9-23, 24		
A9843, A9849, Chassis 68	Alignment, parts	9-28		
A9848, A9849	Schematic	9-29		
A9848, A9849	Socket, voltage, trimmers	9-31		
A9848, A9849, Chassis 266, 268	Alignment	9-32		
A9848, A9849	Schematic	9-30		
A9848, A9849, Chassis 266, 268	Trimmers	9-31		
A9851, Chassis B2	Alignment	9-32		
A9852, A9854	Schematic, socket, trimmers, alignment	10-6		
A9855, A9856	See model A9738			
A9857, A9857E, Chassis A1	Schematic, socket, trimmers, alignment	10-7		
A9860	See model A9775			
A9861, A9862, A9863	Schematic, socket, trimmers, alignment	10-8		
A9864, A9865, A9866, Chassis M5	Alignment	10-8		
A9870, Chassis Z3	Schematic, socket, trimmers, alignment	8-9		
A9880, Chassis U6	Schematic, socket, trimmers, alignment	8-10		
G-9881	See model G-9516			
G-9882	See model G-9517			
A9891, Chassis AM4	Schematic, socket, trimmers, alignment	10-9		
A10500, A10501	Chassis 5Z	10-10		
A10502, A10503, Chassis 6Y	Schematic, socket, trimmers, alignment	8-11		
A10505, Chassis 5X	Schematic, socket, trimmers, alignment	8-12		
A10506, Chassis 6W	Schematic, socket, trimmers, alignment	8-12		
A10507, Chassis 7M	Schematic, socket, trimmers, alignment	8-13		
A10508, Chassis 6P	Schematic, socket, trimmers, alignment	8-14		
A10510, A10511, A10512, A10513, Chassis 8K	Schematic	10-11		
A10515, A10516, A10517, A10518, Chassis 8T	Alignment, socket, trimmers, tuner	10-12		
	Schematic	10-11		
	Alignment, socket, trimmers, tuner	10-12		
AMERICAN FOUNDATION FOR BLIND				
U	Schematic	7-1		
X	Chassis wiring	7-2		
	Schematic	7-1		
	Chassis wiring	7-2		
	Schematic	7-1		
RO	Chassis wiring	7-2		
AMERICAN TRANSFORMER CO.				
	Schematic	1-1	*697	108
	Schematic	1-1	*697	108
	Schematic	1-1	*697	108
	Schematic	1-1	*697	108
	Schematic	1-1	*697	108
	Schematic	1-2	*696	104
AMRAD CORPORATION				
Also see CROSLEY				
	Inductrol	1-4	*54	108
	AC-5 and Power Pack	1-4	*60	110
	AC-6, AC-6C	1-6	*58	110
	DC-6, DC-6C	1-6	*58	110
	AC-7, AC-7C	1-8	*59	107
	DC-7, DC-7C	1-8	*59	107
	70	1-8	*61	112
	80, 82, 83	1-8	*60	113
	81 Bel-Canto	1-4		
	84	1-5		
	171 ABC Power Pack	1-2	*56	109
	F-516	7-1		
	S-522	7-2		
	F-546	1-1	*55	105
	Schematic, parts	7-3		
	Socket, trimmers, voltage, alignment	7-4		
	Schematic, parts	7-5		
	Socket, trimmers, voltage, alignment	7-6		
	Schematic, parts	7-7		
	Socket, trimmers, voltage, alignment	7-8		
	Schematic, socket	1-5	*54	109
	Schematic	1-1	*55	105
	Schematic	1-1	*55	105
	Schematic	1-5	*54	109
	Schematic	1-7	*57	111
	Schematic	1-7	*57	111
ANDREA RADIO CORP.				
See model CA5				
	MI Chassis			
	PUE-1 Chassis			
	PUE-3 Chassis			
	See model I530			
	1A5, 3A5, Chassis A5L	8-1		
	1A7, 3A7, Chassis A7L	8-2		
	1B6, 3B6, Chassis B6L	8-2		
	1B8, 2B8, Chassis B8L, B8S	8-3, 8-4		
	1C5, 2C5; 510, 511 (AO Models); Chassis C5L, C5S, UC6L, UC6S	8-3, 8-4		
	1D7, 3D7, 5D7, 7D7, Chassis D7L	8-3, 8-4		
	1D8, 3D8, 5D8, 7D8, Chassis D8L, 2D8, 4D8, 6D8, 8D8, Chassis D8S	8-3, 8-4		
	1D10, 3D10, 5D10, 7D10, 9D10, Chassis D10L	8-3, 8-4		
	1E6, 2E6, Chassis PE6L	8-3, 8-4		
	1E6, 2E6, Chassis PE6S	8-3, 8-4		
	1E8, 3E8, 5E8, 7E8, 9E8, Chassis PE8L, 2E8S, 4E8, 6E8, 8E8, 10E8, Chassis PE8S	8-3, 8-4		
	IF5 Television	10-1, 2		

MODEL	ANDREA RADIO CORP.—(Cont.)	REVISED PAGE	ANDREA RADIO CORP.—(Cont.)	REVISED PAGE	ANDREA RADIO CORP.—(Cont.)	REVISED PAGE
1F5 Television	Service chart	.....10-3	3E11	See model 3E11		
2A5, 6A5, Chassis A5S	Socket, alignment, video block diagram	.....10-4	3E6	Chassis		
2B6, 4B6, Chassis B6S	Schematic, coils	.....8-1	3E6L	Chassis		
2B8	Schematic, trimmers, coils, alignment	.....8-3, 8-4	3E6L	See models 1E6 or 5E6		
2C5	See model 1B8		PUE6L	Chassis		
2D5, 3D5, 4D5, Chassis D5L	See model 1C5		PUE6S	Chassis		
2D5, 3D5, 4D5, Chassis D5, D5E, D5S	Schematic, coils, trimmers, alignment, parts	.....9-13	UD6L	Chassis		
2D7, 4D7, 6D7, 8D7, Chassis D7S	Alignment data	.....9-16	UD6S	Chassis		
2D8	Schematic, coils, data, trimmers	.....8-8	A7L	Chassis		
2D10, 4D10, 6D10, 8D10, 10D10, Chassis D10S	Schematic, coils, parts	.....8-9	D7L	Chassis		
2E6	Alignment, trimmers	.....9-16	D7S	Chassis		
2E8	Schematic, trimmers, coils, alignment	.....8-5	7D7	See model 1D7		
3A7	Notes, alignment	.....8-6	7D8	See model 1D8		
3B6	See model 1B6		7E11	See model 1E11		
3D5	See model 1D5		7E8	See model 1E8		
3D7	See model 1D7		7E11	B8S Chassis		
3E8	See model 1E8		D8L	Chassis		
3D8	See model 1D8		D8S	Chassis		
3E11, 5E11, 7E11, 9E11, Chassis PE11L, 4E11, 6E11, 8E11, 10E11, Chassis PE11S	Schematic, coils, trimmers, alignment, tuner, parts	.....9-11, 12	8D5	See model 1D5		
B4, B4L Chassis	Alignment	.....8-9	8D10	See model 1D10		
4E6	See model 1E6		8E8	See model 1E8		
4D5	See model 1D5		8E11	See model 1E11		
4D7	See model 1D7		PE8L	PE8S Chassis		
4D8	See model 1D8		9D10	See model 1D10		
4D10	See model 1D10		9E11	See model 1E11		
4E8	See model 1E8		D10L	Chassis		
UC4L Chassis	See model 411		D10S	Chassis		
A5L Chassis, 5A5	See model 1A5		10D10	See model 1D10		
A5S Chassis	See model 2A5		10E8	See model 1E8		
CA5, Chassis MI	Schematic	.....8-10	10E11	See model 1E11		
C5L, C5S, UC5L, UC5S Chassis	See model 1C5		11E6, 12E6, 14E6, Chassis Schematic, trimmers, coils, PE66L	parts	.....9-17	
D5, D5E, D5L, D5S Chassis	See model 2D5		11E6, 12E6, 14E6, Chassis Schematic, trimmers, coils, PE66S	Alignment, notes	.....9-19	
5D7	See model 1D7		PE11L	Chassis		
5D8	See model 1D8		PE11S	Chassis		
5D10	See model 1D10		UD14L	Chassis		
5E6, 6E6, Chassis PE6L	Schematic, phonograph notes	.....9-8	UD14S	Chassis		
5E8	See model 1E8		C32B	Chassis		
5E11	See model 3E11		55	Amplifier		
PXD5	Chassis		62X	Chassis XD5		
UB5	Chassis		62PX	Chassis PXD5		
UC5L	Chassis AC		PE66L, PE66S	Chassis		
UC5S	Chassis AC		400, 401, Chassis B4			
UC5L	Chassis AC-DO		410, Chassis UC4			
UC5S	Chassis AC-DO		411, Chassis UC4L			
UD5L	Chassis		500, Chassis UB5			
UD5S	Chassis		510, 511 AC			
XD5	Chassis		510, Chassis UO5S, AC-DO			
6A5	See model 2A5		511, Chassis UC5L AC-DO			
B6L	Chassis		520, Chassis UD5S			
B6S	Chassis		521, Chassis UD5L			
GB6	C32B Chassis		600, Chassis UB6			
D6B	Chassis		610, 611, 612, 613, Chassis C6B			
6D5, 8D5, Chassis PD5, PD5E	Schematic, coils, parts	.....9-15	610, 611, 612, 613, Chassis C32B			
6D7	Alignment, trimmers	.....9-16	616, 617, 618, Chassis D6B			
6D8	See model 2D7		620, Chassis UD6S			
6D10	See model 2D8		621, Chassis UD6L			
6E6	See model 5E6		626, 627, 628, Chassis E6B			
6E8	See model 1E8		630, 631, Chassis PUE6L			

630, 631 Chassis PUE6S Schematic, coils, alignment, parts9-32
Alignment data9-7
634, Chassis, PUE6S Schematic, phonograph data9-33
1401, 1403, 1405, 1407, Schematic, trimmers, coils, alignment8-12
1402, 1404, 1406, 1408, Schematic, coils, alignment, parts9-34
1530, 1534, 1536, 1538, Schematic, coils, trimmers, 9-35, 36
1533, 1535, 1537, Chassis PUE-L
Alignment, notes9-37
Tuner and phonograph data9-38

ANSLEY RADIO LABORATORIES
DO Electric Set
B-1, Early, Late Schematic2-1
D-1, Dynaphone, Type 3 Schematic7-1
D-1, Dynaphone, Type 2 Schematic7-2
D-1, D1A, D16, D20, D26 Schematic8-1
MD-1 Schematic, socket, chassis2-2
U-1, AC-DC Schematic2-3
U-2, AC-DC Schematic2-4
D-3, D-4, D-6 Schematic5-1
U-8 Schematic5-2
D9, D10, D17, D18, U10, U11 Schematic8-2
U-10 Schematic, socket6-2
U-10, Revised Schematic, socket7-4
D-12, Dynaphone Schematic7-2
D-12 Schematic8-3
D-16 (Early) Schematic7-3
D20 See Model D1
D21, D22 Schematic, trimmers, alignmentMisc. 9-1
D24, D25, Chassis 7152 ment8-4
D26 See Model D1
7152 Chassis See model D24

APEX
See U. S. RADIO & TELEVISION
APPEL-HENDERSON
Silver-King DC Com- Schematic, notes2-1
bination Schematic2-2
Silver-King AC Com- Schematic2-3
4-tube AC Schematic2-3
4-tube Portable Schematic2-4
8-tube Battery, midget Schematic2-4
5-tube AC Schematic2-3

ARBORPHONE
SchematicMisc. 3-1
ARCADIA
See WELLS-GARDNER
ARGUS RADIO CORP.
Schematic1-1
Schematic1-1
Chassis1-3
ARIEL RADIO, INC.
SchematicMisc. 6-2
Chassis WiringMisc. 7-2
ARKAY
See R-K. RADIO LABORATORIES
ARVIN
See NOBLITT-SPARKS

ATWATER KENT MFG. CO.
D = DC
F = 25 cycles
Q = Battery operated
Z = 32 volts DC
E = European long wave range
P = Phonograph conn.
Installation data7-66
Model specifications5-34
Model specifications5-46
Data5-16
7-6
5-22
2-19
2-20
3-28
3-178
511
70 Series
See model
Sketches, adjustments1-1
Schematic, data1-1
Schematic, data2-20
Schematic, data3-28
Service notes3-178
See model 511
See model 70 Series
See model 72 Series
Schematic, socket1-1
Schematic, socket1-1
Schematic, socket1-1
Schematic, socket1-2
Schematic, socket1-2
Condenser and resistor data3-1
Schematic, socket3-1
Condenser, resistor data3-1
Schematic, socket1-3
Condenser and resistor data3-2
Schematic, socket1-3
Schematic, socket1-4
Data3-3
Schematic, socket1-4
Data3-4
Schematic, socket3-6, 1-5
Data3-7
See model 30
Schematic7-1
Schematic1-6
Data3-5
Schematic1-6
Schematic1-6
Schematic, socket3-6, 1-5
Schematic, socket3-6, 1-5
Data1-8
Resistor changes1-8
Schematic, socket1-7
Schematic, data3-10
Schematic, socket1-7
Data3-8
Schematic, socket, voltage1-9
Schematic1-9
Chassis layout1-10
Data3-11
Filter condenser data3-12
Chassis layout1-10
Schematic, socket1-11
Schematic, voltage1-12
Data3-13
See model 40
Schematic test data3-15
Schematic, chassis wiring, data 8-16
See model 40—Chassis layout

ATWATER KENT MFG. CO.
D = DC
F = 25 cycles
Q = Battery operated
Z = 32 volts DC
E = European long wave range
P = Phonograph conn.
Installation data7-66
Model specifications5-34
Model specifications5-46
Data5-16
7-6
5-22
2-19
2-20
3-28
3-178
511
70 Series
See model
Sketches, adjustments1-1
Schematic, data1-1
Schematic, data2-20
Schematic, data3-28
Service notes3-178
See model 511
See model 70 Series
See model 72 Series
Schematic, socket1-1
Schematic, socket1-1
Schematic, socket1-1
Schematic, socket1-2
Schematic, socket1-2
Condenser and resistor data3-1
Schematic, socket3-1
Condenser, resistor data3-1
Schematic, socket1-3
Condenser and resistor data3-2
Schematic, socket1-3
Schematic, socket1-4
Data3-3
Schematic, socket1-4
Data3-4
Schematic, socket3-6, 1-5
Data3-7
See model 30
Schematic7-1
Schematic1-6
Data3-5
Schematic1-6
Schematic1-6
Schematic, socket3-6, 1-5
Schematic, socket3-6, 1-5
Data1-8
Resistor changes1-8
Schematic, socket1-7
Schematic, data3-10
Schematic, socket1-7
Data3-8
Schematic, socket, voltage1-9
Schematic1-9
Chassis layout1-10
Data3-11
Filter condenser data3-12
Chassis layout1-10
Schematic, socket1-11
Schematic, voltage1-12
Data3-13
See model 40
Schematic test data3-15
Schematic, chassis wiring, data 8-16
See model 40—Chassis layout

ATWATER KENT MFG. CO.
D = DC
F = 25 cycles
Q = Battery operated
Z = 32 volts DC
E = European long wave range
P = Phonograph conn.
Installation data7-66
Model specifications5-34
Model specifications5-46
Data5-16
7-6
5-22
2-19
2-20
3-28
3-178
511
70 Series
See model
Sketches, adjustments1-1
Schematic, data1-1
Schematic, data2-20
Schematic, data3-28
Service notes3-178
See model 511
See model 70 Series
See model 72 Series
Schematic, socket1-1
Schematic, socket1-1
Schematic, socket1-1
Schematic, socket1-2
Schematic, socket1-2
Condenser and resistor data3-1
Schematic, socket3-1
Condenser, resistor data3-1
Schematic, socket1-3
Condenser and resistor data3-2
Schematic, socket1-3
Schematic, socket1-4
Data3-3
Schematic, socket1-4
Data3-4
Schematic, socket3-6, 1-5
Data3-7
See model 30
Schematic7-1
Schematic1-6
Data3-5
Schematic1-6
Schematic1-6
Schematic, socket3-6, 1-5
Schematic, socket3-6, 1-5
Data1-8
Resistor changes1-8
Schematic, socket1-7
Schematic, data3-10
Schematic, socket1-7
Data3-8
Schematic, socket, voltage1-9
Schematic1-9
Chassis layout1-10
Data3-11
Filter condenser data3-12
Chassis layout1-10
Schematic, socket1-11
Schematic, voltage1-12
Data3-13
See model 40
Schematic test data3-15
Schematic, chassis wiring, data 8-16
See model 40—Chassis layout

ATWATER KENT MFG. CO.
D = DC
F = 25 cycles
Q = Battery operated
Z = 32 volts DC
E = European long wave range
P = Phonograph conn.
Installation data7-66
Model specifications5-34
Model specifications5-46
Data5-16
7-6
5-22
2-19
2-20
3-28
3-178
511
70 Series
See model
Sketches, adjustments1-1
Schematic, data1-1
Schematic, data2-20
Schematic, data3-28
Service notes3-178
See model 511
See model 70 Series
See model 72 Series
Schematic, socket1-1
Schematic, socket1-1
Schematic, socket1-1
Schematic, socket1-2
Schematic, socket1-2
Condenser and resistor data3-1
Schematic, socket3-1
Condenser, resistor data3-1
Schematic, socket1-3
Condenser and resistor data3-2
Schematic, socket1-3
Schematic, socket1-4
Data3-3
Schematic, socket1-4
Data3-4
Schematic, socket3-6, 1-5
Data3-7
See model 30
Schematic7-1
Schematic1-6
Data3-5
Schematic1-6
Schematic1-6
Schematic, socket3-6, 1-5
Schematic, socket3-6, 1-5
Data1-8
Resistor changes1-8
Schematic, socket1-7
Schematic, data3-10
Schematic, socket1-7
Data3-8
Schematic, socket, voltage1-9
Schematic1-9
Chassis layout1-10
Data3-11
Filter condenser data3-12
Chassis layout1-10
Schematic, socket1-11
Schematic, voltage1-12
Data3-13
See model 40
Schematic test data3-15
Schematic, chassis wiring, data 8-16
See model 40—Chassis layout

ATWATER KENT MFG. CO.
D = DC
F = 25 cycles
Q = Battery operated
Z = 32 volts DC
E = European long wave range
P = Phonograph conn.
Installation data7-66
Model specifications5-34
Model specifications5-46
Data5-16
7-6
5-22
2-19
2-20
3-28
3-178
511
70 Series
See model
Sketches, adjustments1-1
Schematic, data1-1
Schematic, data2-20
Schematic, data3-28
Service notes3-178
See model 511
See model 70 Series
See model 72 Series
Schematic, socket1-1
Schematic, socket1-1
Schematic, socket1-1
Schematic, socket1-2
Schematic, socket1-2
Condenser and resistor data3-1
Schematic, socket3-1
Condenser, resistor data3-1
Schematic, socket1-3
Condenser and resistor data3-2
Schematic, socket1-3
Schematic, socket1-4
Data3-3
Schematic, socket1-4
Data3-4
Schematic, socket3-6, 1-5
Data3-7
See model 30
Schematic7-1
Schematic1-6
Data3-5
Schematic1-6
Schematic1-6
Schematic, socket3-6, 1-5
Schematic, socket3-6, 1-5
Data1-8
Resistor changes1-8
Schematic, socket1-7
Schematic, data3-10
Schematic, socket1-7
Data3-8
Schematic, socket, voltage1-9
Schematic1-9
Chassis layout1-10
Data3-11
Filter condenser data3-12
Chassis layout1-10
Schematic, socket1-11
Schematic, voltage1-12
Data3-13
See model 40
Schematic test data3-15
Schematic, chassis wiring, data 8-16
See model 40—Chassis layout

MODEL	ATWATER KENT MFG. CO.—(Cont.)	REVISED PAGE	RADIOTRON EARLY COMPLETE PAGE
44, 45	Schematic, color code.....	3-19	157
44	Power Unit, (3rd type).....	3-19	157
46, 47, 58	See model 40 (2nd type)	2-2	154
46	Schematics—Similar to model 48	3-21	155
47	Description, data.....	3-17	155
48	Data.....	3-18	156
49	See model 80		
50	Schematic, socket, data.....	3-20	158
51	See model 41		
52	See model 40		
53	Schematic—See model 43		
55	Additional data.....	7-10	159
55, 55-C, Early	Additional data ..Changes 7-1, 7-10	3-21	160
55, 55-C, Late	Schematic, voltage, data.....	3-22	161
55-F, 55-F-C, Early	Schematic, chassis.....	3-23	162
55-F, 55-F-C, Late	Schematic, voltage, data.....	3-24	163
	Schematic, chassis layout.....	3-25	164
56, 57	Schematic, chassis layout.....	3-26	165
58, 60-C	Chassis wiring.....	3-27	166
	See model 40		
60, 60-C, Early	Comparison of the three types.....	3-28	167
60, 60-C, Late	Additional data ..Changes 7-10	3-29	168
60, 60-C, 3rd type	Schematic, data.....	3-30	169
	Chassis wiring.....	3-31	170
	Schematic, chassis layout.....	3-32	171
	Schematic.....	3-33	172
	Data.....	3-34	173
	Voltage, notes.....	3-35	174
61, 61-C, DC, Early	Schematic, condenser data.....	3-36	175
61, 61-C, Early	Chassis wiring.....	3-37	176
61, 61-C, Late	Schematic, socket, voltage.....	3-38	177
66	Chassis wiring.....	3-39	178
	Schematic, condenser data.....	3-40	179
	Voltage, socket.....	3-41	180
	Chassis wiring.....	3-42	181
	Voltage, socket.....	3-43	182
	Schematics.....	3-44	183
66, 67-C	Chassis wiring.....	3-45	187
67, 67-C, Early	Chassis wiring.....	3-47	188
70, 74, 76, Chassis D-1	Schematic, data.....	3-47	189
70, 74, 76, Chassis D-2	Chassis wiring.....	1-34	190
70, 74, 76, Chassis F	Schematic, voltage, data.....	3-49	184
	Chassis wiring.....	1-36	185
	Schematic, condenser data.....	3-46	186
	Chassis wiring.....	1-37	191
	Voltage, data.....	3-48	191
70 Series	Trimmer notes, service notes.....	3-51	191
70, 74, 76, Chassis L-1	Voltage.....	3-51	191
	Schematic, data.....	3-52	192
70, 74, 76, Chassis L-2	Chassis wiring.....	3-52	193
70, 74, 76, Chassis L-2, P	Schematic, data.....	1-39	195
70, 76, Chassis Q	Chassis wiring.....	3-53	196
	Assembly data.....	1-42	194
	Voltage, socket, data.....	3-54	201
	Schematic, chassis layout.....	3-55	202
	Schematic.....	3-56	203
	Chassis layout, data.....	3-57	205
	Voltage, chassis.....	1-48	204
	Service notes, rotor adjust-ments.....	3-60	206
72, Chassis H-1	Trimmer condenser adjust-ments.....	3-61	207
72, Chassis H-2	Voltage, chassis, speaker con-nections.....	1-50	208
	Schematic.....	3-63	209
	Chassis layout, condenser data.....	3-64	210
72, Chassis H-2, Above serial #5,855,201	Trimmer condenser adjust-ments.....	3-65	211
72, Chassis H-2	See models 70		197
74	Schematic, data.....	3-50	218
76	See models 70		212
80, 80-F, 88, 88-F	Schematic layout, voltage, data.....	3-68	214
	Chassis layout, battery containers.....	3-69	215
	Voltage.....	3-66 & 3-68	216
	Schematic.....	3-68	217
	Chassis layouts, battery containers.....	3-69	218
	Voltage.....	3-66	219
	Schematic.....	3-68	220
	Chassis layouts, data.....	3-74	220
	Voltage.....	3-83	221
	Schematic.....	3-77	222
	Chassis layouts, condenser data.....	3-78	223
	Voltage.....	3-66	224
	Schematic.....	3-70	225
	Chassis layouts, condenser data.....	3-80	226
	Voltage.....	3-83	227
	Schematic—See model 80		228
	Voltage.....	3-66	229
	Schematic.....	3-84	230
	Chassis layouts.....	3-85	231
	Schematic.....	3-86	232
	Chassis layout, chassis view, data.....	3-81	233
	Voltage.....	3-82	234
	Schematic.....	3-66	235
	Chassis layout, chassis view, data.....	3-87	236
	Voltage.....	3-88	237
	Schematic.....	3-66	238
	Chassis layout, chassis view, data.....	3-88	239
	Voltage.....	3-66	240
	Schematic.....	3-89	241
	Chassis layouts, condenser data.....	3-90	242
	Voltage.....	3-83 & 3-92	243
	Schematic.....	3-66	244
	Chassis layout, condenser data.....	3-94	245
	Voltage.....	3-83 & 3-92	246
	Schematic.....	3-95	247
	Chassis layout, condenser data.....	3-96	248
	Voltage.....	3-83 & 3-92	249
	Schematic.....	3-97	250
	Chassis layouts, condenser data.....	3-98	251
	Voltage.....	3-66	252
	Schematic.....	3-99	253
	Chassis layout, condenser data.....	3-100	254
	Voltage.....	3-83 & 3-126	255
	Schematic.....	3-101	256
	Chassis layouts, condenser data.....	3-102	257
	Voltage.....	3-103	258
	Schematic.....	3-104	259
	Chassis layouts, tone control, volume control, data, Change.....	7-20	260
	Schematic.....	3-105	261
	Chassis layout, condenser data.....	3-106	262

89, 3rd type	3-83 & 3-126	229 & 272	Chassis (late), changes	Changes 7-13	281
89, 89-F, 89-P, 3rd type	3-107	253	Socket, trimmers, chassis, alignment	Socket, trimmers, chassis, alignment	282
	3-108	254	Schematic	Schematic	283
	3-126	254	Changes	Changes	284
90, 90-F	3-83 & 3-126	229 & 272	Chassis layouts, condenser data	Chassis layouts, condenser data	285
90, 90-F, Early, late	3-109	255	Schematic	Schematic	286
	3-110	256	Chassis layouts, condenser data	Chassis layouts, condenser data	287
	3-110	256	Schematic changes	Schematic changes	288
90 Late	3-111	257	Schematic, speaker connections	Schematic, speaker connections	289
91, 91-B, 91-C	3-111	258	Chassis layouts	Chassis layouts	290
	3-126	272	Voltage	Voltage	291
92, Early, late	3-113	259	Schematic	Schematic	292
	3-114	260	Chassis layouts	Chassis layouts	293
92-F	3-115	261	Schematic	Schematic	294
92, 92-F	3-116	262	Chassis layouts	Chassis layouts	295
	3-126	263	Voltage	Voltage	296
92, 92-F, Late	3-83 & 3-126	229 & 272	Bypass condenser data	Bypass condenser data	297
93, SW Converter	3-116	263	Schematic	Schematic	298
	3-116	264	Chassis layouts	Chassis layouts	299
94	3-83 & 3-126	229 & 272	Voltage	Voltage	300
94, 94-F	3-83 & 3-126	229 & 272	Schematic	Schematic	301
	3-119	266	Chassis layout	Chassis layout	302
94 Late	3-120	268	Schematic changes	Schematic changes	303
	3-120	268	Schematic	Schematic	304
96, 1st type, Below serial #7,289,885	3-121	267	Chassis layouts, condenser data	Chassis layouts, condenser data	305
	3-122	268	Voltage	Voltage	306
96, 2nd type, serial numbers #7,289,885 to #7,291,674	3-83, 3-126	229 & 272	Schematic	Schematic	307
	3-123	269	Chassis layout	Chassis layout	308
96, 3rd type, Above serial #7,291,674	3-83 & 3-126	270	Schematic	Schematic	309
	3-124	270	Voltage	Voltage	310
96, 96-F	3-124	270	Chassis layout	Chassis layout	311
96-F	3-124	270	Chassis layout	Chassis layout	312
99, 1st type, Below serial #4,882,880	3-125	271	Schematic	Schematic	313
2nd type, from serial #4,882,880 to #4,884,901	3-83 & 3-126	229 & 272	Voltage	Voltage	314
99, 1st type	3-127	272	Schematic	Schematic	315
99, 99-F, 99-P	3-127	272	Chassis layouts, condenser data	Chassis layouts, condenser data	316
99, 2nd and 3rd types	3-128	274	Schematic	Schematic	317
99, 3rd type	3-129	275	Voltage	Voltage	318
99-F, 99-P	3-125	271	Chassis layout, condenser data	Chassis layout, condenser data	319
99-P	3-125	271	Socket layout	Socket layout	320
112	3-130	276	Voltage	Voltage	321
126, 136, 416, 446	3-130	276	Chassis layouts	Chassis layouts	322
	3-131	276	Schematic	Schematic	323
185Z, 215Z	3-132	278	Condenser data	Condenser data	324
	3-133	279	Filter circuit schematic	Filter circuit schematic	325
137	3-133	279	Phonograph switching circuit	Phonograph switching circuit	326
	3-133	279	Alignment	Alignment	327
	5-28	379	Schematic, voltage, notes	Schematic, voltage, notes	328
	6-3	379	Trimmer notes	Trimmer notes	329
	6-4	379	Alignment, trimmers, socket	Alignment, trimmers, socket	330
	6-5	379	Chassis wiring	Chassis wiring	331
	6-6	379	Parts list	Parts list	332
	7-3	379	Schematic	Schematic	333
	7-4	379	Socket, trimmers, chassis, alignment, parts	Socket, trimmers, chassis, alignment, parts	334
	7-5	379	Installation data	Installation data	335
	7-5	379	Schematic, voltage	Schematic, voltage	336
	6-8	379	Trimmers, socket, alignment	Trimmers, socket, alignment	337
	6-10	379	Chassis layouts	Chassis layouts	338
	6-11	379	Parts list	Parts list	339
	7-7	379	Schematic, socket, trimmers	Schematic, socket, trimmers	340
	7-8	379	Chassis	Chassis	341
	7-9	379	Parts list	Parts list	342
	5-7	379	Schematic, voltage	Schematic, voltage	343
145, 325, Early and late	5-8	379	Socket, trimmer	Socket, trimmer	344
	5-28	379	Alignment	Alignment	345
	5-30	379	Parts List	Parts List	346
	7-82	379	Chassis layout, condenser data	Chassis layout, condenser data	347
	7-23	379	Schematic	Schematic	348
	7-24	379	Socket, trimmers, chassis	Socket, trimmers, chassis	349
	7-82	379	Parts list	Parts list	350
	7-12	379	Chassis layout, socket	Chassis layout, socket	351
	7-12	379	Changes	Changes	352
	7-20	379	Socket, trimmers, parts	Socket, trimmers, parts	353
	4-5	379	Schematic, voltage	Schematic, voltage	354
	5-4	379	Socket, trimmers, parts	Socket, trimmers, parts	355
	3-139	379	See Model 435	See Model 435	356
	3-140	379	Schematic	Schematic	357
	3-141	379	Chassis layouts	Chassis layouts	358
	3-141	379	Schematic	Schematic	359
	3-142	379	Chassis layout, socket	Chassis layout, socket	360
	3-142	379	Socket, bypass condenser data	Socket, bypass condenser data	361
	3-143	379	Schematic	Schematic	362
	3-143	379	Chassis layout, data	Chassis layout, data	363
	3-144	379	Schematic	Schematic	364
	3-145	379	Chassis layouts, condenser data	Chassis layouts, condenser data	365
	3-146	379	Schematic	Schematic	366
	7-23	379	Socket, trimmers, chassis	Socket, trimmers, chassis	367
	7-82	379	Parts list	Parts list	368
	7-12	379	Chassis layout, socket	Chassis layout, socket	369
	3-138	379	Voltage	Voltage	370
	3-126	379	Same circuit as Model 317 except that Model 200 has terminals for phono. connection.	Same circuit as Model 317 except that Model 200 has terminals for phono. connection.	371
	7-12	379	Parts list	Parts list	372
	5-13	379	Schematic, voltage	Schematic, voltage	373
	5-14	379	Socket, trimmers, parts	Socket, trimmers, parts	374
	5-29	379	Alignment, trimmers	Alignment, trimmers	375
	5-15	379	Parts Lists	Parts Lists	376
	7-17	379	Schematic	Schematic	377
	7-16	379	Socket, trimmers, chassis	Socket, trimmers, chassis	378
	7-12	379	Parts list	Parts list	379
	7-13	379	Schematic	Schematic	380
	7-12	379	Parts list	Parts list	381
	7-12	379	Schematic	Schematic	382
	7-19	379	Parts list	Parts list	383
	7-12	379	See model 135Z	See model 135Z	384
	7-12	379	Parts list	Parts list	385
	7-12	379	Socket, trimmers, chassis, alignment	Socket, trimmers, chassis, alignment	386
	7-22	379	Schematic	Schematic	387
	4-4	379	Socket, trimmers, parts	Socket, trimmers, parts	388
	5-3	379	Changes	Changes	389
	7-20	379	Schematic, voltage	Schematic, voltage	390
	4-5	379	Socket, trimmers, parts	Socket, trimmers, parts	391
	5-4	379	See Model 435	See Model 435	392
	3-140	379	Schematic	Schematic	393
	3-141	379	Chassis layouts	Chassis layouts	394
	3-141	379	Schematic	Schematic	395
	3-142	379	Chassis layout, socket	Chassis layout, socket	396
	3-142	379	Socket, bypass condenser data	Socket, bypass condenser data	397
	3-143	379	Schematic	Schematic	398
	3-143	379	Chassis layout, data	Chassis layout, data	399
	3-144	379	Schematic	Schematic	400
	3-145	379	Chassis layouts, condenser data	Chassis layouts, condenser data	401
	3-146	379	Schematic	Schematic	402
	7-23	379	Socket, trimmers, chassis	Socket, trimmers, chassis	403
	7-82	379	Parts list	Parts list	404

RADIOTRON
EARLY COMPLETE
PAGE

ATWATER KENT MFG. CO.—(Cont.)

MODEL
P412, P412, P412X,
E412X

REVISIED
PAGE

ATWATER KENT MFG. CO.—(Cont.)

MODEL
237-Q, 467-Q, Early

REVISIED
PAGE

Schematic, voltage	7-35	Schematic, voltage	7-35
Socket trimmers, chassis	7-31	Socket trimmers, voltage, con- denser schematic	3-148
Coil data	7-1	Schematic, voltage	4-6
Parts list	7-30	See Model E208	7-25
See model 285Q	4-10	Parts list	7-32
Socket chassis, parts list	4-11	Same as model 137 but with a 2A5 instead of a 47	3-149
Changes	7-36	Schematic	3-150
Schematic, voltage	4-24	Chassis and socket layouts	3-150
Socket trimmers, parts	5-2	Schematic	3-151
See model 217	4-9	Chassis layout, bypass con- denser data	3-152
See model 217D	5-17	Schematic	3-153
Schematic, voltage	5-18	Chassis layout, socket	3-154
Socket trimmers, parts	6-21	Voltage	3-126 & 3-134
Parts list	7-33	See model 246 2nd type	7-26
Schematic, voltage	7-37	Schematic, voltage	4-7
Socket trimmers, chassis layout	7-38	Socket trimmers, parts	5-5
Parts list	7-32	Schematic, voltage	6-13
Alignment, trimmers	5-29	Schematic, chassis, alignment	6-14
Schematic, voltage	7-39	Parts list	7-28
Chassis layout	7-40	Trimmers, chassis, alignment	6-15
Parts list	7-30	Trimmers, chassis, alignment	6-22
Schematic, voltage, socket	4-12	Parts list	6-8
Parts list, chassis	4-13	Trimmers, socket, alignment	6-8
Similar to model 856	6-23	Schematic, voltage, SPU layout	6-9
Trimmers, socket, chassis	6-24	Chassis layout	6-10
Speaker data, alignment	6-25	Parts list	6-11
Parts list	6-26	Same as model 318 but with a long wave range instead of police range, and long wave oscillator tracking condenser is 50 MMF. Schematic, voltage	4-8
See model 237Q	3-134	Socket trimmers, parts	5-6
Schematic	3-156	Schematic	7-29
Chassis layout, socket	3-156	Schematic, voltage	6-17
Schematic	3-157	Trimmers, alignment	6-46
Chassis layout, socket	3-158	Socket trimmers, chassis	7-31
Schematic	3-163	Parts list	7-12
Voltage	3-164	Changes	7-11
Voltage	3-134	Similar to 447	318
Schematic	3-126	See model 145	325
Chassis layout, socket	3-166	Schematic, voltage	6-18
Parts list	6-22	Trimmers, alignment	6-47
Trimmers, socket, chassis, alignment	6-28	Chassis layout	7-34
Schematic	3-159	Parts list	7-30
Chassis layout, socket	3-160	Schematic	7-33
Frequency-range-switch circuit, early	3-161	Chassis layout	7-34
Frequency-range-switch circuit, simplified schematic	3-162	Parts list	7-30
Voltage	3-184	Schematic	7-33
Schematic, voltage	7-41	Chassis layout	7-34
Socket, trimmers, chassis, align- ment	7-42	Parts list	7-30
Parts list	7-28	See model P216, P216X	7-30
Schematic	7-43, 7-44	See model 317	349
Chassis layout	7-40	Same as model 641 649	356
Parts list	7-54	See model 286	376
Schematic, socket, trimmers	7-45, 7-47	See model 206D	376D
Chassis wiring	7-47	See model 206	385-Q, 625-Q
Parts list	7-54	Trimmers, socket, chassis, alignment	6-20
See model 310	5-19	Parts list	6-22
Schematic, data	5-20	Schematic, voltage	4-9
Data	5-21	Schematic, voltage	5-17
Schematic, voltage	6-30	Socket, trimmers, parts	5-18
Parts list	6-6		
Tune-O-Matic data, socket, chassis	6-81		

Socket, R-F, wiring4-18
Parts list4-19
Chassis4-20
Changes7-20
Schematic7-20
Schematic7-65
Parts list7-80
Speaker data, parts list7-64
Schematic, voltage4-21
Chassis wiring5-35
Socket, trimmers, parts5-36
R-F, transformers5-39
See model 317
Schematic, voltage7-57
Socket, trimmers7-58
See model 475
See 657Q
Schematic, voltage7-59
Socket, trimmers, chassis, align-
ment7-60
Speaker data, parts list7-64

324.E
324.F

Socket, trimmers, chassis, align-
ment6-41
Schematic, voltage3-183
Chassis layout, trimmers3-184
Schematic, voltage7-61
Socket, trimmers, chassis, align-
ment7-62
Speaker data, parts list7-64
Chassis, alignment6-39
Schematic, voltage6-38
Socket, trimmers, battery
connections6-40
Schematic voltage6-41
Socket, trimmers, chassis,
changes6-42
Alignment, parts6-43
Schematic, voltage5-37
Chassis wiring5-38
R-F, Transformers, trimmers5-39
Parts list5-40
See model 708
Schematic, voltage4-22
Chassis wiring5-41
R-F, transformers, parts list5-42
Changes7-20
Schematic, voltage6-44
Trimmers, alignment6-47
Parts list7-80
Coil data7-1
Speaker data, parts list7-64
Schematic3-175
Chassis layout, socket3-176
Voltage3-184
Schematic, booster amplifier,
change7-63
Change, phono, connections7-50
Schematic, voltage5-43
Socket, trimmers, parts, SPU
schematic5-44
Parts list5-45
Schematic, voltage5-47
Socket, trimmers, parts layout5-48
Parts list—See model 206
See model 328
Schematic, voltage6-45
Trimmers, alignment, socket6-46
Chassis layout7-58
Speaker data, parts list7-64
ChangesChanges 7-11
Same as E765 but with metal tubes
See model P755
See model 816
Socket, trimmers, parts layout5-49
Alignment data5-30
Parts list, see model 206
See model 856 Early
See model 768Q

816, 926, 986 (1st)

Chassis wiring6-32
Changes7-48
Schematic6-38
Trimmers, socket, alignment
data6-34
See model 485Q
See model 165 2nd type
See model 165Q
See model 424
Schematic, voltage5-23
Socket, speaker, trimmers,
parts5-24
Same as model 435 but the short
wave range goes to 18 MC
Parts list7-54
Schematic, voltage6-35
Trimmers, socket, chassis,
alignment6-36
Schematic, voltage, chassis,
socket4-14
Schematic, voltage4-15
Schematic, voltage7-49
Socket, trimmers, chassis, align-
ment, parts7-4
Installation data7-5
Schematic3-169
Chassis layout, socket3-170
See model 469D
Voltage3-134
See model 469-Q
Schematic, voltage5-25
Chassis wiring5-26
Socket, trimmers, alignment
notes (1), balancing gadget 5-27
Alignment5-28
Parts list—See model 206
See model 305Z
Schematic3-167
Chassis layout, socket, bypass
condenser data3-168
Circuit changes in late type3-169
Schematic, voltage7-52
Socket, trimmers, alignment7-52
Parts list7-54
Schematic3-171
Chassis layout, socket3-172
Voltage3-134
Change, general phono, con-
nections7-50
See model 335Q
Schematic3-173
Chassis layout, socket3-174
Voltage3-134
Schematic, socket, voltage3-181
Trimmers, chassis3-182
Parts list4-16
Same as model 317
Similar to 649 but with glass tubes
Parts list7-54
See model E608
Schematic, voltage6-37
Trimmers, alignment6-47
Chassis, parts7-53
Changes7-2
See model 465Q
Schematic, voltage7-55
Socket, trimmers, chassis, align-
ment7-56
Parts list7-28
See model 425
Schematic, voltage5-31
Socket, trimmers, parts layout5-32
Parts list5-33
See model 217
See model 217D
See model 856
Schematic, voltage4-17

625Q
627

MODEL	AUSTIN RADIO MFG. CO.—(Cont.)	RADIO TRON EARLY COMPLETE PAGE	AUTOMATIC RADIO MFG. CO.	RADIO TRON EARLY COMPLETE PAGE
-------	-------------------------------	--------------------------------------	--------------------------	--------------------------------------

<p>See also FAIRBANKS MORSE HOME APPLIANCES, INC. Audiola, Jr. Schematic, socket 1-7 Intermediate Frequencies L-F peaks Changes 7-4 SW Converter Schematic, socket 3-1 4-tube Pentode 31 Schematic, socket 3-1 6-tube Pentode 31 Schematic, socket 1-7 8-tube Pentode Schematic, socket 2-6 6-tube Jr. #1 Schematic, socket Changes 7-4 6-tube Jr. #2 Schematic, socket Changes 7-4 7-tube Super Pentode 31 Schematic, socket 2-1 8-tube Super Pentode 31 Schematic, socket 3-6 9-tube Super Pentode 31 Schematic, socket 1-8 9-tube Super Pentode 31 Schematic, socket 1-9 9-tube Super (2) Pentode Schematic, socket 2-4 31, 13-S-9 Schematic 2-3 10-tube Super 31 See model 346 2-3 B-6 Schematic 1-2 6-T (1927) Socket layout Changes 7-4 8-T (1927) Schematic 1-2 Socket layout Changes 7-4 Schematic 2-3 Schematic Misc. 6-3 Sep. model 9-tube Super (2) Pentode 31 Schematic, socket 5-4 18-T-5 Schematic 4-1 23-S-7 Schematic 3-2 23-S-8 Schematic 4-2 23-S-8 (Two types) Schematic 4-2 23-S-8Q Schematic 2-4 23-S-10 Schematic, socket Changes 7-4 23-S-10 (Two types) Schematic 3-5 23-S-12 Schematic 5-3 23-S-12, Revised Schematic 5-6 23-T-5 Schematic, socket Changes 7-9 23-T-5-SW Schematic, socket Changes 7-9 30-B, 7330 Schematic, voltage 1-4 31 Series Socket layout Changes 7-4 Schematic, voltage 1-6 31 Super Socket layout Changes 7-4 Service notes 2-5 Schematic Misc. 6-3 Schematic 4-7 Socket layout Changes 7-9 Schematic 5-4 Schematic 4-5 Socket layout Changes 7-9 Schematic 4-6 Schematic, socket 5-6 Schematic 4-7 Socket layout Changes 7-9 Schematic 4-4 Socket layout Changes 7-9 Schematic, socket, alignment 5-5 Schematic 4-7 Socket layout Changes 7-9 Schematic 5-6 Schematic 5-8 Schematic, socket, alignment 5-1 Schematic, socket, alignment 5-2 Schematic 1-1 Socket layout Changes 7-4 Schematic 1-1 Socket layout Changes 7-4 Schematic 1-10 Socket layout Changes 7-4 See model 30-B Schematic, socket, voltage 1-3 Schematic, voltage 6-1 Schematic, voltage 6-1</p>	<p>Alignment 6-4 Schematic 6-2 Schematic 6-3 Alignment, voltage 6-4 Schematic 4-2 Schematic 4-3 Schematic 5-2 Schematic 5-1 Schematic, parts Misc. 9-2 Schematic 4-3 Schematic 5-2 Schematic 5-2 Schematic 4-1 Schematic, parts Misc. 9-2 Schematic 4-4 Schematic 5-3 Schematic, socket 7-2 Schematic, socket 7-1 Schematic, socket Misc. 10-1 Schematic, parts, alignment 8-1 Schematic 8-2 Schematic, parts, alignment 8-3 Schematic, parts, alignment 8-3 Schematic 8-4 Schematic, parts, alignment 9-1 Schematic 7-3 Schematic 7-2 Schematic, socket Misc. 10-1 Schematic 7-1 Schematic, parts, alignment 8-1 Schematic 8-2 Schematic, parts, alignment 8-3 Schematic, parts, alignment 8-2 Schematic 8-4 Schematic, parts, alignment 9-1 Schematic 7-3 Schematic 7-3 Schematic, parts, alignment Misc. 8-2 Schematic, parts, alignment 8-5 Schematic, parts, alignment 8-6 Schematic, parts, alignment 8-7 Schematic, layout 9-2 Schematic, parts, alignment 8-8 Schematic, alignment, tuner 9-3 Schematic, trimmers, alignment 9-4 Schematic, trimmers 9-5 Alignment, tuner 9-6 See Tom Thumb Schematic, layout 9-2 Schematic, layout 9-2 See model 845 Schematic, layout Changes 10-1 Data 10-1</p>
---	--

MODEL	AUSTIN RADIO MFG. CO.—(Cont.)	RADIO TRON EARLY COMPLETE PAGE	AUTOMATIC RADIO MFG. CO.	RADIO TRON EARLY COMPLETE PAGE
-------	-------------------------------	--------------------------------------	--------------------------	--------------------------------------

<p>J Alignment 6-4 S 6-2 SP Schematic 6-3 Alignment, voltage 6-4 Schematic 4-2 Schematic 4-3 Schematic 5-2 Schematic 5-1 Schematic, parts Misc. 9-2 Schematic 4-3 Schematic 5-2 Schematic 5-2 Schematic 4-1 Schematic, parts Misc. 9-2 Schematic 4-4 Schematic 5-3 Schematic, socket 7-2 Schematic, socket 7-1 Schematic, socket Misc. 10-1 Schematic, parts, alignment 8-1 Schematic 8-2 Schematic, parts, alignment 8-3 Schematic, parts, alignment 8-2 Schematic 8-4 Schematic, parts, alignment 9-1 Schematic 7-3 Schematic 7-3 Schematic, socket Misc. 10-1 Schematic 7-1 Schematic, parts, alignment 8-1 Schematic 8-2 Schematic, parts, alignment 8-3 Schematic, parts, alignment 8-2 Schematic 8-4 Schematic, parts, alignment 9-1 Schematic 7-3 Schematic 7-3 Schematic, parts, alignment Misc. 8-2 Schematic, parts, alignment 8-5 Schematic, parts, alignment 8-6 Schematic, parts, alignment 8-7 Schematic, layout 9-2 Schematic, parts, alignment 8-8 Schematic, alignment, tuner 9-3 Schematic, trimmers, alignment 9-4 Schematic, trimmers 9-5 Alignment, tuner 9-6 See Tom Thumb Schematic, layout 9-2 Schematic, layout 9-2 See model 845 Schematic, layout Changes 10-1 Data 10-1</p>	<p>Junior Schematic Misc. 6-3 Tom Thumb, Screen Schematic 1-1 Grid #4 (Battery) Schematic 8-1 Tom Thumb Bridge Schematic 4-1 Tom Thumb Steering Post Notes 4-2 Tom Thumb, 933 Series 2 Schematic 9-1 C-4 Schematic 7-3 A-5 Schematic 7-2 D-3 Schematic, socket Misc. 10-1 R-6 Schematic 7-1 S-6 Schematic 7-1 M10, M20 Schematic, parts, alignment 8-1 P-25 Schematic 8-2 B30, Series I Schematic, parts, alignment 8-3 B30, Series II Schematic, parts, alignment 8-3 P-35, 34 Schematic 8-2 B40, Series II Schematic, parts, alignment 8-4 44, V-45, V-46, O-45, P-46 Schematic 9-1 J-50 Schematic 7-3 D-55 Schematic 10-1 J-60 Schematic 7-3 M60 Schematic, parts, alignment, data 8-5 B70, B80 Schematic, parts, alignment 8-6 J-80 Schematic, parts, alignment 7-4 M80 Schematic, parts, alignment 8-7 845, 960, 963 Schematic, layout 9-2 850 Schematic, parts, alignment 8-8 855 Schematic, alignment, tuner 9-3 878 Schematic, trimmers, alignment 9-4 892 Schematic, trimmers 9-5 Alignment, tuner 9-6 933 Ser. 2 See Tom Thumb Schematic, layout 9-2 933, 935 Schematic, layout 9-2 950, 955 Schematic, layout 9-2 960, 963 Schematic, layout 9-2 960-A See model 845 Data Changes 10-1</p>
---	--

Schematic, socket, voltage,
parts list1-3
Chassis, two views.....3-3
Schematic3-4
Schematic, socket, voltage,
parts list1-4
Chassis, two views.....3-1
Schematic3-5
Schematic4-2
Schematic, voltage, chassis.....1-2
Schematic, socket4-3
Schematic4-1
See Model A-3
Schematic, chassis, data.....1-1
Schematic, socket3-6
Schematic4-9
Schematic6-1
Schematic6-2
Schematic6-3
Schematic, alignment6-4
Schematic5-1
Schematic6-1
Schematic, socket4-5
Schematic5-2
Schematic5-2
Schematic4-6
Schematic, socket4-7
Schematic, socket5-3
Schematic, parts5-4
Schematic5-3
Schematic4-4
Schematic, socket, trimmers.....6-5
Alignment, data.....6-6
See Model GT-20

BALKHEIT PRODUCTS CO.
Voltages, charging rates, etc.....1-1
Schematic1-10
Schematic1-10
Schematic1-9
Schematic1-10
Schematic, wiring1-8
Schematic, wiring1-7
Schematic, wiring1-11
Schematic, wiring1-8
Schematic, wiring1-6
Schematic, wiring1-5
Schematic, wiring1-4
Schematic, wiring1-3
Schematic, wiring1-3
Schematic, wiring1-4

BARKER BROS.
Schematic, voltage, alignment.....6-1
Schematic, voltage, alignment.....6-1
Schematic, voltage6-2
Alignment6-1

BELMONT RADIO CORP.
Series 110
401
401, Series B
403, Series A
404, Above serial
#5D115200A
408, Series A
415, Series A
415, Series B
418, Series A
420
425
430
435 Export Chassis
440
444
X466 Television
489, Series A, Above
Serial 71852300
489, Series B, Above
Serial 8C136800
501, Series A
504, Series A
505, Series A, Above
Serial 7J851300
517, Series A
519
520, Series A
521, Series A
522
523
523B
524, Series A; Export
Chassis 435
525 AC-DO
526
527, Series A
529
530
531, Series B, Above Serial
197500
540

Schematic, voltage3-9
Socket, trimmers, alignment.....6-1
notes6-2
Schematic, socket, voltage, align-
ment, parts list7-1
Schematics, voltage, trimmers.....10-1
Alignment10-2
Schematic, voltage, socket,
trimmers6-3
Alignment, parts, battery data6-4
Schematic, voltage, socket
trimmers, alignment parts.....9-1
Schematic, voltage, parts8-1
Schematic, trimmers, align-
ment8-2
Schematic, socket, trimmers10-3
Alignment, voltage, tuner
data10-2
Schematic, socket5-3
Alignment5-4
Schematic, socket4-1
Schematic, socket5-3
Alignment5-4
See model 524, Ser. A
Schematic, socket5-5
Alignment5-6
Schematic, voltage, socket,
chassis6-5
Alignment, notes10-39, 40
Schematic10-41
Voltage, Notes10-41

Schematic, socket, trimmers,9-3
voltage, parts9-3
Trimmers, alignment9-4
Schematic, socket, trimmers,
voltage, alignment, parts.....9-2
Schematic, socket, trimmers,
voltage, alignment, parts.....9-5
Schematic, voltage, socket,
trimmers, parts9-6
Alignment, trimmers9-6
Schematic, voltage, socket,
trimmers, alignment, parts,
tuner9-7
Schematic voltage, alignment10-4
Socket, trimmers, tuner10-5
Schematic, socket, trimmers,
voltage10-6
Alignment10-5
Schematic10-7
Socket, trimmers, voltage,
alignment, tuner10-8
Schematic, voltage, socket, trim-
mers, alignment, parts7-2
Schematic, socket, trimmers,
voltage, alignment, parts.....9-8
Schematic, socket, trimmers,
voltage, alignment, parts.....9-9
Schematic, socket, trimmers,
voltage, alignment, parts.....9-10
Schematic, socket, servicing
data3-8
Schematic, socket, trimmers,
voltage, tuner, alignment,
parts9-11
Schematic10-9
Socket, trimmers, voltage,
alignment, tuner data10-10
Schematic10-11
Socket, trimmers, alignment,
tuner data10-12
Schematic, socket, parts list4-2
Schematic, voltage, socket,
trimmers, alignment, parts.....9-12
Schematic, socket, alignment,
parts5-7

368
369
370
366
367
371
364
365
372
728
737
737
736
736
735
735
734
729
732
735
735
732
731
736
736
781
373
374
375
376
380
377
378
379

368
369
370
366
367
371
364
365
372
728
737
737
736
736
735
735
734
729
732
735
735
732
731
736
736
781
373
374
375
376
380
377
378
379

374
375
376
380
377
378
379
374
375
376
380
377
378
379

374
375
376
380
377
378
379

374
375
376
380
377
378
379

374
375
376
380
377
378
379

374
375
376
380
377
378
379

RADIOTRON
EARLY COMPLETE
PAGE

BELMONT RADIO CORP.—(Cont.)
REVISED
PAGE

MODEL
633, Series A

MODEL
541

633, Series A	Schematic, socket, trimmers, voltage, tuner, parts	10-19
634, Series A	Alignment, tuner, parts	10-20
640	Schematic, socket, trimmers, voltage, alignment	10-21
650	Tuner, phono data, parts	10-22
660	Schematic, socket, trimmers	5-9
661	Alignment, notes	5-10
665, Series A, 765	Schematic, socket, trimmers, parts, alignment	5-11
666	Socket, alignment	5-12
667	Schematic, socket, parts list, voltage	4-6
670	Schematic, voltage, socket, trimmers, parts	8-7
670-A	Alignment, assembly, wiring diagram	8-8
675	Schematic, voltage, trimmers, parts	9-21
677	Schematic, voltage, trimmers, notes	9-22
678, Issue A	Alignment, tuner, trimmers, notes	9-22
680	Data	Changes 10-3
685, Series A	Schematic, socket, trimmers, parts	7-13
686, Series A & B	Alignment, notes	7-14
691 Series A	Schematic, voltage, socket, trimmers, parts	9-23
740	Alignment, wiring data, notes	9-24
746, Series A	Schematic, socket, trimmers	5-13
750	Alignment, service notes	5-14
751, Series A	Schematic, voltage, parts	6-22
755	Schematic, voltage, parts, details	6-23
761 Series A	Alignment, installation data	6-24
767, Series A	Schematic, socket, trimmers	5-15
770, Series A	Alignment, voltage, socket, trimmers	5-16
775	Schematic, voltage, socket, trimmers, parts	9-25
50672	Installation, alignment, tuner, voltage	9-26
50672	Alignment, tuner data, notes	10-23
50672	Tuner data	10-24
50672	Installation	10-18
50672	Schematic, voltage, socket, trimmers	9-26
50672	Alignment, notes, tuner, trimmers	10-25
50672	Tuner data, notes	10-26
50672	Schematic, voltage, socket, trimmers	10-27
50672	Alignment, parts	6-25
50672	Schematic, socket, trimmers	6-26
50672	Alignment, notes	7-15
50672	Schematic, socket, trimmers	7-16
50672	Alignment, notes	7-16
50672	Schematic, voltage, socket, trimmers, parts	9-27
50672	Alignment, parts	9-28
50672	Schematic, voltage, socket, trimmers, parts	8-9
50672	Alignment, trimmers	8-10
50672	Schematic, socket, trimmers, voltage	7-17
50672	Alignment, parts	7-18
50672	Schematic	4-7
50672	Alignment, socket	5-19
50672	Schematic, voltage	10-29
50672	Tuner data	10-28
50672	Alignment, socket, trimmers, notes	10-30
50672	Schematic, socket, parts, layout	6-27
50672	Trimmers, alignment	6-28
50672	Schematic, voltage, socket, trimmers, parts	9-30
50672	Alignment, tuner	9-31
50672	Schematic, socket, trimmers	10-31
50672	Alignment, trimmers, voltage	10-32
50672	Notes	7-20
50672	Schematic, socket, trimmers, parts	5-17

RADIOTRON
EARLY COMPLETE
PAGE

MODEL
541

541	Schematic, voltage, socket, trimmers	6-7
544, 545	Alignment, parts, notes	6-8
550	Schematic, voltage, socket, trimmers, parts	6-9
551, Series A	Alignment, notes	6-10
553, Series A	Schematic, socket, parts list	4-3
555	Notes, socket, parts list	4-4
556 (Export)	Schematic, voltage, socket, trimmers	10-13
566	Alignment	10-14
575	Schematic, voltage, socket, trimmers	10-15
577 Series A	Alignment, tuner data, notes	10-16
5770 Above Serial 208070	Schematic, voltage, socket, trimmers, parts	6-11
578, 2 types, Serial 5G183670A to 5K179250A and Above	Trimmers, alignment, notes	6-12
578, Series A	Schematic, socket, trimmers	7-3
580, Revised, Above serial 11501	Alignment, parts	7-4
582, Series A, Above Serial 7L894500	Schematic, socket, trimmers, parts	7-5
582, Series B, Above Serial 8B106200	Alignment, notes	7-5
583 Export	Schematic, alignment	6-8
585, Series A, B, C	Schematic, voltage, socket, trimmers, tuner, alignment	9-13
585, Series D	Schematic, voltage, notes	10-17
586, Series A, above serial 6E248475	Alignment, socket, trimmers, tuner data	10-18
587, Series A	Schematic, voltage, parts	6-13
588, Series A	Socket, trimmers, alignment	6-14
589	Schematic, socket, voltage	6-15
589 Series A Above Ser. No. 8E-189200	Changes	7-2
601, Series A & B	Schematic, voltage, parts	6-16
602B, 602C	Installation details, parts	6-17
611 Series A	Alignment, installation data	6-18
625	Schematic, voltage, socket, trimmers, parts	9-15
632 Series A	Alignment, tuner, notes	9-16
	Schematic, voltage, socket, trimmers, parts	9-14
	Schematics, voltage	9-28
	Socket layouts, trimmers, parts, change data	6-20
	Alignment data	6-21
	Schematic, trimmers, parts list	7-7
	Alignment, parts	7-8
	Schematic, socket, alignment, parts	7-9
	Schematic, socket, trimmers, parts	7-11
	Alignment	7-12
	Schematic, voltage, socket, trimmers, parts	8-3
	Alignment, trimmers	8-4
	Schematic, socket, trimmers, alignment	8-5
	Changes	9-1
	Schematic, socket, parts, alignment, notes	7-10
	Schematic, socket, voltage, trimmers, alignment, parts	8-6
	Schematic, voltage, socket, trimmers, alignment, parts	9-29
	Schematic, socket, trimmers, parts	9-17
	Voltage, alignment, tuner, notes	9-18
	Schematic, socket, parts list	4-5
	Schematic, voltage, parts	9-19
	Socket, trimmers, alignment, notes	9-20

1075, Series A, B	Socket, trimmers, voltage, phono, notes	10-87
1170, 1172	Tuner data, notes, parts	10-98
	Schematic, voltage, socket, trimmers, parts	8-29
1170B	Alignment	8-50
	Schematic, voltage, socket, trimmers, parts	8-81
1170C, Above Serial 7C561750	Alignment	8-52
1171 Series A	Schematic, socket, trimmers, parts	9-43
	Alignment, trimmers	9-44
	Schematic, voltage, socket, trimmers, parts	9-45
1174	Alignment, notes	9-46
	Schematic, voltage, socket, trimmers, parts	8-33
1175 Series A	Alignment	8-34
	Schematic, voltage, parts	9-47
	Alignment	9-40
	Trimmers, tuner	9-48

BLACKHAWK

6-U	Schematic	Misc. 5-3
-----	-----------	-----------

DAVID BOGEN CO., INC.

Mastertone Amplifier	Schematic	8-1
Supreme Amplifier	Schematic	8-1
2.5-5-10 Meter Superhet	Schematic, data	8-2
2SC Communicator	Schematic, data	8-3
2W Communo-Phone	Schematic, data	8-5
3A Communo-Phone	Schematic, data	8-6
5SC Communo-Phone	Schematic	8-3
	Instructions	8-4
B-20 Amplifier	Schematic, notes	8-7
SX50 Amplifier	Schematic, notes	8-8

BOSCH

See UNITED AMERICAN BOSCH

BRANDES PRODUCTS CORP.

Also see KOLSTER RADIO, INC.

A-1	Schematic	9-2
B-10	Schematic	1-1
	Voltage, socket, data	1-2
B-11, B-13	Schematic	9-1
B-15, B-16	Schematic	1-3
	Voltage, socket, data	1-4

BREMER-TULLY MFG. CO.

ABC Power Pack	Schematic	2-4
B-T	Schematic	2-1
C-40 Power Converter	Schematic	1-5
6-40, 6-41	Schematic, socket, voltage	1-4
7-70	Schematic, chassis wiring	3-1
7-70 Power Converter	Schematic, socket, voltage	3-2
8 Counterphase	Schematic	1-3
8-12 Counterphase	Schematic, socket	2-1
80	Schematic, socket, voltage	1-3
8-20, 8-21	Schematic, socket	2-2
81-A	Schematic, socket	1-5
81, 82	Schematic, socket, voltage	1-6
	Resistor, condenser, transformer connectons	3-4
81, 82 Power Unit	Chassis wiring	3-3
S-81, S-82 RF	Schematic, socket	1-7
S-81, S-82 A.F. 60 cycles	Chassis wiring	2-3
S-81, S-82 A.F. & SPU, 25 cycles	Schematic, choke and condenser connectons	3-5
83-A	Schematic	3-6

BRENARD MFG. CO.

Heraldyne	Schematic	Misc. 6-4
-----------	-----------	-----------

775	Alignment	5-18
777, Series A, B	Schematics, voltage	6-29
	Trimmers, socket, parts, layouts	6-30
	Alignment	6-31
	Socket, trimmers, notes	7-20
777, Series C	Schematic, voltage, changes, parts	7-19
	Socket, trimmers, notes	7-20
	Alignment (same as 777, series B)	6-31
778, Series A	Schematic, socket, trimmers, parts	7-21
	Alignment, notes	7-22
786, Series A	Schematic, socket, trimmers	7-15
	Alignment, notes	7-16
787, Series A	Schematic, voltage, socket, trimmers, parts	8-11
	Alignment	8-12
804	Schematic, socket, voltage, parts	8-13
	Alignment, trimmers	8-14
822	Schematic, socket, trimmers, parts	8-15
	Alignment	8-16
823	Schematic, voltage, socket, trimmers, parts	9-31
	Alignment, trimmers	9-32
840	Schematic, voltage, socket, parts	8-17
	Alignment, trimmers	8-18
842 Series A	Schematic, voltage, socket, trimmers, parts	9-33
	Alignment, trimmers	9-34
845, Series A	Schematic, socket, trimmers	7-23
	Alignment, notes, parts	7-24
848, 849	Schematic, voltage, socket, parts	8-19
	Alignment, trimmers	8-20
856, Series A	Schematic, voltage, socket, trimmers, parts	8-21
	Alignment	8-22
860 Series A	Schematic, voltage, socket, trimmers, parts	9-35
	Alignment, tuner	9-36
867, Series A	Schematic, voltage, tuner data	10-33
	Tuner data	10-33
878, Series A	Alignment, socket, trimmers	10-34
	Schematic, voltage, socket, trimmers, parts	8-23
878, Series B	Schematic, voltage, socket, trimmers, parts	8-24
878, Series A & B	Schematic, voltage, socket, parts	8-25
880, Series A, B	Alignment, trimmers	8-26
880, Series C	Schematic, voltage	8-12
880, Series A, B, C	Schematic, voltage, data	6-32
	Socket, trimmers	6-33
	Alignment, parts	6-34
881	Schematic, socket, trimmers, alignment, parts	6-85
886, 889	Schematic, voltage, socket, trimmers, parts	9-39
	Alignment, trimmers, notes	9-37
890, Series A	Schematic, trimmers, notes	9-38
	Schematic, voltage, socket, trimmers, parts	8-27
	Alignment	8-28
910 Export	Schematic, parts, phonograph notes	9-41
	Alignment	9-40
1050	Socket, trimmers, voltage, tuner	9-42
	Schematic, voltage	4-8
1070, Series A & B	Alignment, socket	5-20
	Schematics, socket, trimmers	7-25
1075, Series A, B	Alignment, notes, parts	7-26
	Schematic	10-35
	Alignment	10-36

BULOVA CAPEHART

MODEL	BULOVA WATCH CO.—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
M-501	Chassis layout, assembly wiring, voltage	2-2	187-B	504
600, 601, 605, 610	Schematic, voltage, socket	5-1		
M-701, G-781	Alignment, trimmers	5-2	187-C	505
	Schematic, chassis, voltage	2-3	187-D	506
	Test data	2-4	187-E	507
C-751	Schematic, socket	2-5	187-F	508
	Voltage, service data	2-6		
	BUSH & LANE PIANO CO.			
10	Schematic	1-1	*189	509
	Voltage, socket, tests	3-1		510
12	Chassis layout	3-2	*188	512
	Schematic, socket, voltage	1-2		
	C. R. O.			
24-27	Schematic	4-1		
24-45	Schematic	4-1		
24-47	Schematic	4-2		
58-47	Schematic	4-3		
	CABLE-NELSON			
	See HOWARD RADIO			
	CADILLAC DIV.—GENERAL MOTORS			
6X	Schematic, voltage, socket, trimmers	8-1		
	Alignment, notes	8-2		
6W	Notes on mounting	5-1		
	Notes on mounting, Part 2	5-2		
	Schematic, socket, alignment	5-3		
	Parts list	5-4		
6KB	Schematic, voltage, socket, trimmers	8-3		
	Alignment, notes	8-2		
6Q	Schematic	7-1		
	mers, resistances, socket, trimmers, transformer data	7-2		
6R	Circuit data, parts, alignment	7-3		
	Schematic	8-5		
6S	Alignment, voltage, socket, trimmers, data	8-6		
	Schematic, parts	8-7		
6T	Alignment, voltage, socket, trimmers, changes, notes	8-8		
	Schematic, notes	8-9		
6U2	Alignment, voltage, trimmers, socket, data	8-10		
C-8	Schematic	8-4		
	Schematic, voltage, sensitivity	10-1		
56V1	Socket, trimmers, chassis	10-2		
2029, 2029A, 2080	Tuner, alignment notes	10-3		
2721 (072)	Tuner, alignment data	10-4		
	Schematic	5-12		
2722 (072A)	See Delco Radio 3026			
	Schematic	5-5		
	Voltage, socket, assembly	5-6		
	Chassis wiring	5-11		
	Parts, trimmer data	5-8		
	Power pack data	5-7		
	Trimmer data	5-8		
	Chassis wiring	5-11		
	Power pack data	5-7		
	Trimmer data	5-8		
	Voltage, parts list, special notes	5-9		
1425470, 1425471	Schematic	5-10		
	Socket, trimmers, layout, voltage, alignment	9-1		
7232502	Schematic	9-2		
	Socket, trimmers, layout, voltage, alignment	9-3		
	CALVEET MOTORS ASSOCIATES			
A-50-A	Schematic, voltage	6-1		
A-51-A, A-52-A	Schematic, voltage, parts	6-2		
	THE CAPEHART, INC.			
	Tuner schematic, voltage alignment	10-1		
	Amplifier schematic, voltage, trimmers, chassis	10-2		
	Schematic	10-3		
	Chassis, service notes, Part 1	2-1	192-D-1	525
	Service notes, part 2	2-3	192-D-2	526
	Service notes, part 3	2-3	192-D-2	527
	Service notes, part 4	2-4	192-D-3	528
	Adjustments, Part 1	10-25		
	Adjustments, Part 2	10-26		
	Adjustments, Part 3	10-27		
	Notes	10-28		
	Complete assembly	10-29		
	Chassis views	10-30		
	Chassis views	10-31		
	Chassis views	10-32		
	Chassis view, parts	10-33		
	Chassis views	10-34		
	Cabinet wiring	3-1		
	Complete wiring	3-2		
21	Schematic	5-1		517
100, 100 1/4, 101, 101 1/4, 130, 130 1/4	Chassis Z			518
103, 104, Cosmopolitan, Chassis Z				
110	Amperion			
110-G, Paramuse				
111	Amperion			520
130, 130 1/4				521
150, 151	Amperion			522
152	Amperion			523
170	Amperion			524
180, 180 1/4, 182, 182 1/4	Amperion			
200-F	Tuner			
202				
203				
400, 401, 402	PZ Amplifier			518
400	Series, PZ			514
400	Series, EF			515
400, 401, 402				516
400-A	Series Tuner			
400-B	Tuner			
400-B	Amplifier			
400-B, 402-B, 404-B	Tuner			
400-B, 402-B, 404-B				
400-B, 402-B, 404-B				
400-D	Amplifier			
400-E, 500-E	Series			
400-F	Tuner			
	Bass Amplifier			
	Treble Amplifier			
400-G, 500-G	Series			
400-G				

RADIOTRON
EARLY COMPLETE
PAGE

REVISED
PAGE

CHAMPION RADIO—(Cont.)

MODEL

RADIOTRON
EARLY COMPLETE
PAGE

REVISED
PAGE

THE CAPEHART, INC.—(Cont.)

MODEL

600	Schematic	7-8
601	Schematic	7-9
1437	Schematic	9-4
	Coil data	9-2
5237	Schematic	Misc. 10-2
6188P	Schematic	9-5
6288P	Schematic	9-5
7373, 7383	Coil data	9-6
	Coil data	9-2

Remote control, cable notes	10-24
Treble amplifier, schematic, alignment, voltage	10-15
Play control, assembly, adjustments	10-23

CARTER GENEMOTOR CORP.

Notes	4-2
Schematic	4-1

Genemotor
113A, 1180A, 1680A,
1685A, 4680A, 4685A

CHEVROLET DIV.—GENERAL MOTORS

See also UNITED MOTORS SERVICE

See United Motors 4037

600153	Schematic, voltage	10-1
601525	Socket, trimmers, chassis, changes, alignment	10-2
601586	Schematic, voltage, changes	10-3
	Socket, trimmers, chassis, alignment, parts	10-4
985200	Schematic, voltage	10-5
	Socket, trimmers, alignment, chassis, parts	10-6
985254	Schematic, voltage	10-7
	Socket, trimmers, chassis, alignment, parts	10-8
985283	Tuning unit notes, Part 1	10-9
985400	Tuning unit notes, Part 2	10-10
985424	Socket, trimmers, alignment, chassis	10-19
	Schematic	10-11
	Socket, trimmers, chassis, views	10-12
	Tuning unit wiring, condenser assembly, voltage	10-13
	Alignment	10-14
985425	Schematic	10-15
	Socket, trimmers, voltage, chassis, alignment, tuner	10-16
985426	Schematic, alignment	10-17
	Voltage, socket, trimmers, alignment, chassis	10-18

CASE ELECTRIC CORP.

Also see U. S. RADIO & TELEVISION CO.

Planetary Drive Assembly	7-16	
601, Chassis 16 SM	7-2	
	Alignment, trimmers	7-1
	Voltage, parts, chassis	7-3
701, Chassis 16 SME	7-4	
	Schematic	7-4
	Alignment, trimmers	7-5
710, 713, 714, 715, 716, 718, 719, Chassis 17	7-6	
	Voltage, parts, chassis	10-1
	Schematic, trimmers, alignment	10-2
801, 802, Chassis 27 SME	7-8	
	Schematic	7-3
	Alignment, trimmers	7-7
1001, Chassis 19 RSME	7-9	
	Voltage, parts, chassis	7-9
	Schematic	7-11
	Trimmers, alignment	7-10
	Voltage, parts, chassis	7-12
	Schematic	7-13
1101, 1102, Chassis 110 RSME	7-14	
	Trimmers, alignment	7-14
	Voltage, parts, chassis	7-15

CAVALCADE RADIO CO.

857	Schematic, data	6-1
859	Schematic, installation data	6-2
8511	Schematic, socket, trimmers	6-3
	Alignment data	6-4

CENTURY RADIO PRODUCTS CO.

Century Ace	8-6	
Century Queen	8-7	
4-47	Schematic	3-1
4-78	Schematic	3-2
5-38	Schematic	3-3
5-47	Schematic	3-4
7-88 Auto Set	Schematic	3-5

CHAMPION RADIO

Auto Radio Power Sup.	Schematic, data	8-8
Ply	Data	7-10
Coil Connections	Schematic	7-3
4-Tube, AC-DC	Schematic	7-1
5-Tube, 5-Band	Schematic	7-2
6-Tube, 5-Band	Schematic	9-1
30	Schematic	8-1
40-R, 40-DW, 40-RM, 40-DWN	Schematic, notes	7-5
40UM	Schematic	8-2
42	Schematic	7-3
50A2M	Schematic	8-3
50UD	Schematic	8-4
50UP	Schematic	8-4
52 (47 output)	Schematic	7-4
52-DWG (42 output)	Schematic, notes	7-5
54, 55	Schematic	7-4
807, 817	Schematic	9-1
400	Schematic	9-3
501	Schematic	7-6
521UD	Schematic	7-7
525DWG	Schematic	8-5
526DW	Schematic	8-6
5431.D.	Schematic	8-7
558	Schematic	8-2
	Schematic	7-1

CHRYSLER

See PHILCO RADIO & TELEVISION CORP.

OLAGO RADIO CORP.

Radiochron "B"	Schematic	Misc. 4-9
581 "Heritage"	Schematic	Misc. 9-3

CLARION

See TRANSFORMER CORP. OF AMERICA

CLEARSTONE RADIO CORP.

60 Goldcrest	Schematic	1-1
70 Clearodyne	Schematic	1-1
80 (Improved)	Schematic	1-2
100 Series	Schematic	1-2
110	Schematic	1-3
112	Schematic	1-3

CLIMAX RADIO & TELEVISION CO., INC.

Diamond	Schematic	8-1
Duke	Schematic, parts	8-1
Lee	See Model SW-5	8-1
Opal	Schematic	8-1
AA	Schematic, socket	7-3
AAAX	Schematic, socket	7-4
AB, ABX, Early	Schematic	7-5
AD, Late	Schematic, parts	8-2
AH, AHE	Schematic, parts	8-3
AJ	Schematic, socket, trimmers, alignment	8-4
AKE	Schematic, parts	8-5
AL	Schematic, socket, alignment	9-1
AE	Schematic, socket, alignment	9-2

CLIMAX COLONIAL

CLIMAX RADIO & TELEVISION CO., INC.—(Cont.)		RADIOTRON	
MODEL	REVISION	EARLY COMPLETE	PAGE
Schematic, socket, alignment.....	9-1		
Schematic, socket, alignment.....	9-1		
Schematic, parts.....	8-5		
Schematic, parts.....	8-6		
Schematic, parts.....	8-7		
Schematic, parts.....	8-7		
Schematic, parts.....	Misc. 10-3		
Schematic, parts.....	8-8		
Schematic, parts.....	8-9		
Schematic, parts.....	8-9		
Schematic, parts.....	8-10		
Schematic, parts.....	7-0		
Schematic, parts.....	8-11		
Schematic, parts.....	8-11		
Schematic, parts.....	8-3		
Schematic, parts.....	8-2		
Schematic, parts.....	8-13		
Schematic, parts.....	8-12		
Schematic, socket, alignment.....	9-2		
Schematic, socket, alignment.....	7-4		
Schematic.....	7-7		
Schematic.....	7-6		
Schematic.....	Misc. 10-3		
Schematic.....	7-7		
Schematic.....	7-7		
Schematic.....	7-7		
Schematic.....	7-1		
Schematic, socket, alignment.....	9-2		
Schematic.....	7-3		
Schematic.....	7-5		
Schematic.....	7-10		
Schematic.....	7-11		
Schematic.....	7-12		
Schematic.....	7-13		
Schematic.....	8-14		
Schematic, parts.....	8-15		
Schematic, parts.....	8-16		
Schematic.....	7-5		
Schematic.....	7-14		
Schematic.....	7-14		
Schematic.....	7-15		
Schematic.....	7-15		
Schematic.....	Misc. 5-4		
Schematic.....	7-16		
Schematic.....	7-16		

CLIMAX RADIO & TELEVISION CO., INC.—(Cont.)		RADIOTRON	
MODEL	REVISION	EARLY COMPLETE	PAGE
Schematic, socket, alignment.....	9-1		
Schematic, socket, alignment.....	9-1		
Schematic, parts.....	8-5		
Schematic, parts.....	8-6		
Schematic, parts.....	8-7		
Schematic, parts.....	8-7		
Schematic, parts.....	Misc. 10-3		
Schematic, parts.....	8-8		
Schematic, parts.....	8-9		
Schematic, parts.....	8-9		
Schematic, parts.....	8-10		
Schematic, parts.....	7-0		
Schematic, parts.....	8-11		
Schematic, parts.....	8-11		
Schematic, parts.....	8-3		
Schematic, parts.....	8-2		
Schematic, parts.....	8-13		
Schematic, parts.....	8-12		
Schematic, socket, alignment.....	9-2		
Schematic, socket, alignment.....	7-4		
Schematic.....	7-7		
Schematic.....	7-6		
Schematic.....	Misc. 10-3		
Schematic.....	7-7		
Schematic.....	7-7		
Schematic.....	7-7		
Schematic.....	7-1		
Schematic, socket, alignment.....	9-2		
Schematic.....	7-3		
Schematic.....	7-5		
Schematic.....	7-10		
Schematic.....	7-11		
Schematic.....	7-12		
Schematic.....	7-13		
Schematic.....	8-14		
Schematic, parts.....	8-15		
Schematic, parts.....	8-16		
Schematic.....	7-5		
Schematic.....	7-14		
Schematic.....	7-14		
Schematic.....	7-15		
Schematic.....	7-15		
Schematic.....	Misc. 5-4		
Schematic.....	7-16		
Schematic.....	7-16		

CLIMAX RADIO & TELEVISION CO., INC.—(Cont.)		RADIOTRON	
MODEL	REVISION	EARLY COMPLETE	PAGE
Schematic, socket, voltage.....	1-12		
Chassis wiring.....	1-12		
Schematic, socket, voltage.....	1-13		
Schematic, socket, voltage.....	1-14		
Schematic, socket, voltage.....	1-15		
Chassis layout.....	1-15		
Remote Control Notes.....	2-1		
Parts list.....	2-3		
Schematic, wiring, cable.....	1-17		
Schematic, socket.....	2-4		
Schematic.....	1-19		
Chassis wiring, parts list.....	2-6		
Data on parts.....	2-5		
Schematic.....	1-19		
Schematic, socket.....	2-7		
Chassis wiring.....	2-8		
Parts coding, voltage.....	2-9		
Schematic.....	2-10		
Schematic.....	2-11		
Chassis wiring.....	2-13		
Voltage, parts coding.....	2-12		
Schematic, socket, data.....	2-15		
Chassis wiring.....	2-14		
Schematic.....	1-18		
Parts coding.....	2-19		
Chassis wiring, voltage.....	2-17		
Schematic.....	2-16		
Chassis wiring.....	2-18		
Chassis wiring.....	2-20		
Schematic, voltage, data.....	2-21		
Parts coding.....	2-22		
Schematic.....	Misc. 10-4		
Chassis wiring, parts coding.....	2-23		
Schematic, voltage, data.....	2-24		
Chassis wiring.....	2-25		
Schematic, socket, voltage.....	2-26		
Parts coding.....	2-27		
Schematic.....	Misc. 10-4		
Chassis wiring.....	2-28		
Chassis wiring, voltage.....	2-29		
Schematic, socket, parts coding.....	2-30		
Chassis wiring.....	2-31		
Schematic, socket.....	2-32		
Voltage, parts coding.....	2-33		
Schematic, socket.....	3-1		
Voltage.....	3-3		
Parts coding.....	3-4		
Schematic.....	3-3		
Voltage.....	3-5		
Schematic.....	3-6		
Parts coding.....	3-7		
Schematic, voltage.....	3-8		
Schematic, voltage.....	3-9		
Parts coding.....	3-10		
Schematic, data.....	3-11		
Voltage, socket.....	3-12		
Parts coding.....	3-13		
Coil connections.....	3-14		
Switch connections.....	3-15		
Schematic, coil connections.....	3-16		
Voltage, chassis layout.....	3-17		
Schematic, I-F data.....	3-18		
Voltage, parts coding, socket.....	3-19		
Schematic, transformer notes.....	3-20		
Voltage, chassis layout.....	3-21		
Parts coding.....	3-22		
Service notes.....	3-23		
Simplified schematic.....	3-24		
Schematic, voltage.....	3-25		
Parts coding.....	3-26		
Schematic, transformer data.....	3-27		
Schematic.....	3-28		
Parts coding.....	3-29		
Voltage, alignment data.....	4-1		
Notes.....	4-2		
Notes, cable data, antenna.....	4-3		
Drive cable data.....	4-3		
Cable data.....	4-4		

COLONIAL RADIO CORP.—(Cont.)		RADIOTRON	
MODEL	REVISED PAGE	MODEL	REVISED PAGE
106-B	Interference data, general notes, power supply.....4-5	501 AC	Schematic layout, parts location.....4-46
	Schematic.....4-8		Schematic, parts coding.....3-38
	Voltage.....4-16	C-595	Revised schematic.....3-37
	Socket layout, parts location.....4-9		Spr. notes, parts. See model T-397
	Parts list.....4-10		Voltage, service notes.....3-34
	Schematic.....4-7		Supplementary service notes (A).....3-35
	Layout, test data.....4-6		Circuit notes, voltage.....4-47
	See model 86		Parts list, block schematic.....4-46
	See model 88	600, 600-A	Schematic.....4-49
	See model 89		Parts location, socket layout.....4-50
	Circuit notes.....4-11	901	Circuit notes.....4-51
	Voltage, parts list.....4-12		Voltage, parts list.....4-52
	Schematic.....4-13		Schematic.....4-53
	Socket layout, parts location.....4-14	602	Parts location, socket layout.....4-54
	See Sears Roebuck 1712 & 1713		Circuit data.....5-13
	Notes, voltage.....4-15		Schematic.....5-15
	Parts location, socket layout, parts list.....4-16		Socket, trimmers, coil data.....5-16
	Schematic.....4-17		Voltage, alignment.....5-17
	Supplementary data.....4-18		Parts list.....5-18
	Schematic, voltage, parts layout 5-3		Schematic, voltage, interference data.....5-19
	Remote control, alignment.....5-4		Socket, trimmers, alignment.....5-20
	Vibrator data, noise.....5-5		Changes.....Changes 7-6
	Socket, assembly, speaker.....5-6		Schematic, circuit data.....5-21
	Service data.....5-7		Voltage, alignment.....5-22
	Schematic, parts.....5-8		Socket layout, trimmer data.....5-23
	Circuit data.....5-9	605	Parts list.....5-24
	Schematic, parts layout.....5-10	650	Schematic, socket, trimmers.....6-1
	Voltage, socket, trimmer, assembly.....5-11		Schematic, voltage, notes.....5-25
	Remote control data, parts list 5-12		Parts layout, socket, trimmers, notes.....5-26
	Supplementary data. See model 150		Schematic, voltage, trimmer data.....5-27
182	Notes.....4-19		Alignment, socket, trimmers.....5-28
250, 279, 800, 901, 500 AC-DC	Voltage, tube data.....4-20		Changes.....Changes 7-4
	Parts location.....4-21	652	Schematic, voltage, data.....5-29
	Schematic "A".....4-22		Socket, alignment, trimmer data.....5-30
	Schematic "B".....4-23		Schematic, voltage.....5-31
	Parts list.....4-24		Alignment, socket, parts list, trimmers.....5-32
	Notes.....4-25		Schematic, voltage.....5-33
250 AC, 279 AC, 300 AC, 301 AC, 250-300 AC	Voltage.....4-26		Alignment, socket, trimmers, parts.....5-34
	Parts list.....4-33		Schematic, trimmers, socket, parts layout, notes.....5-35
	Schematic.....4-27	654	Voltage, alignment.....5-36
	Parts location.....4-28		Changes.....Changes 7-4
	Schematic.....4-29	655	Schematic, voltage, trimmer data.....5-37
	Parts location.....4-30		Alignment data.....5-38
	Notes & Voltages. See model 250 AC		Parts list, socket layout, trimmers.....5-39
	Schematic.....4-31		Changes.....Changes 7-0
	Parts location.....4-32		Schematic, voltage, trimmers.....5-40
	Parts list.....4-34	657	Alignment.....5-41
	See model 250		Socket layout, trimmers, parts list.....5-42
	Voltage, service notes.....3-29		Changes.....Changes 7-4
	Schematic, parts coding.....3-30		Schematic, voltage.....5-43
	Speaker replacement, notes, parts list.....4-65	658	Alignment, trimmers, socket layout.....5-44
	Schematic, voltage.....3-31		Schematic, voltage.....5-45
	Parts coding.....3-32		Alignment, parts, socket, trimmers.....5-46
	Parts list.....3-33		Schematic, voltage, socket, trimmers.....6-2
	Speaker replacement notes, parts list.....4-66	659	Alignment, notes.....6-3
	See model T-345		Alignment part 2, parts list.....6-4
	Voltage, notes.....4-35		Schematic.....3-37
	Schematic.....4-36		Spr., notes, parts. See model T-397
	Socket layout.....4-37		Voltage, notes. See model C-595
	Coil wiring data, parts list.....4-38		Circuit notes, mechanical notes.....4-55
	See model T-397		Voltage, mechanical notes.....4-56
	See model 250		Schematic.....4-57
	Circuit notes.....4-39		Chassis view, parts list.....4-58
	Condenser drive data.....4-40		
	Voltage, parts list.....4-41		
	Parts list.....4-42		
	Schematic.....4-43		
	Socket layout, parts location.....4-44		
106-B	Interference data, general notes, power supply.....4-5		
	Schematic.....4-8		
	Voltage.....4-16		
	Socket layout, parts location.....4-9		
	Parts list.....4-10		
	Schematic.....4-7		
	Layout, test data.....4-6		
	See model 86		
	See model 88		
	See model 89		
	Circuit notes.....4-11		
	Voltage, parts list.....4-12		
	Schematic.....4-13		
	Socket layout, parts location.....4-14		
	See Sears Roebuck 1712 & 1713		
	Notes, voltage.....4-15		
	Parts location, socket layout, parts list.....4-16		
	Schematic.....4-17		
	Supplementary data.....4-18		
	Schematic, voltage, parts layout 5-3		
	Remote control, alignment.....5-4		
	Vibrator data, noise.....5-5		
	Socket, assembly, speaker.....5-6		
	Service data.....5-7		
	Schematic, parts.....5-8		
	Circuit data.....5-9		
	Schematic, parts layout.....5-10		
	Voltage, socket, trimmer, assembly.....5-11		
	Remote control data, parts list 5-12		
	Supplementary data. See model 150		
182	Notes.....4-19		
250, 279, 800, 901, 500 AC-DC	Voltage, tube data.....4-20		
	Parts location.....4-21		
	Schematic "A".....4-22		
	Schematic "B".....4-23		
	Parts list.....4-24		
	Notes.....4-25		
250 AC, 279 AC, 300 AC, 301 AC, 250-300 AC	Voltage.....4-26		
	Parts list.....4-33		
	Schematic.....4-27		
	Parts location.....4-28		
	Schematic.....4-29		
	Parts location.....4-30		
	Notes & Voltages. See model 250 AC		
	Schematic.....4-31		
	Parts location.....4-32		
	Parts list.....4-34		
	See model 250		
	Voltage, service notes.....3-29		
	Schematic, parts coding.....3-30		
	Speaker replacement, notes, parts list.....4-65		
	Schematic, voltage.....3-31		
	Parts coding.....3-32		
	Parts list.....3-33		
	Speaker replacement notes, parts list.....4-66		
	See model T-345		
	Voltage, notes.....4-35		
	Schematic.....4-36		
	Socket layout.....4-37		
	Coil wiring data, parts list.....4-38		
	See model T-397		
	See model 250		
	Circuit notes.....4-39		
	Condenser drive data.....4-40		
	Voltage, parts list.....4-41		
	Parts list.....4-42		
	Schematic.....4-43		
	Socket layout, parts location.....4-44		

**COLONIAL
CONTINENTAL**

RADIOTRON
EARLY COMPLETE
PAGE

*214
*218
*216

REVISED
PAGE

1-8
1-4
1-5

Schematic, socket
Schematic, socket
Schematic, socket

See model R-20

CONTINENTAL RADIO CORP.—(Cont.)

MODEL
Single 29-C with '71-A
Power Pack
Single 29-A and 29-B with
'50 Power Pack
Single 29-C and 29-D with
'50 Power Pack
R-40

CONTINENTAL RADIO & TELEVISION CORP.

Touch-O-Matic, Type T-21	Schematic, assembly	8-21
Installation, notes, adjustments	Schematic, voltage, socket, trimmers	8-22
M-1	Alignment, parts	7-9
I-2, ML156, ML266	Schematic	7-10
Z-2	Schematic, voltage, socket, trimmers	6-2
4A, 4B, Early, Late, 40	Alignment, parts	7-13
4D, Early, Late	Schematic, voltage, socket, trimmers	7-14
4D-PH	Alignment, parts	10-1
4H	Alignment, socket, trimmers	10-2
I-4, ML-4	Schematic, voltage, socket, trimmers	10-2
Z-4	Alignment, socket, trimmers	10-2
5A	Schematic, voltage, socket, trimmers	6-1
5AZ	Schematic, voltage, socket, trimmers	7-15
5B	Schematic, socket, trimmers, alignment, tuner, parts	7-16
50	Schematic, tuner, parts	9-1
50U	Schematic, voltage, socket, trimmers	9-2
5D, 5DL	Schematic, socket, trimmers, alignment, tuner, parts	9-1
5E	Schematic, voltage, socket, trimmers	9-2
5EA	Schematic, socket, trimmers	10-2
5F	Alignment, socket, trimmers	10-2
5G	Schematic, voltage, socket, trimmers	10-2
5J	Schematic, socket, trimmers, alignment, tuner, parts	9-5
5L, 5LL	Schematic, voltage, socket, trimmers	9-6
L-5	Schematic, voltage, socket, trimmers	10-1
5LL Phono	Alignment, socket, trimmers	10-1
5M Chassis	Schematics, voltage	10-2
5VU	Alignment, socket, trimmers	10-2
5X Chassis	Schematic, parts	7-3
5Z Chassis	Schematic, voltage, socket, trimmers	7-4
6A	alignment	10-7
6B	Schematic, socket, trimmers	8-1
6C	Schematic, socket, trimmers, alignment	8-1
6D	See model 160-5X	9-7
6E	See model 150-5Z	9-7
6F	Schematic, socket, trimmers, alignment	10-3
6G	Schematic, socket, trimmers, alignment, tuner data	10-9
6H	Tuner data	10-10
	Schematic, socket, trimmers	10-10
	alignment, tuner data	10-11
	Tuner data	10-11
	Schematic, socket, trimmers	10-11
	alignment, tuner data	10-11
	Schematic, socket, trimmers	9-8
	alignment, tuner data	10-12
	Schematic, socket, trimmers	10-10
	alignment, tuner data	10-10
	Schematic, socket, trimmers	9-9
	alignment, tuner data	10-10
	Schematic, socket, trimmers	9-9

RADIOTRON
EARLY COMPLETE
PAGE

634
635
636
637

REVISED
PAGE

4-59
4-60
4-61
4-62
4-63
4-64
3-38
3-39
3-40
3-41
T-345

COLONIAL RADIO CORP.—(Cont.)

700, 701, 702
700 AC, 701 AC, 702 AC
C-995

Parts location
Parts list, terminal board data
Circuit notes, voltage
Schematic
Parts location, speaker terminal data
Socket layout, parts list
Voltage, service notes
Parts coding
Supplementary service notes (A)
Schematic
Spkr., notes, parts. See model T-345

COLUMBIA PHONOGRAPH CO.

C-1, C-3	Schematic, socket	1-1
C-2, C-4	Schematic, socket	1-2
C-5 (205)	Schematic, socket, voltage	1-3
C-5 (310)	Schematic, socket	1-3
C-6, C-7	Schematic, socket	1-3
CM-16-A, C-19-A	Dynamic speakers data	1-4
C-95-31, C-95-32, C-81, C-82 (Chassis C101)	Schematic, socket, voltage	2-2
33, 34 (Chassis C109)	Chassis, test data	2-1
C-80-A	Chassis layouts	2-3
C-80-B	Schematic	2-3
C-80-A, C-80-B, C-800-A	Schematic	3-2
C-90	Power transformer data	3-3
C-80-A, C-80-B, C-800-A	Chassis, notes	3-5
C-80-A, C-800-A	Power transformer data	3-5
C-90	Voltage, power data	3-5
C-100	Schematic	3-6
C-101 Chassis	Schematic	3-7
C-102 Chassis	Schematic	3-7
120-B	Notes	3-8
	Schematic, voltage, socket	3-9
	See model 33, 34	3-10
	Schematic, alignment data, notes	3-11
	Voltage, notes	3-12
	Schematic	3-4
	Voltage, power data. See model C-80-A	3-4
900, 901	Schematic, socket	1-4
902	Schematic, socket	1-4
920, 990	Schematic, socket	1-5
930	Schematic, socket	1-6
930-300	Schematic, socket	1-6
931	Schematic, socket	1-7
940	Schematic, socket	1-7
950	Schematic, socket	2-4
961	Schematic, socket	1-8
980	Schematic, socket	1-9
990	Schematic, socket	1-10

COLUMBIA RADIO CORP.

SG-5 1930	Schematic	3-1
SG-8	Chassis wiring, voltage	1-1
	Schematic	1-2
SG-9 1930	Chassis	3-2
SG-10	Schematic, socket	3-3
	Schematic	3-4

COMMONWEALTH RADIO MFG. CO.

150	Schematic	Misc. 5-5
-----	-----------	-----------

CONSOMBELLO

8-In-Line	Schematic	Misc. 6-4
-----------	-----------	-----------

CONTINENTAL RADIO CORP.

Star Raider	See model R-20	
Single 9 with '71-A	Schematic, socket, voltage	1-1
Single 10, A and B with '71-A Power Pack	Schematic, socket	1-2
R-20, R-30, R-40, Star Raider	Schematic	1-6

671
672
676

*212
*215
*217

CONTINENTAL RADIO & TELEVISION CORP.—(Cont.)
REVISI
EARLY COMPLETE PAGE
PAGE

MODEL	Schematic, socket, trimmers,	10-13
6K	voltage, alignment	10-13
	Schematic, socket, trimmers,	9-10
6L	alignment	9-10
	Schematic, socket, trimmers	7-5
L-6	Alignment, parts	7-5
	Schematic, alignment	7-6
6P Chassis	Socket, trimmers, notes, parts	8-6
	Schematic, socket, trimmers,	9-11
6PU	alignment	9-11
	Schematic, socket, trimmers,	9-11
6Q Chassis	alignment, battery con-	
	nections	8-4
	See model 165-6W	
6W Chassis	Schematic, socket, trimmers	9-12
6Y Chassis	Alignment	9-8
7A	Schematic, socket, trimmers,	9-13
	alignment, tuner	9-13
7G	Schematic, socket, trimmers,	9-9
	alignment, parts	9-9
7J Chassis	Schematic, socket, trimmers	7-7
L-7	Alignment, parts	7-8
	Schematic, socket, trimmers	8-10
7M Chassis	Alignment	8-12
	Schematic, socket, trimmers	8-11
7MU Chassis	Alignment	8-12
	Schematic, alignment	10-14
8A	Trimmers, tuner, parts	10-15
	Schematic, alignment	10-16
8AU	Socket, trimmers, tuner, parts	10-15
	Alignment	10-14
	Schematic, alignment	8-13
8K Chassis	Socket, trimmers, dial ad-	
	justments	8-14
	Schematic, socket, trimmers	8-15
8KU Chassis	Alignment, dial adjustments	8-16
8T	Schematic, socket, trimmers,	9-14
	alignment, tuner	9-14
8TU	Schematic, socket, trimmers,	9-15
	alignment, voltage, socket,	7-11
X-8	trimmers	7-11
	Schematic, socket, trimmers,	7-12
9G	alignment, tuner	9-16
	Schematic, socket, trimmers,	10-17
11A	alignment	10-17
	Tuner data, parts	10-18
	Alignment	10-18
	Schematic, layout, notes	10-19
	Schematic, socket, trimmers,	8-17
	parts	8-17
	Alignment notes	8-18
16R	Electric tuner, data	8-19
	Schematic	9-17, 18
	Socket, trimmers, alignment,	9-19, 20
16S	tuner	9-19, 20
	R-F schematic	10-20
	Tuner data, parts	10-18
	Tuner, A.F. and S.P.U. sche-	10-21
	matic	10-21
	Socket, trimmers, align, notes,	10-22
	parts	10-22
T-21 Touch-O-Matic	See Touch-O-Matic, Type T-21	
A-31	Schematic	7-1
55	Schematic, socket, trimmers,	9-21
	alignment	9-21
66, 660	Schematic, socket, trimmers,	9-22
	alignment	9-22
69	Schematic, socket, trimmers,	9-23
	alignment	9-23
77, 78, 770, 780	Schematic, socket, trimmers,	8-20
	alignment	8-20
78, 780	Data	Changes 9-1
86, 880	Schematic, socket, trimmers,	9-24
	alignment	9-24
137X, 150X, 171X	Schematic, alignment	6-3
150-5Z, 155-5Z, 985-5Z	Schematic, socket, trimmers,	8-3
990-5Z, Chassis 5Z	alignment	8-3

RADIOFTRON
EARLY COMPLETE PAGE
PAGE

MODEL	Schematic, socket, trimmers,	8-8
150-6Y, 155-6Y, 985-6Y	alignment, parts	8-8
990-6Y, Chassis 6Y	See model L2	
ML156	Schematic, socket, trimmers,	8-2
160-5X, 980-5X, Chassis	alignment	8-2
5X	Schematic, socket, trimmers,	8-7
165-6W, 975-6W, Chassis	alignment, parts	8-7
6W	See model L2	
ML266	Schematic, alignment	6-4
X-441	Schematic, alignment	7-2
6641, X-741	See model 66	
670	See model 77	
780	See model 78	
880	See model 88	
975-6W	See model 165-6W	
980-5Y	See model 160-5X	
985-5Z, 990-5Z	See model 150-5Z	
995-6X, 990-6Y	See model 150-6Y	

CONTINENTAL WIRELESS SUPPLY CORP.

Voice of the Road Misc. 3-1
Schematic Misc. 3-1

CORONA RADIO AND TELEVISION CORP.

106	Schematic, socket	7-2
108	Schematic, alignment	9-1
110	Schematic, socket	7-1
	Alignment	7-2
203	Schematic	9-2
209	Schematic, parts	9-3
210	Schematic, parts	9-4
212	Schematic, parts	8-1
214	Schematic	8-2

CORONADO

See GAMBLE-SKOGMO, INC.

COURIER

See UNITED REPRODUCERS

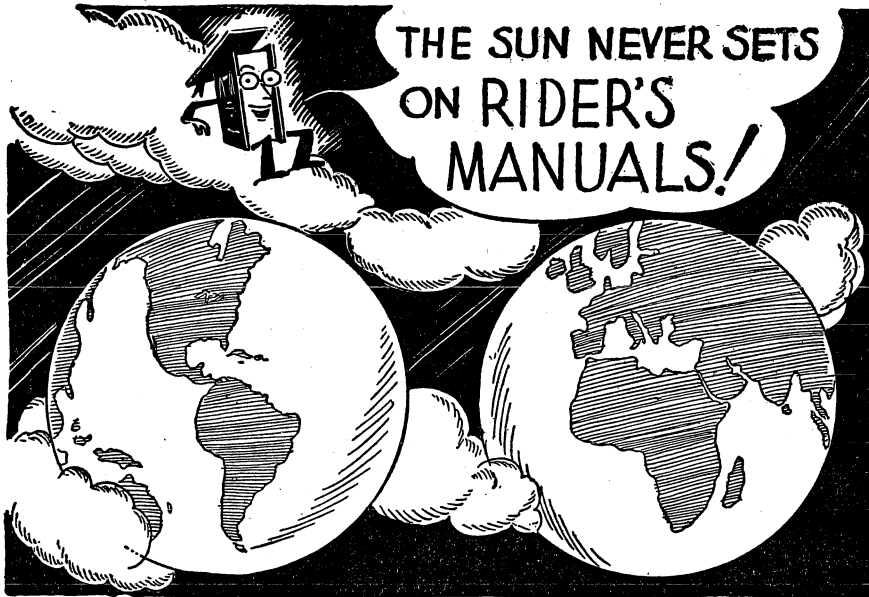
CRANE

Schematic Misc. 5-6

2B-T-8 LW

CROSLLEY CORP.

V	Schematic	2-7
XJ, XL	Schematic, socket, chassis	2-7
	wiring	1-1
AC-DO Fiver	See model 577	
Bandbox	See model 601 or 602	
Bandbox Jr.	See models 401 or 401-A	
Battery Fiver	See models 5A3 or 5B3 or 527	
Battery Forty	See model 4B1	
Battery Six	See model 6B1	
Battery 8	See model 815	
Buccoener	See model 635	
Buddy, Chum	Schematic, socket, voltage,	1-17
	data	1-17
Carrier	See model 586	
Centurion	See model 1014	
Charside Fiver	See model 567	
Clipper	See model 915	
Constitution	See model 1055	
Corsair	See model 715	
Cruiser	See model 615	
De Luxe Fiver L-B	See model 6V7	
Dynatrol Six	See model 6V7	
Dynatrol Eleven	See model 1127	
Fiver	See model 515 or 517	
Fiver, Jr.	See model 5M3	
Fiver Console	See model 5V7	
Fiver Deluxe	See model 4V7	
Fiver Rosmo	See model A-157	
Fiver Teletone	See model 517	
Gembox	See models 609 or 610	
Intermediate Amplifiers	Alignment data	8-10
L.F. peaks	Alignment data	Changes 7-4
Jewelbox	See models 704, 704A, 704B	



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CROSLLEY CORP.—(Cont.)

RADIOTRON
EARLY COMPLETE
PAGE

MODEL

REVISED
PAGE

EARLY COMPLETE
PAGE

RADIOTRON
EARLY COMPLETE
PAGE

MODEL	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON EARLY COMPLETE PAGE
See model 855			
See model 655			
See model 1137			
See model 517			
See model A158, A267 or A358			
See models 90, 95 & 96			
See model 201			
See model A168			
See model 637			
See model 817			
See model 1117			
Schematic, socket	1-16		
Notes, part 1	8-1		
Notes, part 2	5-2		
Notes, part 3	3-3		
Schematic	2-7		
See model 418			
See model 725			
Schematic, voltage, socket, parts, data	6-1		
Schematic, chassis wiring	1-1		
Schematic, socket	1-2		
Schematic, parts list	5-17		
Alignment, voltage	5-18		
Schematic, socket, parts	6-2		
Schematic, socket	1-16		
Schematic, socket, parts list	5-47		
Schematic	6-3		
Voltage, parts	6-4		
Additional data	Changes 7-15		
Schematic, socket, parts	6-5		
See model 51			
See model 50			
Voltage, notes, alignment	5-19		
Schematic, socket, parts list	5-20		
Schematic, data, parts list	5-21		
Schematic, alignment, socket	5-22		
Schematic, socket, parts, voltage	6-6		
Additional data	Changes 7-15		
Schematic, parts, socket	6-7		
Chassis, trimmers	6-8		
Voltage, alignment	6-9		
See model 61			
Schematic, socket, parts	6-18		
See model Dual Sixty			
Schematic, socket	1-8		
Schematic, socket, data	2-1		
Schematic, socket, data	2-1		
Voltage	2-2		
Schematic, socket, data	2-2		
Schematic, socket	1-18		
Schematic	1-5		
See model 72			
Data	Changes 7-16		
Schematic, parts	6-10		
See model 80AW			
Schematic			
Schematic, socket, voltage, data	4-1		
Schematic, socket, voltage	1-19		
Schematic, socket, voltage, parts list	2-3		
Schematic, socket, voltage, data	2-4		
Schematic, socket, voltage, data	1-20		
See model 645			
Schematic	4-1		
Schematic, socket, voltage	1-21		
Schematic, voltage, socket	1-22		
Notes	9-4		
Voltage, data	5-23		
Alignment, notes	5-24		
Schematic, trimmers	5-25		
Parts list	5-26		
Schematic, socket	1-16		
Parts list	5-26		
51, Chassis 50A			
See model 855			
See model 655			
See model 1137			
See model 517			
See model A158, A267 or A358			
See models 90, 95 & 96			
See model 201			
See model A168			
See model 637			
See model 817			
See model 1117			
Schematic, socket	1-16		
Notes, part 1	8-1		
Notes, part 2	5-2		
Notes, part 3	3-3		
Schematic	2-7		
See model 418			
See model 725			
Schematic, voltage, socket, parts, data	6-1		
Schematic, chassis wiring	1-1		
Schematic, socket	1-2		
Schematic, parts list	5-17		
Alignment, voltage	5-18		
Schematic, socket, parts	6-2		
Schematic, socket	1-16		
Schematic, socket, parts list	5-47		
Schematic	6-3		
Voltage, parts	6-4		
Additional data	Changes 7-15		
Schematic, socket, parts	6-5		
See model 51			
See model 50			
Voltage, notes, alignment	5-19		
Schematic, socket, parts list	5-20		
Schematic, data, parts list	5-21		
Schematic, alignment, socket	5-22		
Schematic, socket, parts, voltage	6-6		
Additional data	Changes 7-15		
Schematic, parts, socket	6-7		
Chassis, trimmers	6-8		
Voltage, alignment	6-9		
See model 61			
Schematic, socket, parts	6-18		
See model Dual Sixty			
Schematic, socket	1-8		
Schematic, socket, data	2-1		
Schematic, socket, data	2-1		
Voltage	2-2		
Schematic, socket, data	2-2		
Schematic, socket	1-18		
Schematic	1-5		
See model 72			
Data	Changes 7-16		
Schematic, parts	6-10		
See model 80AW			
Schematic			
Schematic, socket, voltage, data	4-1		
Schematic, socket, voltage	1-19		
Schematic, socket, voltage, parts list	2-3		
Schematic, socket, voltage, data	2-4		
Schematic, socket, voltage, data	1-20		
See model 645			
Schematic	4-1		
Schematic, socket, voltage	1-21		
Schematic, voltage, socket	1-22		
Notes	9-4		
Voltage, data	5-23		
Alignment, notes	5-24		
Schematic, trimmers	5-25		
Parts list	5-26		
Schematic, socket	1-16		
Parts list	5-26		
51, Chassis 50A			

CROSLLEY

MODEL	CROSLLEY CORP.—(Cont.)	REVISID PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
126-1	Schematic, socket	2-14	732	
127	Schematic, socket, voltage, data	2-15	733	
127-1	Parts list, data	2-16	734	
128	Schematic, voltage, alignment	3-11	735	
129	Schematic, socket	3-12	736	
129-1	Schematic, voltage, notes	3-13	737	
130	Schematic, voltage, notes	3-14	738	
130-1	Schematic	4-5		
131	Schematic, socket	4-6		
132-1	Schematic, voltage, notes	3-12	736	
133	Schematic, voltage, socket, notes	3-15	739	
134	Schematic, voltage, notes	3-16	740	
134-1	Schematic, voltage, notes	3-17	741	
135	Schematic, voltage, socket	3-18	742	
136-1	Notes	3-19	743	
137	Schematic, voltage, specifications	3-20	744	
141	Schematic, voltage, socket, notes	3-21	745	
148	Schematic, voltage, socket, notes	3-22	746	
146	Schematic, voltage, socket, notes	4-7		
146-1	Schematic, voltage, socket, notes	8-23	747	
147	Schematic, voltage, socket, changes	3-24	748	
148	Schematic, voltage, notes	3-25	749	
150	Schematic, voltage, notes	3-26	750	
154	Schematic, voltage, notes	3-27	751	
155	Schematic, voltage, notes	3-34	758	
156	Schematic, voltage, notes	3-28	752	
A-156	Schematic, socket, voltage	3-29	753	
157	Trimmers, chassis, alignment, parts	7-2		
A-157, Fiver Roamio	Schematic, voltage, notes	3-30	754	
158	Schematic, voltage, parts	3-31		
A-158, A258 Roamio	Socket, trimmers, chassis, alignment	3-31		
159	Schematic, voltage, layout	9-1		
160	Alignment, tuner, dial data, parts	9-2		
161	Tuner assembly, voltage, parts	9-3		
163	Schematic, voltage, chassis, layout	4-8		
164	Data	3-32	756	
166	Schematic, voltage	Changes 7-16		
A-166	Data	Changes 9-1		
167, Series 2	Schematic, voltage	4-11		
A-167	Schematic, voltage	4-12		
168	Socket, trimmers, chassis, parts, alignment	7-3		
A-168, A268, Sixer Roamio	Schematic, parts list	7-4		
169, Revised	Schematic, voltage	4-9		
170	Schematic, voltage, socket, trimmers	8-3		
171	Schematic, voltage	8-4		
172	Schematic, voltage	4-13		
173, 173-5	Tuner assembly, layout	9-5		
174	Alignment, dial data	9-6		
175	Schematic, voltage	4-14		
176	Voltage, parts list	5-3		
	Schematic, socket layout	5-4		
	Schematic, voltage	4-15		
	Schematic, voltage	4-16		
	Schematic, voltage	4-12		
	Schematic, voltage	4-17		
	Schematic, voltage	4-18		
	Schematic, voltage	4-19		
	Schematic	4-11		
	Schematic, socket, voltage, socket, trimmers	8-5		
	Schematic, voltage, parts, socket	8-6		
	Voltage, parts	5-7		
	Schematic	5-8		
	Voltage, parts list	5-9		
	Schematic, socket	5-10		
	Schematic	5-11		
	Parts list	5-12		
	Schematic, voltage	5-13		
	Schematic	5-14		
	Voltage, parts list	5-15		
	See model A158			
	Schematic, socket, trimmers, chassis, voltage	7-5		
	Alignment, parts	7-6		
	Schematic, socket, parts	9-7		
	Socket, trimmers, layout, voltage, alignment	9-8		
	See model A168			
	Schematic, socket, trimmers, voltage, layout	9-9		
	Alignment, dial data, parts	9-10		
	Schematic, socket, parts	7-7		
	Socket, trimmers, voltage, alignment	7-8		
	Schematic, socket, chassis	1-4		
	Schematic, socket	1-4		
	Socket, trimmers, chassis, parts, alignment	7-9		
	Schematic, voltage, socket	7-10		
	Alignment	8-7		
	Chassis, parts	8-8		
	Schematic, socket, trimmers, layout	9-11		
	Alignment, tuner, voltage, parts	9-12		
	Schematic, socket, voltage	7-11		
	Socket, trimmers, chassis, parts, alignment	7-12		
	Schematic, socket, trimmers, layout	9-13		
	Tuner, alignment, voltage, parts	9-14		
	Schematic, voltage	7-13		
	Socket, trimmers, alignment, parts	7-14		
	Schematic, parts	9-15		
	Phono, chassis, voltage, alignment, drive data, phono data, tuner	10-1		
	Schematic, parts	9-28		
	Combination, socket, trimmers, data, alignment, phono data, tuner	10-2		
	Schematic, socket, trimmers, voltage, chassis	10-3		
	Alignment, tuner, notes, parts	10-4		
	Schematic, parts	6-13		
	Voltage, chassis, trimmers, alignment	6-14		
	Schematic, socket, parts	8-9		
	Trimmers, Chassis, alignment, voltage	8-10		
	Schematic, socket, voltage, parts	8-11		
	Trimmers, chassis, alignment	8-12		
	Schematic, voltage, socket	10-5		
	Trimmers, chassis, alignment, parts	10-6		
	Schematic, socket, parts	6-11		
	Voltage, trimmers, alignment, chassis	6-13		
	Schematic, voltage, socket, parts	7-58		
	Parts	8-18		
	Schematic, socket, parts	8-18		

CROSLEY CORP.--(Cont.)		RADIOTRON EARLY COMPLETE PAGE	RADIOTRON EARLY COMPLETE PAGE		
MODEL	REVISED PAGE	MODEL	REVISED PAGE		
517 (Early), 547 (Early), Telehone Fiver 517 (Late), Fiver; 547 (Late), Quikhone Fiver; 5517, Fiver Console	Trimmers, chassis, voltage, alignment 8-14 Schematic, socket 9-17 Voltage, alignment, data, changes 9-16 Socket, trimmers, layout, parts 9-18 Schematic, voltage 7-15 Socket, trimmers, chassis, parts, alignment 7-16 Schematic, voltage 9-19 Socket, trimmers, alignment, layout, parts 9-20 Schematic, socket 6-15 Chassis, trimmers, parts 6-16 Voltage, alignment, data 6-17 Schematic, socket, voltage 7-17 Socket, trimmers, chassis, parts, alignment 7-18 Schematic, voltage 7-19 Socket, trimmers, chassis, parts, alignment 7-20 Schematic, voltage, socket, parts 8-15 Trimmers, chassis, alignment 8-16 Schematic, voltage 7-21 Socket, trimmers, chassis, parts, alignment 7-22 Schematic, voltage 7-23 Socket, trimmers, chassis, parts, alignment 7-24 See model 517 Schematic, socket, parts 9-38 Schematic, socket 9-21 Alignment, voltage, data 9-22 Socket, trimmers, layout 9-23 Parts list 9-24 Schematic, voltage, socket 7-25 Socket, trimmers, chassis, parts, alignment 7-26 Schematic, voltage 7-27 Socket, trimmers, chassis, parts, alignment 7-28 Schematic, voltage, parts 8-17 Trimmers, socket, chassis, alignment 8-18 Schematic, socket, voltage, data 9-25 Socket, trimmers, layout, alignment 9-26 Parts list 9-27 Schematic, voltage, chassis, socket, trimmers 10-7 Alignment, notes, parts 10-8 Schematic, socket, voltage, changes 9-29 Parts list 9-27 Socket, trimmers, layout, alignment 9-30 Schematic, voltage, socket 8-19 Trimmers, chassis, alignment, parts 8-20 Schematic, voltage, socket, parts 10-9 Socket, trimmers, chassis, alignment, notes 10-10 Schematic, socket, trimmers, alignment, voltage, chassis 10-11 Schematic, socket, parts 8-21 Trimmers, chassis, voltage, alignment 8-22 Socket, trimmers, chassis, alignment, voltage, data 10-13 Schematic, socket, trimmers, alignment, voltage, data 10-14 Schematic, socket, trimmers, alignment, voltage, chassis 10-12 Schematic, socket, voltage, chassis 1-5 Schematic, data 1-6	602 AC Bandbox 602 Power Pack 605 608 Gembox 609 Gembox, 610 Gembox 614, 6H3 615, Cruiser 616 617, Dynatrol Six 626 628, 638 628, 638 (Late), 5628 635, Buccaneer 636 637, Super Six 638 645, 22 DC Six 646 647 648, Super Sextette 655, Olympia 656, 5656 666, 5666 667 676 704 Jewelbox 704-A Jewelbox 704-B Jewelbox 705 706 714 715, Cornair 716	Schematic, socket 1-7 Schematic 1-7 Socket, trimmers, chassis, parts, alignment 7-30 Schematic, socket, voltage, chassis 1-8 Schematic, socket, voltage, chassis 1-9 Schematic, socket, parts 6-18 Socket, trimmers, chassis, parts, alignment 7-31 Schematic, voltage, trimmers 7-32 Socket, trimmers, chassis, parts, alignment 7-33 Schematic, voltage, socket, data 6-19 Alignment, chassis, parts 6-20 Schematic, voltage, trimmers 7-37 Socket, trimmers, chassis, parts, alignment 7-38 Schematic, socket, voltage 9-35 Alignment, phonograph data 9-36 Socket, trimmers, layout, parts 9-37 See model 628 Schematic, socket 7-39 Socket, trimmers, voltage, alignment, chassis, parts 7-40 Schematic, trimmers, voltage, socket 7-41 Alignment, chassis, parts, parts 7-42 Schematic, socket 9-39 Voltage, socket, trimmers, layout 9-40 Alignment, parts 9-41 Schematic, voltage, data 10-15 Socket, trimmers, chassis, alignment, notes, parts 10-16 Schematic, socket, trimmers, voltage, chassis 7-43 Alignment, parts 7-44 Schematic, voltage, notes 8-23 Socket, trimmers, chassis, alignment, parts 8-24 Schematic, voltage, alignment, parts 8-25 Socket, trimmers, alignment, parts 8-20 Schematic 10-19 Socket, trimmers, chassis, voltage 10-18 Alignment, parts, data 10-20 Schematic, socket, voltage 8-27 Trimmers, alignment, parts 8-28 Schematic, socket 1-10 Voltage 1-10 Schematic, socket, chassis 1-11 Schematic, socket, voltage, chassis 1-12 Schematic, socket, chassis, data 1-13 Schematic, socket, voltage, chassis 1-14 Schematic, socket, parts 6-21 Alignment, chassis 6-22 Schematic, socket, voltage 6-23 Chassis, parts 6-24 Schematic, socket, voltage 8-29	*223 *224 *226 *226 *227 *227 *228 *229 *229 *228 *228 *228 *229 *229 *227 *227 *228 *228 *229 *229	685 685 686 687 688 688 689 690 691 692 688 688 689 690 691 692 688 688 689 690 691 692 688 688 689 690 691 692 688 688 689 690 691 692 688 688 689 690 691 692 688 688 689 690 691 692

688
684

*222
*225

602 AC Power Converter
for Models 104, 105, 106

CROSLEY DAY FAN

MODEL	CROSLEY RADIO CORP.—(Cont.)	REVISIED PAGE	RADIOTRON EARLY COMPLETE PAGE
716	Trimmers, chassis, alignment, parts	8-30	
718	Schematic, parts	9-46	
	Socket, trimmers, voltage, chassis, data	9-46	
725, Viking	Alignment, drive data	10-21	
	Schematic, voltage	10-22	
726	Socket, trimmers, chassis, parts, alignment	7-45	
	Schematic, voltage	7-46	
	Socket, trimmers, chassis	8-31	
726	Schematic, voltage, chassis, alignment, parts	8-32	
726	Schematic, voltage	8-33	
758	Socket, trimmers, alignment, chassis, parts	8-34	
	Schematic, socket, trimmers, chassis	10-23	
804	Schematic, socket, voltage, chassis	1-15	693
814	Schematic, socket, parts	6-25	
815	Data	Changes 7-13	
815, Battery 8	Schematic	7-47	
	Socket, trimmers, chassis, parts, alignment, parts	7-48	
816	Schematic, parts	7-49	
	Socket, trimmers, voltage, chassis, alignment	7-50	
817, Super Eight	Schematic, socket	9-43	
	Voltage, socket, trimmers, layout	9-44	
	Alignment, phonograph data, parts	9-45	
818	Schematic	10-25	
	Socket, trimmers, chassis, volt- age, phono	10-24	
828	Alignment, notes, parts	10-26	
	Schematic, phono	10-27	
	Chassis, parts	10-28	
	Socket, trimmers, voltage, alignment, drive data	10-29	
855, Merrimac	Schematic, voltage, socket	7-51	
	Socket, trimmers, chassis, parts, alignment	7-52	
865	Schematic, voltage	7-53	
	Socket, trimmers, chassis, parts, alignment	7-54	
915, Clipper	Schematic, voltage	7-55	
	Socket, trimmers, chassis, phono	7-56	
916	Alignment, parts	7-57	
	Schematic, parts	7-59	
	Socket, trimmers, chassis, voltage, alignment	7-60	
926	Schematic, socket, voltage	8-35	
	Trimmers, alignment, parts	8-36	
955	Schematic, parts	7-61	
	Socket, trimmers, chassis, voltage, alignment	7-62	
1014, Centurion	Schematic, socket, parts, chassis, trimmers, voltage, data	6-26	
1016	Alignment, data	6-27	
	Schematic, socket	6-28	
	Alignment, voltage, parts	7-65	
1018	Socket, trimmers, chassis, phono	7-64	
	Schematic, notes	10-31	
	Voltage, alignment, drive data, notes, tuner	10-30	
1026	Socket, trimmers, parts	10-32	
	Schematic, socket	8-37	
	Parts	8-37	
	Socket, trimmers, voltage, chassis, resonance curves, phono, pick-up	8-39	
1055, Constitution	Alignment, notes	8-40	
	Schematic	7-67	
	Socket, trimmers, chassis, voltage	7-66	
1117 (Early) Super Eleven	Alignment, parts	7-65	
	Schematic, socket	9-47	
	Schematic, socket	9-48	
	Alignment, changes, data	9-49	
	Socket, trimmers, layout, volt- age, phonograph data, parts	9-50	
	Schematic	10-33	
	Parts list	10-34	
	Alignment, tuner, notes, drive data	10-35	
	Voltage, socket, trimmers, chas- sis, drive data	10-36	
1126	Schematic, socket, notes	8-41	
	Parts, notes	8-41	
	Socket, trimmers, voltage, reso- nance curves, phono, pick- up, data	8-43	
	Alignment, notes	8-44	
	Schematic, socket	9-51	
	Socket, trimmers, voltage, layout	9-52	
	Motor assembly, transformer data, phonograph data	9-53	
	Alignment, data, parts	9-54	
	See model 1118		
1128	Schematic, socket	9-55	
1137, Prestotune Eleven	Socket, trimmers, voltage, layout	9-56	
	Motor assembly, tuner, phono- graph data, transformer data	9-57	
1155	Alignment, tuner, parts	9-58	
	Schematic	7-69	
	Socket, trimmers	7-70	
1216	Voltage, parts, alignment	7-71	
	Schematic, socket	8-45	
	Parts	8-45	
	Socket, trimmers, voltage, reso- nance curves, pick-up data, notes	8-47	
1217, 1227	Alignment, notes	8-48	
	Schematic	10-37	
	Tuner, parts list	10-38	
	Socket, trimmers, chassis, drive data, phono	10-39	
1316	Voltage, alignment, notes	10-40	
	Schematic	7-73	
	Voltage, trimmers, socket, chassis	7-72	
1386	Alignment, parts	7-74	
	Schematic, socket	8-49	
	Parts	8-50	
	Socket, trimmers, chassis, voltage, resonance curves, phono, pick-up, notes	8-51	
1516	Alignment, notes	8-52	
	Schematic, socket	8-53	
	Parts, notes	8-54	
	Socket, trimmers, chassis, volt- age, resonance curves, phono, pick-up, notes	8-55	
5515	Alignment, notes	8-56	
5516	See model 516		
5517	See model 517		
5526	See model 526		
5536	See model 536		
5548	See model 548		
5555	See model 555		
5628	See model 628		
5656	See model 656		
5666	See model 666		
6518	See model 516		
6615	Schematic, parts	7-75	
	Socket, chassis, trimmers, voltage, alignment	7-76	
6695	Schematic	7-77	
	Socket, chassis, trimmers, parts, alignment, voltage	7-78	

DAY FAN ELECTRIC CO.
See GENERAL MOTORS RADIO CORP.

RADIOTRON
EARLY COMPLETE
PAGE

DETROLA RADIO & TELEVISION CORP.—(Cont.) REVISED
MODEL PAGE

RADIOTRON
EARLY COMPLETE
PAGE

REVISED
PAGE

DAYRAD
EARLY COMPLETE
PAGE

RADIOTRON
EARLY COMPLETE
PAGE

102M	Schematic	7-4	102M	Schematic	7-4
48	Alignment	7-5	102M	Alignment	7-5
100	Schematic, socket	6-1	100	Schematic, socket	6-1
101	Schematic, socket	7-6	101	Schematic, socket	7-6
101-A	Schematic, socket	7-7	101-A	Schematic, socket	7-7
102	Schematic, socket	7-8	102	Schematic, socket	7-8
103	Schematic, socket	7-9	103	Schematic, socket	7-9
104	Schematic, socket	7-1	104	Schematic, socket	7-1
106	Schematic, socket	7-6	106	Schematic, socket	7-6
106-E	Schematic, socket	7-10	106-E	Schematic, socket	7-10
108	Schematic, socket	7-10	108	Schematic, socket	7-10
109	Schematic, socket	7-11	109	Schematic, socket	7-11
111	Schematic, socket	8-1	111	Schematic, socket	8-1
114	Schematic, socket	7-12	114	Schematic, socket	7-12
116	Schematic, socket	7-11	116	Schematic, socket	7-11
117B	Schematic, socket, alignment, parts	8-2	117B	Schematic, socket, alignment, parts	8-2
120	Schematic, socket	7-1	120	Schematic, socket	7-1
121	Schematic, socket	7-1	121	Schematic, socket	7-1
130	Schematic, notes	8-3	130	Schematic, notes	8-3
134A, 134AR, 134AZ	Schematic, socket	8-4	134A, 134AR, 134AZ	Schematic, socket	8-4
134X	Schematic, socket	8-3	134X	Schematic, socket	8-3
135, 135E	Schematic, socket, trimmers, alignment	8-4	135, 135E	Schematic, socket, trimmers, alignment	8-4
136, 149, 149E	Schematic, socket, trimmers, alignment	8-5	136, 149, 149E	Schematic, socket, trimmers, alignment	8-5
137	Schematic, socket, parts	8-6	137	Schematic, socket, parts	8-6
139, 139E	Schematic, socket, parts	8-7	139, 139E	Schematic, socket, parts	8-7
140	Schematic, socket, parts	8-8	140	Schematic, socket, parts	8-8
141A	Schematic, socket, alignment, trimmers, parts	8-3	141A	Schematic, socket, alignment, trimmers, parts	8-3
144B, 144C	Schematic, socket, trimmers, alignment, parts	8-9	144B, 144C	Schematic, socket, trimmers, alignment, parts	8-9
145B, 145CR	Schematic, socket, trimmers, alignment, parts	8-10	145B, 145CR	Schematic, socket, trimmers, alignment, parts	8-10
146	Schematic, socket	8-11	146	Schematic, socket	8-11
147, 147E, 147EOR	Schematic, socket, trimmers, alignment, parts	8-12	147, 147E, 147EOR	Schematic, socket, trimmers, alignment, parts	8-12
147A, 147B, 147CR	Schematic, socket, parts	8-13	147A, 147B, 147CR	Schematic, socket, parts	8-13
148, 149	See model 136	8-14	148, 149	See model 136	8-14
150	Schematic, socket, notes	8-15	150	Schematic, socket, notes	8-15
154E	Schematic, socket, trimmers, alignment, parts	8-16	154E	Schematic, socket, trimmers, alignment, parts	8-16
155X	Schematic, socket, trimmers, alignment, parts	8-17	155X	Schematic, socket, trimmers, alignment, parts	8-17
157A	Schematic, socket	8-11	157A	Schematic, socket	8-11
158A	Schematic, socket	8-19	158A	Schematic, socket	8-19
159	Schematic, socket	8-11	159	Schematic, socket	8-11
162	Schematic, socket	8-19	162	Schematic, socket	8-19
162A	Schematic, parts	8-17	162A	Schematic, parts	8-17
163	Schematic, trimmers, alignment, parts	8-21	163	Schematic, trimmers, alignment, parts	8-21
165	Schematic, trimmers, alignment, parts	8-22	165	Schematic, trimmers, alignment, parts	8-22
166	Schematic, socket, trimmers, alignment, parts	8-20	166	Schematic, socket, trimmers, alignment, parts	8-20
167	Schematic, socket, trimmers, alignment, parts	8-23	167	Schematic, socket, trimmers, alignment, parts	8-23
168	Schematic, socket	8-19	168	Schematic, socket	8-19
169	Schematic, socket, trimmers, alignment, parts	8-24	169	Schematic, socket, trimmers, alignment, parts	8-24
172	Schematic, socket	8-19	172	Schematic, socket	8-19
172 Series (T1, C1), 190, 192 Series (T2, T3), 199 Series (C4)	Schematic, socket, trimmers, alignment, parts	9-1	172 Series (T1, C1), 190, 192 Series (T2, T3), 199 Series (C4)	Schematic, socket, trimmers, alignment, parts	9-1
173	Schematic, socket	9-2	173	Schematic, socket	9-2
178	Schematic, socket	9-3	178	Schematic, socket	9-3
183 Series, 191 Series (C5)	Tuner data, socket, alignment, parts	9-4	183 Series, 191 Series (C5)	Tuner data, socket, alignment, parts	9-4
184 Series	Schematic, socket, trimmers, alignment, parts	9-5	184 Series	Schematic, socket, trimmers, alignment, parts	9-5
190, 193	Schematic, socket, trimmers, alignment, parts	9-3	190, 193	Schematic, socket, trimmers, alignment, parts	9-3
192 Series (C3)	Schematic, socket, trimmers, alignment, parts	9-6	192 Series (C3)	Schematic, socket, trimmers, alignment, parts	9-6
195 Series	Tuner data, alignment, parts	9-7	195 Series	Tuner data, alignment, parts	9-7
197, Peewee	Schematic, socket	9-3	197, Peewee	Schematic, socket	9-3
204	Schematic, socket, trimmers, alignment, parts	9-8	204	Schematic, socket, trimmers, alignment, parts	9-8
206	Alignment, parts	9-2	206	Alignment, parts	9-2
	Schematic, socket, trimmers	9-9		Schematic, socket, trimmers	9-9

DE SOTO

See PHILCO RADIO & TELEVISION CORP.

DETROLA RADIO & TELEVISION CORP.

E = Tuning Eye (Other letters indicate cabinet styles)	
Detrola Jr. Peewee	See model 216, 280
Peewee	See model 197, 218
Roadchief	Schematic
Roadmaster	Schematic
Super Peewee	.....Changes 7-8
Warwick	I-F, peak
4-Tube TRF '92	See model 219, 276U, 284
5-Tube Super. Midget	Schematic, socket
4C	Schematic
4-D	Schematic, socket
4F	Schematic, socket
4H	Schematic, socket
4J	Schematic, socket
4V	Schematic, socket
4W	Schematic, socket
5B	Schematic, voltage, socket, data
5D	Alignment, parts
5L	Schematic, voltage, socket, data
5W	Alignment, parts
5WG	Schematic, voltage, parts
5X	Schematic, voltage, parts
6A	Alignment
6M, 6E	Schematic, socket
6W	Schematic, voltage, alignment, parts
6X	Installation data, voltage, parts alignment
6ZM	Schematic, voltage, parts
7A	Alignment, parts
7ZM	Schematic, voltage, parts

**DETROLA
DEWALD**

MODEL	DEWALD RADIO—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE	RADIOFOTRON COMPLETE PAGE
B-A-C	Schematic	8-8		790
B-A-G	Schematic	8-9		791
B-A-H	Schematic	8-10		792
B-A-M	Schematic, socket	8-10		
B-L-D	Schematic	4-18		
K-A-D	Schematic	3-10		792
K-A-E	Schematic	3-11		793
K-R-E	Schematic	5-21		
K-R-F	Socket layout, See model BAH-9	5-21		
K-R-E	Socket layouts	5-19		
B-A-H-9	Socket layouts	5-22		
BAH-9, KRE, 501, 503-4, 553-4-S, 600-A, 601-A, 630, 811-A			240-2	774
AC-14-45	Schematic	2-2	240-2	774
AC-24-45	Schematic	2-2		
40	Schematic	3-5		
41	Schematic	5-1		
42, 42-R	Schematic	4-2		787
50	Schematic	3-12		
51	Schematic	4-3		
52	Schematic	3-12		
53	Schematic	3-6		788
54	Schematic	3-6		789
55	Schematic	3-7		
55-R	Schematic	4-4		
55-X	Schematic	5-2		
56	Schematic	4-5		
58-R, 59	Schematic	5-3		
58-L, 59	Schematic	5-4		
60	Schematic	4-6		
60 Ex	Schematic	4-7		
61	Schematic	4-8		
	Socket layout, alignment	4-9		
	Notes	4-10		
	Vibrator data	4-11		
	Parts list, alignment	4-12		
62 Batt.	Schematic	4-13		773
80	Schematic	4-13		775
81	Schematic	4-14		775
81-R	Schematic	5-5		
100	Schematic	5-6		
AC-145	Schematic	4-15		
AC-171-2	Schematic	2-1	240-1	
DC-173-4	Schematic	2-3	240-3	
200, 202M Electrocall	Connections, data	2-3		
200A, 202A, 202M, 203A				
Electrocall	Schematic, installation, notes	3-2		
AC-245	Schematic	2-1	240-1	
DC-279	Schematic	2-3	240-3	
400, 405	Schematic, notes	3-3		
402, 405	Schematic, socket	6-1		
403-4, Type 1	Schematic	6-2		
403-4	Schematic, notes, parts	6-3		
405	See model 400			
408, 406LW	Schematic, parts	9-1		
408R, 412	Schematic	10-1		
411, Phonoscope	Schematic, data	10-1		
430	Schematic, socket	10-2		
435-R, 440	Schematic	5-7		
AC-447-M	Schematic	7-1		
500-A	Schematic, socket	2-5	240-5	
501, 503-4	Schematic	5-8		
503-4	Socket layout, See model BAH-9	5-9		
505-F	Schematic	5-10		
505-R	Schematic, socket, alignment	6-4		
506-R	Schematic, socket, alignment, parts	6-5		
510	Schematic, notes, parts	6-6		
	Schematic, socket, parts, alignment	6-7		
515	Schematic	6-4		
517	Schematic, socket trimmers	7-1		
518	Alignment, notes, parts	7-2		
520	Schematic, alignment	7-5		
522	Schematic, notes, alignment	8-4		
AC-524	Schematic	2-4	240-4	776

MODEL	DEWALD RADIO	REVISED PAGE	EARLY COMPLETE PAGE	RADIOFOTRON COMPLETE PAGE
207 Converter	Schematic, socket	9-2		
208A	Schematic, socket, trimmers	3-9		
208AP	Schematic, socket, trimmers	3-9		
211	Schematic, socket, trimmers	3-10		
212	Schematic, socket, trimmers	3-11		
216, Detroit Jr. Peevee	Schematic, socket, trimmers	3-11		
218, Peevee	Schematic, socket, trimmers	3-11		
219, Super Peevee	Schematic, socket, trimmers	9-11		
220	tuner	9-10		
221	Schematic, socket, trimmers	9-11		
222	Schematic, socket, trimmers	9-12		
223	Schematic, socket, trimmers	9-12		
225 Series	tuner, alignment, parts	9-13		
	Schematic, socket, trimmers	9-14		
	alignment, parts	9-12		
226	Schematic, socket, trimmers	9-12		
227	Schematic, socket, trimmers	9-12		
228 Series	Schematic, socket, trimmers	9-12		
	alignment, parts	9-14		
231 Series	Schematic, socket, trimmers	9-15		
	parts	9-15		
233	Schematic, socket, trimmers	10-1		
	alignment, tuner	10-1		
235 Phonograph	Schematic, socket, trimmers	10-2		
248, 253	Schematic, socket, trimmers	10-2		
249, 254	Schematic, socket, trimmers	10-2		
250	Schematic, socket, trimmers	10-2		
251, 256	Schematic, socket	10-3		
	Alignment	10-1		
257	Schematic, socket, trimmers	10-2		
258	Schematic	10-5		
	Socket, trimmers, alignment, tuner	10-6		
259	Schematic	10-5		
	Socket, trimmers, alignment, tuner	10-6		
260	Schematic, socket, trimmers	10-4		
262	Schematic, socket, trimmers	10-4		
	alignment	10-4		
266	Schematic, socket, trimmers	10-4		
267	Schematic, socket, trimmers	10-4		
	alignment	10-7		
268	Schematic, socket, trimmers	10-4		
270	Schematic, socket, trimmers	10-4		
	alignment	10-8		
272	Alignment, tuner	10-6		
274	Schematic, socket, trimmers	10-4		
	alignment	10-9		
276U Super Peevee	Schematic, socket, trimmers	10-9		
	alignment	10-9		
280, Jr. Peevee	Schematic, socket, trimmers	10-10		
	alignment	10-10		
282, 288	Schematic, socket, trimmers	10-8		
283	Schematic, socket, trimmers	10-8		
284, Super Peevee	Schematic, socket, trimmers	10-10		
	alignment	10-10		
286	Schematic, socket, trimmers	10-8		
R300A Converter	Schematic	9-16		
503	Schematic, voltage, alignment	5-4		
1200	Schematic	5-5		
1900	Voltage, alignment	5-6		
2741	Schematic, socket, trimmers	9-16		
2742	Schematic, socket, trimmers, alignment	10-10		
	alignment	10-9		

DEWALD RADIO
 I-F. peaks Changes 7-4
 Electrocall
 See Models 200, 202M Electrocall
 See Models 200A, 202A, 202M, 203A Electrocall
 Schematic, data 10-2
 See model 411
 Schematic, alignment 10-6

RADIOTRON
EARLY COMPLETE
PAGE

DEWALD RADIO—(Cont.)

MODEL

RADIOTRON
EARLY COMPLETE
PAGE

DEWALD RADIO—(Cont.)

MODEL

REVISED
PAGE

811-A Schematic, socket, chassis, in-
fallation, notes 8-5
1002, 1003 Schematic, alignment 8-6
1004 Data Changes 10-2
1100, Early Schematic, alignment 9-2
1100, Late Schematic, alignment 10-3
1102-3 Schematic, alignment 10-3
1104, 1105 Schematic, alignment 10-3
1106 Schematic, alignment 9-2
1200 Schematic, alignment 2-6
1201 Schematic, notes 10-4
Schematic 2-6
Schematic 2-7
Schematic 5-11
Socket layout. See model BAH-9
Schematic, socket 5-12
Schematic, socket 5-13
Schematic, data, parts 6-11
Schematic, socket, alignment 7-11
Schematic, socket, alignment, parts 6-12
Schematic, socket, trimmers, alignment 6-9
Schematic, parts, notes 6-10
Socket, trimmers, alignment 7-3
Schematic, socket, trimmers 6-8
Schematic, data, parts 6-11
Schematic, socket, alignment 7-11
Schematic, socket, alignment, parts 6-12
Schematic, socket, trimmers, alignment 6-18
Schematic, socket, alignment, parts 6-14
Schematic, alignment 7-6
See model 606
Schematic, alignment 7-7
Schematic, alignment 7-6
Schematic, alignment 7-7
Schematic, alignment, notes 7-8
Schematic, alignment 8-7
Schematic 5-15
Socket layout. See model BAH-9
Schematic, socket 2-8
Schematic, alignment 8-8
Schematic, alignment 8-8
Schematic, alignment 9-3
Schematic, alignment 9-3
Schematic, alignment 9-3
Schematic, socket 2-7
Schematic, alignment 5-16
Schematic, socket, tuner, alignment 9-4
Schematic, socket, tuner, alignment 9-5
Schematic, socket, tuner, alignment 9-9
See model 645
Schematic, alignment 10-5
Schematic, alignment 8-9
Schematic, alignment 8-9
Schematic, tuner, alignment 9-7
Schematic, socket, trimmers, alignment, parts 8-10
See model 629
Schematic 2-9
Schematic 2-10
Schematic 3-1
Schematic 3-2
Schematic 3-3
Schematic 3-3
Chassis layout, oscillator coil 3-4
Schematic 5-17
Schematic, voltage 6-15
Socket, trimmers, alignment, data 6-16
Schematic, parts, voltage 7-9
Alignment, socket, trimmers, data 7-10
Schematic, alignment 9-8

DICTOGRAPH PRODUCTS CO., INC.

91134, 91134A Schematic, parts 8-1
91168, 91175 Socket, trimmers, alignment 8-2
Socket, trimmers, alignment 8-3
Socket, trimmers, alignment 8-2

DODGE
See PHILCO RADIO & TELEVISION CORP.

ALLEN B. DUMONT LABS., INC.

180, 181, 182, 183 Video and A-F Receivers, schematic 10-3
Separator and Sweep, voltage 10-4
S.P.U. schematics, notes 10-4
S.P.U. schematic, voltage, notes 10-5
Circuit data, controls, trouble chart 10-1
Chassis views 10-2
Service data, parts 10-5
Antenna data 10-7

EARL RADIO CORP.

21, 22 AO Schematic, socket, voltage 1-2
Data 2-1
21-DC, 22-DC Schematic, socket 1-1
24-DC, 31-DC, 32-DC Schematic, socket 1-3
31, 32 AO Schematic, socket, voltage 1-4
Data 2-2
Schematic 1-3
33-S AC Schematic, socket, voltage 1-5
41, 42 AC Schematic, socket, voltage 2-3
121 Schematic 1-1

ECHOPHONE RADIO MFG. CO.

F Voltage 2-1
Schematic, socket, data 2-2
See model S-5
Dynatron Schematic, socket 1-1
Echoette S-3 Voltage, data 1-2
Chassis views 1-3
Schematic 1-1
Schematic, socket, voltage 3-12
Schematic 1-4
Voltage, data 1-5
Chassis views 1-6
Schematic, socket, voltage 3-1
Data 3-2
S-5 Dynatron Schematic, socket, data 1-7
S-5 Revised Voltage, chassis layout 1-8
S-5 Voltage, chassis layout 1-9
10, 15, 20 Schematic, socket, voltage 3-4
Circuit notes 3-6
Schematic 3-7
Voltage, circuit notes 3-8
Schematic 3-3
Data—See model 5
15 Voltage 3-4
16, 17, 18 Schematic 3-5
Circuit notes 3-6
See model 10
Schematic, socket 3-9
20 Schematic, socket 3-9
25 Schematic, socket 3-9

MODEL	REVISED PAGE	EARLY COMPLETE PAGE	RADIO TRON COMPLETE PAGE
CA Chassis	See model CA208		
CB Chassis	See model CB243		
CD Chassis	See model CD206		
OE Chassis	See model OE259		
CF Chassis	See model CF255		
CJ Chassis	See model CJ211		
CH Chassis	See model CH243		
CL Chassis	See model CL246		
CLW Chassis	See model CLW134		
CM Chassis	See model CM260		
CR Chassis	See model CR261		
CS Chassis	Schematic, socket, voltage, 5-4	883	
CT Chassis	See model CT275		
D Chassis	See model D134		
DLW Chassis	See model D134LW		
E Chassis	See model E128		
F Chassis	Schematic, socket, voltage, parts list	886	886-A
F117	See model F117		
G Chassis	See model G127		
H Chassis	See model H130		
J Chassis	See model J106		
JS Chassis	Schematic, voltage, socket, 8-8	881	
K Chassis	See model K116		
KS, E	Schematic, socket, voltage, 3-8	881	
L Chassis	See model L143 or L117		
LLW Chassis	See model LLW174		
M Chassis	See model M134		
P Chassis	See model P117		
Q Chassis	See model Q157		
R Chassis, Early	See model R152		
R Chassis, Late	See model R152		
S Chassis	See model S147		
T Chassis	Schematic, voltage, socket, 3-2	880	
TS	Schematic, voltage, socket, 3-2	880	
U Chassis	See model U154		
V Chassis	See model V155		
X Chassis	See model X146		
X Chassis, Late, with phonograph	See model X175		
Z Chassis	See model Z117		
A4 Chassis	See model 409		
AB Chassis	See model 28		
G4 Chassis	See model 20A		
L-AC-4	Schematic, socket, voltage, 3-1	879	
L-DC-4	Schematic, voltage, socket, 3-2	880	
U4A Chassis	See model 109		
U4B Chassis	See model 118		
U4C Chassis	See model 409		
U4D Chassis	See model 19		
UV4	See model 420		
V4	Schematic		
5A	Alignment, voltage	6-1	6-2
B5 Chassis	See model 86		
C5 Chassis	See model 117		
DS-5 Chassis	See model 89		
F5 Chassis	See model 107AC		
G5 Chassis	See model 103		
H5 Chassis	See model 116		
I5 Chassis	See model 80		
J5 Chassis	Schematic		
K5 Chassis	See model 28		
L5 Chassis	See model 117LW		
M5 Chassis	Schematic, voltage, socket, 3-1		
N5 Chassis	See model 108LW		
O5 Chassis	See model 82		
P5 Chassis	Schematic, voltage	6-1	6-2
Q5 Chassis	Alignment		
R5 Chassis	See model 45		
S5 Chassis	See model 340		
T5 Chassis	See model 280		
U5 Chassis	See model 85		
V5 Chassis	See model 98		
W5 Chassis	See model 107		
X5 Chassis	See model 119		
Y5 Chassis	See model 106		
Z5 Chassis	See model 107LW		
AA Chassis	See model U6		
AB Chassis	See model 107		
AC Chassis	See model 106		
AD Chassis	See model U6		
AE Chassis	See model 107		
AF Chassis	See model 106		
AG Chassis	See model U6		
AH Chassis	See model 107		
AI Chassis	See model 106		
AJ Chassis	See model U6		
AK Chassis	See model 107		
AL Chassis	See model 106		
AM Chassis	See model U6		
AN Chassis	See model 107		
AO Chassis	See model 106		
AP Chassis	See model U6		
AQ Chassis	See model 107		
AR Chassis	See model 106		
AS Chassis	See model U6		
AT Chassis	See model 107		
AU Chassis	See model 106		
AV Chassis	See model U6		
AW Chassis	See model 107		
AX Chassis	See model 106		
AY Chassis	See model U6		
AZ Chassis	See model 107		
BA Chassis	See model 106		
BB Chassis	See model U6		
BC Chassis	See model 107		
BD Chassis	See model 106		
BE Chassis	See model U6		
BF Chassis	See model 107		
BG Chassis	See model 106		
BH Chassis	See model U6		
BI Chassis	See model 107		
BJ Chassis	See model 106		
BK Chassis	See model U6		
BL Chassis	See model 107		
BM Chassis	See model 106		
BN Chassis	See model U6		
BO Chassis	See model 107		
BP Chassis	See model 106		
BQ Chassis	See model U6		
BR Chassis	See model 107		
BS Chassis	See model 106		
BT Chassis	See model U6		
BU Chassis	See model 107		
BV Chassis	See model 106		
BW Chassis	See model U6		
BX Chassis	See model 107		
BY Chassis	See model 106		
BZ Chassis	See model U6		
CA Chassis	See model 107		

EA Chassis	See model 409		
EB Chassis	See model AI30		
EC Chassis	See model AA181		
ED Chassis	See model AB178		
EE Chassis	See model AB184		
EF Chassis	See model AC180		
EG Chassis	See model AC202		
EH Chassis	See model AD108		
EI Chassis	See model AE169		
EJ Chassis	See model AF171		
EK Chassis	See model AG151		
EL Chassis	See model AH162 or AH166		
EM Chassis	See model AJ130		
EN Chassis	See model AK180		
EO Chassis	See model AL164		
EP Chassis	See model AL164 Late		
EQ Chassis	See model AM131		
ER Chassis	See model AN165 or AN171		
ES Chassis	See model AO165 or AO171		
ET Chassis	See model AP179		
EU Chassis	See model AQ190		
EV Chassis	See model AR193		
EW Chassis	See model AS171		
EX Chassis	See model AT170		
EY Chassis	See model AU190		
EZ Chassis	See model AV193		
FA Chassis	See model AX221AC		
FB Chassis	See model AX240		
FC Chassis	See model AX211		
FD Chassis	See model AX211		
FE Chassis	See model AX194		
FF Chassis	See model AZ196		
FG Chassis	See model B131		
FH Chassis	See model BA199		
FI Chassis	See model BB205		
FJ Chassis	See model BD197		
FK Chassis	See model BE198		
FL Chassis	See model BF198		
FM Chassis	See model BG138		
FN Chassis	See model BH200		
FO Chassis	See model BJ218		
FP Chassis	See model BK200		
FQ Chassis	See model BL218		
FR Chassis	See model BM206		
FS Chassis	See model BN216		
FT Chassis	See model BO206		
FU Chassis	See model BP216		
FV Chassis	See model BQ223		
FW Chassis	See model BR225		
FX Chassis	See model BS224		
FY Chassis	See model BT226		
FZ Chassis	See model BU227		
GA Chassis	See model BV245		
GB Chassis	See model BW229		
GC Chassis	See model BX231		
GD Chassis	See model BY208		
GE Chassis	See model BZ233		
GF Chassis	See model C134		

See model 71	Alignment, voltage, notes, parts	7-14
See model 84F7	Schematic, socket, trimmers	6-17
Schematic, voltage	Alignment, voltage, parts	6-18
See model 102	Changes	Changes 7-10
See model 102LW	Schematic, voltage	8-1
Schematic, socket, voltage, notes		
See model 105	Alignment, notes, parts	8-2
Schematic, voltage, parts	Schematic	7-15
Schematic, voltage	Alignment, voltage, notes, parts	7-16
Schematic, voltage	Schematic	7-15
Schematic, voltage, parts list	parts	7-16
Socket layout	See model 108	
Schematic, voltage, parts list	See AD 108	
Schematic	See model 108LW	
Voltage, socket	See model 107	
Schematic, voltage, socket	See model 107LW	
	See model 102	
	See model 105	
	See model 107AO	
	Schematic, voltage	7-17
	Alignment, changes, parts	7-18
	Schematic, voltage	7-19
	Alignment, parts	7-20
	Schematic	7-21
	Alignment, voltage, changes, notes, parts	7-22
	Changes	Changes 8-1
	Schematic	7-23
	Notes, voltage, parts, alignment	7-24
	FI17, FI22, FI33, FI35, Schematic	7-25
	FI41, Chassis F	
	Alignment, voltage, notes, parts, changes	7-26
	Changes	Changes 9-1
	Schematic	7-27
	Alignment, voltage, notes, parts	7-28
	Changes	Changes 8-1
	Schematic, connections	8-3
	Voltage, alignment, notes, parts	8-4
	Schematic, voltage	8-5
	Alignment, notes, changes, parts	8-6
	Schematic, voltage, changes, alignment, parts	7-12
	Schematic, voltage, alignment	7-29
	See model 116	
	See model FI17	
	See model FI17	
	See model FI17LW	
	See model Z117	
	See model AD108	
	See model 118	
	Schematic, voltage	8-7
	Alignment, notes, changes, parts	8-8
	Schematic, voltage, alignment	7-30
	Schematic	7-31
	Voltage, alignment, notes, parts	7-82
	Schematic, voltage, changes	8-9
	Alignment, notes, parts	8-10
	Changes	Changes 9-1
	Schematic, voltage	8-11
	Alignment, notes	8-12
107LW, 111LW, Chassis U60		
108LW, 110LW, Chassis U5A		
AD108, AD110, AD125 Chassis AD		
108LW, 110LW, Chassis U5B		
109, Chassis U4A		
110		
AD110		
110LW		
111		
111LW		
112		
113		
114		
116, 121, Chassis G5		
K116, K121, K123, Chassis K		
117, Chassis O5		
117LW, L117LW, L122LW, L133LW, L135LW, L141LW, Chassis K5 & LLW		
FI17, FI22, FI33, FI35, FI41, Chassis F		
L117, L122, L133, L135, L141, L150, Chassis L		
P117, P135, Chassis P		
Z117, Z129, Z133, Z135, Z141, Z150, Z159, Z160 Chassis Z		
118, 120, 126, Chassis U4B		
119, Chassis U6A (Rev.)		
K121		
K122		
FI22		
L122LW		
Z122		
K123		
AD125		
126		
G127, Chassis G		
E128, Chassis E		
AI130, AI132, AI148, Chassis A, Three Types		
AC130, AC149, AC168 Chassis AC		
AJ130, AJ137, AJ149 Chassis AJ		

EMERSON RADIO & PHONOGRAPH CORP.—(Cont.)
REVISED PAGE EARLY COMPLETE PAGE RADIOTRON EARLY COMPLETE PAGE

EMERSON RADIO & PHONOGRAPH CORP.—(Cont.)
REVISED PAGE EARLY COMPLETE PAGE RADIOTRON EARLY COMPLETE PAGE

MODEL	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON EARLY COMPLETE PAGE
AL190, AL132, AL149, AL168, Chassis AL	8-13		
ALLW130, ALLW132, ALLW149, ALLW168, Chassis ALLW	8-14		
H130, H137, Chassis H	8-13		
AA191, Chassis AA	8-14		
Early, Late	8-15		
AM191, AM169, AM187 Chassis AM	8-16		
AM191, AM169, AM187 Late, AM153 Chassis AM	8-18		
BF191, Chassis BF	9-1		
B131, Chassis B	9-2		
AL192	9-3		
AL132	7-33		
ALLW132	7-34		
F133	7-34		
L133	7-34		
L133LW	7-34		
Z133, Z135	7-34		
O134, O136, O138, O139, O140, O142, Chassis C	7-36		
O134LW, O136LW, O138LW, O139LW, O140LW, and O142LW	7-35		
OLW134, OLW136, OLW138, OLW139, OLW140, OLW142, Chassis CLW	7-35		
D134, D136, D138, D139, D140, D142, D146, Chassis D	7-37		
D134LW, D136LW, D138LW, D139LW, D140LW, D142LW, D146LW, Chassis DLW	7-38		
M134, M136, M138, M139, M140, M142, M146, Chassis M	8-20		
F135	8-21		
L135	8-22		
Z135	8-22		
C136	8-22		
O136LW	8-22		
OLW136	8-22		
D136	8-22		
D136LW	8-22		
M136	8-22		
AI137	8-22		
H137	8-22		
BG138, BG140, BG142, BG146, BG178, BG182, BG183, Chassis BG	8-22		
C138, C139, C140	8-22		
C138LW, C139LW, C140LW, C142LW, C146LW, Chassis CLW	8-22		
LI138, LI139, LI140, LI141, LI142, LI143, LI144, LI145, LI146, LI147, LI148, LI149, LI150, LI151, LI152, LI153, LI154, LI155, LI156, LI157, LI158, LI159, LI160, LI161, LI162, LI163, LI164, LI165, LI166, LI167, LI168, LI169, LI170, LI171, LI172, LI173, LI174, LI175, LI176, LI177, LI178, LI179, LI180, LI181, LI182, LI183, LI184, LI185, LI186, LI187, LI188, LI189, LI190, LI191, LI192, LI193, LI194, LI195, LI196, LI197, LI198, LI199, LI200, LI201, LI202, LI203, LI204, LI205, LI206, LI207, LI208, LI209, LI210, LI211, LI212, LI213, LI214, LI215, LI216, LI217, LI218, LI219, LI220, LI221, LI222, LI223, LI224, LI225, LI226, LI227, LI228, LI229, LI230, LI231, LI232, LI233, LI234, LI235, LI236, LI237, LI238, LI239, LI240, LI241, LI242, LI243, LI244, LI245, LI246, LI247, LI248, LI249, LI250, LI251, LI252, LI253, LI254, LI255, LI256, LI257, LI258, LI259, LI260, LI261, LI262, LI263, LI264, LI265, LI266, LI267, LI268, LI269, LI270, LI271, LI272, LI273, LI274, LI275, LI276, LI277, LI278, LI279, LI280, LI281, LI282, LI283, LI284, LI285, LI286, LI287, LI288, LI289, LI290, LI291, LI292, LI293, LI294, LI295, LI296, LI297, LI298, LI299, LI300, LI301, LI302, LI303, LI304, LI305, LI306, LI307, LI308, LI309, LI310, LI311, LI312, LI313, LI314, LI315, LI316, LI317, LI318, LI319, LI320, LI321, LI322, LI323, LI324, LI325, LI326, LI327, LI328, LI329, LI330, LI331, LI332, LI333, LI334, LI335, LI336, LI337, LI338, LI339, LI340, LI341, LI342, LI343, LI344, LI345, LI346, LI347, LI348, LI349, LI350, LI351, LI352, LI353, LI354, LI355, LI356, LI357, LI358, LI359, LI360, LI361, LI362, LI363, LI364, LI365, LI366, LI367, LI368, LI369, LI370, LI371, LI372, LI373, LI374, LI375, LI376, LI377, LI378, LI379, LI380, LI381, LI382, LI383, LI384, LI385, LI386, LI387, LI388, LI389, LI390, LI391, LI392, LI393, LI394, LI395, LI396, LI397, LI398, LI399, LI400, LI401, LI402, LI403, LI404, LI405, LI406, LI407, LI408, LI409, LI410, LI411, LI412, LI413, LI414, LI415, LI416, LI417, LI418, LI419, LI420, LI421, LI422, LI423, LI424, LI425, LI426, LI427, LI428, LI429, LI430, LI431, LI432, LI433, LI434, LI435, LI436, LI437, LI438, LI439, LI440, LI441, LI442, LI443, LI444, LI445, LI446, LI447, LI448, LI449, LI450, LI451, LI452, LI453, LI454, LI455, LI456, LI457, LI458, LI459, LI460, LI461, LI462, LI463, LI464, LI465, LI466, LI467, LI468, LI469, LI470, LI471, LI472, LI473, LI474, LI475, LI476, LI477, LI478, LI479, LI480, LI481, LI482, LI483, LI484, LI485, LI486, LI487, LI488, LI489, LI490, LI491, LI492, LI493, LI494, LI495, LI496, LI497, LI498, LI499, LI500, LI501, LI502, LI503, LI504, LI505, LI506, LI507, LI508, LI509, LI510, LI511, LI512, LI513, LI514, LI515, LI516, LI517, LI518, LI519, LI520, LI521, LI522, LI523, LI524, LI525, LI526, LI527, LI528, LI529, LI530, LI531, LI532, LI533, LI534, LI535, LI536, LI537, LI538, LI539, LI540, LI541, LI542, LI543, LI544, LI545, LI546, LI547, LI548, LI549, LI550, LI551, LI552, LI553, LI554, LI555, LI556, LI557, LI558, LI559, LI560, LI561, LI562, LI563, LI564, LI565, LI566, LI567, LI568, LI569, LI570, LI571, LI572, LI573, LI574, LI575, LI576, LI577, LI578, LI579, LI580, LI581, LI582, LI583, LI584, LI585, LI586, LI587, LI588, LI589, LI590, LI591, LI592, LI593, LI594, LI595, LI596, LI597, LI598, LI599, LI600, LI601, LI602, LI603, LI604, LI605, LI606, LI607, LI608, LI609, LI610, LI611, LI612, LI613, LI614, LI615, LI616, LI617, LI618, LI619, LI620, LI621, LI622, LI623, LI624, LI625, LI626, LI627, LI628, LI629, LI630, LI631, LI632, LI633, LI634, LI635, LI636, LI637, LI638, LI639, LI640, LI641, LI642, LI643, LI644, LI645, LI646, LI647, LI648, LI649, LI650, LI651, LI652, LI653, LI654, LI655, LI656, LI657, LI658, LI659, LI660, LI661, LI662, LI663, LI664, LI665, LI666, LI667, LI668, LI669, LI670, LI671, LI672, LI673, LI674, LI675, LI676, LI677, LI678, LI679, LI680, LI681, LI682, LI683, LI684, LI685, LI686, LI687, LI688, LI689, LI690, LI691, LI692, LI693, LI694, LI695, LI696, LI697, LI698, LI699, LI700, LI701, LI702, LI703, LI704, LI705, LI706, LI707, LI708, LI709, LI710, LI711, LI712, LI713, LI714, LI715, LI716, LI717, LI718, LI719, LI720, LI721, LI722, LI723, LI724, LI725, LI726, LI727, LI728, LI729, LI730, LI731, LI732, LI733, LI734, LI735, LI736, LI737, LI738, LI739, LI740, LI741, LI742, LI743, LI744, LI745, LI746, LI747, LI748, LI749, LI750, LI751, LI752, LI753, LI754, LI755, LI756, LI757, LI758, LI759, LI760, LI761, LI762, LI763, LI764, LI765, LI766, LI767, LI768, LI769, LI770, LI771, LI772, LI773, LI774, LI775, LI776, LI777, LI778, LI779, LI780, LI781, LI782, LI783, LI784, LI785, LI786, LI787, LI788, LI789, LI790, LI791, LI792, LI793, LI794, LI795, LI796, LI797, LI798, LI799, LI800, LI801, LI802, LI803, LI804, LI805, LI806, LI807, LI808, LI809, LI810, LI811, LI812, LI813, LI814, LI815, LI816, LI817, LI818, LI819, LI820, LI821, LI822, LI823, LI824, LI825, LI826, LI827, LI828, LI829, LI830, LI831, LI832, LI833, LI834, LI835, LI836, LI837, LI838, LI839, LI840, LI841, LI842, LI843, LI844, LI845, LI846, LI847, LI848, LI849, LI850, LI851, LI852, LI853, LI854, LI855, LI856, LI857, LI858, LI859, LI860, LI861, LI862, LI863, LI864, LI865, LI866, LI867, LI868, LI869, LI870, LI871, LI872, LI873, LI874, LI875, LI876, LI877, LI878, LI879, LI880, LI881, LI882, LI883, LI884, LI885, LI886, LI887, LI888, LI889, LI890, LI891, LI892, LI893, LI894, LI895, LI896, LI897, LI898, LI899, LI900, LI901, LI902, LI903, LI904, LI905, LI906, LI907, LI908, LI909, LI910, LI911, LI912, LI913, LI914, LI915, LI916, LI917, LI918, LI919, LI920, LI921, LI922, LI923, LI924, LI925, LI926, LI927, LI928, LI929, LI930, LI931, LI932, LI933, LI934, LI935, LI936, LI937, LI938, LI939, LI940, LI941, LI942, LI943, LI944, LI945, LI946, LI947, LI948, LI949, LI950, LI951, LI952, LI953, LI954, LI955, LI956, LI957, LI958, LI959, LI960, LI961, LI962, LI963, LI964, LI965, LI966, LI967, LI968, LI969, LI970, LI971, LI972, LI973, LI974, LI975, LI976, LI977, LI978, LI979, LI980, LI981, LI982, LI983, LI984, LI985, LI986, LI987, LI988, LI989, LI990, LI991, LI992, LI993, LI994, LI995, LI996, LI997, LI998, LI999, LI1000			

API165, AP166, AP177, Chassis AP	Schematic	9-13			
AR165, AR166, AR177, Chassis AR Below and above Serial 1326200	Alignment, changes, voltage, parts	9-14			
Chassis AR, 2nd Type	Schematics, changes, parts	9-15			
Between Serials 1326200 and 1412601	Schematic, voltage, changes, parts	9-18			
Chassis AR, Between Serials 1412601 and 1413601	Schematic, voltage	9-16			
1413601, Above Serial 1416650, 3rd Type	Parts, changes, alignment	9-17			
Chassis AR, 3rd Type	Schematics, voltage	9-3			
AH174, AH176, AH179, AH180, AH185, Chassis AH, Below and above Serial 1711701	Changes, alignment, parts	9-4			
R167	See model RI52 Late				
AC168	See model AC130				
AL168	See model ALLW180				
ALLW168	See model ALLW130				
AM169	See model AM131				
ATI70, AT172, AT181 Chassis AT, 1st Type	Schematic, changes, voltage	8-41			
ATI70, AT172, AT181, Chassis AT, 2nd Type, Above Serial 1386551	Automatic dial details	8-42			
	Automatic dial notes	8-43			
	Alignment, notes, parts	8-44			
	Schematic, voltage, changes, parts	9-18			
AF171, AF173, AF176, AF179, AF180, AF185, Chassis AF	Alignment	9-17			
	Schematic, voltage	8-45			
	Alignment, notes	8-46			
	Changes	9-2			
	Data	10-1			
AH171, AP171, AP173, AP174, AP176, AP180, AP185, Chassis AP	See model AH166				
	Schematic, voltage	8-47			
AR171, AR173, AR174, AR176, AR180, AR185, Chassis AR, 1st Type	Alignment, notes, parts	8-48			
	See model AT170				
	Data	Changes 9-2			
Chassis AR, 2nd Type	See model AR165				
AW171, AW173, AW174, AW176, AW180, AW185, Chassis AW	Schematic	9-19			
	Alignment, voltage, parts, notes	9-20			
AT172	See model AT170				
AF173, AF176, AF179, AF180	See model AF171				
AF173	See model AH166				
AP173, AP174, AP176, AP180	See model AP171				
AR175, AR174, AR176, AR180	See model AR171				
AW173, AW174	See model AW171				
AH174	See model AH166				
X175, Chassis X, Late, with phonograph	with Schematic, voltage, notes	9-21			
	Changes, Parts	9-22			
	Alignment	9-23			
AH176	See model AH166				
AW176	See model AW171				
AF177	See model AF165				
AR177	See model AR165				
AB175, AB182, AB183, Chassis AB	See model X-146 Late				
BG178	See model BG138				
X178	See model X146				
AS179, Chassis AS	Schematic	8-49			
	Alignment, voltage, notes	8-50			
	Changes	9-1			
	Alignment, changes, notes, parts	9-46			
AL202	See model AL164				
BM206	Schematic, voltage, parts, alignment	9-47			
BN206, BN215, Chassis BN	Schematic, voltage, alignment, parts	9-47			
CD206, CD215, Chassis CD	Schematic, voltage, alignment, parts	10-1			
BB208, BB209, Chassis BB	Schematic, alignment, tuner, voltage, parts	9-40			
BX208, BX209, Chassis BX	Schematic, voltage, alignment 10-2				
CA 208, CA209, CA234, Chassis CA	Schematic, voltage, alignment, notes	10-3			
	Tuner data, parts	10-4			
BJ210	See model B200				
BL210	See model BL200				
AX211, AX212, AX217, AX219, AX235, AX237, AX238, AX239, Chassis AX	Schematics, voltage	9-51			
AXLW211, AXLW212, AXLW217, AXLW235, AXLW237, AXLW238, AXLW257, Chassis AXLW	Alignment, notes, parts	9-52			
	Schematic, voltage, alignment, notes	10-5			
CJ211, CJ217, CJ235, CJ257, Chassis CJ	Schematic, voltage, alignment	10-6			
BJ 214	See model BJ200				
BL214	See model BL200				
BM215	See model BM206				

EMERSON RADIO & PHONOGRAPH CORP.—(Cont.)

RADIO TRON
EARLY COMPLETE
PAGE

REVISIED
PAGE

MODEL

EMERSON RADIO & PHONOGRAPH CORP.—(Cont.)

RADIO TRON
EARLY COMPLETE
PAGE

REVISIED
PAGE

MODEL

330 AW	See model 30 AW	
350 AW	See model 30 AW	
350 LW	See model 30 LW	
375-LW	See model 40	
	Schematic, voltage	4-7
	Socket layout	Changes 7-3
	Schematic, voltage, parts list	4-8
409, 410, 411 (A-4)	Socket layout	Changes 7-3
(Mickey Mouse)	parts	7-40
409, 410, 411, Chassis U40	Schematic, voltage, alignment	7-40
	Schematic, layout, voltage	4-9
415, 416	Schematic, voltage	5-10
415, 416 (Revised)	Schematic, voltage, socket lay-	4-10
420 (V-4)	out, notes	4-20
420	Parts list	4-20
667	Schematic	5-11
	Voltage, alignment, installation	5-12
678	Schematic Type 1	4-11
	Schematic Type 2	4-12
	Installation notes	4-13
	Installation notes, part 2	4-14
	Voltage, socket, adjustments	4-15
	Notes, changes	4-16
	Schematic, voltage, socket lay-	4-17
	out, notes	4-17
L-755, 50-L	Parts list	4-20
	Schematic, voltage, parts list	4-18
M-755, 50-M	Schematic, voltage, socket lay-	4-19
S-755, 50-S	out	4-20
770	Parts list	4-20
965	See model 71	
	Schematic, socket	5-13
	Voltage, alignment	5-14

10	Schematic	4-1
20	Schematic	4-2
30	Schematic	4-3
40	Schematic	4-4
40 SW	Schematic	5-1
51	Schematic	5-2
60	Schematic	5-3
71	Schematic	5-3
74	Schematic	4-6
400 AO	Schematic, socket	3-2
400 DO	Schematic, socket	3-1
450-A	Schematic	5-4
460-B	Schematic	5-5
470-C	Schematic	5-6
480-O	Schematic	5-7
500 AO	Schematic, socket	3-3
500 DO	Schematic, socket	3-1
550 AO	Schematic, socket	3-4
575	Schematic	4-7
600 AO	Schematic, socket	3-5
700 DO	Schematic	5-8

EMPIRE ELECTRICAL PRODUCTS

10	Schematic	4-1
20	Schematic	4-2
30	Schematic	4-3
40	Schematic	4-4
40 SW	Schematic	5-1
51	Schematic	5-2
60	Schematic	5-3
71	Schematic	5-3
74	Schematic	4-6
400 AO	Schematic, socket	3-2
400 DO	Schematic, socket	3-1
450-A	Schematic	5-4
460-B	Schematic	5-5
470-C	Schematic	5-6
480-O	Schematic	5-7
500 AO	Schematic, socket	3-3
500 DO	Schematic, socket	3-1
550 AO	Schematic, socket	3-4
575	Schematic	4-7
600 AO	Schematic, socket	3-5
700 DO	Schematic	5-8

ERLA
See ELECTRICAL RESEARCH LABORATORIES

ESPEY MFG. CO., INC.

674	Schematic, trimmers, align-	
	ment	Misc. 7-6
675	Schematic, trimmers, alignment	8-1
5111	Schematic, alignment	8-2
7111	Schematic, trimmers, alignment	8-3
7151, 7153	Schematic, trimmers, alignment	8-4

EVEREADY

See NATIONAL CARBON CO.

EXPERIMENTERS INFORMATION SERVICE

NAVY C-10	Schematic	Misc. 1-4
		*783

EMERSON RADIO & PHONOGRAPH CORP.—(Cont.)

RADIO TRON
EARLY COMPLETE
PAGE

REVISIED
PAGE

MODEL

BN215	See model BN206	
CD215	See model CD206	
BM216, BM242, Chassis	Schematic	9-48
BM with phonograph		
BN216, Chassis BN with	Voltage, alignment, parts	9-47
phonograph	Schematic, voltage, alignment	9-50
AX217, AX219	See model AX311	
BQ225, BQ228, Chassis	Schematic, voltage, parts	9-53
BQ; BU229, BU230,		
Chassis BU, BW 231,		
Chassis BW		
B7218, B7250, Chassis BJ	Alignment, tuner, notes	9-54
	Schematic, voltage, changes	10-7
BL218, BL220, Chassis BL	alignment	10-7
	Schematic, voltage, changes	10-8
	alignment	10-9
AX221 AC, AX221 AC-DC,	Schematics, voltage, changes	10-9
AC AX222 AC-DC, AX222		
AC AX222 AC-DC, Chas-		
sis AX		
BQ223, Chassis BQ	Alignment, notes, parts	10-10
	Schematic, voltage, changes	10-11
	alignment	10-11
	Tuner data	10-12
BR224, BR224A, Chassis	Schematic, notes	10-13
BR	Alignment, voltage	10-13
BR224A	Record changer data	10-14
	Record changer adjustments	10-15
	Notes	10-16
BR226, Chassis BR	Schematic, voltage	9-55
BS227, Chassis BS	Alignment, tuner	9-56
	parts	9-56
BQ228	See model BQ225	
BU229	See model BQ225	
BW231	See model BQ225	
BY233, Chassis BY	Schematic	9-48
	Alignment, voltage, notes	9-49
	Parts	9-49
AX235, AX237, AX238,	See model AX311	
Chassis AX		
AXLW235, AXLW237,	See model AXLW211	
AXLW238		
CJ235	See model CJ211	
AX240, Chassis AX	Schematic, voltage, alignment	10-17
	changes	10-17
BM242	See model BM216	
CB243, Chassis OB	Schematic, voltage, notes	10-19
	Alignment, socket, trimmers,	10-20
	Parts	10-20
CH243, CH246, CH256,	Schematic, voltage, alignment	10-18
BT245, Chassis BT		
	Schematic, voltage, alignment,	10-21
	parts	10-21
CL246, CL253, CL256,	Schematic, voltage, alignment	10-22
Chassis CL		
BM-247	See model BM-206	
250 AW	See model 30 AW	
250 LW	See model 30 LW	
CP255, Chassis OF	Schematic, voltage, alignment,	10-23
	parts	10-23
CJ257	See model CJ211	
BM258	See model BM-206	
CE259, CE260, Chassis OE	Schematic, voltage, batt. wir-	10-25
	ing, changes	10-25
	Socket, trimmers, alignment	10-26
	parts	10-26
OM260, CM266, CM267,	Schematics, voltage, alignment,	10-27
Early, Late, Chassis CM	changes, parts list	10-28
Above & below Serial	Schematic	6-19
2690200	Alignment, parts, voltage, data	6-20
CR261, CR262, CR274,	Schematic, voltage, notes,	
Chassis CR	alignment	10-27
FT275, Chassis CT	Schematic, voltage, alignment	10-28
350, Chassis F6D	Schematic	6-19
300	Alignment, parts, voltage, data	6-20
321 AW	See model 30	
321 LW	See model 30 AW	
	See model 30 LW	

FADA RADIO & ELECTRIC CORP. - (Cont.)				RADIOIRON			
MODEL	REVISION	EARLY COMPLETE PAGE	RADIOIRON COMPLETE PAGE	MODEL	REVISION	EARLY COMPLETE PAGE	RADIOIRON COMPLETE PAGE
O Electric unit	.....1-7	*71	905	35-B	.....1-17	*82	917
KA Chassis	.....5-1			40	Schematic, voltage, data		919
KB Chassis	.....1-1			41, 42, 44, 46, 47 (KA)	Sensitivity adj.	*88	920
KE Chassis	.....1-1			43, 52 (KF); 761, 762, 764, 766 (KG)	Schematic, socket, voltage, data	*84	921
KF Chassis	.....1-1			45, 48, 49	Service notes	*84-A	922
KG Chassis	.....1-1			SF 45-76	Schematic, socket		923
KH Chassis	.....1-1			46, 47	Voltage, data		925
KI Chassis	.....1-1			S46	Schematic, data		926
KJ Chassis	.....1-1			48, 49 (KW)	Voltage		927
KA Chassis	.....1-1			48, 49, 65 (KW)	Compensating data	*88-A	928
KB Chassis	.....1-1			B49, C49, T49	Schematic, socket, data		929
KC Chassis	.....1-1			P49	Voltage, test data	*88-D	930
KE Chassis	.....1-1			SF 50-80B	Service notes		931
KF Chassis	.....1-1			E-180, E-180Z units for	See model 41		932
KG Chassis	.....1-1			50, 70, 71, 50Z, 70Z	Schematic, voltage, alignment, trimmers, socket, coils		933
KH Chassis	.....1-1			50, 70, 71, 72	Schematic, socket, data	*88-B	934
KI Chassis	.....1-1			E-420, E-420Z units for	Voltage, test data		935
KJ Chassis	.....1-1			SF 50-80	Schematic	*88-C	937
KA Chassis	.....1-1			51 (KO), 53, 57 (KOO)	Schematic, socket, voltage		938
KB Chassis	.....1-1			54	See model 480-B		939
KC Chassis	.....1-1			F55	Schematic, chassis wiring, data		940
KE Chassis	.....1-1			55 (RG)	Schematic, chassis wiring		941
KF Chassis	.....1-1			59	See model R-30A		942
KG Chassis	.....1-1			60	Voltage, resistance values	*72	943
KA Chassis	.....1-1			R-60 Unit	Schematic, socket, data		944
KB Chassis	.....1-1			61, 66 (KX)	Voltage, test data		945
KC Chassis	.....1-1			62-R, 66-Q, ABO SPU	Schematic		946
KE Chassis	.....1-1			66 (KY) Early	See model 6A54		947
KF Chassis	.....1-1			66 (KY) Late	Schematic		948
KG Chassis	.....1-1			70, 70Z, 71	Adjustments		949
KA Chassis	.....1-1			73, 85 (RE)	See model 460A		950
KB Chassis	.....1-1			74, 76, 88, 89 (RA)	Schematic		951
KC Chassis	.....1-1			75, 77	See model 48		952
KE Chassis	.....1-1			78, 79 (RO)	Schematic		953
KF Chassis	.....1-1			78-10, 79-10	Service notes		954
KG Chassis	.....1-1			R-80A Unit, 480-A, SPU, C0-80 A	Trimmer notes, part 1		955
KA Chassis	.....1-1			81, 82, 84, 86 DC (KB)	Trimmer notes, part 2		956
KB Chassis	.....1-1			83, 88, 89	Trimmer notes, part 3		957
KC Chassis	.....1-1			85 (RE)	Voltage, socket, DO resistance values, data		958
KE Chassis	.....1-1			97-10	See model 50		959
KF Chassis	.....1-1			102 (RP)	Schematic, data		960
KG Chassis	.....1-1			103 (RL) Fadalette	Test data, DO resistance		961
KA Chassis	.....1-1			104-B (RV) Auto	Alignment data		962
KB Chassis	.....1-1			105, 106, 107 (RN)	Voltage, DO resistance values, socket		963
KC Chassis	.....1-1				Schematic, data		964
KE Chassis	.....1-1				Schematic, socket, voltage, data		965
KF Chassis	.....1-1				Additional data		966
KG Chassis	.....1-1				Schematic, socket, voltage		967
KA Chassis	.....1-1				Sensitivity adjustments		968
KB Chassis	.....1-1				See model S		969
KC Chassis	.....1-1				See model 10		970
KE Chassis	.....1-1				Schematic		971
KF Chassis	.....1-1				Schematic, socket		972
KG Chassis	.....1-1				See model 78 (RE)		973
KA Chassis	.....1-1				See model 133		974
KB Chassis	.....1-1				Alignment notes		975
KC Chassis	.....1-1				See model 183		976
KE Chassis	.....1-1				Schematic, socket		977
KF Chassis	.....1-1				Schematic, socket		978
KG Chassis	.....1-1				See model 183		979
KA Chassis	.....1-1				Schematic, socket		980
KB Chassis	.....1-1				Schematic, socket		981
KC Chassis	.....1-1				Schematic, socket		982
KE Chassis	.....1-1				Schematic, socket		983
KF Chassis	.....1-1				Schematic, socket		984
KG Chassis	.....1-1				Schematic, socket		985
KA Chassis	.....1-1				Schematic, socket		986
KB Chassis	.....1-1				Schematic, socket		987
KC Chassis	.....1-1				Schematic, socket		988
KE Chassis	.....1-1				Schematic, socket		989
KF Chassis	.....1-1				Schematic, socket		990
KG Chassis	.....1-1				Schematic, socket		991
KA Chassis	.....1-1				Schematic, socket		992
KB Chassis	.....1-1				Schematic, socket		993
KC Chassis	.....1-1				Schematic, socket		994
KE Chassis	.....1-1				Schematic, socket		995
KF Chassis	.....1-1				Schematic, socket		996
KG Chassis	.....1-1				Schematic, socket		997
KA Chassis	.....1-1				Schematic, socket		998
KB Chassis	.....1-1				Schematic, socket		999
KC Chassis	.....1-1				Schematic, socket		1000

RADIOTRON
EARLY COMPLETE
PAGE

FADA RADIO & ELECTRIC CORP.—(Cont.) REVISED
PAGE

FADA RADIO & ELECTRIC CORP.—(Cont.) REVISED
PAGE

RADIOTRON
EARLY COMPLETE
PAGE

FADA RADIO & ELECTRIC CORP.—(Cont.) REVISED
PAGE

FADA RADIO & ELECTRIC CORP.—(Cont.) REVISED
PAGE

105, 106, 107 (RN)	Voltage, point-to-point data	4-9	262	Socket, trimmers, voltage,	9-2	
108, 109, 125 (RY)	Socket layout	Changes 7-3	262UA, 265UA, 262OA,	Schematic, socket, data	1-5	908
112 (RS)	Socket layout	Changes 7-3	265			
122 (KE)	Socket layout	Changes 7-3	266	Schematic, parts, socket, trim-	8-15	
126, 127, 128, Chassis NK	Schematic, socket	2-8	267 Motoset	mers, alignment, voltage	8-16	
131, 132 (RU)	Schematic	7-8		Schematic, voltage	8-17	
138, 134, 135, 78-10, 79-	Alignment notes	4-12	270	Socket, trimmers, alignment,	8-18	
10, 97-10 (RW)	Schematic	4-14		parts	7-9	
141 (NA)	Alignment, trimmers, socket	5-8		Schematic, parts list	7-10	
141, 141-Z (NA)	Alignment, trimmers, voltage,	4-15		Alignment, voltage, socket,	7-11	
150, 2 types	socket	5-4		trimmers	7-12	
151, 152 (NE)	Schematic	6-1		Schematic, parts list	9-3	
155	Alignment, trimmers, socket,	6-2		alignment	7-13	
156	voltage	4-16		Socket, trimmers, voltage,	9-3	
157	Socket layout	Changes 7-3		alignment	7-14	
160 Series	Schematic, socket, trimmers	6-3		Socket, trimmers, voltage,	9-3	
160 Neurodyne Redex	Alignment, voltage	6-4		alignment	7-15	
166, Motoset	Schematic	6-5		Socket, trimmers, voltage,	9-3	
167	Schematic	6-6		alignment	7-16	
170	Socket, trimmers, alignment,	6-7		Schematic, parts list	7-17	
171, 173 (KOO) 110-	voltage	6-8		Socket, trimmers, voltage,	8-19	
E180, E180Z Units	Schematic	1-28		alignment	8-20	
190	Schematic	6-9		Schematic, parts	8-21	
192	Alignment, socket, trimmers,	6-10		Schematic, parts	8-22	
192-A (192S, 192BS	data	7-1		Schematic, changes, parts	8-23	
units)	Schematic, parts list	7-2		Schematic, parts	8-24	
211	Schematic, changes, parts	6-11		Schematic, coils, parts	9-4	
211, Late	Socket, trimmers, alignment,	6-12		Schematic, coils, parts	8-25	
211, 220 volts	voltage	2-9		Schematic, coils, parts	9-5	
211B, 220 volts	Schematic	6-13		Alignment, voltage, socket,	9-6	
212	See model 50	6-18		trimmers	10-15	
216, Early, Late	Socket trimmers, alignment	6-13		Schematic, coils	10-14	
216, 3rd Production	Socket trimmers, alignment,	6-15		Alignment, voltage, socket,	10-15	
216, 220 volts, Early, Late	data	6-16		Flash-O-Matic data	10-6	
242	Schematic, chassis wiring,	1-28		Schematic, coils, parts	9-7	
246	Alignment, changes, socket,	7-3		Schematic, coils, parts	9-8	
M-250, M-250Z Units	trimmers	8-1		Schematic, socket, trimmers,	9-9	
250, 2 types, Early, up to	Schematic, parts	8-2		coils, parts	9-10	
Serial 50698, Late, from	Schematic, voltage, parts	8-3		Alignment, voltage	9-11	
Serial 50699	Alignment, changes, socket,	7-3		Schematic, socket, trimmers,	9-12	
354	trimmers	8-1		coils, parts	9-11	
255	Schematic, parts	8-12		Alignment table	9-13	
260	Schematic, parts	8-13		Schematic, socket, trimmers,	9-12	
361	Alignment, voltage, socket,	7-5		coils, parts	9-12	
363	trimmers	7-6		Alignment, voltage	9-11	
	Schematic, parts	8-14		See model 50	9-13	
	Schematic, parts list	7-7		Schematic, coils, parts	9-14	
	Socket, trimmers, voltage,	9-2		Alignment, voltage, socket,	10-7	
	alignment	9-2		trimmers	9-15	
	Schematic, voltage, socket,	8-12		Alignment, voltage, socket,	10-7	
	trimmers, alignment	8-13		trimmers	9-16	
	Schematic, parts	7-5		Schematic, coils, parts	9-16	
	Alignment, voltage, socket,	7-6		Alignment, voltage, socket,	10-7	
	trimmers	7-6		trimmers	9-17	
	Schematic, parts	8-14		Schematic, coils, parts	10-2	
	Schematic, parts list	7-7		Voltage	10-2	
	Socket, trimmers, voltage,	9-2		Schematic, socket	1-1	899
	alignment	9-2		Schematic, coils, parts	9-18	
	Schematic, voltage, socket,	8-12		Alignment, socket, trimmers,	10-2	
	trimmers, alignment	8-13		Voltage	10-2	
	Schematic, parts	7-5		Schematic, voltage, alignment,	10-16	
	Alignment, voltage, socket,	7-5		trimmers, socket	10-16	
	trimmers	7-6		Schematic, voltage, alignment,	10-17	
	Schematic, parts	8-14		trimmers, socket	1-6	904
	Schematic, parts list	7-7		Schematic, socket, parts list	1-6	970

FADA
FAIRBANKS

MODEL	FADA RADIO & ELECTRIC CORP.—(Cont.)	REVISED PAGE	RADIOETRON EARLY COMPLETE PAGE
475-A, SF 45-75	Schematic, socket, data.....	1-3	900
480-A	See model R-80A		
480-B, SF 50-80-B	Schematic, socket.....	1-4	902
490	See model 6A54		
554	See model 43		
761, 762, 764, 766, 767 (KG)	Schematic, socket, trimmers, alignment, parts.....	8-26	
1255	Schematic, socket, trimmers, alignment, parts.....	8-27	
1262	Schematic, socket, trimmers, alignment, parts.....	8-28	
1265	Schematic, socket, trimmers, alignment, parts.....	8-29	
1462, 2 types	Socket, trimmers, alignment, voltage.....	6-20	
1462, Revised, above	Schematic, parts.....	7-19	
1463	Schematic, parts list.....	7-20	
1556	Schematic.....	6-21	
1582	Schematic.....	6-22	
1583	Schematic.....	6-16	
FAIRBANKS MORSE & CO.			
4A, 4B	Schematic, notes.....	9-1	
	Socket, trimmers, alignment, voltage, resistance.....	9-2	
	Parts list.....	9-3	
5A	Schematic, socket, trimmers.....	9-3	
	Parts list.....	9-4	
	Alignment, voltage, resistance.....	9-4	
	Data.....	Changes 10-2	
5B	Schematic, socket, trimmers.....	9-7	
	Alignment, voltage, resistance.....	9-8	
	Parts list.....	9-9	
5C, 6A	Schematic, socket, trimmers, color code.....	8-1	
	Alignment, voltage, resistance.....	8-2	
5D	Schematic, battery connections.....	8-3	
6A	See model 50		
6B	Schematic, socket, trimmers.....	8-4	
6C	See model 346		
	Schematic, socket, trimmers.....	8-5	
	Alignment, voltage, resistance.....	8-6	
	Data.....	Changes 10-2	
C-6 Auto	Schematic.....	6-2	
7A	Alignment, voltage, resistance.....	7-17	
	Schematic, socket, trimmers.....	10-1	
	Alignment, voltage, tuner, phono.....	10-2	
8A	Schematic, trimmers.....	10-2	
	Alignment, voltage, resistance, socket, trimmers.....	8-7	
9A	Data.....	Changes 10-1	
	Socket, trimmers, alignment, voltage, resistance.....	8-10	
	Automatic dial notes.....	8-13	
9C	Data.....	Changes 10-1	
	Schematic, socket, trimmers, tuner layout.....	10-3	
	Alignment, voltage, tuner, phono.....	10-4	
12A	Schematic.....	10-4	
	Socket, trimmers, voltage, resistance.....	8-11	
	Alignment, automatic dial notes, trimmers, voltage, phono.....	8-12	
12B	Alignment, automatic dial notes, trimmers, voltage, phono.....	10-5, 6	
	Tuner data, parts, Naturalizer notes.....	10-7	
1206, Chassis 120	Schematic.....	10-8	
	Socket, trimmers, voltage, resistance.....	8-15	
	Alignment.....	8-14	
	Schematic.....	8-16	
40	Voltage, resistance.....	7-1	
	Socket, trimmers, alignment, chassis, transformer data.....	7-2	
MODEL	FAIRBANKS MORSE & CO.—(Cont.)	REVISED PAGE	RADIOETRON EARLY COMPLETE PAGE
41	Schematic.....	6-1	
	Socket, alignment, trimmers.....	7-3	
4201B, 42TOB, Chassis 42	Schematic, notes.....	8-17	
	Socket, trimmers, alignment, battery connections.....	8-18	
4301B, 43T1B, Chassis 43	Schematic, notes.....	8-19	
	Alignment, voltage, socket, trimmers, resistance.....	8-20	
51 Chassis	See model 5106		
52 Chassis	See model 5212		
53 Chassis	See model 5312		
54	Schematic.....	6-4	
	Socket, voltage, resistance.....	7-4	
	Alignment, notes, transformer data.....	7-5	
56	Schematic.....	6-2	
	Voltage, transformer data, parts list.....	7-6	
	Alignment, socket, chassis, trimmers.....	7-7	
57TO, Chassis 57	Schematic, voltage, resistance.....	8-21	
	Alignment, socket, trimmers, notes.....	8-22	
58T1, 58T2, Chassis 58	Schematic, voltage, resistance.....	8-23	
	Alignment, socket, trimmers, notes.....	8-24	
60 Chassis	See model 6010		
61	Schematic.....	5-6	
62 Chassis	See model 6210		
63	Schematic.....	6-3	
	Socket, chassis, trimmers, voltage, resistance.....	7-8	
	Alignment, AVO data, transformer data.....	7-9	
64 Battery	Schematic.....	6-4	
64, Auto	Schematic.....	6-3	
	Voltage.....	7-10	
	Alignment.....	7-17	
65 Export	Schematic.....	9-10	
66	Schematic, socket, trimmers, voltage, resistance.....	7-11	
	Alignment, notes, transformer data.....	7-5	
67	Schematic, voltage, resistance, socket, trimmers, chassis.....	7-12	
	Circuit data, alignment, notes.....	7-13	
	Schematic.....	8-25	
68T6, Chassis 68	Socket, trimmers, alignment.....	8-26	
	Voltage, resistance.....	8-27	
69T7	Schematic, socket, trimmers, alignment.....	8-28	
	Voltage, resistance.....	8-27	
70 Chassis	See model 7014		
71	Schematic.....	6-5	
	Voltage, socket, trimmers, chassis, resistance.....	7-14	
	Alignment, AVO data, transformer data.....	7-9	
72C2, 72C3, 72T3, Chassis 72	Schematic, voltage, resistance.....	8-29	
	Alignment, socket, trimmers, data.....	8-30	
73C3B, 73T3B, Chassis 73	Schematic, voltage, resistance.....	8-31	
	Socket, trimmers, alignment, data.....	8-32	
74 Auto	Schematic.....	6-5	
	Alignment.....	7-17	
	Schematic, voltage.....	7-10	
81 Chassis	See model 8110		
82	Schematic.....	6-6	
	Voltage, socket, trimmers, chassis, resistance.....	7-15	
	Alignment, oscillograph notes, Notes.....	7-16	
	Circuit and AVO data, tuning indicator and transformer notes.....	7-17	
90	Schematic.....	7-18	
	Voltage, socket, trimmers, chassis, resistance.....	6-7	
		7-19	

FAIRBANKS MORSE & CO.—(Cont.)

MODEL	REVISION	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
90	Circuit and AVC data, tuning indicator and transformer notes	7-18	979
	Notes	7-17	980
	Alignment, oscillograph notes	7-16	981
91C4, 9105, 9174, Chassis 91	Schematic, voltage, resistance	8-33	982
	Socket, trimmers, alignment, data	8-34	983
100	Schematic	8-8	984
	Volume, resistance	8-8	985
	Circuit, AVC, tuning indicator notes	7-20	986
	Alignment, trap, transformer data	7-21	987
	Schematic	7-22	988
	Schematic	6-9	989
	Volume, socket, trimmers, resistance	7-23	990
	Alignment, trap, transformer data	7-24	991
	Circuit, AVC, tuning indicator notes	7-22	992
	See model 1206		993
Chassis 120	Schematic, voltage, socket	5-12	994
247, B-6	Schematic, voltage, socket	5-12	995
316, 840, 82-Volt	Schematic	5-13	996
5106, 5107, 5108, 5109, 5111, 5112, 5141, 5143 (51)	Volume, parts, alignment	5-14	997
	Schematic	5-1	998
	Alignment, color code, notes	5-3	999
	Volume	5-4	1000
	Parts list	5-5	1001
5212, 5212-A, 5241 (52)	Schematic	5-1	1002
	Alignment, color code, notes	5-3	1003
	Volume	5-4	1004
	Parts list	5-5	1005
5312, 5312-A, 5341 (53)	Schematic, coil data	5-2	1006
	Alignment, color code, notes	5-3	1007
	Volume	5-4	1008
	Parts list	5-5	1009
6010, 6044, Chassis 60	Schematic, trimmers, socket	6-11	1010
	Resistance test, voltage, data	6-10	1011
6210, 6244, Chassis 62	Alignment, coil data	6-12	1012
	Schematic, parts	6-13	1013
7014, 7040, 7052 (70)	Volume, alignment	6-14	1014
	Schematic, coil data	6-17	1015
	Alignment, parts	6-7	1016
	Socket, trimmers, parts view	5-8	1017
	Volume data	5-10	1018
	Volume data, part 2	5-11	1019
8110, 8141, Chassis 81	Schematic, parts, trimmers	6-15	1020
	Alignment, data	6-10	1021

FANSTEEL

See BALKITE PRODUCTS CO.

FARRAND MFG. CO.

B Eliminator	Schematic	Misc. 1-6	740
7-Tube AC	Schematic	Misc. 6-8	740

FEDERAL RADIO CORP.

A-10, 59, 102	Schematic, socket	1-1	965
A-10	Chassis wiring	1-2	966
B	Schematic	1-3	967
	Chassis wiring	1-4	968
C	Schematic, socket	1-5	969
	Chassis wiring	1-6	970
D, Code 68-070	Schematic, socket	1-7	971
D, Battery	Chassis wiring	1-8	972
D, Code 79-070	Schematic, socket, data	1-9	973
D, (50 cycles)	Chassis wiring	1-10	974
E, Code 68-060	Schematic, socket	1-11	975
E, DO	Schematic, socket	1-12	976

FEDERATED PURCHASER

Also see ACRAFEST

Cathedral Tone	Schematic	3-2	992
Acra-tone 2	Schematic	2-1	993
Acra-tone 5	Schematic	2-2	994
6-A, 12-A	Schematic	5-2	995
6-A, 13-A, 24-A	Schematic, voltage	5-1	996
8B, 9B, 11B	Schematic, voltage	5-1	997
Royal 9-A	Schematic, voltage	7-1	998
14-A	Schematic, voltage	6-3	999
Acra-tone 17	Schematic	5-2	1000
24-A	See model 7-A	Misc. 4-3	1001
29C, 30C, 31C	Schematic, voltage, socket, trimmers	7-3	1002
81-40	Alignment, parts	7-4	1003
32-A, 36-A	Schematic, color code, parts list	3-1	1004
32C, 33C	Schematic	5-3	1005
35, 40	Alignment, voltage, socket	5-4	1006
38-A	Schematic, voltage, socket, trimmers	7-5	1007
39-A, 43-A, 44-A, 86, 87	Alignment, parts list	7-6	1008
	Data	3-2	1009
	Schematic, voltage, alignment	5-5	1010
	Schematic, voltage, trimmers, socket	5-6	1011
40	Alignment data	5-7	1012
49	Schematic	6-4	1013
52-A	Schematic	8-1	1014
53, 54, 58, 59	Schematic	5-8	1015
65, 66	Schematic	6-1	1016
79, 80	Schematic, voltage, socket	6-2	1017
86, 87	Schematic, voltage, socket	5-9	1018
88	See model 39-A	5-10	1019
92	Schematic, voltage, socket	6-3	1020
93, 94, 96, 97	Schematic, voltage, socket, trimmers	5-11	1021
100	Schematic	5-12	1022
117	Schematic, parts	6-1	1023
121	Volume, alignment	6-5, 6-6	1024
215	Schematic, socket	6-7	1025
228, 239	Schematic, socket	6-8	1026
246	Schematic	6-4	1027
1940	Schematic, socket, trimmers, alignment	7-2	1028

FENWAY

Superheterodyne, Early, late	Schematic	Misc. 1-5	788
250, B-3	Schematic	Misc. 1-6	789
250-C	Schematic	Misc. 1-6	790

FERRANTI, INC.

Chassis R-132	See Stewart-Warner		
R-132A, Chassis R-133	See Stewart-Warner		
R-1451	See Stewart-Warner		

FIRESTONE TIRE & RUBBER CO.

Chassis R-132	See Stewart-Warner		
R-132A, Chassis R-133	See Stewart-Warner		
R-1451	See Stewart-Warner		

A-10, 59, 102	Schematic, socket	1-1	965
A-10	Chassis wiring	1-2	966
B	Schematic	1-3	967
	Chassis wiring	1-4	968
C	Schematic, socket	1-5	969
	Chassis wiring	1-6	970
D, Code 68-070	Schematic, socket	1-7	971
D, Battery	Chassis wiring	1-8	972
D, Code 79-070	Schematic, socket, data	1-9	973
D, (50 cycles)	Chassis wiring	1-10	974
E, Code 68-060	Schematic, socket	1-11	975
E, DO	Schematic, socket	1-12	976

FIRESTONE FREED

RADIOTRON
EARLY COMPLETE
PAGE

REVISED
PAGE

FORDSON RADIO MFG. CO.

RADIOTRON
EARLY COMPLETE
PAGE

REVISED
PAGE

FIRESTONE TIRE & RUBBER CO.-(Cont.)

MODEL	REVISIONS	PAGE
FP (330001 up)	Schematic, alignment voltage.....	5-1
FP Battery (173501 up)	Schematic, alignment voltage.....	5-1
FR 32-volt (350001 up)	Schematic, alignment voltage.....	5-2
FR (189001 up)	Schematic, alignment voltage.....	5-2
FU	Schematic, alignment voltage.....	5-3
FV	Schematic, alignment voltage.....	5-3
FW	Schematic, alignment voltage.....	5-4
Goldstone 6T	Schematic, alignment voltage.....	5-5
	Misc. 3-5	2752

FRANKLIN RADIO CORP.

H-33	Schematic	4-2
6-tube Super	Schematic	3-3
1	Schematic	4-2
H-32	Schematic	4-1
English reading Tube Checker	Schematic	4-1
33-A Checker-Analyzer	Schematic	4-2
33-B Analyzer	Schematic	4-3
43 AB or C-L	Schematic	4-4
53	Schematic	4-6
54-L	Schematic	4-5
	Socket layout	4-6
	Changes 7-3	4-7
63-L	Schematic	4-7
	Changes 4-8	4-8
	Changes 7-3	4-8
	Socket layout	4-9
	Changes 4-9	4-9
94	Schematic	4-10
	Notes, part 2	4-11
	Notes, part 3	4-11
	Notes, part 4	4-12
	Voltage notes	4-12
	Service notes	3-1
100	Schematic, socket	3-2
	Changes 7-3	3-2
102	I-F Peak	3-1
	Changes 7-3	3-1
104	I-F Peak	3-4
	Changes 7-3	3-4
105	Schematic, socket	3-4
	Changes 4-14	3-4
106	Socket layout	3-3
	Changes 7-3	3-3
	Changes 4-14	3-3
200	Socket layout	3-3
	Changes 7-3	3-3
	Changes 4-14	3-3
	Schematic, installation notes	4-15
	Installation notes, part 2	4-16
	Socket layout	4-15
	Changes 7-3	4-15

FREED MFG. CO., INC.

FE 24A	Schematic	9-1
27-D	Schematic	9-2
30-D	Schematic	9-2
FE-30L	Schematic	7-1
FE-33	Schematic	8-1
FE-48	Schematic	8-1
FE-50	Schematic, socket	8-2
FE-51L, P351L	Schematic, socket	8-2
FE-52, FE-56, FE-58	Schematic, socket	7-2
FE-60	Schematic, socket	8-3
FE-62	Schematic, socket	8-3
FE-69X	Schematic, socket	8-4
96	Schematic	9-1
FE97	Schematic	9-1
351	Schematic, socket	6-1
351-L	Schematic, socket	6-1
851-P	Schematic, socket	6-1
P351L	Schematic, socket	6-2
857-L	See model FE-51L	6-2
857-P	Schematic, socket	6-2
858-L	Schematic, socket	6-3
869-S	Schematic, socket	6-3
	Schematic, socket	6-4

FREED TELEVISION & RADIO CORP.

Intermediate Frequencies	I-F, Peaks	Changes 7-4
ABO Power Pack	Schematic	1-5
MB-5	Schematic, socket	3-3
NR-5	Schematic	1-1
NR-6	Schematic	1-1
NR-7	Schematic, socket	1-2
A-7	Schematic	4-1
MB-7	See model 72	

MODEL	REVISIONS	PAGE
R-1651AS, R-1651WS Air Chief, Chassis R-165	Schematic, voltage, parts	7-1
	Circuit data, alignment, trimmers	7-2
R-1661, Air Chief, Chassis R-166	Schematic, voltage, parts list	7-3
	Alignment, socket, trimmers, parts	7-4
R-3051, Chassis R-305	Schematic, socket, voltage, trimmers, alignment, dial data	9-1
	Schematic, socket, voltage, parts	9-2
	Schematic, socket, voltage, parts	9-3
	Trimmers, alignment, dial data	9-4
	Schematic, socket, voltage, parts	9-5
	Trimmers, alignment, parts, dial data	9-6
	Phonograph schematic	9-5
	Schematic, socket, voltage, parts	9-7, 8
	AFO test, trimmers, tuner, parts	9-9
	Alignment	9-10
	Schematic, socket, notes, parts	8-1
	Schematic	8-2
	Schematic	8-2
	Schematic, voltage, socket, trimmers, chassis, alignment	10-1
	Schematic, voltage, socket, trimmers, alignment, tuner	10-2
	Schematic, socket, notes, parts	8-3
	Schematic, socket, trimmers, alignment	10-3
	Schematic, socket, trimmers, alignment	10-4
	Schematic, socket, trimmers, alignment, voltage	10-5
	Schematic, socket, trimmers, alignment	10-6
	Schematic, socket, trimmers, alignment, voltage	10-7
	Schematic, socket, trimmers, alignment, voltage	10-8
	Schematic, socket, trimmers, alignment, voltage	10-9
	Schematic, socket, trimmers, alignment, voltage	10-5
	Schematic, socket, trimmers, alignment, voltage	10-10
	Schematic, socket, trimmers, alignment, voltage	10-7

FIRST NATIONAL RADIO CORP.

See BALKEIT RADIO CO.

FORD MOTOR CAR CO.

See also PHILCO RADIO & TELEVISION CORP.

N, Center Control	Schematic, parts	6-2
	Installation data	6-3
N, Center Control	Socket, alignment, service notes	6-4
	Schematic	5-4
Ford-Lincoln Auto Set	Schematic	5-1
Glove Box (Police Radio)	Schematic	6-1
Police auto radio, built by Grigsby Grunow	Schematic	5-8
40-18805, Glove Box	Schematic	5-8
Built by Grigsby Grunow	See Majestic 114	
111	Schematic	5-2
B-18805, Built by Grigsby Grunow	Schematic	5-2

9-49	Schematic, voltage alignment, sensitivity, socket, trimmers, gain of tuner, assembly, parts	8-11, 8-12
9-49 (E5T)	Elec. Automatic tuner, data, procedure, assembly	8-13
9-69	Schematic, Sensitivity, gain, socket, trimmers, alignment, voltage, procedure, Part 2, schematic of tuner, assembly, parts	9-13
9-69 (E5T)	Elec. automatic tuner, data, procedure, assembly	9-17
8-10	Schematic, Parts list	9-18
10Y, Chassis 10-1	Schematic, parts, trimmers	9-19
10Y-1, Chassis 10-2	Socket trimmers alignment, voltage, sensitivity	9-20
12Y, 12Y-1, Chassis 12-1	Dial data, trimmers, alignment, Tuner assembly, Tuner notes, Part 1, Tuner notes, Part 2, Tuner notes, Part 3	9-21
15F	Schematic, Parts list, Socket trimmers, voltage, Dial data, trimmers, alignment, Tuner assembly, Part 1, Tuner notes, Part 2, Tuner notes, Part 3	9-16
15F (E6T)	Sensitivity gain, voltage, alignment, socket, trimmers	10-12
16C	Procedure, Part 2, schematic of tuner, assembly, parts	10-2
17-D	Elec. automatic tuner, data, procedure, assembly	10-1
17-D-A	Schematic, socket, trimmers, Sensitivity, gain, voltage, alignment, drive data	10-13
18-O	Schematic, voltage, gain, sensitivity, drive data	10-14
19-B	Alignment, voltage, gain, sensitivity, drive data	10-15
20P, 21L, 24K	Schematic, voltage, gain, sensitivity, drive data, socket, trimmers, alignment, voltage, gain, sensitivity, socket, trimmers	10-16
M-99	Schematic, socket, trimmers, Voltage, sensitivity, gain, alignment, drive data	10-17
M-99A	Schematic, socket, trimmers, Alignment, voltage, gain, sensitivity, drive data	10-18
84	Schematic, socket, trimmers, Alignment, drive data	10-20
85	Schematic, socket, trimmers, Elec. automatic tuner, data, procedure, assembly	10-21
44	Procedure, Part 2, schematic of tuner, assembly, parts list, Parts list, Schematic, Parts list, Schematic, voltage, sensitivity, alignment, Coil data, Schematic, Data, Voltage, resistance data, adjustment notes, Chassis views, Parts list	10-22

1055	Schematic	8-8
1056	Parts list	8-3
1057	Schematic	7-9
1058	Test data, socket, Parts list	3-4
1059	Schematic	3-5
1060	Schematic	7-9
1061	Schematic, Connection data, Voltage, continuity test, I.F. test, Changes, Parts list	3-6
J-8	Schematic, parts	9-1
8-30	Sensitivity and gain notes, Tuner notes	9-5
8-40	Voltage, sensitivity and gain measurements	9-6, 9-8
8-50	Alignment, Tuner adjustments	9-9
8-60	Schematic, parts, Sensitivity and gain notes, Tuner notes	9-10
8-60, Golden Voice (1938)	Voltage, sensitivity and gain measurements	9-9
9A, Chassis 9-3, 9R, Chassis 9-2, 9Y, Chassis 9-1	Alignment, Tuner adjustments, Schematic, notes, parts	9-10
9-24	Parts, tuner notes, Voltage, sensitivity and gain measurements	9-6, 9-8
9-24A	Alignment, Tuner adjustments, Schematic, notes, parts	9-11
9-29	Socket, trimmers, voltage, alignment, socket, trimmers, voltage, sensitivity, gain, dial cord data	8-10
9-44	Schematic, socket, trimmers, voltage, sensitivity, gain, dial cord data	10-3
	Schematic, socket, trimmers, voltage, sensitivity, gain, dial cord data	10-4
	Schematic, socket, trimmers, Voltage, sensitivity, gain, sensitivity, voltage, gain, sensitivity	10-5
	Socket, trimmers, drive, alignment	10-7

Schematic, socket, parts, trimmers, voltage,10-5

Alignment, trimmers,10-6

Schematic, alignment,10-6

Schematic, voltage, alignment,10-7

Schematic, trimmers,10-7

Schematic, socket, trimmers,10-7

Alignment,8-26

Schematic, socket,8-41

Schematic, socket,8-27

Voltage, alignment, parts,8-28

Schematic, socket, trimmers,9-6

Voltage, parts,7-43

Voltage, socket, trimmers,7-44

Alignment, parts,7-42

Schematic, socket, trimmers,9-5

Alignment, voltage, parts,10-8

Schematic, trimmers,10-20

Tuner procedure,10-20

Schematic, voltage, alignment, socket,10-9

Schematic, trimmers, tuner,10-10

Schematic,7-45

Voltage, socket, alignment, parts,7-46

Schematic, socket, alignment, parts, voltage,6-10

Schematic, alignment,10-12

Schematic, voltage, alignment, parts,8-29

Schematic,6-11

Alignment, parts,7-53

Schematic, alignment,10-12

Schematic, socket, trimmers, parts,9-7

Alignment, dial data,9-8

Schematic, socket, voltage, alignment,6-12

Schematic, voltage parts,7-47

Socket, trimmers, alignment, trimmers, voltage, socket,7-48

Alignment, data,7-51

Alignment, installation data,7-52

Schematic, voltage,7-55

Alignment,7-56

Socket, trimmers, parts, changes,7-54

Schematic, voltage, socket, trimmers,7-57

Alignment, parts,7-58

Schematic, voltage, socket, trimmers,10-11

Alignment,10-10

Schematic, voltage, trimmers, alignment, parts,9-9

Schematic, voltage, socket, trimmers, alignment,10-13

Schematic, socket, trimmers, alignment, voltage,10-14

Schematic, socket, trimmers, alignment, voltage,10-13

Schematic, socket, trimmers, voltage, parts, alignment,9-10

Schematic, socket, trimmers, voltage, alignment, parts,9-11

Schematic, socket, trimmers, voltage, tuner, parts,9-12

Alignment,9-13

Schematic, alignment, trimmers, voltage,8-80

Schematic, voltage, socket, trimmers, parts list,7-63

Schematic, voltage, socket, trimmers, parts, notes,10-15

501

504

510, 511

516, Symphony

2516

521

Z-521

525

526

527A

527C

Z-580

540 (Early)

541A

550 A0

550

552

566

575

578 (2 types) Serial

5G133670A to

5K173250A and above

Serial 5K173250A

578, Series A

580

585, Series A, B, C

586-A

587, Series A

600

602

602B

602C

623

645

648

650 A-B-C

660

666

586-A

587, Series A

600

602

602B

602C

623

645

648

650 A-B-C

660

666

672, Chassis 8, 8X

77

77-A

85

90

92D, 92M

400-A, 410-B

401, 402

404

425

430

457, Regal

460

460

460

460

460

460

460

MODEL	REVISED PAGE	EARLY COMPLETE PAGE
666	10-16	10-30
667	10-17	10-30
670	6-13	10-18
670-A	6-13	8-48
675	7-61	10-31
675A, 685B	7-62	10-32
677A	6-15	10-29
677B	6-16	10-29
680	10-19	8-43
685B	10-20	8-44
686, A & B	7-64	8-52
690B	7-65	10-33
715B	7-66	10-34
735	10-21	10-35
740	10-22	7-77
750	9-14	7-78
761A	9-13	8-45
762	8-31	8-46
770	8-32	8-47
774	7-67	10-36
776	7-68	7-79
777C, 777L, Series A & B	10-23	7-80
778-A	10-24	7-81
780, 780B	10-25	7-82
787	10-26	7-88
802A	10-27	7-88
	10-28	7-89
	10-29	7-91
	10-30	7-92
	10-31	
	10-32	
	10-33	
	10-34	
	10-35	

GAROD RADIO CORE.

MODEL	REVISED PAGE	EARLY COMPLETE PAGE
803A	10-30	10-89
803B	10-30	10-90
806A	10-29	10-15
807B	10-18	10-16
810	8-48	10-17
810(1938)	10-31	10-18
813A	10-32	10-19
813B	10-29	10-20
822	10-29	10-21
850B	8-43	10-22
867A	8-44	10-23
1050	8-52	10-24
1170	10-33	10-25
2056AW	10-34	10-26
2078-D	10-35	10-27
2090	7-77	10-28
2092, 2094	7-78	10-29
3128	8-45	10-30
3132, 3134, 3140	8-46	10-31
5953-A	8-47	10-32
6100	10-36	10-33
6958-A	7-79	10-34
7735, 7742, 7755	7-80	10-35
Intermediate Frequencies	7-81	10-36
Challenger I	7-88	10-37
Challenger II, Challenger III	7-89	10-38
EA	7-91	10-39
Garod EM	7-92	10-40
Neutrodyne	9-1	10-41
2B2, 2B2-1, 2B6, 2B6-1	9-1	10-42
25	9-2	10-43
26	9-2	10-44
27	9-1	10-45
31, 31LW, M-33, M-35LW	6-1	10-46
M-32, M-32LW	6-2	10-47
33	6-2	10-48
33-LW	6-2	10-49
M-33, M-33LW	6-3	10-50
35SW	6-3	10-51
37B, 37D	6-3	10-52
49, 49M	6-3	10-53
58	6-3	10-54

GAROD GENERAL ELECTRIC

RADIOTRON
EARLY COMPLETE
PAGE

REVISED
PAGE

GAROD RADIO CORP.—(Cont.)

MODEL

930, 930D, 930KJ
930, 930D, 930KC

RADIOTRON
EARLY COMPLETE
PAGE

REVISED
PAGE

GAROD RADIO CORP.—(Cont.)

MODEL

60
66
78, 73LW
88
89-LW
100 Television

Schematic, voltage, alignment 7-2
Schematic 6-5
Schematic 7-13
Schematic 6-6
Schematic 6-6
Schematic 6-6
Schematic 10-3, 4
Chassis wiring, top 10-5, 6
Chassis wiring, bottom 10-7
Chassis view, socket, controls 10-8
Circuit data, assembly, wiring notes 10-9
S.P.U. chassis wiring, voltage 10-10
Alignment, operating, antenna notes 10-11
Schematic, voltage 9-11
Schematic, socket, trimmers 7-9
Schematic 7-10
Schematic 8-1, 8-2
Schematic, socket, trimmers 10-2
Schematic, voltage, alignment 9-3
Schematic 9-4
Schematic, voltage, alignment 9-5
Schematic, socket, trimmers 10-13
Alignment 10-14
Schematic, socket, trimmers 9-6

1203L, 1203T, 1203-3
1203-P6, 1203-P7,
1204ET, 1204EL, 1204-3,
1204E-P6, 1204E-P7

104 Early & Late, 104M
115
159
205C, 205L, 205-1, 206L,
206C, 206-1, 206P4
237, 337
250
259, 269

Socket, trimmers, voltage, alignment 9-18
Schematic, voltage 8-15
Socket, trimmers, alignment 8-16
Schematic, socket, voltage 8-17
Alignment 8-16
Schematic, voltage 8-16
Socket, trimmers, alignment 9-20
Tuner data 10-21
Schematic, socket 10-22
Alignment, trimmers 10-26
Tuner data 10-26
Schematic, voltage 8-18
Socket, trimmers, alignment 8-19
Schematic, voltage, socket, notes 8-20
Alignment 8-19
Schematic 10-23
Schematic 9-21

3012L, 3012T, 3012-3
3012-P6, 3012-P7,
4012ET, 4012EL, 4012E-3,
4012E-P6, 4012E-P7

310
311
337
369

370, 370C, 370D, 370KC
371, 371C, 371D, 371KO
379, 3790
380, 380D, 380KC

Socket, voltage, trimmers, alignment 9-22
Schematic, socket, trimmers 9-23
Voltage, alignment 9-24
Tuner data 9-14
See Model 379
Schematic, voltage 9-25
Socket, trimmers, alignment 9-26
Schematic 10-25
Alignment, tuner 10-26
Socket, trimmers 10-16
Schematic, voltage 9-27
Socket, trimmers, alignment 9-28
Schematic, voltage 8-21, 8-22
Socket, trimmers 8-23
Alignment 8-24
Schematic 10-24
Alignment 10-14

1603, 1604-4
1649
1650, 1650H, 1650LC
1650A

3016, 4016-4
3790
4110, 4110E, 4110KO
4159

40-B Amplifier
40-C Amplifier
B-100 Amplifier
105-OR
120-B Amplifier
125-P SPU
A-300
500-A
901-A

602C, 602L, 602-1
620
629, 729
703EC, 703EL
731
739
762

782, 782-1
803L, 803T, 803-1
850, 850C, 850D, 850KO
850A
831, 831C, 831D, 831KO
831A
839

903L, 903T, 903E-T
903E-1, 903-2, 903-3
903E-2, 903P-5, 903P-7,
903E-P5, 903E-P7

See RCA R-17-M
See G.E. model KV-100
See RCA Radiola 21
See RCA Radiola 22
Schematic, chassis 8-1
Circuit data, operating, notes 8-2
Voltage, parts 8-3
Schematic, operating notes 10-1

See RCA R-5
See RCA R-5-X
See RCA R-5 DO
See RCA R-7

See RCA R-17-M
See G.E. model KV-100
See RCA Radiola 21
See RCA Radiola 22
Schematic, chassis 8-1
Circuit data, operating, notes 8-2
Voltage, parts 8-3
Schematic, operating notes 10-1

See RCA R-5
See RCA R-5-X
See RCA R-5 DO
See RCA R-7

See RCA R-17-M
See G.E. model KV-100
See RCA Radiola 21
See RCA Radiola 22
Schematic, chassis 8-1
Circuit data, operating, notes 8-2
Voltage, parts 8-3
Schematic, operating notes 10-1

See RCA R-5
See RCA R-5-X
See RCA R-5 DO
See RCA R-7

See RCA R-17-M
See G.E. model KV-100
See RCA Radiola 21
See RCA Radiola 22
Schematic, chassis 8-1
Circuit data, operating, notes 8-2
Voltage, parts 8-3
Schematic, operating notes 10-1

See RCA R-5
See RCA R-5-X
See RCA R-5 DO
See RCA R-7

See RCA R-17-M
See G.E. model KV-100
See RCA Radiola 21
See RCA Radiola 22
Schematic, chassis 8-1
Circuit data, operating, notes 8-2
Voltage, parts 8-3
Schematic, operating notes 10-1

See RCA R-5
See RCA R-5-X
See RCA R-5 DO
See RCA R-7

See RCA R-17-M
See G.E. model KV-100
See RCA Radiola 21
See RCA Radiola 22
Schematic, chassis 8-1
Circuit data, operating, notes 8-2
Voltage, parts 8-3
Schematic, operating notes 10-1

See RCA R-5
See RCA R-5-X
See RCA R-5 DO
See RCA R-7

See RCA R-17-M
See G.E. model KV-100
See RCA Radiola 21
See RCA Radiola 22
Schematic, chassis 8-1
Circuit data, operating, notes 8-2
Voltage, parts 8-3
Schematic, operating notes 10-1

See RCA R-5
See RCA R-5-X
See RCA R-5 DO
See RCA R-7

See RCA R-17-M
See G.E. model KV-100
See RCA Radiola 21
See RCA Radiola 22
Schematic, chassis 8-1
Circuit data, operating, notes 8-2
Voltage, parts 8-3
Schematic, operating notes 10-1

See RCA R-5
See RCA R-5-X
See RCA R-5 DO
See RCA R-7

See RCA R-17-M
See G.E. model KV-100
See RCA Radiola 21
See RCA Radiola 22
Schematic, chassis 8-1
Circuit data, operating, notes 8-2
Voltage, parts 8-3
Schematic, operating notes 10-1

See RCA R-5
See RCA R-5-X
See RCA R-5 DO
See RCA R-7

See RCA R-17-M
See G.E. model KV-100
See RCA Radiola 21
See RCA Radiola 22
Schematic, chassis 8-1
Circuit data, operating, notes 8-2
Voltage, parts 8-3
Schematic, operating notes 10-1

See RCA R-5
See RCA R-5-X
See RCA R-5 DO
See RCA R-7

See RCA R-17-M
See G.E. model KV-100
See RCA Radiola 21
See RCA Radiola 22
Schematic, chassis 8-1
Circuit data, operating, notes 8-2
Voltage, parts 8-3
Schematic, operating notes 10-1

See RCA R-5
See RCA R-5-X
See RCA R-5 DO
See RCA R-7

See RCA R-17-M
See G.E. model KV-100
See RCA Radiola 21
See RCA Radiola 22
Schematic, chassis 8-1
Circuit data, operating, notes 8-2
Voltage, parts 8-3
Schematic, operating notes 10-1

See RCA R-5
See RCA R-5-X
See RCA R-5 DO
See RCA R-7

See RCA R-17-M
See G.E. model KV-100
See RCA Radiola 21
See RCA Radiola 22
Schematic, chassis 8-1
Circuit data, operating, notes 8-2
Voltage, parts 8-3
Schematic, operating notes 10-1

See RCA R-5
See RCA R-5-X
See RCA R-5 DO
See RCA R-7

See RCA R-17-M
See G.E. model KV-100
See RCA Radiola 21
See RCA Radiola 22
Schematic, chassis 8-1
Circuit data, operating, notes 8-2
Voltage, parts 8-3
Schematic, operating notes 10-1

See RCA R-5
See RCA R-5-X
See RCA R-5 DO
See RCA R-7

RADIOTRON
EARLY COMPLETE PAGE

GENERAL ELECTRIC CO.—(Cont.)

REVISID PAGE

MODEL

See RCA R-7-A
See RCA R-7 DO
See RCA 91-B
See RCA Radiola 80
See RCA R-50
See RCA M-34
DataChanges 9-3
Schematic, voltage9-1
Circuit data, socket, trimmers9-2
See RCA R-27
See RCA R-27 (Revised)
See RCA R-18-W
See RCA 102
See RCA M-105
Schematic, chassis8-1
Circuit data, operation, notes8-2
Voltage, parts8-3
Schematic, voltage, alignment, parts, specifications9-6
See RCA R-17-M
See RCA 100, 101
See RCA 103
See RCA 48
See RCA R-9
See RCA R-48
See RCA R-9 DO
See RCA R-7 AC, Radiola 86
See RCA 100
Schematic, voltage, alignment 10-2
GD44A, GD44AU, GD44B, GD44BU
K-48
M-49
D-50, E-52
E-50, E-52
G-50, G-55
K-50-P, K-51-P
K-50, K-51
L-50, L-51
M-50
U-50
D-51, D-52
E-51
F-51
GD51
H-51, H-51-B
K-51
L-51
M-51
U-51, U-55
A-52, A-55

RADIOTRON
EARLY COMPLETE PAGE

REVISID PAGE

MODEL

See RCA M-116
See RCA M-108
Data Changes 9-3
See model E-50
Schematic, battery connections, power adaptor8-17
Voltage, chassis8-18
Alignment, trimmers8-19
Drive cord data, notes, parts8-20
Schematic, voltage, socket, alignment, trimmers10-3
See RCA 110
See RCA 112
See RCA 119
Schematic6-4
Chassis wiring6-5
Circuit data, alignment6-5
Alignment part 2, voltage, socket6-7
Voltage, parts6-8
Schematic, resistance, voltage, transformer data8-21
Socket, trimmers, alignment, parts8-22
See model FB-52
Schematic, socket, trimmers, dial data, chassis wiring9-9
Alignment, specifications9-10
Circuit data, voltage, pick-up, parts9-11
See RCA 111
See RCA 115
See RCA 114
Schematic, voltage, transformer data7-5
Circuit data, alignment, parts7-4
Chassis wiring, socket, trimmers7-6
See RCA RE-40
See RCA RE-40-P
See model A-52
See model G-50
See RCA 210
See RCA 214
See model U-51
See model FB-52
See model G-53
See RCA 211
DataChanges 10-1
See RCA 310
See RCA M-32
See RCA M-107
Schematic, socket, trimmers, resistance8-23
Chassis and speaker layouts8-24
Voltage, installation8-25
Alignment, installation, parts8-26
Schematic, voltage, socket, trimmers, alignment10-3
See RCA R-37
See RCA R-37-P
Schematic7-7
Circuit data, coils, alignment, socket, trimmers, voltage, resistance data7-8
See RCA M-123
Schematic, data7-9
Chassis wiring, circuit data, coil data7-10
Socket, trimmers, circuit data, part 2 trimmers, circuit data, voltage, alignment, parts list7-12
See model FA-60
Schematic10-5, 6
Socket, trimmers, chassis, dial, phono, connections10-7
Voltage, alignment, coils, parts10-8
Phono, connections, motor data, changer assembly10-10

GENERAL ELECTRIC CO.—(Cont.)

REVISID PAGE

MODEL

See RCA R-7-A
See RCA R-7 DO
See RCA 91-B
See RCA Radiola 80
See RCA R-50
See RCA M-34
DataChanges 9-3
Schematic, voltage9-1
Circuit data, socket, trimmers9-2
See RCA R-27
See RCA R-27 (Revised)
See RCA R-18-W
See RCA 102
See RCA M-105
Schematic, chassis8-1
Circuit data, operation, notes8-2
Voltage, parts8-3
Schematic, voltage, alignment, parts, specifications9-6
See RCA R-17-M
See RCA 100, 101
See RCA 103
See RCA 48
See RCA R-9
See RCA R-48
See RCA R-9 DO
See RCA R-7 AC, Radiola 86
See RCA 100
Schematic, voltage, alignment 10-2
GD44A, GD44AU, GD44B, GD44BU
K-48
M-49
D-50, E-52
E-50, E-52
G-50, G-55
K-50-P, K-51-P
K-50, K-51
L-50, L-51
M-50
U-50
D-51, D-52
E-51
F-51
GD51
H-51, H-51-B
K-51
L-51
M-51
U-51, U-55
A-52, A-55

GENERAL ELECTRIC

MODEL EARLY COMPLETE PAGE

MODEL EARLY COMPLETE PAGE

MODEL	GENERAL ELECTRIC CO.—(Cont.)	REVISED PAGE	RADIOTRON EARLY COMPLETE PAGE
U-70, U-75	Trimmers, voltage, resistance, coils	8-34	
	Alignment, drive data	8-35	
	Parts	8-36	
	Schematic, data	7-13	
	Chassis wiring, transformer data	7-14	
	Circuit data, alignment, socket, trimmers, voltage	7-15	
	Parts list	7-16	
	See RCA 86, 86-R		
	See RCA M-109		
	See model E-71		
	Schematic, battery connections, switch assembly, adapter	8-37	
	Socket, trimmers, alignment, notes	8-38	
	Chassis, voltage	8-39	
	Dial assembly, notes, parts	8-40	
	See RCA RA-E-59		
	See RCA R-70		
	Schematic, socket, alignment, trimmers	10-43	
	Schematic, resistance, voltage, transformer data	9-15	
	Socket, trimmers, chassis wiring	9-16	
	Alignment, voltage, parts	9-17	
	See G.E. model A-70		
	See RCA 235-B		
	See model F-70		
	Schematic, chassis wiring	10-17	
	Alignment, voltage, socket, trimmers, dial and phono, data	10-18	
	See RCA R-6		
	See model U-70		
	See model E-71		
	See model FB-72		
	Schematic, socket, trimmers, alignment	10-21	
	See Model H73		
	Schematic, socket trimmers, chassis wiring, voltage	10-19	
	Alignment, dial and phono, data	10-20	
	See RCA 330		
	Schematic	8-41	
	Chassis wiring	8-42	
	Voltage, socket, trimmers	8-43	
	Circuit data, alignment, dial data	8-44	
	Phono, data	8-45	
	Parts	8-46	
	See RCA 331		
	Alignment, voltage, parts	9-18	
	Schematic, socket, trimmers, transformer data, voltage, resistance	9-19	
	Specifications, circuit data, chassis wiring	9-20	
	Schematic, resistance	8-47	
	Socket trimmers, chassis, voltage	8-48	
	Circuit data, alignment, installation	8-49	
	Parts	8-50	
	See RCA R-8		
	See RCA 140 series		
	See RCA P-91		
	See RCA 142-B		
	Schematic	7-17	
	Chassis wiring	7-18	
	Circuit data	7-19	
	Alignment, parts, voltage, dial data	7-20	
	Schematic, resistance	8-51	
	Voltage, chassis	8-52	
	Alignment, trimmers, socket	8-53	
	Dial data, notes	8-54	
	Parts	8-55	

MODEL	GENERAL ELECTRIC CO.—(Cont.)	REVISED PAGE	RADIOTRON EARLY COMPLETE PAGE
G61, G66, G68, G69	Automatic record changer data	10-9	
	See RCA 128		
	See RCA 128 (Revised)		
	See RCA 126-B		
	See model E-61		
	Schematic, coils, voltage, resistance	9-13	
	Socket, trimmers, alignment, parts	9-12	
	Specifications, alignment notes, voltage, circuit data, chassis wiring	9-14	
	Schematic, voltage, socket, alignment, trimmers	10-12	
	Schematic, voltage, socket, alignment, trimmers	10-13	
	See RCA R-11		
	See RCA R-11 (Revised)		
	See RCA 125		
	See RCA RE-18, RE-18-A		
	Schematic, data	6-9	
	Chassis wiring	6-10	
	Circuit data, alignment	6-11	
	Alignment, voltage	6-12	
	Voltage, parts	6-13	
	Additional data	Changes 7-1	
	Schematic, resistance, voltage	8-27	
	Socket, trimmers, chassis, alignment	8-28	
	Schematic, socket, voltage, alignment, trimmers	10-14	
	See RCA 120		
	See RCA 124		
	Schematic	6-14	
	Chassis wiring	6-15	
	Circuit data, trimmers, alignment, socket	6-16	
	Alignment part 2, voltage, dial data	6-17	
	Parts	6-18	
	Additional data	Changes 7-12	
	Schematic, chassis wiring	10-15	
	Alignment, voltage, socket, trimmers, dial data, phono, connections, parts	10-16	
	See RCA 121		
	See RCA 127		
	See model F-63		
	See RCA R-38		
	See RCA R-38-P		
	See RCA 221		
	See model A-64		
	See model F-63		
	See Model G61		
	See RCA 220		
	See RCA 222		
	See RCA 226		
	See G.E. model A-64		
	See RCA 223		
	See RCA 224		
	See model GD62		
	See model E-61		
	See RCA Duo 821		
	See RCA 322		
	Schematic	6-19	
	Chassis wiring	6-20	
	Alignment, trimmers, socket, voltage	6-21	
	Circuit data, dial data	6-22	
	Voltage, parts	6-23	
	Changes	Changes 7-1, 7-16	
	See RCA 135-B, 235-B		
	Schematic, resistance	8-29	
	Alignment, socket, trimmers	8-30	
	Chassis, voltage	8-31	
	See RCA R-4		
	Schematic	8-33	
	Socket, vibrator, dial assembly, data	8-32	

MODEL	GENERAL ELECTRIC CO.—(Cont.)	REVISED PAGE	RADIOTRON EARLY COMPLETE PAGE
M-81	See RCA 143		
M-81 (Revised)	Schematic wiring	6-24	
A-82, A-86, A-87	Chassis wiring, Sentry Box	6-25	
	Circuit data, alignment	6-27	
	Alignment part 2	6-28	
	Sentry Box data, dial data	6-29	
	Voltage, parts	6-30	
J-82	See RCA R-71		
A-88, A-85	Schematic data	7-21	
	Chassis wiring, coil data	7-22	
	Circuit data, alignment, coil locations	7-23	
	Socket, trimmers, voltage, dial data, parts list	7-24	
J-83	See RCA R-73		
J-88-A	See model A-83		
A-85	See model A-80		
F-85	Schematic, socket, trimmers	10-22	
G-85	Chassis wiring, coil data, alignment mechanism	10-23	
	Alignment, voltage, parts	10-24	
J-85	See RCA R-72		
K-85	See RCA 240, 140		
M-85	See RCA 243		
A-86	See model A-82		
B-86	See model A-82		
E-86	See model F-81		
F-86	See model F-81		
G-86	Schematic, voltage, socket, trimmers	10-25	
	Alignment, chassis wiring, dial and phono, data, "Beam-A" scope, data	10-26	
J-86	See RCA R-72		
M-86	See RCA 143		
A-87	See G.E. model A-82		
J-87	See RCA R-75		
J-87-A	See RCA R-75		
F-88	Schematic, socket, trimmers, voltage, transformer data, resistance	9-21	
	Changes, voltage	9-22	
	Specifications, chassis wiring	9-23	
	Circuit data, alignment, phono-graph data	9-24	
	Alignment, parts	9-25	
J-88	See RCA R-71		
K-88	See RCA 340		
K-88-X	See RCA 340-E		
M-89	See RCA 341		
A-90	See RCA M-30		
E-91, E-95	Schematic	7-25	
	Circuit data, voltage, alignment	7-27	
	Chassis wiring, coil data	7-26	
	Visual alignment, socket, trimmers, dial data, parts	7-28	
E-91	Schematic	4-2	
	Chassis wiring of receiver	4-5	
	SPU Chassis wiring	4-8	
	Assembly wiring	4-11	
	Schematic	4-4	
	Chassis wiring of receiver	4-7	
	Assembly wiring	4-10	
	SPU Chassis wiring	4-9	
	Specifications	4-3	
	Notes	4-3	
	Remote control notes, voltage data	4-5	
	Parts list	4-12	
	Parts list continued	4-13	
	Parts list concluded	4-14	
	See model E-91		
E-95	Schematic, chassis wiring, voltage, socket, trimmers	10-27, 28	
G-95, Radioforte	Alignment, phono, parts	10-29	
	MODEL		
G-95, Radioforte	Tuner and remote control schematics, data	10-30	
	Circuit data, specifications	9-26	
	Schematic, resistance	9-27	
	Chassis wiring	9-28	
	Socket, trimmers, alignment	9-29	
	Voltage, dial data	9-30	
	Parts list	9-31	
G-97	Schematic, socket, trimmers, resistance, dial mechanism	9-47	
	Specifications, circuit data	9-48	
	Alignment, tuner, parts	9-48	
G-99	Schematic, socket, trimmers	10-31	
	Voltage, chassis wiring, dial mechanism	10-32	
	Alignment, phono, notes, parts	10-33	
J-100	See RCA R-74		
KV-100, V-Doublet Antenna	Installation data	6-1	
	Installation part 2, parts	6-2	
	Wiring details	6-3	
	Schematic	7-29	
	Chassis wiring, coil data	7-30	
	Circuit data, alignment, dial data, visual alignment	7-81	
	Socket, trimmers, voltage, parts list, colorama tuning	7-82	
	Schematic, dial data	9-33, 34	
	Specifications, tuner data	9-32	
	Chassis wiring, socket, trimmers, dial mechanism, volume control, motor data	9-37	
	Circuit data, alignment	9-38	
	Voltage, parts	9-39	
J-105	See RCA R-76		
K-105	See RCA 261		
E-106	See model E-101		
G-106	Schematic	9-35, 36	
	Other Data, See model G-105		
	See RCA R-90		
	See RCA R-90-P		
	See RCA 262		
	Changes	Changes 7-14	
	See RCA 262 (1935 Production)		
	Parts list	9-40	
	Schematic, resistance, specifications	9-41, 42	
	Chassis wiring	9-44	
	Socket, trimmers, alignment, voltage	9-45	
	Dial mechanism, tuner data	9-46	
	Relay data		
J-107	See RCA R-77		
K-107	See RCA 260		
M-107	See RCA 269		
J-109	See RCA RE-81		
E-115	Schematic, resistance	8-57	
	Colorama data, dial data, voltage	8-56	
	Chassis wiring	8-58	
	Alignment, socket, trimmers, notes	8-59	
	Parts	8-60	
	Schematic, socket, alignment, trimmers	10-44	
	Schematic	7-83	
	Chassis wiring, transformer data	7-84	
	"Sentry Box" chassis wiring	7-85	
	Socket, trimmers, voltage, dial mechanism	7-86	
	Circuit data, alignment, part 1	7-87	
	Alignment, part 2, "Sentry Box" coil locations	7-88	
	Visual alignment, dial data, "Sentry Box" test	7-89	
	Parts list	7-90	
	Schematic, voltage	10-35	
	Power supply and operating notes	10-34	
	MODEL		
H-116, H-118 Preliminary			
A-125			
	MODEL		
G-125			

GENERAL HOUSEHOLD UTILITIES CO.—(Cont.)		RADIOTRON EARLY COMPLETE PAGE		RADIOTRON EARLY COMPLETE PAGE	
MODEL	REVISION	MODEL	REVISION	MODEL	REVISION
50 Chassis	See model 573	542, Chassis 5J	Schematic, voltage, socket, trimmers, parts, alignment, chassis	542, Chassis 5J	Schematic, voltage, socket, trimmers, parts, alignment, chassis
51 Chassis	See model 564	550 (5E), Temporary	See model 501	550 (5E), Temporary	See model 501
52 Chassis	See model 566	550 (5B), Temporary	Alignment, parts list	550 (5B), Temporary	Alignment, parts list
53 Chassis	See model 576	551, 553, Chassis 5K	Schematic, trimmers	551, 553, Chassis 5K	Schematic, trimmers
54 Chassis	See model 587	555, 572, Chassis 5L	Schematic, alignment, voltage, parts	555, 572, Chassis 5L	Schematic, alignment, voltage, parts
55 Chassis	See model 583	560, Chassis 5E	Schematic, alignment, voltage, parts, trimmers, chassis	560, Chassis 5E	Schematic, alignment, voltage, parts, trimmers, chassis
56 Revised Chassis	See model 650	564, Chassis 5R	Schematic, voltage, alignment, parts	564, Chassis 5R	Schematic, voltage, alignment, parts
57 Chassis	See model 622	566, Chassis 5S	Alignment	566, Chassis 5S	Alignment
58 Chassis	See model 660	570, 571, Chassis 5D, 510X, 512X, Chassis 5DX, 570Z, 571Z, Chassis 5DZ	Schematic, voltage, socket, trimmers, chassis, alignment, parts	570, 571, Chassis 5D, 510X, 512X, Chassis 5DX, 570Z, 571Z, Chassis 5DZ	Schematic, voltage, socket, trimmers, chassis, alignment, parts
59 Chassis	See model 670	572 Chassis 5Q	Schematic, chassis, socket, trimmers, voltage, parts	572 Chassis 5Q	Schematic, chassis, socket, trimmers, voltage, parts
60 Revised Chassis	See model 660	576, 578, Chassis 5T	Schematic, chassis, socket, trimmers, voltage, parts	576, 578, Chassis 5T	Schematic, chassis, socket, trimmers, voltage, parts
61 Chassis	See model 663	580, 581, Chassis 5G	Alignment	580, 581, Chassis 5G	Alignment
62 Chassis	See model 690	580, 581, Chassis 5G, Revised	Schematic, voltage, socket, trimmers, parts	580, 581, Chassis 5G, Revised	Schematic, voltage, socket, trimmers, parts
63 Chassis	See model 680	583, 585, 586, 588, Chassis 5W	Alignment	583, 585, 586, 588, Chassis 5W	Alignment
64 Chassis	See model 632	587, 589, 599, Chassis 5P, 5U	See model 555	587, 589, 599, Chassis 5P, 5U	See model 555
65 Chassis	See model 640	590, Chassis 5M	Schematic, voltage, alignment, parts	590, Chassis 5M	Schematic, voltage, alignment, parts
66 Chassis	See model 623	592, 594, Chassis 5N	Schematic, voltage, alignment, parts	592, 594, Chassis 5N	Schematic, voltage, alignment, parts
67 Chassis	See model 631	614, 618 Auto	Schematic, socket, trimmers, chassis, voltage, parts	614, 618 Auto	Schematic, socket, trimmers, chassis, voltage, parts
68 Chassis	See model 634	620, 621, Chassis 6HB	Alignment, control unit	620, 621, Chassis 6HB	Alignment, control unit
69 Chassis	See model 654	622, 624, Chassis 6B, 6Q	Schematic, voltage	622, 624, Chassis 6B, 6Q	Schematic, voltage
70 Chassis	See model 622	623, 627, Chassis 6K	Socket, trimmers, chassis	623, 627, Chassis 6K	Socket, trimmers, chassis
71 Chassis	See model 700	625 Auto	Alignment, parts	625 Auto	Alignment, parts
72 Chassis	See model 760	631, 643, Chassis 6M	Schematic, parts	631, 643, Chassis 6M	Schematic, parts
73 Chassis	See model 750	632, Chassis 6H	Schematic, socket, trimmers, voltage, notes	632, Chassis 6H	Schematic, socket, trimmers, voltage, notes
74 Chassis	See model 720	640, 641, Chassis 6J, Temporary	Alignment, control unit	640, 641, Chassis 6J, Temporary	Alignment, control unit
75 Chassis	See model 723	640, 641, Chassis 6J, Revised	Schematic, voltage, parts	640, 641, Chassis 6J, Revised	Schematic, voltage, parts
76 Chassis	See model 711	643	Socket, trimmers, chassis, notes	643	Socket, trimmers, chassis, notes
77 Chassis	See model 711	650, 651 (6A), Temporary	See model 631	650, 651 (6A), Temporary	See model 631
78 Chassis	See model 755	650, 651, Chassis 6A, Revised	Alignment, parts	650, 651, Chassis 6A, Revised	Alignment, parts
79 Chassis	See model 801	654, Chassis 6N	Schematic trimmers	654, Chassis 6N	Schematic trimmers
80 Chassis	See model 821	660, 661, 662 (6O), Temporary	Schematic, voltage, resistance	660, 661, 662 (6O), Temporary	Schematic, voltage, resistance
81 Chassis	See model 861		Socket, trimmers, chassis, alignment		Socket, trimmers, chassis, alignment
82 Chassis	See model 871		Socket, trimmers, chassis, voltage		Socket, trimmers, chassis, voltage
83 Chassis	See model 871		Socket, trimmers, alignment		Socket, trimmers, alignment
84 Chassis	See model 823		Alignment, parts		Alignment, parts
85 Chassis	See model 901		Schematic, trimmers		Schematic, trimmers
86 Chassis	See model 1101		Schematic, voltage, notes		Schematic, voltage, notes
87 Chassis	See model 1101		Socket, trimmers, parts list, notes		Socket, trimmers, parts list, notes
88 Chassis	See model 941		Schematic, parts		Schematic, parts
89 Chassis	See model 1067		Schematic, parts		Schematic, parts
90 Chassis	See model 1001		Schematic, parts		Schematic, parts
91 Chassis	See model 1151		Schematic, parts		Schematic, parts
92 Chassis	See model 1171		Schematic, parts		Schematic, parts
93 Chassis	See model 1171		Schematic, parts		Schematic, parts
94 Chassis	See model 1181		Schematic, parts		Schematic, parts
95 Chassis	See model 1181		Schematic, parts		Schematic, parts
96 Chassis	See model 1241		Schematic, parts		Schematic, parts
97 Chassis	See model 1201		Schematic, parts		Schematic, parts
98 Chassis	See model 1207		Schematic, parts		Schematic, parts
99 Chassis	See model 1241		Schematic, parts		Schematic, parts
9A Chassis	Schematic, socket, trimmers, alignment, voltage, chassis, parts				
9B, 9B-2A Chassis					
9C Chassis	See model 621				
9D Chassis	See model 941				
10D Chassis	See model 1067				
10G Chassis	See model 1001				
11A, 11B Chassis	See model 1151				
11C Chassis	See model 1171				
11G Chassis	See model 1181				
11H Chassis	See model 1181				
12A Chassis	See model 1241				
12B Chassis	See model 1201				
12W Chassis	See model 1207				
15W	See model 1241				
410, 411, Chassis 4NB	Schematic, socket, trimmers, alignment, voltage, chassis, parts				
450 (4A), Temporary	Alignment, parts list				
450, 451 Chassis 4A, Revised	Schematic, trimmers				
460 (4B), Temporary	Schematic, socket, trimmers, voltage, resistance, parts				
460, 461, 460X, 461X, Chassis 4B, 4BX, Revised	Alignment data				
470, (Chassis 4C)	Schematic, trimmers				
470, Chassis 4C, Revised	Schematic, resistance, parts				
500 (Chassis 5-A)	Alignment data				
501 (Chassis 5-B), Early	Schematic, trimmers				
501, 520, 530, 550 (Chassis 5-B), Late	Schematic, trimmers, voltage, resistance, parts				
502, 503 (Chassis 5-O)	Schematic, socket, trimmers, chassis, voltage, resistance				
510, Chassis 5NB	Alignment				
520, 530	Schematic, condenser assembly				
532, Chassis 5H	Parts list				
	Schematic, socket, trimmers, parts, voltage, alignment, chassis				
	See model 501				
	Schematic, voltage, parts, chassis, socket, trimmers, alignment				

GENERAL HOUSEHOLD
GENERAL MOTORS

GENERAL HOUSEHOLD UTILITIES CO.—(Cont.)		RADIOTRON	
MODEL	REVISED PAGE	EARLY COMPLETE PAGE	PAGE
660, 661, 662, Chassis 6C, Revised	Schematic, voltage, resistance, notes 7-13	Socket trimmers, chassis 7-14	Schematic, parts 9-8
663, Chassis 6E	Schematic, parts 9-8	Alignment, parts 5-11	Schematic 5-12
670, 671 (6D), Temporary	Schematic, voltage 6-13	Schematic, trimmers 6-15	Alignment, notes 6-16
670, 671, Revised, Chassis 6F; 690, 691, Chassis 6F	Socket, trimmers, chassis, alignment, parts list 7-16	Schematic, voltage 7-16	Socket, trimmers, chassis, alignment, parts 6-14
680, 681, Chassis 6G	Schematic, voltage, parts list 4-7	Parts list 4-8	Alignment of I-F. 4-13
680, 681, Chassis 6G, Revised	Alignment 4-14, 4-15	Socket layouts 4-16	Schematic, condenser assembly 4-7
690, 691, Chassis 6F	Schematic, voltage, parts 8-25	Schematic, voltage, parts 8-25	Socket, trimmers, chassis, vibrator 8-27
700, w/S&A Spkr. (Chassis 7-A)	Switch and coil assembly 8-26	Alignment 8-27	Schematic, notes 7-17
700, 701 (Chassis 7-A)	Socket, trimmers, chassis, vibrator 8-27	Socket, trimmers, chassis 7-18	Alignment, parts 7-19
700, 701, 801, 901, 902, Chassis 7A, 8A, 9A	Alignment 8-27	Schematic, voltage, parts 8-21	Socket, trimmers, chassis 8-22
701 w/10A2 Spkr. (Chassis 7-A)	Service notes, socket 8-23	Alignment 8-23	Schematic, voltage 5-13
711, Chassis 7NB	Schematic, voltage 5-14	Trimmers, coil data 5-15	Alignment, parts 5-16
720, 721, Chassis 7DB	Alignment 5-16	Schematic, voltage, align- ment, parts 8-29	Socket, trimmers, chassis 8-30
728, 731, 733, 735, Chassis 7M	Socket, trimmers, chassis 8-22	Socket, trimmers, chassis 8-30	Socket, trimmers, chassis, switch & coil assembly 7-21
750, 751, 752, 758, 758 (7B)	Schematic, voltage 8-22	Alignment, parts 7-20	Alignment—See model 700
755, Chassis 7Q	Socket, trimmers, chassis 8-29	Schematic, data 4-9	parts list 4-10
760, 761, Chassis 7C	Service notes, socket 8-23	Schematic, trimmers, socket parts 6-17	Alignment 6-18
801, (Chassis 8A)	Schematic, voltage 5-14	Schematic, voltage, parts 8-31	Socket, trimmers, chassis 8-32
821, (Chassis 8B)	Alignment 5-16	Alignment 6-18	Alignment 8-33
828, 831, 833, 835, Chassis 8H	Socket, trimmers, chassis 8-22	Schematic, voltage, parts 8-31	Switch and coil assembly 8-34
861, (Chassis 8D)	Schematic, voltage 6-19	Socket, trimmers, chassis 8-32	Schematic, voltage 6-19
871, Chassis 8E	Switch and coil assembly, trimmers, chassis layout 6-20	Alignment, parts 6-21	Switch and coil assembly, trimmers, chassis layout 6-20
901, 902 (Chassis 9A)	Circuit data, socket layout 6-21	Schematic, voltage 7-23	Socket, trimmers, chassis 7-24
901, 902 (9A) Revised	Alignment, parts 6-22	Alignment, parts list 7-25	Alignment—See model 700
921, Chassis 9C	Schematic, voltage 7-23	Parts list 4-11	Parts list 4-12
941, Chassis 9E	Socket, trimmers, chassis 8-35	Schematic 5-19	Schematic, parts, alignment 7-26
1067, Chassis 10D	Switch and coil assembly 8-34	Schematic, voltage, parts 8-35	Socket, trimmers, chassis 8-36
1091, Chassis 10G	Socket, trimmers, chassis 8-36	Alignment, notes 8-37	Schematic, parts 9-9, 10
	Schematic, parts 9-11, 12		

GENERAL HOUSEHOLD UTILITIES CO.—(Cont.)		RADIOTRON	
MODEL	REVISED PAGE	EARLY COMPLETE PAGE	PAGE
1101 (Chassis 9-B, 2-A)	Schematic, data 4-17	Alignment 4-18	Socket layout, alignment 4-19
1101 (9B-2A) Revised	Parts list 4-20	Schematic 4-21	Schematic 5-20
1151, 1152 (11A), Temporary	Schematic 5-17	Alignment 5-18	Schematic, voltage 6-23
1151, 1152, Chassis 11A (Final)	Switch and coil assembly, trimmers, chassis layout 6-24	Switch data, socket 6-25	Alignment, parts 6-26
1151, 1152, 1161, 1162, Chassis 11A (type 2), Chassis 11B	Switch and coil assembly, notes 8-39	Socket, trimmers, chassis 8-40	Schematic, voltage, data 6-27
1171, Chassis 11C	Schematic, voltage 6-23	Socket, trimmers, chassis, switch & coil assembly 7-28	Mechanical alignment, parts details 7-29
1181, 1183, 1185 Chassis 11H	Alignment, parts 7-29	Schematic, parts 9-13, 14	Schematic, voltage, parts 8-41
1191, 1191B, Chassis 11G	Schematic, voltage, parts 8-41	Socket, trimmers, chassis 8-42	Alignment, notes 8-43
1241, Chassis 12A	Schematic, voltage 7-31	Socket, trimmers, chassis 7-32	Alignment, notes, parts list 7-33
1291, 1297, Chassis 12B, 12W (Preliminary)	Schematic, parts 7-35	Socket, trimmers, chassis 7-34	Alignment 7-36
1291, 1297, Chassis 12B, Chassis 12W, Final	Schematic, parts, voltage 8-45	Schematic, parts, voltage 8-45	Socket, trimmers, chassis 8-44
1641, Chassis 15W	Alignment, Teledial parts 8-46	Schematic 7-37	Range & Fidelity switches, sche- matic, range switch & coil schematic speaker 7-38

GENERAL MOTORS RADIO CORP.

P. and O SPU	Schematic 1-9;	1079
Little General	See model 110	
E-2 Chassis	See model 200	
R-1A Chassis	See model 281	
S-1A, S-1B Chassis	See model 216	
S-2A, S-2B Chassis	See model 251	
S-3A, S-3B Chassis	See model 252	
S-4A, S-4B	See model 292	
Day-Fan 5-AO	Schematic 1-3	
Day-Fan 6	Schematic, data 1-3	
Day-Fan 6 Jr.	Schematic, socket 1-3	
Day-Fan 6-61 (5050)	Schematic, socket 1-4	
OEM-7 (4 tube)	Schematic, socket data 1-4	
OEM-7 Super-Set.	Schematic, socket 1-1	
S-9A, S-9-B Chassis	See model 211	
S-10A, S-10B	See model 220	
OEM-11 (3 tube)	Schematic, socket 1-1	
Day-Fan 25, 26, 27, 28, 43, 48	Schematic, socket, voltage 1-10	
Day-Fan 35	Schematic, socket 1-10	
110, 180, 190, Little General	Schematic, socket, data 8-1	
120, 130, 140 Below Serial #29100A-1700B	Divider data, notes 8-2	
	Schematic, socket, voltage 1-14	

RADIOTRON
EARLY COMPLETE
PAGE

GENERAL TELEVISION & RADIO CORP.—(Cont.) REVISED
MODEL PAGE

Schematic, socket, voltage1-15 1087
Schematic, socket, voltage1-16 1088
Service notes2-3 1089
Service notes, Part 12-4 1090
Service notes, Part 22-5 1091
Schematic, socket, voltage2-6 1092
Schematic, socket, voltage1-17 1093
Chassis wiring, data1-18 1094
See model 110, 1103, 1104, 1105
Voltage, Parts values3-3 1103
Schematic, socket, voltage3-4 1104
Schematic, socket, voltage3-5 1105
Chassis layout, tracking procedure3-6 1106
Schematic, socket2-7 1097
Voltage, data2-8 1098
Schematic, socket, voltage2-13 1107
Chassis layout, service data2-14 1108
See model 216
Schematic, socket2-9 1099
Voltage, data2-10 1100
ChangesChanges 7-5 1101
Schematic, socket2-11 1101
Voltage, data2-12 1102
Changes2-12 1102
Schematic, voltage, service notes3-7 1109
Diagrams, data3-8 1110
Schematic, socket5-1 1072
Changes5-2 1072
Schematic, socket1-2 1072
Schematic, socket, voltage1-12 1072
Schematic, socket, voltage2-1 1083
Chassis wiring, parts list2-2 1084
Schematic, socket1-2 1072
See Day-Fan 6-61
Schematic1-9 1079
Schematic, socket1-9 1079
Schematic, socket, data1-9 1075
Schematic, socket1-8 1078
Schematic, socket1-6 1076
Schematic, data1-6 1076
Schematic, socket1-6 1076
Schematic, socket1-8 1078
Schematic, socket, data1-7 1077
Schematic, data1-7 1077
Schematic, socket, voltage1-11 1081
Schematic, socket, voltage1-11 1081
Schematic, socket, voltage1-11 1085
Schematic, socket, voltage1-13 1077
Schematic1-7 1077

GILFILLAN BROS.

Schematic, socket, alignment5-3 1117
Schematic, socket, parts9-1 1117
Schematic, socket, alignment5-3 1117
Schematic, socket, parts9-1 1117
Schematic, socket, parts10-2 1117
Schematic, socket, parts9-2 1117
Schematic, socket, parts5-4 1117
Schematic, alignment3-1 1117
Schematic, socket, parts6-7 1117
Schematic, socket, trimmers9-3 1117
Alignment data5-1 1117
Schematic5-2 1117
Socket layout5-2 1117
Schematic, socket, trimmers9-4 1117
Schematic, socket, trimmers9-5 1117
Alignment, tuner9-6 1117
Schematic, socket7-1 1117
Schematic, socket, trimmers9-7 1117
Alignment, tuner9-6 1117
See model 501-1 1115
Schematic, socket1-1 1115
See model 506-1 1115
See model 506-2 1115
See model 506-5 1115
See Model 55J6-3 1115
Schematic, socket, See model 5X6-3 1115
Schematic, socket, voltage10-1 1115
Tuner data10-2 1115
Schematic, socket1-2 1115
Schematic, socket6-4 1115
Schematic, socket6-4 1115
Schematic, socket, voltage10-1 1115
Tuner data10-2 1115
Schematic, socket1-1 1115
See model 853-1 1115
Schematic, socket, voltage6-6 1115
Schematic, socket, voltage6-6 1115
Schematic, socket, voltage7-2 1115
Schematic, socket6-7 1115
Schematic, socket7-2 1115
Schematic, socket, alignment9-8 1115
Schematic, socket, alignment6-8 1115
data6-9 1115
Schematic8-1 1115
Schematic, socket, alignment, data6-10 1115
See model 7A8-2 1115
Schematic, socket, alignment, data6-9 1115
Schematic, socket7-2 1115
Schematic, socket, alignment, data8-3 1115
Schematic, socket, alignment, data7-3 1115
Schematic, socket7-4 1115
Schematic8-4 1115

RADIOTRON
EARLY COMPLETE
PAGE

GENERAL MOTORS RADIO CORP.—(Cont.) REVISED
MODEL PAGE

Schematic, socket, voltage1-15 1087
Schematic, socket, voltage1-16 1088
Service notes2-3 1089
Service notes, Part 12-4 1090
Service notes, Part 22-5 1091
Schematic, socket, voltage2-6 1092
Schematic, socket, voltage1-17 1093
Chassis wiring, data1-18 1094
See model 110, 1103, 1104, 1105
Voltage, Parts values3-3 1103
Schematic, socket, voltage3-4 1104
Schematic, socket, voltage3-5 1105
Chassis layout, tracking procedure3-6 1106
Schematic, socket2-7 1097
Voltage, data2-8 1098
Schematic, socket, voltage2-13 1107
Chassis layout, service data2-14 1108
See model 216
Schematic, socket2-9 1099
Voltage, data2-10 1100
ChangesChanges 7-5 1101
Schematic, socket2-11 1101
Voltage, data2-12 1102
Changes2-12 1102
Schematic, voltage, service notes3-7 1109
Diagrams, data3-8 1110
Schematic, socket5-1 1072
Changes5-2 1072
Schematic, socket1-2 1072
Schematic, socket, voltage1-12 1072
Schematic, socket, voltage2-1 1083
Chassis wiring, parts list2-2 1084
Schematic, socket1-2 1072
See Day-Fan 6-61
Schematic1-9 1079
Schematic, socket1-9 1079
Schematic, socket, data1-9 1075
Schematic, socket1-8 1078
Schematic, socket1-6 1076
Schematic, data1-6 1076
Schematic, socket1-6 1076
Schematic, socket1-8 1078
Schematic, socket, data1-7 1077
Schematic, data1-7 1077
Schematic, socket, voltage1-11 1081
Schematic, socket, voltage1-11 1081
Schematic, socket, voltage1-13 1077
Schematic1-7 1077

GENERAL RADIO CO.

Schematic1-1 1111
Schematic1-1 1111
Schematic1-3 1113
Schematic1-3 1113
Schematic diagrams1-1 1112
Schematic1-1 1112
Schematic1-2 1112
Schematic1-2 1112
Schematic1-1 1111
Schematic1-1 1111
Schematic6-9 1111
Schematic6-9 1111
Schematic10-5 1111
Schematic8-1 1111
Schematic8-1 1111

GENERAL TELEVISION, INC.

A. B. C. E
G. GSW. M. MSW
SchematicMisc. 6-9
SchematicMisc. 6-9
SchematicMisc. 10-5
Schematic8-1
Schematic8-1

GENERAL TELEVISION & RADIO CORP.

SchematicMisc. 10-5
Schematic8-1
Schematic8-1

210 Amplifier1-1 1111
250 Amplifier1-1 1111
320 Oscillator1-3 1113
360 Oscillator1-3 1113
360-A Oscillator1-3 1113
361-B1-2 1112
390 Eliminator1-1 1111
403-C1-2 1112
210 Amplifier1-1 1111
250 Amplifier1-1 1111
320 Oscillator1-3 1113
360 Oscillator1-3 1113
360-A Oscillator1-3 1113
361-B1-2 1112
390 Eliminator1-1 1111
403-C1-2 1112
A. B. C. E
G. GSW. M. MSW
SchematicMisc. 6-9
SchematicMisc. 6-9
SchematicMisc. 10-5
Schematic8-1
Schematic8-1

MODEL	GOODYEAR TIRE & RUBBER CO., INC. REVISED PAGE	RADIOTRON EARLY COMPLETE PAGE
Wings All Weather	See model 101501	
Wings Junior	See model 101500	
404	Schematic, voltage, socket, trimmers, alignment.....10-1	
415A Chassis	See Model 010219, Run 1	
415B Chassis	See Model 010219, Run 2	
489 Chassis	See Model 010219, Run 3, 4	
504	Schematic, voltage, socket, trimmers, alignment.....10-2	
505 Chassis	See Model 015050	
593 Chassis	See Model 010220, Run 2	
593B Chassis	See Model 010220, Run 2	
526E Chassis	See Model 01019	
526I Chassis	See Model 01019	
540	Schematic, voltage, socket, alignment, parts.....6-1	
550	Schematic, voltage, socket, trimmers, alignment.....10-3	
575	Schematic, voltage, socket, trimmers, alignment.....6-2	
578, Series A	Schematic, voltage, socket, trimmers, alignment.....10-4	
580 Chassis	Schematic, parts list.....7-4	
585	See Model 01030	
585, Run 1	Schematic, voltage, socket, trimmers, alignment.....10-5	
585, Run 2	Schematic, voltage, socket, trimmers, alignment.....9-1	
585, Run 1, Run 2	Schematic, voltage, socket, trimmers, alignment.....9-1	
587	Schematic, voltage, socket, trimmers, alignment.....10-6	
588 Chassis	See Model 010212	
601, Runs 1, 2	Schematic, voltage, socket, trimmers, alignment.....10-7	
602	Schematic, socket, trimmers, alignment, voltage, parts.....8-2	
602, Runs 1, 2	Schematic, voltage, socket, trimmers, alignment.....10-8	
602E Chassis	See Model 010211	
602 Chassis	See Model 010222	
661 Chassis	See Model 01019	
666, Runs 1, 2	Schematic, voltage, socket, trimmers, charges, alignment.....10-9	
667 Chassis	Speaker connections, alignment.....10-10	
670	See Model 010110	
675	Schematic, voltage, socket, trimmers.....6-3	
675	Alignment, elimination notes.....6-4	
691	Schematic, voltage, socket, trimmers.....6-5	
691	Alignment, voltage, socket, trimmers.....10-11	
741	Schematic, voltage, socket, trimmers, parts.....8-7	
749	Alignment, trimmers.....8-8	
777, Run 1	Schematic, voltage, socket, trimmers, tuner.....10-20	
787	Schematic, voltage, socket, trimmers, parts, layout.....7-1	
787	Alignment, voltage, socket, trimmers.....7-3	
804 Chassis	Schematic, voltage, socket, trimmers.....10-16	
860 Chassis	Alignment.....10-12	
880 Chassis	See Model 010221	
881 Chassis	See Model 01029	
888, 889	See Model 01018	
888, 889	See Model 01020	
888, 889	Schematic, voltage, socket, trimmers, parts.....9-3	
01009, Ch. 526E	Schematic, socket, voltage, trimmers, alignment, tuner.....10-21	
01010, Ch. 526I	Schematic, socket, voltage, trimmers, alignment, tuner.....10-21	
01018, Runs 1, 2	Schematic, voltage, socket, trimmers, alignment.....10-22	
01018, Chassis 880	Schematic, voltage, socket, trimmers, alignment.....10-22	
01019 Chassis 661	Schematic, voltage, socket, trimmers, alignment, parts.....8-5	
GOODYEAR TIRE & RUBBER CO., INC.—(Cont.) REVISED PAGE		
MODEL		EARLY COMPLETE PAGE
01020, Chassis 881	Schematic, socket, trimmers, alignment.....10-23	
01029, Chassis 860	Schematic, voltage, socket, trimmers.....10-24	
01030, Runs 1, 2	Tuner, alignment.....10-19	
Ch. 582, Series A,B	Schematic, voltage, socket, trimmers, alignment.....10-34	
1070, Runs 1, 2	Tuner.....10-21	
	Schematic, socket, trimmers, changes.....10-13	
1170, 1171	Alignment, parts.....10-14	
1173 Chassis	Schematic, socket, trimmers, alignment.....10-15	
1174 Chassis	See Model 010217	
1175	See Model 010218	
	Schematic, voltage, socket, trimmers, tuner data.....10-17	
	Alignment, trimmers, tuner data.....10-18	
	Schematic, voltage, socket, trimmers.....10-19	
01554, Chassis 505	Schematic, voltage, socket, trimmers.....10-25	
010110, Chassis 667	Schematic, voltage, socket, trimmers, parts.....8-6	
010211, Chassis 602E	Schematic, voltage, socket, trimmers, alignment.....10-26	
010212, Chassis 588	Schematic, voltage, socket, trimmers, parts.....8-3	
	Alignment, notes.....8-4	
010217, Chassis 1173	Schematic, socket, trimmers, parts.....8-9	
	Alignment, notes.....8-10	
010218, Chassis 1174	Schematic, voltage, socket, trimmers, parts.....9-5	
	Alignment.....9-6	
010219, Run 1	Schematic, voltage, socket, trimmers, alignment.....10-27	
Chassis 415-A		
010219, Run 2	Schematic, voltage, socket, trimmers, alignment.....10-28	
Chassis 415-B		
010219, Runs 3, 4	Schematic, voltage, socket, trimmers.....10-29	
Chassis 489, Series A		
Issues A and B		
010220, Chassis 523	Socket, trimmers, alignment.....10-30	
010220, Run 2	Schematic, socket, trimmers, alignment, voltage, parts.....8-1	
Chassis 523B		
010221, Chassis 804	Schematic, voltage, socket, trimmers, alignment.....10-33	
010222, Chassis 602I	Schematic, voltage, socket, trimmers, alignment.....10-31	
015040	Trimmers, alignment.....10-32	
015050	Schematic, voltage, socket, trimmers, alignment.....10-26	
015060	Schematic, voltage, socket, tuner data.....10-35	
015070	Tuner data.....10-37	
015080	Schematic, voltage, socket, trimmers, alignment.....10-36	
015090	Tuner data.....10-37	
015090	Alignment.....10-42	
	Schematic, voltage, socket, trimmers.....10-40	
015100	Tuner data.....10-42	
	Alignment.....10-43	
	Schematic, voltage, socket, trimmers, alignment.....10-44	
015110	Tuner data.....10-37	
	Schematic, voltage, socket, trimmers, alignment.....10-45	
015120	Tuner data.....10-37	
	Schematic, voltage, socket, trimmers, alignment.....10-46	
	Schematic, voltage, socket, trimmers.....10-43	
	Alignment.....10-41	
015130	Tuner data.....10-37	
	Schematic, voltage, socket, trimmers, alignment.....10-49	

GRIGSBY

GRIGSBY-GRUNOW CO.—(Cont.)				GRIGSBY-GRUNOW CO.—(Cont.)			
MODEL	EARLY COMPLETE PAGE	REVISED PAGE	REVISIONS	MODEL	EARLY COMPLETE PAGE	REVISED PAGE	REVISIONS
50 Chassis, 51, 52	*886-O	1171	Chassis views 1-19	200 Chassis, 201, 203, 204	1196	Schematic 3-8	
50 Chassis, 51, 52			Schematic, color code 5-1				
55 Chassis, 56, 57, 58		1199	Schematic, color code 8-1				
55, 59, 75, 195, 560, 566 (Chassis 500)		1190	Chassis views, voltage 8-2	204	1198	Chassis views, values 8-5	
			Chassis view, alignment, parts list 4-23	210 Chassis, 211, 214, 215		Voltage, speaker data, color code 8-6	
			Schematic, parts list, point-to-point data, coil resistances, sockets 4-24			See chassis 10 and chassis 200 Schematic 3-7	
56, 57, 58			See chassis 55			Chassis views, values 3-8	
58			See chassis 10	220 Chassis, 221, 228		Voltage, color code 3-9	
59 (Chassis 500)			See model 55			Schematic, transformer data, notes 3-10	
60 Chassis, 61, 62		1173	Schematic, socket 1-20			Chassis views, values 3-11	
			Voltage, data 1-21			Chassis view, voltage 3-11	
66		1178	Chassis views 1-22			Speaker data, record changer notes 3-13	
			Schematic 4-1	230-A, 238	*886	Schematic, socket 3-12	
			Chassis view 4-2	231, 253, 254		See chassis 25	
			Point-to-point data 4-3	251-B, 253-B, 254-B		See chassis 25-B	
			Installation notes 4-4	290 Chassis, 291, 298, 294		Schematic, voltage 3-16	
			Voltage, installation notes 4-5				
			Parts list 4-6	284		Silent tuning data 3-17	
70 Chassis, 71, 72		1149	Schematic, socket, voltage 1-1	300 Chassis, 303, 304, 307		See chassis 10 and chassis 290 Schematic, power transformer data 3-23	
70-B Chassis, 71, 72		1153	Power Pack—See 7-P-6 & 7-P-3			Continuity and resistance check 3-18	
		1159	Schematic, socket, voltage 1-5			Continuity and resistance check 3-19	
75 (Chassis 500)			Chassis views 2-1			Continuity and resistance check 3-20	
77			Data 1-10			Chassis Changes 7-11 Schematic 3-21	
85, 86, 998 (Chassis 800)			Power Pack—See 7-BP-6 & 7-BP-3			Continuity and resistance check 3-24	
			See model 55 (500)			Chassis layout 3-23	
			See chassis 330			Continuity and resistance check, data 3-25	
90 Chassis, 91, 92		1161	Chassis view, voltage, notes, parts list 4-30			Data Changes 9-2 Schematic 3-22	
			Schematic, parts list, socket, point-to-point data 4-31			Schematic, data 3-26	
90-B Chassis, 90, 91, 98 95, 105 (Chassis 520)		1168	Schematic 1-11			Chassis layout 3-27	
			Chassis 2-3			Continuity and resistance check 3-28	
			Power Pack—See 9-P-6 & 9-P-3			Schematic, voltage, data, notes 3-29	
			Schematic, socket, voltage 1-12			Chassis layout, test data 3-30	
			Notes 4-25			Schematic, color code 3-31	
			Voltage alignment, coil resistances 4-26			Chassis layout, voltage, test data 3-32	
			Schematic, socket, condenser assembly 4-27			See chassis 35	
			Point-to-point data 4-28			Notes 2-16	
			Parts list 4-29			Schematic, voltage, transformer color code, speaker data 3-33	
100 Chassis, 101		1168	Schematic 1-11			Resistance tuning indicator notes 3-35	
		1164	Power Pack—See 9-P-6 & 9-P-3			Schematic, speaker data, alignment data, transformer color code 3-36	
			Schematic, socket, voltage 2-8			Chassis layout, voltage 3-37	
100-B Chassis, 102, 103 105		1168	Chassis 2-8			Continuity and resistance test data 3-38	
110 Auto Set		1191	Schematic 1-12			Schematic, voltage 3-39	
			See model 95			Schematic, voltage, transformer color code 3-40	
			Schematic, chassis, data 2-17			Chassis layout, continuity and test data 3-41	
			Chassis view, voltage, parts list 4-7			Schematic, voltage, alignment data 3-42	
			Schematic, socket, voltage 3-48			Socket layout Changes 7-1 Changes 7-15 Schematic, notes 4-10	
			Chassis view, voltage, parts list, notes 4-8			See model 44	
			Chassis views, alignment data 4-9			Chassis view, voltage, parts list, notes 4-13	
			Data 8-44			Codes, notes 4-14	
Duro-Mite for 116		1234-B	Schematic, socket, voltage 8-43			Circuit notes 4-15	
116, Type 1		1234-A	Installation notes 4-4			Vibrator notes, voltage 4-16	
116, Type 3		1234-C	Voltage, installation notes 4-4			Coil resistances, vibrator notes 4-17	
116, Type 4		1234-D	Parts list 4-6				
118		1234-E	Schematic, socket, voltage 3-47				
120 Chassis, 121		1192	Schematic 5-2				
		1193	Schematic, voltage 2-18				
			Chassis (Bottom view) 2-19				
			Chassis (End view), service notes 2-20				
120-B Chassis, 123		1194	Schematic, alignment, voltage 2-20				
130-A, 130, 131, 132		1165	Misc. 6-10				
150		1195	Schematic, socket, voltage 1-13				
151, 153, 154, 156			Chassis view, voltage, parts list, notes 4-13				
160 Chassis, 163		1175	Schematic, socket 2-21				
180 Chassis, 181			See chassis 15				
			Schematic, socket 1-23				
			Voltage data—See Chassis 60				
			Schematic, socket, voltage 1-8				
			Chassis views 2-3				
			Data 1-10				
194			Power Pack—See 8-P-6 & 8-P-3				
195 (Chassis 500)			See model 44				
			See model 55 (500)				

MODEL	GRIGSBY-GRUNOW CO.—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE	RADIOETRON
490, 491, 493	Alignment, voltage	4-18		
	Schematic, socket, condenser assembly	4-19		
	Point-to-point data	4-20		
	Parts list	4-21		
	Parts list concluded	4-22		
Chassis 500	See model 55			
Chassis 520	See model 55 (Chassis 500)			
560, 566	Schematic	5-3		
600 AC-DC	See model 85	5-4		
Chassis 800	See model 85			
958	See model 85			
	DAVID GRIMES, INC.			
	Inverse Duplex, type 4-DL	Misc. 1-9	*388	
	Inverse Duplex, 1927	Misc. 1-9	*388	
	New Yorker, 110-volt DC	Misc. 1-9	*388	
	GRUNOW			
	See GENERAL HOUSEHOLD UTILITIES CO.			
	GULBRANSEN CO.			
06-W	Schematic, voltage, socket	4-9		
	Alignment	4-10		
	Mounting data	4-11		
	Mounting data	4-12		
	Speaker data	4-13		
	Flexible drive notes	4-14		
	Wiring notes, maintenance	4-15		
	Service notes	4-16		
	Schematic, voltage, socket	4-17		
	Alignment, wiring	4-18		
	Antenna, mounting notes	4-19		
	Mounting notes	4-20		
	Control unit	4-21		
	Flexible drive	4-22		
	Service notes	4-23		
	Parts list	4-24		
	Schematic, voltage	4-1		
	Alignment antenna notes	4-2		
	Service notes	4-3		
	Service notes	4-4		
	Parts list	4-5		
	Mounting notes	4-6		
	Flexible drive notes	4-7		
	Control unit data	4-8		
	Schematic	4-8		
	Voltage, condenser data	4-8		
	Schematic, socket	2-1		
	Chassis wiring	2-2		
	Voltage, data, phonograph schematic	2-3		
	Color code, installation data	2-4		
	Alignment data	2-5		
	Schematic	2-5		
	Voltage, alignment data	2-5		
	Chassis layout, parts list	2-7		
	Schematic, socket	2-9		
	Chassis wiring	2-8		
	Voltage, notes, phonograph schematic	2-11		
	Parts list, phonograph data	2-10		
	Alignment data	2-13		
	Chassis layout, revisions	2-12		
	Chassis wiring	3-1		
	Schematic, voltage, data	3-2		
	Schematic, socket, notes	3-9		
	Voltage, parts	3-10		
	Schematic, socket, voltage	1-1		
	Chassis wiring, data	1-2		
	Schematic, chassis wiring, data	3-6		
	Voltage, data	3-7		
	Schematic, data	1-3		
	Schematic, voltage	1-4		
10 Series				
18				
20 Series, Early, Late				
20 Series				
28				
58 Battery				
58 A. C.				
60, 68				
92, 98				
160, 161 (60 cycles)				
160, 168 (25 cycles)				
	GULBRANSEN CO.—(Cont.)			
200, 291, 292, 295, 9950	Voltage, socket, data	1-5	*392	
	Schematic, socket	1-5	*391	
322	Schematic, chassis layout, noise suppressor data	1-6		
	Voltage, alignment data, notes	3-11		
352	Schematic, voltage, chassis layout	3-5		
	Parts list	3-7		
362 Auto Set	Schematic, socket, voltage, assembly wiring	2-14		
392	Schematic, voltage, socket, trimmers	Misc. 6-11		
872	Schematic, changes, socket	Misc. 5-1		
9950	Alignment, voltage, parts list	5-2		
	See Model 200			
	THE HALLICRAFTERS INC.			
	Commercial Sky Rider	See model S12		
	Dual Diversity	See model DD-1		
	Sky Buddy	See model 5T		
	See model S-19R			
	Sky Challenger	See model S15		
	Sky Chief	See model S14		
	Skyrider Defiant	See model SX-24		
	Skyrider Marine	See model S-22		
	Super Skyrider (Early)	Schematic		
	Alignment, socket, trimmers	7-1		
	Super Skyrider (Late)	See model SX-17		
	Super Skyrider, 1937	See model S11		
	Super Skyrider, 1938	See model SX16		
	Super Skyrider, 23	See model SX-23		
	Ultra Skyrider	See model S-10		
	DD-1, Dual Diversity	Detailed schematics	10-1, 2	
	A-F schematic, parts	10-3		
	Alignment, S.P.U. schematic	10-4		
	Alignment, Part 2, socket, trimmers	10-5		
	Schematic, alignment, trimmers	10-6		
5T, Sky Buddy				
	Schematic, alignment, trimmers	8-1		
H8PA				
	Schematic, socket, trimmers	8-2		
88A				
	Schematic	7-3		
S9, SX9	Voltage, parts, alignment	7-4		
	Schematic, socket, trimmers	7-5		
S-10, Ultra Skyrider	Circuit data, alignment, parts	7-6		
	Schematic	9-1		
	Socket, trimmers	9-2		
	Alignment	9-3		
S11 Super Sky Rider 1937, Early, Late	Schematic, changes	8-3		
	Alignment	8-4		
	Socket, trimmers	8-5		
S12, Commercial Sky Rider	Schematic	8-6		
	Alignment	8-4		
	Socket, trimmers	8-7		
S14, Sky Chief	Schematic, socket, trimmers, alignment	8-8		
S15, Sky Challenger	Schematic	8-9		
SX16, Super Sky Rider 1938	Socket, trimmers	8-10		
	Alignment	8-4		
	Schematic, voltage, parts	8-11		
SX-17, Early, Super Skyrider	Socket, trimmers, alignment	8-12		
S-17, SX-17 Late, Super Skyrider	Schematic, changes	9-7		
S-19R, Sky Buddy	Schematic, changes	9-8		
S-22, Skyrider Marine	Alignment, voltage	9-9		
	Socket, trimmers, alignment, parts	9-10		
SX-23, Super Skyrider, Skyrider 23	Schematic	10-7		
	Socket, trimmers, parts	10-8		
	Alignment, notes	10-9		
	Socket, trimmers	9-4		
	Schematic	9-5		
	Alignment, parts	9-6		
	Schematic, notes	10-11		
	Operating data, antenna notes	10-10		

HALLICRAFTERS HARRIS

MODEL	THE HALLICRAFTERS INC.—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE	RADIOFON
SX23, Super Skyriders, Skyriders 23	R-F switching schematic.....	10-12		1373
SX-24, Skyriders Defiant	Socket, trimmers, parts .....10-13 Alignment, notes .....10-14 Schematic, notes .....10-15 Antenna notes .....10-10 Socket, trimmers, alignment, parts .....10-16			
HALSON RADIO CORP.				
Dual Range "Roadmaster"	Schematic .....3-2 Schematic .....4-5 Socket layout .....Changes 7-9 I-F Peaks .....Changes 7-9 Schematic, socket, trimmers, alignment .....9-1 Schematic, socket, alignment, trimmers .....Misc. 10-6 Schematic, socket .....7-1 Schematic, socket .....7-1 Schematic, socket, trimmers, alignment .....9-1 Schematic, socket, trimmers .....7-3 Schematic, socket, trimmers, alignment, parts .....9-2 Schematic, socket, trimmers .....9-3 Schematic .....4-1 Socket layout .....Changes 7-9 Schematic .....4-1 Socket layout .....Changes 7-9 Schematic, socket, trimmers, alignment, voltage, parts .....8-1 Schematic, socket, trimmers, alignment, parts .....9-4 Schematic, socket, trimmers .....8-2 Schematic .....4-3 Socket layout .....Changes 7-9 Schematic .....6-1 Schematic .....4-3 Socket layout .....Changes 7-9 Schematic, socket .....7-4 Schematic, socket .....7-5 Schematic, socket .....6-1 Schematic, socket .....6-2 Schematic .....7-7 Schematic .....7-6 Schematic, socket .....7-8 Schematic, socket, notes, parts 6-3 Schematic, socket .....7-9 Schematic, socket, trimmers, alignment, parts .....8-3 Schematic, socket, trimmers, alignment, parts .....8-4 Schematic, socket, trimmers, alignment, voltage, parts .....8-5 See model C-6 Schematic, socket, trimmers .....8-6 Schematic, socket, parts .....5-1 Schematic, socket, trimmers, alignment, parts .....9-5 Schematic .....3-1 Schematic .....3-1 Socket layout .....Changes 7-9 Schematic .....3-8 Schematic, socket, alignment .....5-2 Schematic, socket, alignment .....5-3 Schematic, socket, parts .....6-4 Schematic, socket .....7-10 Schematic, socket, parts .....6-5 Schematic, socket, trimmers, alignment, parts .....9-6 Schematic, socket, alignment .....5-4 Schematic .....4-4 Schematic, socket, trimmers, alignment, parts .....9-7			
20				
20-A				
20-B				
20-B European				
25				
30				
35				
N.S. 40				
45				
N.S. 60				
50S				
50X				
52				
54				
60L				
60M				
MA63				
66-AW				
100, 100M				
102, 103				
104, 106				
161, 162				
163				
310, 711				
410				
412				
515 SW				
515				
516				
520				
525				
526				
528				
530				
600				
610 Dual Wave				
610				
612				
615				
620				
630				
711				
770-AW				
770AW Late				
1200				
1900				
615				
620				
630				
711				
770-AW				
770AW Late				
1200				
1900				
AG & DC Converters				
Comet Pro, Dec, '81				
Comet Pro, July, '82				
Comet Pro, Sept, '82				
Comet Pro, Oct, '82				
Comet Pro, Feb, '83				
"Comet Pro" AVO				
"Comet Pro" (Crystal)				
"Comet Pro" (Standard)				
DeLuxe Hawk Super Pro				
Trans-Oceanic Two Z-4 Commander SPI10X, SPI20X, SPR120X Super Pro Standard Model SPI10 Series				
HQ-120X, Crystal				
H-R 5-tube H-R "HI-Q" H-R "HI-Q" 6 H-R "HI-Q" 29 Jr. H-R "HI-Q" 29 Master H-R "HI-Q" 30 (30-R Battery) H-R "HI-Q" 30 AC H-R "HI-Q" 30 DO H-R "HI-Q" 81				
100, "A" 500, 600, 700 501W, 701W, 900, 1201W 800 1000 1201W				
AG & DC Converters				
Comet Pro, Dec, '81				
Comet Pro, July, '82				
Comet Pro, Sept, '82				
Comet Pro, Oct, '82				
Comet Pro, Feb, '83				
"Comet Pro" AVO				
"Comet Pro" (Crystal)				
"Comet Pro" (Standard)				
DeLuxe Hawk Super Pro				
Trans-Oceanic Two Z-4 Commander SPI10X, SPI20X, SPR120X Super Pro Standard Model SPI10 Series				
HQ-120X, Crystal				
H-R 5-tube H-R "HI-Q" H-R "HI-Q" 6 H-R "HI-Q" 29 Jr. H-R "HI-Q" 29 Master H-R "HI-Q" 30 (30-R Battery) H-R "HI-Q" 30 AC H-R "HI-Q" 30 DO H-R "HI-Q" 81				
100, "A" 500, 600, 700 501W, 701W, 900, 1201W 800 1000 1201W				
AG & DC Converters				
Comet Pro, Dec, '81				
Comet Pro, July, '82				
Comet Pro, Sept, '82				
Comet Pro, Oct, '82				
Comet Pro, Feb, '83				
"Comet Pro" AVO				
"Comet Pro" (Crystal)				
"Comet Pro" (Standard)				
DeLuxe Hawk Super Pro				
Trans-Oceanic Two Z-4 Commander SPI10X, SPI20X, SPR120X Super Pro Standard Model SPI10 Series				
HQ-120X, Crystal				
H-R 5-tube H-R "HI-Q" H-R "HI-Q" 6 H-R "HI-Q" 29 Jr. H-R "HI-Q" 29 Master H-R "HI-Q" 30 (30-R Battery) H-R "HI-Q" 30 AC H-R "HI-Q" 30 DO H-R "HI-Q" 81				
100, "A" 500, 600, 700 501W, 701W, 900, 1201W 800 1000 1201W				

MODEL	REVISION	EARLY COMPLETE	RADIOTRON
	PAGE	PAGE	PAGE
H-Y 7	Schematic, parts list	*784	2784
H-Y 7, Battery	Schematic	*784	2784
H-Y 7-B	Schematic	*784	2784
HETRO ELECTRICAL INDUSTRIES			
A, B Tuners	Installation data		9-5
	Installation, concluded, adjustments, operating data		9-6
6-Tube AC	Schematic, voltage, socket, trimmers, alignment		6-11
6-Tube, AC-DC	Schematic, voltage, socket, trimmers, alignment		6-12
8-Tube Superhet	Schematic, voltage, socket, trimmers, alignment		6-13
9-Tube Air-Ace	Schematic, socket, trimmers, alignment		6-14
	Alignment		6-15
	Changes		7-4
F5, F6, F7, F8	Schematic, alignment	Misc. 8-2	
6LB, 6SB	Schematic, socket trimmers, alignment, battery connections		6-4
F-9 to F-12 incl. Series FA	Schematic		7-1
F-13 to F-20 incl. Series FA	Schematic		7-2
F-21 to F-28 incl. Series FA	Schematic		7-3
22, 2 types	Schematic, voltage		6-1
31, 2 types	Schematic, voltage		6-2
H47, H48	Schematic		9-12
H61, H62, HP61, HP62	Schematic, voltage, parts, phonograph circuit		9-1
H63, H64, HP63, HP64	Socket, trimmers, alignment		9-2
	Schematic, voltage, parts, phonograph circuit		9-3
	Socket, trimmers, alignment		9-4
HA67	Schematic, voltage		9-5
71	Schematic, voltage		6-3
H85, H93, HP85, HP93	Schematic, voltage, parts, phonograph circuit		9-7
H87, HP87	Socket, trimmers, alignment		9-8
	Schematic, voltage, phonograph circuit, parts		9-9
207, 257	Socket, trimmers, alignment		9-10
209, 259	Schematic, parts		6-5
251	Schematic, parts		6-6
295	Schematic		6-7
293, Series V	Schematic		7-4
297	Schematic, parts		6-8
412	Schematic, parts		6-9
466	Schematic, socket		6-10
10310, 10410, 10510, 10610, Series B	Schematic		9-11
14610, 14710, 15010, 14810, 14690, 14910, 14990	Schematic		9-13
	Schematic		9-14
HOKOK ELECTRICAL INSTRUMENT CO.			
48 Volt-Ohmmeter	Schematic		3-1
4600 Tester	Schematic		3-1
4700 Tester	Schematic		3-1
4949 Volt-Ohm-Capacity Meter	Schematic		3-2
HIGH FREQUENCY LABORATORIES			
A-C Special	Schematic		1-1
Mastertone 1929	Schematic		1-2
Mastertone 1931	Schematic voltage		1-2
4-Tube Pentode	Schematic	Misc. 6-12	
9-in-Line	Schematic		1-1
Isotone 10	Schematic		1-2
117-4	Schematic		3-1
160-6	Schematic		3-2
200	Schematic		3-2
222	Schematic		3-1

MODEL	REVISION	EARLY COMPLETE	RADIOTRON
	PAGE	PAGE	PAGE
Aero A-T, Amplifier	Schematic		4-7
Aero Auto Set	Schematic		2-1
Aero 1932 Converter	Schematic		2-1
A (1932), Aero Pentode	Schematic		3-1
Auto	Schematic		3-2
B (1932), Aero Pentode	Schematic		3-2
Auto	Schematic		4-1
1-Tube SW	Schematic		4-1
2-Tube SW	Schematic		4-1
4-Tube SW	Schematic		4-2
4-Tube DC	Schematic		4-6
4-Tube TRF	Schematic		4-6
5-Tube TRF	Schematic		4-7
5-Tube DC	Schematic		4-7
5-Tube AC	Schematic		4-7
6-Tube DC Superhet	Schematic		4-2
6-Tube Batt. Superhet	Schematic		4-3
6-Tube AC Superhet	Schematic		4-4
6-Tube 32-volt DC Super	Schematic		4-5
6-Tube 110-volt DC Super	Schematic		4-5
"International Aero" 11-Tube All-Wave	Schematic		4-8

MODEL	REVISION	EARLY COMPLETE	RADIOTRON
	PAGE	PAGE	PAGE
1934	Schematic		5-2
4T	Schematic		9-1
5	Schematic		6-1
5A	Schematic		7-1
5MT	Schematic		6-2
5MTD	Schematic		7-2
7MT	Schematic		6-3
9MT, 9MTC	Schematic		6-4
9MT, 9MTC, Revised	Schematic		7-3
10MT	Schematic		9-2
11A	Schematic, voltage, data		3-1
15	Service data		3-2
15M	Schematic, voltage, socket, notes		6-5
16MT	Schematic		8-1
17MT	Schematic		7-5
21, 25	Schematic		4-1
24	Schematic		4-2
36	Schematic		4-2
50, 50B	Schematic		9-1
52	Schematic		7-6
55	Schematic		6-1
58	Schematic		4-3
58, 158	Schematic, socket		5-2
59, 69, 90	Schematic, socket, voltage		3-3
62	Schematic		7-6
63	Schematic		7-8
66	Schematic		6-6
66MT, Revised	Schematic		6-9
66MT, Revised	Schematic		7-1
67	Schematic		9-3
69	See model 59		
70, 71	Schematic		3-4
76	Voltage, socket, data		2-5
77	Schematic		4
79, 99, 109	Schematic, voltage, socket		6-1
83	Alignment, changes		6-8
87	Schematic		7-8
90	Schematic		9-4
97	See model 59		
101, 110	Schematic		9-4
101-B, 102	Schematic, socket, data		2-1
	Voltage, alignment data		2-2
	Schematic		3-6
	Voltage, socket		3-7
	Condenser adjustments		3-8
109	See model 79		
110	See model 101		
112-A	Schematic		5-1
156	Schematic		5-2
156AW	Schematic		4-4
	Schematic		6-2

HERBERT H. HORN

MODEL	REVISION	EARLY COMPLETE	RADIOTRON
	PAGE	PAGE	PAGE
1934	Schematic		5-2
4T	Schematic		9-1
5	Schematic		6-1
5A	Schematic		7-1
5MT	Schematic		6-2
5MTD	Schematic		7-2
7MT	Schematic		6-3
9MT, 9MTC	Schematic		6-4
9MT, 9MTC, Revised	Schematic		7-3
10MT	Schematic		9-2
11A	Schematic, voltage, data		3-1
15	Service data		3-2
15M	Schematic, voltage, socket, notes		6-5
16MT	Schematic		8-1
17MT	Schematic		7-5
21, 25	Schematic		4-1
24	Schematic		4-2
36	Schematic		4-2
50, 50B	Schematic		9-1
52	Schematic		7-6
55	Schematic		6-1
58	Schematic		4-3
58, 158	Schematic, socket		5-2
59, 69, 90	Schematic, socket, voltage		3-3
62	Schematic		7-6
63	Schematic		7-8
66	Schematic		6-6
66MT, Revised	Schematic		6-9
66MT, Revised	Schematic		7-1
67	Schematic		9-3
69	See model 59		
70, 71	Schematic		3-4
76	Voltage, socket, data		2-5
77	Schematic		4
79, 99, 109	Schematic, voltage, socket		6-1
83	Alignment, changes		6-8
87	Schematic		7-8
90	Schematic		9-4
97	See model 59		
101, 110	Schematic		9-4
101-B, 102	Schematic, socket, data		2-1
	Voltage, alignment data		2-2
	Schematic		3-6
	Voltage, socket		3-7
	Condenser adjustments		3-8
109	See model 79		
110	See model 101		
112-A	Schematic		5-1
156	Schematic		5-2
156AW	Schematic		4-4
	Schematic		6-2

HORN HOWARD

HERBERT H. HORN—(Cont.) HOWARD RADIO CO.—(Cont.) HOWARD RADIO CO.

MODEL	REVISIED PAGE	EARLY COMPLETE PAGE	RADIO TRON COMPLETE PAGE
Schematic	4-4		
Socket, schematic—See model 56			
Schematic	9-3		
Schematic	7-7		
Schematic	5-2		
I-F Peaks	Changes 7-4	1833	
Schematic, socket	3-9		
See models 45 & 60			
See model 95-A			
Chassis wiring	6-5	1824	
Alignment	6-6		
Schematic, socket	9-2		
Schematic, voltage	6-4	1825	
Schematic	2-1	1839	
Chassis views	2-5		
Schematic, socket	2-8	1815	
Adjustment data	2-4	1816	
Schematic, socket	3-3	1827	
Alignment data	3-4	1828	
See model 400			
Revisions	3-6	1830	
Revisions	3-6	1831	
Schematic	3-7		
See model 20			
Alignment data	4-2		
Schematic, voltage	4-3		
Socket layout	Changes 7-9	1812	
Schematic	1-6	1812	
Schematic	1-6	1812	
Schematic	1-7	1813	
Schematic	1-7	1813	
Schematic, socket	2-14	1814	
Schematic, socket	2-10	1822	
Chassis views, parts list,		404-J	
data	2-11	404-J-1	
See model 10			
Schematic	5-4		
Schematic	5-5		
Schematic	5-6		
Socket layout, trimmers	5-7		
Socket layout, trimmers	5-8		
Notes, alignment	5-9		
I-F, Alignment, R-F, Oscillator,			
alignment	5-10		
Power amplifier notes, parts			
list	5-11		
Parts list	5-12		
Schematic, voltage	6-13		
Power pack schematic	6-14		
Socket layout	Changes 7-9	1309	
Schematic	6-15	1310	
Amplifier & SPU schematic	6-16	1311	
Schematic	7-1		
Socket, trimmers, alignment	7-2		
Schematic, socket, voltage			
data	1-3	401	
Schematic, socket, voltage			
data	1-4	402	
Schematic, socket, voltage			
data	1-5	402	
Adjustments	10-16		
Changes	10-17		
See model 670-A			
See model 52			
Schematic	4-1		
Socket layout	Changes 7-9	57-A	
Alignment data	4-4	E-67	
Schematic, voltage	4-5	58	
Socket layout	Changes 7-9		
Schematic, socket, alignment,			
notes	6-11		
Schematic, changes	3-12		
Schematic, voltage, notes	10-1		
Alignment	10-7		
Socket, trimmers, tuner data,			
dial	10-8		
Schematic, voltage, notes	10-2		
Alignment	10-7		
Socket, trimmers, tuner data,			
dial	10-8		
Schematic, socket, voltage	2-12	1826	
Schematic, socket, alignment	6-12		
Alignment	4-6		
Schematic, voltage	4-7		
Schematic, socket	1-1	1305	
Schematic, phonograph and			
headphone circuits	9-1		
Alignment, trimmers	9-3		
Schematic	8-1		
Trimmers	8-2		
Alignment, notes	8-3		
Schematic, socket	1-1		
Schematic, parts list	7-3	1805	
Alignment, notes, socket,			
trimmers	7-4		
Installation data, noise notes	7-5		
Parts list, notes	7-6		
Installation data	7-7, 7-8		
Schematic, voltage, parts list	7-9		
Alignment, socket, trimmers,			
speaker	7-10		
Schematic, parts	9-4		
Schematic, alignment, parts	9-5		
Schematic, voltage, alignment	10-3		
See model S-2			
Schematic, socket	1-2	1808	
Schematic, voltage	9-6		
Schematic, voltage	6-17		
Schematic, voltage, alignment	10-3		
See model X-2			
See Model HA-7			
Schematic	5-1		
Parts layout, socket, trimmers	5-2		
Alignment data	5-3		
Schematic, socket	2-10	404-J	
Chassis views, parts list,		404-J-1	
data	2-11		
Schematic, socket	6-1		
Schematic, socket	6-1		
Schematic, alignment	6-2		
Schematic, socket	2-8	404-I	
Chassis views	2-18	404-I-1	
Voltage, service data	2-9	404-I-2	
Schematic, socket	6-3		
Schematic, socket	6-3		
See model 20			
See chassis H			
Schematic	3-11		
Schematic, socket	2-7	404-H	
Alignment data	2-6	404-I-8	
Chassis view	3-10		
Data	3-10		
Schematic, voltage	7-11		
Alignment, parts	7-12		
Schematic, voltage	7-11		
Alignment, parts	7-12		
Schematic, voltage	7-11		
Alignment, parts	7-12		
Schematic, socket, trimmers,			
notes	6-10		
Schematic, voltage	8-2		
Schematic, voltage	7-13		
Parts list	7-12		
Notes	7-14		
Schematic, voltage	7-13		
Schematic, voltage	7-13		
Alignment, parts	7-12		
Schematic, voltage	7-15		
Alignment, socket, trimmers,			
parts list	7-16		

HOWARD RADIO CO.—(Cont.)

HOWARD RADIO CO.—(Cont.)

RADIOETRON EARLY COMPLETE PAGE

HOWARD RADIO CO.—(Cont.)

RADIOETRON EARLY COMPLETE PAGE

MODEL	REVISION	REVISION	MODEL	REVISION	REVISION
MODEL	REVISION	REVISION	MODEL	REVISION	REVISION
59	Schematic, voltage	9-26	260, S260	Trimmers, alignment, Part 2	9-14
60	Schematic, voltage, socket, notes	7-14	266	Socket, trimmers	8-4
60 (AVE)	See model 45		268	Alignment	8-6
60-SW	Phonograph data	3-1	270	Schematic	8-1
67C, 67T	Schematic, voltage, socket, notes	7-12	271	Socket, trimmers	8-4
68	Parts list	7-11	See model 221	Alignment	8-6
68 (Revised)	See model 626		Schematic, voltage		9-11
77 Long Wave	Schematic, voltage	7-17	275C, 275T, 280	Socket, trimmers	9-12
77-C, 77-T	Circuit data, notes, parts	7-18		Alignment, Part 1	9-13
99 Long Wave	Schematic, voltage	8-5	X275	Alignment, Part 2	9-14
99-Q, 99-T	Socket, trimmers	8-4	285	Schematic, voltage	10-11
E-107	Alignment	8-6	318, 325	Alignment, trimmers, parts	10-12
118, 218	Schematic, voltage, socket, notes	7-21	318D, 325D, 375	Schematic, voltage, notes	10-13
135 A. C.	Schematic, voltage, socket, trimmers	7-19		Alignment, trimmers, part	10-12
135 DO	Alignment, chassis	7-20		Schematic	9-15
200	Schematic, voltage	7-20		Parts list	9-17
210, Push-Button Adapter	Alignment, chassis	7-22		Socket, trimmers, voltage	9-17
211, Push-Button Converter	Schematic, voltage, socket, parts	7-23		Alignment, notes	9-18
214	Schematic, voltage, socket, parts	7-24		Schematic	10-14
218	See model E-14			Alignment, socket, trimmers	10-15
220, 270	Schematic, voltage	8-7		"Perm-A-Matic" tuner adjustments	10-16
221, 271	Socket, trimmers	8-8		Phonograph data	10-20
225, S225, 250, S250	Alignment	8-9		Schematic	9-15
240-1	See model 395		377	Parts list	9-16
240-2	Schematic, socket, data	2-2	395, 445, 470, 495 (185 AC)	Socket, trimmers, voltage	9-17
250, S250	Schematic, voltage	9-26	400	Alignment, notes	9-18
E256	Schematic, instructions, parts	10-5	400-A	Schematic, voltage, socket	10-15
S-256	Instructions, tuner	10-7		Schematic, socket	1-8
256	Instructions, tuner	10-7		Schematic, voltage	9-19
E259	Schematic, voltage, alignment	8-11		Antenna data, notes, tuner	9-21
S-259	Socket, trimmers, alignment	8-12		Socket, trimmers	9-22
259	See model 118			Alignment	9-25
360, S260	Schematic, voltage, notes	10-9		Phonograph notes, parts	9-20
	Alignment	10-7		Antenna notes, tuner	9-22
	Socket, trimmers, tuner data, dial	10-8		Tuner data	9-23
	Schematic, voltage, notes	10-10		Socket, trimmers	9-24
	Socket, trimmers, tuner data, dial	10-7		Alignment	9-25
	Schematic, voltage	10-8		Schematic, socket	8-8
	Socket, trimmers, alignment	9-9		Schematic, voltage	10-4
	Part I	9-13		Socket, trimmers, alignment	10-18
	Trimmers, alignment	9-14		phono. data	10-20
	Schematic, voltage	9-7		"Perm-A-Matic" tuner adjustments	10-16
	Phonograph data, tuner data, parts	9-8		Schematic, socket	3-5
	Alignment, notes	9-18		Schematic, voltage	9-19
	Schematic, voltage	9-7		Phonograph notes, parts	9-21
	Phonograph data, tuner data, parts	9-8		Antenna notes, tuner	9-22
	Alignment, notes	9-8		Socket, trimmers	9-24
	Schematic, voltage, tuner data, parts	9-8		Alignment	9-25
	Alignment, notes	9-18		Schematic, voltage	9-20
	Phonograph data, tuner data, parts	9-8		Phonograph notes, parts	9-21
	Alignment, notes	9-18		Antenna data, notes, tuner	9-22
	Schematic, voltage	9-2		Tuner data	9-23
	Phonograph and headphone circuits	9-1		Socket, trimmers	9-24
	Schematic, voltage	8-10		Alignment	9-25
	Trimmers	8-2		Schematic, voltage	9-25
	Alignment	8-2		Alignment, socket, trimmers, dial data	10-21
	Schematic, voltage	8-10		Schematic	10-22
	Trimmers	8-2		Dial data	10-23
	Alignment	8-2		Dial data	10-22
	Schematic, voltage	8-10		Alignment, socket, trimmers	10-24
	Trimmers	8-2		Schematic, voltage	10-25
	Alignment, notes	8-3		Crystal alignment	10-25
	Schematic, voltage	8-2		Alignment, socket, trimmers	10-24
	Phonograph and headphone circuits	9-2		Schematic, voltage	10-27
	Schematic, voltage	8-13		Socket, trimmers, chassis	10-28
	Trimmers	8-2		Antenna data, color code, notes	10-30
	Alignment	8-3		Notes	10-31
	Schematic, voltage	8-13		Alignment	10-31
	Trimmers	8-2		Schematic, voltage	10-31
	Alignment	8-3		Socket, trimmers, chassis	10-29
	Schematic, voltage	8-13		Antenna data, color code, notes	10-28
	Trimmers	8-2		Alignment	10-30
	Alignment	8-3			
	Schematic, voltage, phonograph data, parts	9-10			
	Trimmers, alignment, Part I	9-13			

HOWARD INTERNATIONAL

MODEL	HOWARD RADIO CO.—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON
468	Schematic, voltage	10-19		
	Socket, trimmers, alignment	10-20		
	Phono, data	10-20		
	"Perm-A-Matic" tuner ad	10-16		
	Justments	10-32		
502	Schematic, voltage, socket	10-32		1341
525	"Perm-A-Matic" tuner ad	10-16		1341
	Justments	10-32		1342
	Socket, trimmers, alignment	10-16		1342
	Phono, data	10-20		
626, 1626, 67-C, 67-F	Schematic, voltage, parts	8-15		1343
	Socket, trimmers, chassis	8-16		1344
	Alignment	8-14		
670-A, HA-1	Schematic, voltage, parts	6-7		1350
	Alignment, notes	6-8		1350
	Socket, trimmers, parts	6-8		1350
1626	details	6-9		
	See model 626			
HUDSON MOTOR CAR CO.				
OB-6	Schematic, socket, trimmers, alignment data	9-1		1345
	Chassis wiring	9-2		1345
	Voltage, alignment	9-3		
	Alignment, concluded	9-4		
	See RCA model H-6			
HL-6	Schematic, socket, trimmers, specifications	9-5		1345
DB-37	Alignment, Part 1	9-3		
	Alignment, Part 2	9-4		
	Chassis wiring	9-5		
	Voltage, parts	9-7		
SA-37	Schematic, socket, trimmers, specifications	9-9		1345
	Voltage, parts	9-8		1345
	Alignment, Part 1	9-3		
	Alignment, Part 2	9-4		
	Chassis wiring	9-5		
	Schematic, socket, trimmers, alignment	10-1		1346
DB-38	Chassis wiring, voltage, con-nections	10-2		1347
	Alignment procedure	10-4		1346
SA-38	Schematic, socket, trimmers, alignment	10-1		1346
	Chassis wiring, voltage, con-nections	10-3		1347
	Alignment procedure	10-4		1346
650HD, 651HE, 660TD, 661HE	See Zenith model 650HD			
680	See Zenith model 680			
HUDSON-ROSS				
Legion	Schematic	Misc. 6-13		
88	Schematic	5-1		
48	Schematic	5-1		
59	Schematic	5-2		
69	Schematic	5-3		
80	Schematic	5-4		
HUPMOBILE				
	See PHILCO RADIO & TELEVISION CORP.			
IOA				
	See INSULINE CORP. OF AMERICA			
IMPERIAL				
	See TRIANGLE ELECTRIC CO.			
INSULINE CORP. OF AMERICA				
Auxiliary Tube Checker	Schematic	4-1		1855
	Chart	4-2		1856
"Classic"	Schematic	5-6		
Conqueror SW AC	Schematic	2-5		
Conqueror, SW Batt.	Schematic	2-10		
INSULINE CORP. OF AMERICA—(Cont.)				
MODEL	MODEL	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
DC 110-volt AVC, Super Seven Long Wave-Broadcast	Schematic	4-3		
"Elite"	Schematic	5-5		1341
Envoy 6 Tube AC	Schematic	2-1	1-405	1341
Envoy Midjet	Schematic	2-1	1-405	1341
Envoy Midjet DC (Rev) 1st	Schematic	2-2	2-405	1342
Envoy Midjet DC (Rev) 2nd	Schematic	2-2	2-405	1342
Envoy Brdcast-LW DC	Schematic	2-3	3-405	1343
Envoy Brdcast-LW AC	Schematic	2-4	4-405	1344
Envoyette	socket	Misc. 6-14		
Envoyette, 5-tube AC	Schematic	3-2		1350
Envoyette, 5-tube DC	Schematic	3-2		1350
Envoyette, Long Wave AC	Schematic	3-2		1350
IOA-tun, (2 bands)	Schematic	Misc. 6-14		
"Icasix", (3 bands)	Schematic, socket	5-3		
"Icasix", (3 bands)	Schematic, socket	5-4		
Insulettes-4 Tube Midjet AC	Schematic	2-5	5-405	1345
Insulettes Brdcast-LW AC	Schematic	2-5	5-405	1345
Mascoat, Brdcast-Long Wave, 4-tube Midjet	Schematic	2-5	5-405	1345
Mascoat 4 Tube Midjet AC	Schematic	2-5	5-405	1345
Super-Conqueror, Short-Long Wave	Schematic	2-7		1345
"Super-Conqueror" AC, 108-250 volts, W/Noise Suppressor	Schematic	4-14		1349
Super Six AVC, Long Wave	Schematic	4-4	6-405	1847
Super Six AVC, Broad-cast	Schematic	4-5		1846
"Supereven" AC, Long Wave	Schematic	4-16		
"Trans-Atlantic" Schematic, socket		5-1		
"Trans-Pacific" Schematic, socket		5-2		
"Una-Radio Nine" AC-DC	Schematic	4-15		
Universal Companion, AC-DC-Batt.	Schematic	2-8		1346
Universal Companion, AC-DC-Batt. (Revised)	Schematic	2-9		1847
Universal Mascot	Schematic	2-8		1846
5-Tube Unaradio Super AC-DC "Americus"	Schematic	4-6		
5-Tube Unaradio Super AC-DC "Aiglon"	Schematic	4-7		
5-Tube Unaradio Super AC-DC "Atlantac"	Schematic	4-8		
5-Tube Unaradio Super AC-DC "Bijon"	Schematic	4-9		
5-Tube Unaradio Super AC-DC "Iatinic"	Schematic	4-10		
5-Tube Unaradio Super AC-DC "Migron"	Schematic	4-11		
5-Tube Unaradio Super AC-DC "Gnome"	Schematic	4-12		
5-Tube Unaradio Super AC-DC "Faciac"	Schematic	4-13		
6-tube Superhet. AC	Schematic	3-1		1851
7-tube Superhet. 220-v. DC	Schematic	3-1		1851
INTERNATIONAL INDUSTRIES, INC.				
Classic	See model 10			
A, B Kaydette	Schematic, parts list	4-1		
	Alignment data	4-2		
BW, CD	See model A-7			
OB (Battery)	Schematic	5-3		
CM	Alignment, voltage	5-4		
	Alignment data	5-8		
OMS	Alignment data	5-3		
CS (SW)	Schematic, socket, voltage, data	8-4		
D, DSP Chassis	See model DA-8			
DAO Chassis	See model A-7			
DAS Chassis	See model A-8			

ES Chassis	See model ES-19		
F Kaydetto, Jr. (Four types)	Schematic, parts list	4-3	
F Kaydetto, Jr.	Volts, condensers, notes	4-4	
	Parts list, notes	4-5	
	Schematic, socket, voltage	3-5	1857
	Alignment data	3-2	1854
	Schematic, socket, voltage	3-1	1853
	Schematic, socket, voltage	3-1	
	See model 10		
L Chassis	Schematic, notes	9-8	
M Chassis	Schematic, socket	3-5	1857
T, TS	See model 40		
Jewel	Schematic, chassis views, ad-justments	3-2	1854
Kadette	See model K-40		
Regal	See model K-60		
St. Regis	Schematic	10-1	
KRC-2, Tunemaster	Alignment	10-2	
K-6 Chassis	See model K-60		
A-7, BW, OD (DAO)	Schematic, voltage	5-5	
A-8, A-9, A-10, AD-11, AD-12 (Chassis DAS)	Alignment data	5-8	
	Schematic, voltage	5-6	
DA-8, DA-9, DA-10, D-11, D-12, D-14 (Chassis D, DSP)	Alignment data	5-8	
	Schematic, voltage	5-7	
10, 11, 12, 13, 14, 15, 16, Classic, Chassis L	Alignment data	5-8	
10 (1938)	Schematic, voltage	8-1	
AD-11, AD-12	Schematic, socket, alignment, voltage	9-1	
D-11, D-12, D-14	See model AS		
ES-19, ES-20, ES-80 (Chassis ES)	Schematic, alignment	5-8	
KR 20, Attime	Schematic, voltage, alignment	10-2	
21, 22, 23	Schematic, voltage	8-1	
25, 26, 27, 28 (1938)	Schematic	6-3	
	Schematic, socket, alignment, voltage	9-1	
ES-25	Schematic	6-3	
26, 28	Schematic, parts list	6-1	
35	Voltage, alignment data	6-2	
36	Schematic, voltage, alignment	8-2	
40, Jewel (Early)	Schematic, socket, alignment, voltage	8-3	
40, 41, 43, 44, 45, 46, 47, K-40 Regal (M)	Schematic, parts	7-1	
41, 43 (1938)	Schematic, voltage, data	3-6	
50	Schematic, voltage, socket, alignment	9-2	
52	Schematic	6-4	
	Schematic, parts	6-5	
	Voltage, alignment	6-0	
	Alignment	6-0	
53, 55, Early and late	Schematic	6-8	
53, 55	Trimmers, parts, voltage	6-9	
	Changes	7-7	
55	Schematic	6-10	
AW-55	Schematic, socket, voltage	3-4	
56	See model 25		
56X, 86X	Schematic, voltage	8-4	
60	Schematic	6-10	
K-60, St. Regis (Chassis K-6)	Schematic	5-1	
	Voltage, alignment	5-2	
61, 631	Schematic, parts	6-11	
	Voltage, trimmers, alignment	6-12	
65	Schematic	6-13	
66X, 86, 96	Schematic, parts	7-2	
	Socket, voltage, alignment	7-1	
70	Schematic	6-13	
71	Schematic	6-14	
710	Schematic	6-14	
72	Schematic, alignment	6-15	
	Parts list	6-16	
76X, 876X	Schematic, voltage	8-4	
77, 777, 778, 779	Schematic, voltage, changes	7-3	
	Alignment, parts	7-4	
85	Schematic	6-17	
	Alignment, voltage, parts	6-18	
86	See model 66X		
86X	Schematic	7-5	
87	Voltage, socket, alignment, parts	7-6	
90	Schematic	6-19	
	Alignment, voltage, parts	6-20	
96	See model 66X		
105, BL-105, 1060	Schematic	6-21	
105, 1050	Alignment, voltage, trimmers, parts	6-22	
120, 1200, 2200	Schematic, trimmers, voltage	6-23	
	Alignment, parts	6-24	
150, 151	Schematic, socket, voltage, alignment	8-5	
210 Converter	Schematic, notes	9-8	
226	See model 26		
400	Schematic, socket	7-7	
	Alignment, parts	7-8	
500	Schematic, parts	7-9	
	Alignment, socket, battery con-nections	7-10	
553	See model 53		
617	Schematic, voltage, socket	9-2	
630	Schematic, socket	9-3	
	Alignment, voltage	9-4	
634, 635, 3794	Schematic, socket	9-3	
	Alignment, voltage	9-4	
661	See model 61		
676X	Schematic	9-3	
735	See model 76X		
739	Schematic, voltage	9-4	
	Schematic, socket	9-5	
777, 778, 779	Voltage, alignment	9-6	
845	See model 77		
950	Schematic	10-1	
	Schematic, socket	9-5	
	Voltage, alignment	9-6	
1019, 1024	Schematic, socket, trimmers, voltage, alignment	8-6	
1030, 1035	Schematic, socket	9-9	
1050	See model 105		
1129, 1149	Schematic, socket	9-7	
	Voltage, alignment	9-6	
1140	Alignment, voltage	9-10	
1159	Schematic, socket	9-9	
	Alignment, voltage	9-10	
1200, 2200	Schematic, socket	9-7	
3734	Voltage, alignment	9-6	
	See model 120		
	See model 634		
202	Schematic, voltage, socket, alignment, trimmers	10-1	
204	Schematic, socket, trimmers, voltage, alignment	10-2	
500, 515, 516, Chassis 2037	Schematic, socket	7-1	
505	Voltage, alignment, parts list	7-2	
	Schematic, alignment	10-2	
	Socket, trimmers	10-4	
508, 522, 525, 525A	Schematic, voltage, trimmers	10-3	
Chassis 508	Alignment, socket	10-4	
511, 524, 527, 527A	Schematic, voltage, trimmers	10-3	
Chassis 511	Alignment, socket	10-4	
520, 521 (Chassis 2035)	Schematic	5-1	
530, 531, 538 (Chassis 2088)	Voltage, socket, parts list	5-2	
	Schematic	5-3	
	Voltage, socket, alignment	5-4	

INTEROCEAN RADIO CORP.

JACKSON-BELL KENNEDY

MODEL	REVISION PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
4	Schematic 7-1		
5-A	Schematic 5-1		
24	Schematic 3-1		
25	Schematic, data 3-2		
25-A, 25-U	Schematic 3-3		
26	Schematic, alignment data 3-4		
26-SBL	Schematic 3-5		
27, 1st type	Schematic, alignment data 3-6		
27, 2nd type	Schematic 3-7		
28	Alignment, service notes 3-8		
29	Alignment data 3-9		
33	Alignment data 3-10		
Junior 50	Schematic, data 2-1		
59	Schematic, voltage 7-2		
60	Schematic 7-3		
	Alignment, voltage 7-5		
	Schematic 3-3		
62, 68, 64, (Early)	Schematic, socket 7-4		
Under Serial #120,000	Alignment, voltage 7-5		
62, 2nd & 3rd Series	Schematic, voltage, socket, trimmers 7-6		
68	Alignment, voltage 7-5		
84	Schematic, voltage, alignment 6-1		
86	Schematic 5-2		
87	Schematic, socket, voltage, alignment 6-2		
88	Schematic, voltage, alignment 6-3		
89	Schematic 4-1		
89-A	Schematic, socket, voltage, alignment 6-4		
96	Schematic 5-2		
99	Schematic, data 3-1		
205 Auto Set	Schematic 7-1		
245S			
JACKSON RADIO & TELEVISION CO.			
J-104, 401-A, 447	Schematic Misc. 5-8		
J-105, 504-B, SF-547	Schematic Misc. 4-4		
JACKSON RESEARCH LABORATORY			
NJ-8	Schematic Misc. 6-15		
J. E. JENKINS & S. E. ADAIR			
A (2 types)	Schematic 1-2		
Level Indicator	Schematic 1-2	*702	
Monitor Amplifier	Schematic 1-2	*702	
Pushpull Amplifier	Schematic 1-2	*702	
3B Mixing Panel	Schematic 1-1	*701	
30 Mixing Panel	Schematic 1-1	*701	
KADETTE			
See INTERNATIONAL INDUSTRIES, INC.			
56	Schematic, socket Misc. 5-9		
KARADIO CORP.			
	Schematic, socket Misc. 5-9		
KELLER-FULLER			
F	Schematic 3-1	1373	
M	Schematic 3-1	1373	
Radlette F-12	Schematic 3-2	1374	
Radlette F-14	Schematic 3-3	1374	
Radlette F-14-A	Schematic 3-3	1375	
Radlette F-14-B	Schematic 3-3	220	
Radlette 30	Schematic 3-4	1376	
Radlette 40	Schematic 3-5	1377	
Radlette 50	Schematic 3-5	1377	
Radlette 60	Schematic 3-5	1378	
Radlette 70	Schematic 3-5	1378	
KELLOG SWITCHBOARD AND SUPPLY CO.			
MODEL	REVISION PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
Chassis B	Schematic, voltage 1-2		
Wave Master	Schematic 1-1	*408	1380
6-tube Battery	Schematic 1-1	*407	1379
7-tube Cascade	Schematic 1-1	*407	1379
AC-7-tube	Schematic, voltage 1-1	*407	1380
523, 524, 525, 526, 527, 528 RF	Schematic 1-2	*408	1380
523, 526 Power Unit	Schematic, socket, voltage 1-4	*410	1382
524, 525, 527, 528 Power Unit	Schematic, socket, voltage 1-5	*411	1383
533, 534, 535, 536, RF	Schematic, socket 1-6	*410-A	1384
RFL 701	Schematic 1-2	*407	1380
COLIN B. KENNEDY CORP.			
Coronet	See model 42 & 7 DO		
Globe Trotter	See model 54		
Royal	Schematic 1-5	*416	1399
6, Type 420	Schematic 1-2	*418	1386
7, Type 421	Schematic 1-2	*413	1386
7-Coronet DO	Schematic 1-2	*413	1386
10	Schematic, socket 1-3	*414	1387
15, 16 (Type 430-43)	Schematic, socket, voltage 1-4	*415	1388
20, Type 440	Schematic 1-1	*412	1385
22, 36, 38, 40 DO	Schematic, socket, voltage 1-3	*414	1387
	Chassis layouts 2-1	*415	1388
	Schematic, parts list, data 2-2	416-1	1391
24	Schematic, voltage, chassis, data 2-3	416-2	1390
26	Schematic, chassis, notes 1-6	416-3, 4	1392
30, Type 485	Schematic, voltage 1-3	*416-C	1394
30, 32	Schematic chassis 1-7	*414	1387
34	Schematic, voltage 1-7	*416-A	1393
	Chassis wiring 1-8	*416-F	1396
	Changes, data 1-10	*416-B	1397
Coronet 42	Schematic, chassis, voltage 1-11	*416-H	1398
42-B	Schematic 4-1	*416-E	1395
44	Schematic 2-4	416-I	1399
48	Schematic 2-5	416-J	1400
50	Schematic, chassis, alignment data 2-6	416-K	1401
52	Schematic, socket, voltage, data 2-7	416-L	1403
53-SW, 54-SW	Parts list, data 2-8	416-L-3	1404
	Schematic, chassis calibration scales 2-9	416-L-1	1403
54 "Globe Trotter"	Schematic, chassis, data 2-10	416-M	1406
54-A	Schematic, chassis, data 2-11	416-L-3	1405
55	Voltage, socket, data, schematic 2-12		1407
56	Schematic, socket, voltage, parts list 2-12		
Royal 60	Schematic, socket 1-5	416-N	1408
62	Schematic, voltage, parts list 2-13	*416	1399
	Chassis alignment data 2-14	416-O	1409
62-A	Schematic, data 3-1	416-P	1410
62-D Chassis	Chassis views, alignment data 3-2		1411
63, 63-A Chassis	See model 582-62-D		1413
64	Schematic, socket, alignment Misc. 8-4		
64-B Chassis	See model 164-B		
66, 66-A	Schematic, data 8-11		1423
	Chassis views, alignment data 8-12		1424
66-B Chassis	See model 266-B		
Royal 60	Schematic, socket 1-12		1427
164-B (Chassis 64-B)	Schematic, data 3-7		1419
	Chassis layout, alignment data 3-8		
175 to 25,000 Meters	Schematic 1-1	*413	1420
266-B, 366-B (Chassis 66-B)	Schematic 1-1	*413	1385
	Schematic, data 3-13		1425
281	Chassis layout, alignment data 3-14		1426
420, 421 Type	Schematic 1-1	*413	1385
	See model 6		

MODEL	COLIN B. KENNEDY CORP.—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
430-43 Type	See model 15	3-5		
435 Type	See model 80	3-6		
440 Type	See model 20	3-3		
563-A (Chassis 68, 69-A)	Schematic, data Chassis layout, alignment data	3-5	1415	
826-B	Schematic	1-12	1416	
882-62-D (Chassis 62-D)	Schematic	3-3	1417	
882-64-C	Alignment data, socket	3-4	1418	
	Schematic	3-9	1419	
	Alignment data	3-10	1421	
1000	Schematic	Misc. 7-1	1422	
KING MFG. CO.				
Imperial	See model 98			
Monarch	See model 101			
Royal	See model 97			
E	Schematic, socket	1-2	1481	
F	Schematic, socket	1-2	1482	
FF	Schematic, socket	3-1	1483	
G	Schematic, socket	1-3	1484	
H	Schematic, socket	1-3	1485	
J	Schematic, socket	1-4	1486	
10 Kl, 10-SK	Schematic, socket	1-1	1429	
25	Schematic, socket	1-1	1429	
30	Schematic, socket	1-1	1429	
61	Schematic, socket	1-1	1429	
62, 63	Schematic, socket	1-8	1430	
71	Schematic, socket	1-8	1430	
80	Schematic, socket	1-4	1434	
81	Schematic, socket	1-4	1435	
82	Schematic, socket	1-5	1435	
Royal (97)	Schematic, socket	1-6	1436	
	Voltage	1-7	1437	
Imperial (98)	Schematic, socket	1-6	1437	
Monarch (101)	Schematic, socket, voltage	1-7	1437	
218	Schematic, socket, voltage	3-2	1438	
KINGSTON PRODUCTS CORP.				
"Gypsy"	Schematic	5-1		
55	Schematic	5-1		
500, 500-A	Schematic	5-1		
600-A, 600-B, 610-B	Schematic	5-2		
700, 700-A, 700-B	Schematic	5-4		
KNIGHT				
A-31	Schematic	Misc. 5-10		
KNIGHT RADIO				
See ALLIED RADIO CORP.				
KODEL RADIO CORP.				
Improved Gold-Seal Home-charger				
15, A & B Supply	Schematic	Misc. 6-16		
61, B Transifer	Schematic	7-1		
101, Radiola Transifer	Schematic	7-2		
103, A Transifer	Schematic	7-2		
106, A & B Transifer	Schematic	7-2		
108 ABC Transifer	Schematic	Misc. 6-16		
110B Transifer	Schematic	Misc. 6-16		
161, B Transifer	Schematic	7-1		
KOLSTER RADIO, INC.				
Also see BRANDES PRODUCTS CORP.				
Power Amplifer	Schematic	Misc. 6-18		
SW Converter	Schematic	Misc. 9-12		
6D, 6E, 6G, 6H, (1927)	Schematic, socket	1-1		
6-F, 6-J, 6-K, 6-L, 6-M, 6-B	Schematic, socket, voltage	1-2		
7-A, 7-B (1926)	Schematic, socket	1-1		
8-A, 8-B, 8-C (1926)	Schematic, socket	1-1		
K-20, K-22, K-27	Schematic, socket, voltage	1-8		
K-21, K-23, K-28	Schematic, socket, voltage	1-4		
K-23 Rectifier	Schematic	1-2		
KOLSTER RADIO, INC.—(Cont.)				
MODEL			EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
K-24 (250)	Schematic, socket, voltage	1-5	*480	1444
K-24 (210)	Schematic, voltage	4-1		1445
K-25	Schematic, socket	1-5	*480	1444
K-30, K-32	Schematic, socket	1-6	*481	1448
K-38	Schematic, socket	4-2		1447
K-42	Schematic, socket, voltage	4-8		1448
K-43, K-43-A (1929)	Schematic, socket, voltage	1-7	*491	1449
K-44 (1929)	Schematic, socket, voltage	1-8	*492	1449
K-45	Schematic, socket	1-9	*493	1450
	Voltage, alignment data	1-10	*494	1452
K-48	Schematic	Misc. 6-17		1453
K-50, K-62	Schematic	1-11		1454
	Voltage, test data	2-4	*494-A	1455
	Additional data	2-4	*494-B	
	Condenser adjustments, data	2-3	494-J	1461
K-50, K-62, K-70, K-72, K-80, K-82, K-90, K-93	Condenser and resistor data	2-2	494-J	1462
K-68, K-66, K-73, K-103	Schematic, socket	3-1		1463
K-70, K-72	Schematic	3-1		1464
	Voltage, test data	1-12	*494-C	1456
K-80, K-82	Schematic	2-5		1457
	Voltage, test data	1-13	*494-E	1458
K-88, K-93	Schematic, socket	2-6		1459
K-90, K-92	Schematic	3-2		1460
K-110, K-120, K-122	Schematic	1-14		1461
K-113, K-123	Chassis layout, voltage, data	3-4		1466
K-114	Schematic	3-9		1471
K-130, K-132	Schematic	3-6		1468
	Chassis layout, voltage, adjustments	3-7		1469
K-133, K-143	Schematic	3-8		1470
K-140, K-142	Schematic	3-5		1467
210 & 250 Chassis	Chassis layout, voltage, data	3-11		1472
	See model K-24			1478
KRAKAUER BROS.				
Electone Piano Amplifiers				
Schematics, pick-up connections				
Service notes				
PR-3-P03, Super Electone Piano				
Schematics, voltage				
Wiring assembly, delay switches details, polarizing switch and power stage circuits				
Pre-amplifier and amplifier circuits, radio tuner circuit				
Phasing tone and volume control circuits				
Service notes				
KROHLER MFG. CO.				
98-B, Viking	Schematic, voltage, chassis	Misc. 6-19		2756
KYLELECTRON				
See UNITED REPRODUCERS CORP.				
L & L ELECTRIC CO.				
E-33	Schematic	Misc. 8-6		2755
R. E. LACAULT				
L-2 Ultradyne	Schematic	Misc. 1-11	*789	2755
LR-4	Schematic	Misc. 1-11	*789	2755
All-Wave Electric 9	Schematic, parts list	Misc. 1-11		
LAFAYETTE RADIO MFG. CO.				
See also WHOLESALER RADIO SERVICE, INC.				
Fireside #1	Schematic	8-1		
Fireside #2, 2Y2280	Schematic	8-1		
First Minstrel	See model 2A5			
Midget Minstrel	See model M-31			
Mighty Minstrel	Schematic	9-2		
Minstrel (1932)	See model 2001			
Orthotone	Schematic	6-1		
Pigmy	See model M-99			
Thriller	Schematic	9-8		

LAFAYETTE LANG

RADIOTRON
EARLY COMPLETE PAGE

RADIOTRON
EARLY COMPLETE PAGE

LAFAYETTE RADIO MFG. CO.—(Cont.) **REVISED PAGE** **EARLY COMPLETE PAGE** **RADIOTRON**

LAFAYETTE RADIO MFG. CO.—(Cont.) **REVISED PAGE** **EARLY COMPLETE PAGE** **RADIOTRON**

MODEL			
B-60	Schematic, voltage, socket, parts	5-5	
	Alignment, parts list	5-6	
O-60	Schematic, socket, alignment	6-11	
S-61, S-62	Schematic, socket, trimmers, voltage, resistance test	6-12	
B-62	Schematic	10-9	
M65, M-70	See model A-7		
R71	Schematic	8-9	
S-L71	Schematic, socket	10-10	
A77	Schematic	10-11	
B78	S.P.U. schematic	10-12	
	Voltage, trimmers, chassis	10-13	
	Trimmers, color code, changes, phono	10-14	
	Alignment, resistances	10-15	
C-78, C-78L	Schematic	9-8	
C-79, C-80	Schematic	7-5	
	Alignment, voltage, socket	7-6	
	Schematics	6-13	
	Alignment, parts	6-14	
	Socket, voltage, alignment, pickup, data	6-15	
A81, A81L	Schematic, socket	10-10	
B90(R) Early	Voltage, socket, trimmers, coils, resistances	10-17	
	Schematic	10-17	
B90(N) Late	Schematic, socket, trimmers	10-16	
	Voltage, alignment, coils, resistances	10-18	
B92(K) Early	Schematic, socket, trimmers, voltage, alignment, coils	10-20	
B97-98	Schematic	8-11	
	Socket, trimmers, coils, phono	8-10	
M-99, Pigmy	Alignment, voltage, notes	9-7	
100A	Schematic	9-2	
102A	Schematic	6-16	
106-A	Schematic	6-18	
115A	Schematic	6-17	
120-A	Schematic, voltage	6-19	
132-A, 138-A	Schematic	6-17	
135-A	Schematic	7-8	
136-A	Schematic	7-8	
137-A	Schematic	7-9	
137-X, 150-X, 171-X	Schematic, alignment, notes	7-10	
143, 144, 149	Schematic, alignment, notes	7-11	
U-145	Schematic	9-9	
151, 154, 186, 188	Schematic, voltage	7-13	
	Chassis layout	7-12	
U-155	Alignment	7-14	
158P	Schematic	9-9	
171-X	Schematic, voltage	6-18	
186, 188	See model 137-X		
E-204	See model 151		
324	See model E-20		
480	Schematic	7-15	
2001, Minstrel (1932)	Schematic	9-10	
P-15754	Schematic	9-1	
XP-15949	Schematic	7-16	
S-17762	Schematic	5-13	
	Socket, alignment, trimmers	5-16	

MODEL			
B-60	Schematic, voltage, socket, parts	5-5	
	Alignment, parts list	5-6	
O-60	Schematic, socket, alignment	6-11	
S-61, S-62	Schematic, socket, trimmers, voltage, resistance test	6-12	
B-62	Schematic	10-9	
M65, M-70	See model A-7		
R71	Schematic	8-9	
S-L71	Schematic, socket	10-10	
A77	Schematic	10-11	
B78	S.P.U. schematic	10-12	
	Voltage, trimmers, chassis	10-13	
	Trimmers, color code, changes, phono	10-14	
	Alignment, resistances	10-15	
C-78, C-78L	Schematic	9-8	
C-79, C-80	Schematic	7-5	
	Alignment, voltage, socket	7-6	
	Schematics	6-13	
	Alignment, parts	6-14	
	Socket, voltage, alignment, pickup, data	6-15	
A81, A81L	Schematic, socket	10-10	
B90(R) Early	Voltage, socket, trimmers, coils, resistances	10-17	
	Schematic	10-17	
B90(N) Late	Schematic, socket, trimmers	10-16	
	Voltage, alignment, coils, resistances	10-18	
B92(K) Early	Schematic, socket, trimmers, voltage, alignment, coils	10-20	
B97-98	Schematic	8-11	
	Socket, trimmers, coils, phono	8-10	
M-99, Pigmy	Alignment, voltage, notes	9-7	
100A	Schematic	9-2	
102A	Schematic	6-16	
106-A	Schematic	6-18	
115A	Schematic	6-17	
120-A	Schematic, voltage	6-19	
132-A, 138-A	Schematic	6-17	
135-A	Schematic	7-8	
136-A	Schematic	7-8	
137-A	Schematic	7-9	
137-X, 150-X, 171-X	Schematic, alignment, notes	7-10	
143, 144, 149	Schematic, alignment, notes	7-11	
U-145	Schematic	9-9	
151, 154, 186, 188	Schematic, voltage	7-13	
	Chassis layout	7-12	
U-155	Alignment	7-14	
158P	Schematic	9-9	
171-X	Schematic, voltage	6-18	
186, 188	See model 137-X		
E-204	See model 151		
324	See model E-20		
480	Schematic	7-15	
2001, Minstrel (1932)	Schematic	9-10	
P-15754	Schematic	9-1	
XP-15949	Schematic	7-16	
S-17762	Schematic	5-13	
	Socket, alignment, trimmers	5-16	

LANG RADIO CO.
Schematic, socket alignment, parts list 1-1
Schematic, socket 5-1
Schematic, socket 2-2
Schematic, socket 1-1
Schematic, socket 1-1
Schematic, socket 1-2
Schematic, socket 2-1
Schematic, socket 1-3
Schematic, socket 1-3
Schematic, socket 2-3

LANG RADIO CO.
Schematic, socket alignment, parts list 1-1
Schematic, socket 5-1
Schematic, socket 2-2
Schematic, socket 1-1
Schematic, socket 1-1
Schematic, socket 1-2
Schematic, socket 2-1
Schematic, socket 1-3
Schematic, socket 1-3
Schematic, socket 2-3

BA-5 1-1
UG-5B 1-1
BA-5-P 2-2
BD-5-P 1-1
BD-6 1-1
BD-6-P 1-2
F-7, 110-volt DO 2-1
J-7 1-3
M-7 1-3
MA-7 2-3

BA-5 1-1
UG-5B 1-1
BA-5-P 2-2
BD-5-P 1-1
BD-6 1-1
BD-6-P 1-2
F-7, 110-volt DO 2-1
J-7 1-3
M-7 1-3
MA-7 2-3

RADIOTRON
EARLY COMPLETE
PAGE

REVISED
PAGE

MODEL
LYRIO
See ALL AMERICAN MOHAWK CORP.

RADIOTRON
EARLY COMPLETE
PAGE

REVISED
PAGE

LANG RADIO CO.—(Cont.)

MB-5	Schematic, socket	3-1	1487
MB-56, MB-58	Schematic	3-1	1487
MB-92	Schematic, trimmers, alignment	3-3	1489
410 AC-DC	Schematic, alignment	7-1	
706-70623	Schematic	7-2	
MB-710	Schematic	3-2	1488

446-A		1482
446-B		1480
		1481
		1481
		1479
		1480
		1478

MADISON-MOORE

One-Spot Super Superheterodyne	Schematic	Misc. 1-12	*790
	Schematic	Misc. 1-12	*790

THE MAGNAVOX CO.

A	Schematic	Misc. 1-13	*449
D	Schematic	Misc. 1-13	*449
One Dial	Schematic	Misc. 1-13	*449

THE MAGNOVOX CO., INC.

Model numbers in which the figure 30 appears are housed in the Playfellow cabinet

Model numbers in which the figure 31 appears are housed in the Concerto cabinet

Model numbers in which the figure 32 appears are housed in the Chairside cabinet

Model numbers in which the figure 33 appears are housed in the Duette cabinet

Model numbers in which the figure 34 appears are housed in the Berkeley cabinet

Model numbers in which the figure 35 appears are housed in the Regent cabinet

Model numbers in which the figure 36 appears are housed in the Windsor cabinet

Model numbers in which the figure 38 appears are housed in the Hepplewhite cabinet

Model numbers in which the figure 40 appears are housed in the Swedish Console

OR101 Chassis	Model 37	1483
	Style RTR308	1484
OR101M Chassis	Model 35	1483
	Style CPAR301	1483
	Model 35A	
	Style CPAR312	
	Model 36	
	Style CPAR302	

CR102 Chassis	Model 31	1486
	Style TPR307	1485
CR103 Chassis	Model 32	1486
	Style EPR306	1486
CR104 Chassis	Model 31	1485
	Style TPR309	1486
CR105 Chassis	Model 32	1486
	Style EPR 310	1486

CR106 Chassis	Model 31	1486
	Style TPR316	1485
CR109 Chassis	Model 32	1486
	Style EPR313	1486
Model 33		
Style CPR305		

RADIOTRON
EARLY COMPLETE
PAGE

REVISED
PAGE

LANG RADIO CO.—(Cont.)

MD-7	Schematic, socket	2-3	
SA-7	Schematic	2-4	
MA-8	Schematic, socket	3-1	
MD-8	Schematic, socket	3-1	
R-8	Schematic, socket	1-3	
SA-8	Schematic, socket	2-4	
F-9	Schematic, socket	1-2	
40-UL	Schematic, alignment	6-1	
50-AS	Schematic, alignment	6-2	
50-UP, 60-UP	Schematic, alignment	6-2	
50-US	Schematic, alignment	6-1	
60-AA	Schematic	6-3	
80-UA	Schematic, alignment, parts list	6-4	
502-US		5-2	
503-US	Schematic, alignment	5-1	
503-AS	Schematic, alignment, parts	5-3	
503-UT, 538-UT	Schematic, alignment	6-5	
703-US	Schematic, alignment, parts	5-4	

LARKIN CO., INC.

84	Schematic	Misc. 6-20	
88	Schematic	5-1	
90	Schematic, socket	5-1	
91	Schematic	5-2	

LA SALLE

See CADILLAC MOTOR CAR CO.

LAUREHK MFG. CO.

L4B "Laurette"	Misc.	10-7	
L44-T	Schematic	Misc. 7-8	
L55-T	Schematic	Misc. 7-8	
L-69 Musique	Schematic, alignment	Misc. 8-5	
L600 Musique	Schematic, alignment	Misc. 8-5	

LEAR-WUERFUL CO.

Suprex Six	Schematic	Misc. 5-11	
------------	-----------	------------	--

C. R. LEUTZ, INC.

C	Schematic	1-1	*788
Seven Seas	Schematic	1-2	*447
Silver Ghost	Schematic	1-1	*788
Trans-Oceanic	Schematic	1-2	*447
C-10 Navy Model	Schematic	1-1	*788

LEWOL MFG. CORP.

LW-4	Schematic, voltage	5-1	
LW-4-DW	Schematic, voltage	5-1	
60-MS	Schematic, socket	5-2	
63	Schematic	5-3	
	Alignment, voltage	5-4	
64	Schematic, socket	5-2	

LINCOLN RADIO CORP.

DC SW-8	Schematic	4-1	
Hollister AO 8	Schematic, chassis wiring	4-4	
Hollister DO 8	Schematic	4-4	
R-80	Schematic	1-1	
R-9	Schematic	4-1	
DeLuxe 10	Schematic	3-1	
31	Schematic	3-1	
SW-32	Schematic, socket, coil assembly	3-1	
DeLuxe SW 38	Schematic, socket, coil assembly	4-2	
	Bottom view, terminal connections	4-3	

LOFTIN-WHITE

See ELECTRAD, INC.

**MAGNAVOX
MAJESTIC**

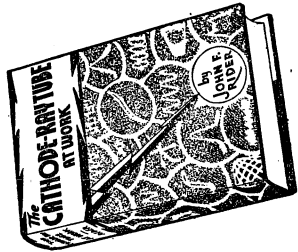
MODEL	THE MAGNAVOX CO., INC.—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
CR111 Chassis Model 34 Style CPAR315 Model 34A Style CPAR321				
CR107 Chassis Model 31 Style TPR335 Model 31A Style TPUR311 Model 31 Style TPUR361 Model 31B Style TPUR339 CR110 Chassis Model 32 Style EPR336 Model 32 Style EPUR314 Model 32 Style EPUR355 Model 33 Style OPUR317 CR112 Chassis Model 34 Style CPAUR318 CR119 Chassis Model 34A Style CPAUR 328 Model 34B Style OPUR 382 CR120 Chassis Model 30 Style PRU331 CR126 Chassis Model 34A Style CPAUR 359 CR127 Chassis Model 38 Style CPUR 344 Model 38 Style CPUR 375 Model 38B Style CPAUR 347 Model 38B Style CPAUR 374		Schematic, voltage .....10-7 Socket, trimmers, chassis, filter adjustments .....10-8 Alignment .....10-16		
CR115 Chassis Model 33 Style CPR325 Model 33A Style CPR341 CR118 Chassis Model 34 Style CPAR326 Model 34A Style OPAR327 Model 34B Style CPR330 Model 34C Style CPR342 CR125 Chassis Model 34A Style OPAR351				
CR117 Chassis Model 30 Style PR322 Model 30A Style PR348				
CR121 Chassis Model 38D Style OPAR353 Model 38D Style OPAR364 Model 38 Style PR343 Model 38 Style OPR371 Model 38A Style CPR345 Model 38A Style CPR372		Schematic, voltage .....10-19 Socket, trimmers, chassis .....10-20 Alignment .....10-30		
CR123 Chassis Model 31B Style TPR338 Model 31C Style TPR340 Model 31D Style TPR360 Model 31E Style TPR363 Model 32B Style EPR350 Model 32C Style EPR362 Model 38B Style CPAR346 Model 40 Style CPR366 CR128 Chassis Model 38B Style CPAR370 Model 38B Style CPAR373		Schematic .....10-21, 22 Voltage, socket, trimmers, chassis .....10-23, 24 Alignment .....10-16		
CR124 Chassis Model 34E Style CPAR354 Model 34E Style CPAR365		Schematic, voltage .....10-25 Socket, trimmers, chassis, notes .....10-26 Alignment .....10-30		
CR108M Chassis Model 35 Style OPAR319 Model 35A Style OPAR329 Model 36 Style OPAR320 Model 36A Style PAR333 CR122 Chassis Model 35A Style OPAR 356 Model 36 Style OPAR 352		Schematic, voltage, socket .....10-9 Socket, trimmers, chassis .....10-10 Alignment .....10-16		
CR113 Chassis Model 31 Style TPR323 Model 31A Style TPR349 CR114 Chassis Model 32 Style EPR324 Model 32 Style EPR358 Model 32A Style EPR334		Schematic, voltage .....10-11, 12 Alignment, notes .....10-13 Notes, Part 2, dial data .....10-14 Socket, trimmers, chassis .....10-15		

MAJESTIC
See GRIGSBY-GRUNOW CO.

MODEL	MAJESTIC RADIO & TELEVISION CO.	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON
Charlie McCarthy 1, 2				
1A59, 1A59B, 1A59, 1B59, 1B59, 3PW Record Player		9-1 10-1 10-2		
40		9-1		
42		8-1		
51B, 51P, 51W, Chassis 151		10-3		
52		9-1		
55B, 55P, 55W, Chassis 155		10-4		
56, Chassis 156		10-5		
60		8-2		
62A		8-3		
65, 66, 650		9-2 7-1 8-5 8-6		
67, 68, 670, 671, 672, 673, Chassis 167 and 1673		10-6 7-2 8-5		
75, 76, 750		7-3 8-5 8-6		
85, 86, 850		10-1		
149I, 149N, 149W				
151 Chassis				
155 Chassis				
156 Chassis				
167 Chassis				
511, 511A, 519P				
551		9-3		
620		9-3 8-4		
639, 639B		8-3		
650		9-4		
651		10-2		
651-EB		10-7		
670, 671, 672, 673		9-5 9-4 9-6		
750		8-7		
850		8-8		
850		10-8		
939		9-7		
1050		7-4		
1250		8-6 8-9		
1056X, 1056X		8-10 10-9		
1356X, Chassis 11356X		10-10 10-13		
1656X, Chassis 11656X		10-11 10-13 10-14		
1656X, Chassis 11656X		10-12		
1656X, Chassis 11656X		10-13 10-14		
1673 Chassis		9-9		
1870 Chassis		9-8		
11056, 11057, 11058		9-10 9-11 9-8		
11356		9-12		
11356X Chassis		10-2		
11656		9-13		
11656X Chassis		9-14 9-8		
MAJOR LABORATORIES				
12		Misc. 1-14	*703	2758
ML-210 Amplifier		Schematic	*703	2758
250 Amplifier		Misc. 1-14	*703	2758
250 Amplifier Power Unit		Schematic	*703	2758
P. R. MALLOY & CO.				
Elkon Auto "B" Eliminator		Power Connections		4-4
Elkon Standard Type, Auto "B" Eliminator		Schematic		4-1
Elkon Type "C" Eliminator		Schematic		4-2
		Notes		4-3
Elkonode		Notes		5-5
50 Series Elkonodes		Repairs		5-7
60, 70, 80 Series Elkonodes		Repairs		5-6
60, 70, 80 Series Elkonodes		Repairs, Part 2		5-8
B. Eliminator Types				
1932 Type		Singlered Elkonodes Data		5-1
1933-34 Type		Dualreed Elkonodes Data		5-2
1935-34 Type Dualreed Elkonodes		Dismantling, repairs		5-3
		Dismantling, adjustments		5-4
MARCONIPHONE INC.				
D. DE (1937)		Schematic		10-2
Vanity 1937		Schematic		10-1
Vanity 1938		Schematic		10-1
D.8, 1938		Schematic		10-3
D10, 1938		Schematic		10-4
MARTI RADIO				
"T"		Schematic		Misc. 4-10
2R-10		Schematic		Misc. 4-10
MASTER RADIO & MFG. CO.				
50, 70 "Mighty Midget"		Schematic, voltage		Misc. 8-9
McMILLAN RADIO CO.				
8 (2 types) AC Series 900		Schematic, socket, voltage		1-1
		Schematic, socket, voltage		1-2
McMURDO SILVER, INC.				
World-Wide Nine		Schematic, socket		Misc. 5-12
MID-WEST RADIO CORP.				
Imperial		See 18 (1935) Imperial		8-66
Regal (1936)		Schematic, voltage		8-67
		Alignment, trimmers		8-67
		Socket, chassis		8-68

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- Chapter 4—Commercial Cathode-ray Tube Oscillographs
- Chapter 5—Practical Application of the Cathode-ray Oscillograph
- Chapter 6—Alignment of Tuned Circuits
- Chapter 7—The A-F. Frequency Modulator
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By
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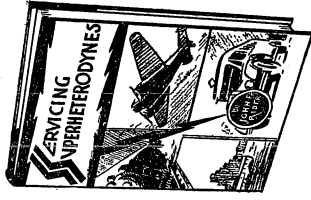
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CONTENTS

- Chapter 1—The Principles Underlying the Operation of the Superheterodyne Receiver
- Chapter 2—The Generation of and the Relation between Harmonics
- Chapter 3—Explanation of the Different Types of Superheterodyne Circuits
- Chapter 4—Function and Characteristics of Individual Parts of the Superheterodyne Receiver
- Chapter 5—Special Circuits and Tube Applications
- Chapter 6—Troubles and Symptoms Encountered in Superheterodynes
- Chapter 7—Application of Test Oscillators
- Chapter 8—Vibrator Units
- Appendix —Intermediate Peak Frequencies of Commercial Receivers with Model Numbers

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**RADIOOTRON
EARLY COMPLETE
PAGE**

**REVISD
PAGE**

MID-WEST RADIO CORP.—(Cont.)

MODEL

**REVISD
PAGE**

MID-WEST RADIO CORP.—(Cont.)

MODEL

**REVISD
PAGE**

MODEL	REVISD PAGE	MID-WEST RADIO CORP.—(Cont.)	REVISD PAGE	EARLY COMPLETE PAGE	RADIOOTRON
Regal-87 AFO		Schematic, parts 9-19		9-31 (4SG)	Schematic, voltage 8-32
		Socket, trimmers, voltage 9-20		9-32	Socket, trimmers 9-9
Royal		Alignment, trimmers 9-18		9-34	Schematic, voltage, alignment 8-33
		Schematic 7-1			Socket, trimmers 9-9
6-Tube Battery		Alignment 7-4			Schematic, voltage, socket, alignment 6-1
Miraco Pentode 11-tube Super.	1500	Schematic 3-4		9-38 AC-DC	Schematic, socket 8-34
Miraco 1SG-226		Schematic 4-1			Trimmers 8-36
C-4 1932 Converter	1497	Schematic 9-1		9-38 AC-DC (Export)	Alignment, voltage 9-7
5-36 Auto		Schematic, socket, trimmers 9-3			Schematic, socket 8-35
		Alignment 9-5			Trimmers 8-36
SW-86 AC-DC		Schematic, alignment, voltage 8-1		10-A-38-34	Alignment, voltage 9-7
6-33		Schematic, socket, voltage, alignment 8-2		10-34	Schematic, socket 6-5
		Schematic, voltage 8-3			Schematic, voltage, socket 6-8
6-34 (A-E)		Socket, trimmers, alignment 8-4		10-35	Trimmers, alignment, volt- age 6-4
		Schematic, voltage 8-4			Trimmers, alignment 6-2
6-34 (A-L)		Schematic, voltage 8-3		10-37 AC-DC	Schematic, voltage 6-13
		Socket, trimmers, alignment 8-4			Schematic, voltage 8-37
6-37 Auto		Schematic, voltage, socket, trimmers, alignment 8-6		10-38 AC-DC	Socket, trimmers, alignment 8-38
		Schematic, voltage 8-7			Schematic, socket 8-39
6-37 AC-DC		Socket, trimmers, alignment 8-8			Trimmers 8-39
		Schematic, socket 8-18			Alignment 9-7
6-38 AC-DC (Export)		Trimmers 8-36			Voltage 9-6
		Voltage 9-6			Schematic, voltage, alignment 8-40
		Alignment 9-7			Schematic, socket 7-3
Miraco Ultra 7	1499	Schematic 3-1		11-31	Alignment 7-4
7-86, Early, Late		Schematic, socket 7-2		11-36	Schematic, voltage 8-41
		Alignment 7-4			Socket, trimmers 8-43
		Voltage data Changes 9-3		11-37	Alignment 8-44
		Schematic, voltage 8-9			Schematic, voltage 8-42
7-86 AC-DC		Socket, trimmers, alignment 8-10			Trimmers 8-43
		Schematic, voltage 8-11			Alignment 8-44
7-86 Battery		Socket, trimmers, alignment 8-11		12-33	Schematic, voltage 8-45
		Schematic, voltage 8-12			Socket, trimmers, alignment 8-46
7-87 AC		Socket, trimmers 8-13		12-38 AC	Schematic, voltage 8-47
		Socket, trimmers 8-14			Socket, trimmers 8-49
7-87 AC-DC		Schematic, voltage 8-15			Alignment 9-7
		Socket, trimmers 8-16			Voltage 9-12
		Alignment 8-17			Schematic 8-48
7-87 Battery		Schematic, voltage 8-19			Socket 8-49
		Socket, trimmers, alignment 8-20			Trimmers 8-50
7-88 AC-DC		Schematic, socket 8-21			Schematic, socket, voltage, parts 9-10
		Trimmers 8-36			Schematic, voltage, socket 10-3
		Voltage 9-6			Schematic, voltage 8-20
		Alignment 9-7			Trimmers, alignment 8-50
7-88 AC-DC (Export)		Schematic, socket 8-22			Socket 8-51
		Trimmers 8-36			Schematic, voltage 8-54
		Voltage 9-6			Trimmers, alignment 8-52
		Alignment 9-7			Socket 8-53
8 AC-DC '39		Schematic, socket, voltage 10-1			Trimmers 8-54
Miraco Unitone 8		Schematic 3-1			Schematic 5-1
8-31 Batt.		Schematic 8-24			Schematic 4-3
		Socket, trimmers 9-4			Schematic 8-3
8-33 Early		Schematic, voltage 8-25			Voltage, socket, trimmers, alignment 6-2
		Socket, trimmers, alignment 8-26			Schematic, socket 6-7, 6-8
8-33 (2 Gang, 4 Band)		Schematic, trimmers 8-27			Trimmers, voltage 6-11
		Alignment 8-28			Alignment data Changes 7-5
8-33 (2 Gang, 5 Band)		Schematic, trimmers 8-27			Schematic, socket 6-9, 6-10
		Alignment 8-28			Alignment, trimmers 6-14
8-38 AC-DC		Schematic, socket 8-29			Schematic, voltage 8-56
		Trimmers 8-36			Socket, trimmers 8-55
		Voltage 9-5			Schematic, parts 9-13
		Alignment 9-7			AFC-2nd Detector schematic 9-12
8-38 AC-DC (Export)		Schematic, socket 8-30			Schematic 8-57
		Trimmers 8-36			Socket, trimmers 8-36
		Voltage 9-5			Alignment 9-11
		Alignment 9-7			Voltage 9-12
8-38 Batt.		Schematic, socket, voltage, parts 9-8			Schematic, socket, voltage, alignment 10-2
		Schematic 8-4			meat 8-61, 8-62
		Schematic 3-2			Socket, trimmers 8-63
		Schematic 4-2			Schematic, socket, trimmers 7-5
		Schematic 8-24			Alignment 7-4
					Schematic, voltage 8-59

MID-WEST MONTGOMERY-WARD

MODEL	MID-WEST RADIO CORP.—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON
18-36A (Intermediate)	Socket, trimmers, alignment	8-60		
18-37	Schematic	7-6		
	Socket, trimmers	9-14		
	Alignment, voltage	9-15		
18-37 AFO	Socket, trimmers, parts	9-16		
	Socket, trimmers, voltage	9-17		
	Alignment, trimmers	9-18		
18-38 AC	Schematic	8-64		
	Trimmers	8-36		
	Socket	8-70		
20-38 AC	Alignment, voltage	9-11		
	Schematic	8-69		
	Socket	8-70		
	Trimmers	8-36		
35 SW	Alignment, voltage	9-11		
	Socket, trimmers, voltage, alignment, notes	8-58		
35-5-SW	Schematic	6-6		
MIRACO				
See MID-WEST RADIO CORP.				
MISSION BELL RADIO MFG. CO., INC.				
Phonograph Oscillator	See model 399			
4-A	Schematic	3-1		
6-A	Schematic	3-2	1508	
10-A	Schematic	4-1	1504	
10, 19-A	Schematic	4-3		
10-A, 19, 19-A	Vibrator data	4-3		
11	Schematic	5-1		
14	Schematic	6-2		
16	Schematic	6-1		
16 Auto	Schematic	7-1		
17, 18	Schematic, notes	7-2		
25-A	Schematic	6-5		
35	Schematic	6-1		
40	Schematic	5-3		
40 All Wave	Schematic	6-4		
41 AW	Schematic	6-2		
41 Skip Band	Schematic	6-2		
384, 384 Special	Schematic	10-1		
386, Above and below Serial 40461	Schematic	10-1		
386 AW	Schematic	10-2		
392	Schematic	10-3		
395	Schematic	10-2		
399 Phonograph Oscillator	Schematic	10-4		
400	Schematic	10-4		
401, 402	Schematic	10-3		
501	Schematic	10-5		
638A, 3817A	Schematic	10-6		
3710	Schematic	10-7		
3716	Schematic	10-7		
3817A	See model 638A			
3849, 3859	Schematic	10-10		
3869, 3891	Schematic	10-7		
3871	Schematic	10-9		
3871A	See model 638A			
MOHAWK				
See ALL-AMERICAN MOHAWK CORP.				
MONARCH				
A-81	Schematic	Misc. 5-18		
1000	Socket, trimmers	Misc. 7-9		
MONARCH MFG. CO.				
All Wave Signal Generator	Schematic	Misc. 6-21		
MONTGOMERY-WARD & CO.				
Movie Dial Drive	Assembly, chassis	8-1		
	Lamp and Take-up assemblies, Drive cord diagram	8-2		
	Adjustments, notes	8-3		
	Replacing parts	8-4		
MONTGOMERY-WARD & CO.—(Cont.)				
MODEL	MONTGOMERY-WARD & CO.—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON
Auto Radio	Schematic, voltage, assembly wiring	3-11		
	Installation notes	3-13		
Balboa	See model 2822			1541
Challenger, Commander	See model 14000			1543
Challenger	See model 11000			
Challenger, Jr.	See model 62-060			
Collegian	See model 1500			
Commodore	See model 62-040			
DeSoto	See model 2822			
Dictator	See model 500			
Fantasy	See model 1111			
Minstrel	See model 1355			
Princess	See model 62-070			
Radiola	See model 839			
Serenader	See model 500			
Solo	See model 1111			
Sovereign	See model 62-040			
Troubadour	See model 62-030			
Washington	See model 62-34 or 62-36			
WE-10	See model 2655			
11-12	See model 62-29			
13, 15, 16, 16X, 17, 18, 17, 18X	Schematic	4-1	1516	
17	Schematic, socket	3-13	1548	
21, 22	See model 839			
27W	See model 1500			
49	See model 62-055			
51 Chassis	See model 62-020			
62-010	Schematic, socket, voltage	3-8	1596	
62-020 (51)	Schematic, socket, voltage	3-7	1695	
62-030, Troubadour	Schematic, socket, voltage, notes	2-1	1505	
62-040, Commodore	Schematic, socket, voltage, chassis, data	2-2	1506	
62-181, Sovereign	Schematic, socket, voltage, chassis, data	1-1	1507	
1562	Chassis wiring	2-3	1508	
62-060, Challenger, Jr. (1800)	Schematic, socket, voltage, notes	2-7	1591	
62-1, 62-2	Schematic, voltage, notes	3-14	1544	
62-7, 62-8	Schematic, socket, voltage	3-15	1545	
62-9	Schematic, socket, voltage	3-15	1545	
62-11, 62-12, 62-14, 62-27, 62-19 (1st type)	Schematic, voltage, notes	2-4	1509	
62-11, 62-14, 62-19, 62-27 (2nd type)	Chassis layout, servicing data	2-5	1511	
62-15	Schematic, notes	2-6	1510	
62-20, 62-26 (62-25)	Schematic, voltage, parts data	6-8		
62-22, 62-30 (62-21)	Chassis layout, servicing data	2-23	1513	
	Schematic, chassis layout, voltage, data	2-24	1512	
	Alignment notes, assembly data	3-2	1514	
62-27	See model 62-11		1515	
62-29 (11-12) 1st type	Schematic	3-4	1592	
62-29 (11-12) 2nd type	Socket, voltage, alignment data	3-5	1593	
62-34, Washington	Schematic, socket	3-6	1594	
62-36, Washington	Schematic, voltage, socket, trimmers	9-1		
62-38, 62-40, 62-50, 62-54, 62-58	See model 62-40			
62P043	Schematic, chassis layout, speaker data	3-9	1599	
62P055	Voltage, alignment data	3-10	1540	
62P064	Schematic, voltage, parts	6-18		
62P068	Schematic, voltage, alignment	6-22		
62-70, 62-70X, 62-73, 62-72X	Schematic, voltage, parts	6-33		
	ment	6-30		
	Schematic, parts	7-1		
62-89	Socket, circuit data, voltage, alignment	7-2		
	Schematic, socket, values	4-2		

Table with columns: MODEL, MONTGOMERY-WARD & CO.—(Cont.), REVISED PAGE, EARLY COMPLETE PAGE, RADIOOTRON. Similar table at the top with columns: MODEL, MONTGOMERY-WARD & CO.—(Cont.), REVISED PAGE, EARLY COMPLETE PAGE, RADIOTRON.

MONTGOMERY-WARD

RADIOTRON
EARLY COMPLETE
PAGE

REVISED
PAGE

MONTGOMERY-WARD & CO.—(Cont.)

MODEL

62-215

62-216, 62-218
62-217, 62-219
62-221
62-226, 62-228, 62-259,
62-308, 62-318, 62-408,
62-418

Coil data, resistance7-31
Alignment, drive cord, parts
list7-22
See model 62-179
See model 62-203
See model 62-207
Schematic8-5

62-220

Trimmers, voltage, socket,
data, sensitivity, phono.
data8-6
Alignment, notes8-7
Schematic7-23
Alignment, parts, drive cord,
and noise data7-24
Voltage, socket, resistance,
coil data7-25

62-230, 62-240

Schematic, voltage, socket,
trimmers, alignment9-2
See model 62-030
Schematic, socket, trimmers,
alignment7-26
Schematic, voltage, socket,
trimmers7-27

62-232

Schematic, socket, trimmers
.....8-9
Voltage, coils, panel mtg.
kits8-8
Alignment, notes8-10
Schematic8-11
Resistance, voltage, coils,
socket, trimmers8-12
Alignment, notes, panel mtg.
kits8-13

62-242

Schematic, socket, trimmers,
parts9-3
Alignment9-14
Schematic, voltage, socket,
trimmers8-15
Alignment, parts, battery
data8-16

62-251, 62-255, 62-328,
62-338, 62-428

See model 62-226
Schematic9-5
Socket, trimmers, voltage,
coils9-6
Alignment, phonograph notes
.....9-7
Notes, parts9-8

62-254

Socket, trimmers, alignment,
socket, trimmers, parts
.....9-30
Schematic8-17
Trimmers, socket, voltage,
coils8-18
Alignment, circuit data8-19
Movie dial data8-20
Movie dial adjustments and
replacements8-21
Schematic, chassis wiring8-30
Tuning Eye Installation8-29

62-273, 62-288

Schematic, socket, trimmers,
voltage, parts9-9
Alignment9-10
Tuner data9-11
Schematic, voltage, socket,
trimmers, parts, alignment
.....9-10

62-274, 62-288, 62-290,
Issue A

Tuner data9-11
Schematic, voltage, socket,
trimmers, parts9-13
Trimmers, alignment9-14
See model 62-267
Schematic, voltage, socket,
trimmers, alignment, parts
.....9-12
Tuner data9-11
Schematic, voltage, socket,
alignment, trimmers10-3

62-276

Alignment, notes10-8
Tuner data10-4
Schematic, voltage, socket,
alignment, trimmers10-10
Tuner data10-4
See model 62-320
Schematic, voltage, socket,
trimmers8-31
Coils, battery connections8-32
Alignment, notes8-33
Battery data, Drive cord
replacements8-34
Circuit data, parts8-35
Schematic, sensitivity8-37

MODEL	REVISIONS	REVISED PAGE
62-407	See model 62-307	
62-408	See model 62-226	
62-410	See model 62-310	
62-411	See model 62-261	
62-412	See model 62-305	
62-413	See model 62-315	
62-414	See model 62-316	
62-415	See model 62-226	
62-416	See model 62-322	
62-422	Schematic, voltage, alignment, parts	9-57
62-426	See model 62-326	
62-428	See model 62-251	
62-434, 62-435	Schematic, voltage, parts, socket, trimmers	9-58
62-441	Alignment, tuner	9-50
62-442	See model 62-331	
62-445, 62-475	Schematic, socket, voltage, trimmers, parts, alignment	9-63
62-452	See model 62-302	
62-453, Series A	Schematic, voltage, socket, trimmers, alignment	10-18
62-457	Tuner data	10-4
62-459, Series A	See model 62-445	
62-468	See model 62-297	
62-469	Schematic, voltage, socket, trimmers	10-21
62-470	Tuner data	10-4
62-471, 62-472	Alignment	10-18
62-473, 62-701, Early	See model 62-363	
62-473, 62-701, Late	Schematic, voltage, socket, trimmers, notes, parts	9-64
62-475	Alignment	9-60
62-476, 62-506, 62-516	See model 62-297	
62-477	See model 62-370	
62-479	Schematic, trimmers, alignment, voltage, drive cord data	10-19
62-487	Schematic, voltage, socket, coils, parts	9-65
62-490	Alignment, trimmers	9-67
62-495	Schematic, voltage, socket, coils, parts	9-66
62-497	Alignment, trimmers	9-67
62-500	See model 62-445	
62-501, 62-502, Series A	Schematic, socket, trimmers, alignment, voltage, parts	9-71
62-504, 62-505, Series A	Schematic, voltage, socket, trimmers, alignment	9-72
62-510	Tuner data	10-22
62-511	Schematic, voltage, socket, trimmers, alignment	10-4
62-512	See model 62-377	
62-513	See model 62-350	
62-514	See model 62-305	
62-515	See model 62-297	
62-516	Schematic, socket, parts	9-71
62-517	Alignment, trimmers	9-72
62-518	Schematic, voltage, socket, trimmers, alignment	10-22
62-519	Schematic, voltage, socket, trimmers, alignment	10-4
62-520	Changes	10-23
62-521	Tuner data	10-4
62-522	Schematic, trimmers, socket, voltage, parts	9-62
62-523	Alignment, trimmers	9-72
62-524	Schematic, voltage, socket, trimmers	10-25
62-525	Alignment	10-26
62-526	Schematic, voltage, socket, trimmers, alignment	10-24
62-527	Schematic, voltage, socket, trimmers	10-27
62-528	Tuner data	10-4
62-529	Alignment	10-18
62-530	Schematic, voltage, socket, trimmers	10-28
62-531	Tuner data	10-4
62-532	Alignment	10-18

62-407	Schematic, socket, trimmers, alignment, coils, specifications	9-37
62-410	Antenna, mounting data, tuner, notes	9-38
62-336	See model 62-326	
62-337	See model 62-327	
62-338	See model 62-251	
62-345	Schematic, voltage, socket, trimmers, parts, alignment	9-39
62-346	Schematic, voltage, socket, trimmers, parts, alignment	9-40
62-350, 62-351, 62-352	Schematic, voltage, parts, socket, trimmers, alignment	9-41
62-353	Tuner data	9-11
62-357	See model 62-323	
62-361, Issue A	See model 62-297	
62-361, Issue B	Schematic, socket, trimmers, voltage, parts	9-42
62-362	Alignment, notes	9-44
62-363	Tuner data	9-11
62-364	Schematic, socket, parts, trimmers, voltage	9-43
62-367	Alignment, notes	9-44
62-369	Tuner data	9-11
62-370, 62-470, 62-700	Schematic, voltage, socket, coils, phono, data	10-12
62-372	Alignment, trimmers	10-13
62-373, 62-374	Alignment, trimmers	10-14
62-377, 62-387, 62-477, 62-487, 62-607, 62-617	Tuner data	10-15
62-380, Series A	Schematic, socket, voltage, parts	9-49
62-381 S.P.U.	Alignment, trimmers	9-47
62-385	Alignment, 62-292	9-50
62-386, 62-636, 62-646	See model 62-305	
62-387	Schematic, specifications	9-51
62-390, 62-490, 62-900	Socket, trimmers, alignment, coils, voltage, dial drive data	9-52
62-401, 62-1100	Schematic, voltage, socket	10-16
62-402, 62-1101	Alignment, trimmers	10-8
62-403	Schematic	10-61
62-404	Chassis	10-62
62-405	See model 62-305	
62-406	Schematic, voltage, alignment, resistances	10-17
62-407	See model 62-377	
62-408	Schematic, socket, trimmers, voltage, parts	9-53
62-409	Alignment	9-54
62-410	Remote control installation data	9-18
62-411	Tuner data	9-47
62-412	Schematic, coils, socket, specifications, phonograph data, tuner data	9-55
62-413	Remote control installation data	9-19
62-414	Trimmers, alignment	9-54
62-415	Schematic, voltage, socket, phonograph data	9-56
62-416	Trimmers, coils, alignment, notes	9-34
62-417	Schematic, voltage, socket, alignment notes	9-59, 60
62-418	Remote control installation data	9-19
62-419	Trimmers, alignment	9-61
62-420	See model 62-304	
62-421	See model 62-305	
62-422	See model 62-306	

MONTGOMERY-WARD

RADIOTRON
EARLY COMPLETE
PAGE

REVISED
PAGE

MONTGOMERY-WARD & CO.—(Cont.)

MODEL

62-1955	See model 1355		
62-2550	See model 62-550		
62-2551	See model 62-551		
62-2552	See model 62-552		
62-2553	See model 62-553		
62-2554	See model 62-554		
62-2555	See model 62-555		
62-2556	See model 62-556		
62-2557	See model 62-557		
62-2558	See model 62-558		
77, 96	Schematic, voltage, socket, 4-18		
87	Alignment data 4-6		
	Schematic, voltage, socket, 4-19		
	Alignment, wiring, 4-20		
	Antenna, mounting notes, 4-21		
	Mounting notes, 4-22		
	Control unit, 4-23		
	Exhibits, drive notes, 4-24		
	Paris list, 4-25		
93BR454A, 93BR1455A, Series A	Schematic, voltage, socket, 10-51		
93BR460A, 93BR1460A	Alignment 10-40		
	Schematic, voltage, socket, 10-52		
	Trimmers 10-52		
	Alignment, battery data 10-56		
93BR508A, 93BR509A	Schematic, voltage, socket, 10-53		
	Trimmers 10-53		
93BR560A	Alignment 10-54		
	Tuner data 10-4		
	Schematic, voltage, socket, 10-55		
	Trimmers 10-55		
93WG562	Alignment 10-56		
	Tuner data 10-15		
93BR564A	Schematic, socket, alignment, 10-57		
	Trimmers 10-30		
	Tuner data 10-58		
	Schematic, voltage, socket, 10-54		
	Trimmers 10-54		
93WG602, 93WG603	Alignment 10-59		
	Trimmers 10-26		
93BR657A	Alignment 10-30		
	Tuner data 10-61		
93BR718A	Schematic, voltage, socket, 10-62		
	Trimmers 10-15		
93BR1455A	Alignment 10-60		
93BR1460A	Tuner data 10-40		
500 Dictator, 10,000 Sereader	See 93BR454A		
	See 93BR460A		
	Chassis wiring 2-8		452-B-8 1518
811	Schematic, socket, voltage, notes 2-9		
839, 921, 923, 924 (Radios 21, 22)	See model 1111		
839, 921, 923, 924 (Radios 21, 22)	Schematic, socket, notes 2-11		
1111 (62-1611), Fantasy, 311 (62-1711) Solo	Conversion data, battery wiring 2-10		
1238 (62-1838)	Voltage, socket, parts list notes 2-12		
1355 (62-1955) Minatrel	Schematic, chassis wiring 2-13		
1500 (27-W, 15,000) Collegian	Schematic, chassis layout, voltage, data 2-14		
1524, 1562, 1922	Schematic, voltage, notes 2-15		
1800 Chassis	Chassis layout, servicing notes 2-16		
2655, AE-10	Schematic, servicing data 2-17		
2655, AE-10 (1st and 2nd types)	See model 62-055		
2822, 2827, Balboa, 2895, 2897 DeSoto	See model 62-060		
2955-X, 2957-X, 25 cycles 10,000	Voltage, socket, data 2-18		
11,000 Challenger (2 types)	Schematic, socket 2-19		
	Schematic, socket, voltage, data 2-20		
	Schematic, voltage 2-20		
	See model 500 3-16		
	Schematic, socket, voltage 2-21		

RADIOTRON
EARLY COMPLETE
PAGE

REVISED
PAGE

MONTGOMERY-WARD & CO.—(Cont.)

MODEL

62-554	Schematic, socket, trimmers, voltage, alignment 10-29		
62-555, 62-557, 62-2555, 62-2557	Tuner data 10-30		
62-558, 62-1558, 62-2558 Series A, Issue A, Above serial 591000	Schematic, voltage, socket, alignment, trimmers 10-31		
62-601, Series A, Above serial 545900	Schematic, voltage, socket, trimmers 10-33		
62-606	Tuner data 10-18		
62-607	Alignment 62-476		
62-617	See model 62-377		
62-637, 62-646	See model 62-476		
62-650	See model 62-377		
62-651, 62-652, Series A Above serial 8M498700	See model 62-386		
62-658	See model 62-363		
62-654, 62-655, 62-1654, 62-1655, 62-2654, 62-2655, Series A, Above serial 509200	Schematic, socket, trimmers 10-35		
62-656, 62-1656, 62-2656, Series A, Above serial 509200	Tuner data 10-34		
62-700	Voltage, alignment, trimmers 10-36		
62-701, Early or Late	Tuner data 10-34		
62-702, 62-703, Series A, Issue B, Above serial 8H262200	Schematic, socket, voltage, trimmers 10-39		
62-704, 62-705, 62-706, 62-707, 62-708, 62-709, 62-710, 62-711, 62-712	Alignment 10-40		
62-750, 62-751, Series A, Above serial 8M499800	Tuner data 10-34		
62-752, 62-753	See model 62-370		
62-900	See model 62-473 Early or Late		
62-901, Issues A, B	Schematic, voltage, socket, trimmers 10-41		
62-902	Alignment 10-42		
	Schematic, voltage 10-43		
62-905	Tuner data 10-15		
62-1100	Socket, trimmers, alignment 10-46		
62-1101	Drive data 10-49		
62-1150	Schematic, voltage, socket, trimmers 10-44		
62-1151	Alignment, trimmers 10-36		
62-1158	Tuner data 10-34		
62-1611, 62-1711	Schematic, voltage, socket, trimmers, notes 10-45		
62-1654, 62-1655	Alignment, drive data 10-45		
62-1656	See model 62-390		
62-1838	Schematic, voltage, socket, changes 10-47		
	Alignment, trimmers, dial, phono, data 10-42		
	Notes 10-48		
	Schematic, voltage, phono, data 10-49		
	Alignment, trimmers, dial, data 10-15		
	Tuner data 10-50		
	Schematic, socket, voltage, coils 10-15		
	Tuner data 10-15		
	Alignment, trimmers 10-49		
	See model 62-401		
	See model 62-402		
	See model 62-550		
	See model 62-551		
	See model 62-558		
	See model 1111		
	See model 62-654		
	See model 62-656		
	See model 1238		

RADIOTRON
COMPLETE
PAGE

EARLY
PAGE

REVISED
PAGE

NOBLITT SPARKS INDUSTRIES

MODEL

1935 Receivers
General Service Notes
Arvin
Presto Station Changer
Push-Button tuner
5
6
7
7A, Chassis RE44
8A, Chassis RE45
9-A
Arvin 10-A
Arvin 10-A (2nd Type)
Arvin 15
Arvin 16
Arvin 17
Arvin 17, 27
Arvin 17, 17A, 27, 37
Arvin 18
19

MONGOMERY-WARD & CO.—(Cont.)
Schematic, socket, voltage,
notes
See model 1500

MOTO-METER GAUGE & EQUIPMENT CO.
Moto-Vox 10-A, above
#500
Moto-Vox 10-A
Moto-Vox 10-A, 10-E
Special notes
Parts list
Schematic, voltage
Chassis data, socket
General notes

MOTOROLA
See GALVIN MFG. CO.

WILLIAM J. MURDOCK CO.
Schematic
Schematic, socket
Schematic
Schematic

MUSETTE
Schematic, data
Schematic, data

MUSIQUE
See LAUREHK MFG. CO.

NASH
See PHILCO RADIO & TELEVISION CORP.

NASSAU RADIO
Schematic

NATIONAL CARBON CO.
Schematic, socket
Schematic, socket
parts list
Schematic, socket, voltage,
parts list
Schematic, socket, voltage,
parts list
Changes

THE NATIONAL COMPANY
Auto Box
Auto Box Connections
Thrill Box AC, SW
AGS
FBX, FBXA
GRDPU Power supply
IRO
S-G Tuner
S-G Tuner with '71
S-G 5
MB-29
MB-30
DCSV-34
ACSW-58
NC-100

NATIONAL TRANSFORMER CO.
Midget 6
Screen Grid 6

DLPS
1, 2, 8
20, 21
31, 32, 33, 34
42, 43, 44
52, 53, 54

*452
*452

1551
1552

1558

1555
1556
1557
1558

*458
*453
*453
*454

1560
1560
1561

1561

1560
1560
1560
1560

*791
*792
*791

*792
*792
*791
*791

1568
1568

1560
1560
1560
1560

Arvin 20-A, Type 1
Arvin 20-A, Type 2
Arvin 20-A
Arvin 20-A, 30-A
Arvin 20-B
22-A
Arvin 25

RE26 Chassis

1568
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1568

Arvin 27
Schematic, voltage, resistances, parts 6-11
Chassis layouts 6-13
Changes—See model 17
See model 89
Schematic, voltage, resistance, changes 7-3
Alignment 7-2
Socket, trimmers, chassis 7-4
Schematic, voltage, resistance, parts 8-3
Socket, trimmers, chassis, alignment 8-4
See model 58
Schematic 4-6
Resistance data, voltage 4-7
Condenser data, control data 4-8
Schematic 5-9
Voltage, test data, coil resistance 5-10
Alignment data 5-14
Notes—See model 20-A
Schematic, parts, voltage, alignment 9-7
Socket, trimmers, layout, specifications 9-8
Schematic, voltage, resistance, coils, parts 7-5
Alignment 7-2
Changes 7-3
Socket, trimmers, chassis 7-6
Schematic, parts list 5-11
Voltage, resistances 6-10
Schematic, parts list 5-12
Voltage, test data, coil resistance 5-13
Alignment data, notes 5-18
Schematic, voltage, resistance, parts 6-13
Chassis layouts 6-14
Changes 6-15
Alignment—See model 17
See model 75
Schematic, voltage, resistance, parts, trimmers, chassis, alignment 8-5
Schematic, parts 8-6
Voltage, resistance, socket, trimmers, alignment, coil 7-7
Socket, trimmers, layout, specifications 9-10
Alignment 9-7
Schematic, voltage, alignment, socket, trimmers, sensitivity 10-2
Antenna data 10-3
See model 7A
Schematic, parts list 5-15
Voltage, resistances 6-17
Schematic, parts list 5-16
Voltage, test data, coil resistance 5-17
Alignment, notes 5-18
See model 8A
Schematic, parts 6-18
Voltage, resistance, socket, trimmers, alignment, coil 7-7
Schematic, socket, trimmers, voltage, resistance, coils, alignment, parts 7-8

Arvin 27
Schematic, parts, voltage, alignment, specifications 9-11
Socket, trimmers, layout 9-12
Schematic, parts 6-19
Voltage, resistance, alignment, coils 7-9
Socket, trimmers, chassis 7-10
Schematic, voltage, alignment, resistance, coils, parts 7-11
Socket, trimmers, chassis 7-12
Schematic, parts 6-20
Voltage, resistance, alignment, coils 7-9
Socket, trimmers, chassis 7-13
Schematic, voltage, parts, alignment, specifications 9-13
Socket, trimmers, layout 9-14
Tuner data 9-19
Schematic, voltage, trimmers, alignment, parts 9-15
Socket, layout 9-16
Schematic, parts 6-21
Voltage, resistance, alignment, coils 7-9
Socket, trimmers, chassis 7-14
Voltage, resistance, coil data 7-16
Schematic, parts 6-22
Voltage, resistance, alignment, coils 7-9
Socket, trimmers, chassis 7-15
Voltage, resistance, coil data 7-16
Schematic, voltage, alignment, trimmers, sensitivity 10-7
Schematic, alignment, trimmers, sensitivity 10-8
Schematic, voltage, resistance, coils, parts list 7-17
Socket, trimmers, chassis, alignment 7-18
Schematic, voltage, resistance, parts 8-7
Socket, trimmers, alignment 8-8
Schematic, voltage, resistance, coils, parts 7-19
Socket, trimmers, chassis, alignment 7-20
Schematic, voltage, resistance, coils, parts 7-21
Socket, trimmers, chassis, alignment 7-22
Schematic, parts 8-10
Socket, trimmers, chassis 8-12
Voltage, resistance, alignment, sensitivity 8-13
Data Changes 9-3
Schematic, parts 8-11
Socket, trimmers, chassis 8-10
Alignment, voltage, data 10-5
Schematic, parts 8-14
Voltage, alignment, resistance, specifications 9-17
Socket, trimmers, layout 9-18
Schematic, voltage, resistance, coils, parts 7-23
Alignment 7-24
Socket, trimmers, chassis 7-32
Schematic, voltage, resistance, coils, parts 7-25
Socket, trimmers, chassis 7-26
Alignment 7-32
Schematic, parts 8-10
Voltage, resistance, alignment, sensitivity 8-15
Socket, trimmers, chassis 8-16
Data Changes 10-1
Schematic, voltage, alignment, parts 8-17

982084, Early, Late
982085 Early, Late

Remote control head assembly, details, condenser schematic 10-8
"Hash" elimination, changes, notes10-4
Conversion control units assembly, parts10-18
Schematic, changes9-9
Socket, trimmers, notes, chassis9-10
Alignment, voltage9-11
Parts, data9-12
Remote control head details, parts10-3
Conversion control units assembly, parts10-18
Schematic10-9
Socket, trimmers, chassis, alignment10-10
Voltage, chassis, control assembly10-11
Schematic10-12
Socket, trimmers, alignment10-14
Control assembly10-12
Schematic10-15
Voltage, socket, trimmers, chassis10-16
Alignment10-17
Conversion control units assembly, parts10-18

OPEERADIO CORP.

1925 Schematic Misc. 1-16
1926 Schematic Misc. 1-16
7 Schematic Misc. 1-16
478-A, 478-AH, 2478-A Schematic 6-2
488-A, 2488-A, 5-488-A, 484, 484-A, 484-B Schematic 6-3
660 Amplifier Schematic Misc. 8-6
677-A, 2677-A Schematic 7-2
678-A Schematic 7-3
683-A Schematic 7-1
828-A Schematic 7-4
2677-A See model 677-A

OZARKA, INC.

SW Converter Schematic, chassis views2-3
Vibing 5-A Schematic2-1
S-5 Schematic2-1
S-7 Schematic2-1
V-16 Schematic, socket3-1
78 Battery Schematic, socket, voltage2-2
59 AC Schematic, chassis, socket, voltage1-2
Viking 90 AO Schematic, chassis1-1
91 Battery Schematic, socket, chassis, voltage3-1
91 AC Schematic, socket, chassis, voltage2-5
92 AC Schematic, socket, voltage2-6
93-B Schematic, chassis2-7
93-A Schematic, socket, voltage2-8
94-AVO Schematic, socket, voltage2-9

PACENT REPRODUCER CORP.

HFA 112 Amplifier Schematic Misc. 6-23
MDA Service Schematic4-2
PEC Booster Schematic4-11
PEC Booster, Heater Schematic4-12
Supply Layout4-23
PEC-Xiter Piping Service diagrams with booster4-24
PEC-Xiter Service Schematic4-3
Disc, Film and Fader Schematic4-3

318B, 628B
918, 828, 828A, 898CS
328AT, 888AT, Chassis
318AT

Socket, trimmers, chassis, alignment8-18
Schematic, voltage, alignment, sensitivity, resistance, parts8-19
Socket, trimmers, chassis8-20
Data Changes 10-1
Schematic, voltage, resistances 10-9
Alignment, tuner data, sensitivity10-3
Socket, trimmers, chassis10-6
Schematic, alignment, parts8-21
Schematic, voltage, resistance, coils, parts7-27
Socket, trimmers, chassis7-28
Alignment7-32
Schematic, voltage, resistance, parts7-29
Socket, trimmers, chassis7-30
Coil data, data, power supply layout7-31
Alignment7-32
Schematic, alignment, parts8-22
Alignment, notes9-20

NORCO MFG. CO.

Also see REMLER CO., LTD.
4 Combination Dual Wave Schematic, voltage, notes3-1
4 Super Schematic, voltage, notes3-2

NORDEN-HAUCK, INC.

Super DX-5 Schematic1-1
Super DX-5A Schematic1-1
C-7 Schematic1-3
Super 10 Schematic1-3
Admiralty Super 12 Schematic1-2
Super 15, RF Chassis Schematic3-2
Super 15, Power Pack and Amplifier Schematic3-1

OLDSMOBILE DIV.—GENERAL MOTORS

See UNITED MOTORS SERVICE
See BUICK 980398
982043 Early Schematic, voltage, notes9-1
Socket, trimmers, chassis, voltage changes9-2
Alignment, parts9-4
Data Changes 10-1
Schematic, socket, voltage, chassis9-3
Alignment, parts9-4
Schematic, voltage, changes9-5
Socket, trimmers, alignment9-6
Schematic, voltage9-7
Socket, trimmers, chassis notes 9-8
Alignment9-6
Schematic10-1
Socket, trimmers, chassis, condenser schematic10-2
Remote control head details, parts10-3
"Hash" elimination, changes, notes10-4
Voltage, alignment10-17
Conversion control units, assembly, parts10-18
Schematic, notes10-5
Socket, trimmers, chassis10-6
Alignment, voltage10-7

PACENT
PACKARD

RADIOTRON
EARLY COMPLETE
PAGE

REVISED
PAGE

PACIFIC RADIO CORP.—(Cont.)

MODEL

Schematic	8-6
Schematic	8-7
Schematic	8-8
Schematic	8-9
Alignment	8-10
Schematic, alignment	9-6
Schematic, socket, trimmers	9-8
Alignment	9-6
Schematic, alignment	7-4
Schematic, socket, trimmers	10-9
Alignment	9-6
Schematic, alignment	10-10
Schematic, alignment	7-5
Schematic, alignment	7-6
Schematic, alignment	7-7
Schematic, alignment	7-8
Schematic, alignment	7-9
Schematic, alignment	7-10

PACKARD BELL CO.

Schematic	10-1
Schematic, socket	10-2
Schematic, socket, trimmers	8-1, 8-2
Schematic	9-1
Schematic	10-3
Schematic	10-4
Schematic	10-4
Schematic	9-1
Schematic	10-1
Schematic	6-1
Schematic	6-4
Additional data	Changes 7-13
Schematic	7-5
Alignment data	Changes 7-5
Schematic, socket	7-1
Schematic	6-2
Schematic, socket	8-3
Schematic, socket, trimmers	10-5
See model	9-1
Schematic	10-4
Schematic, socket, trimmers	10-2
Schematic, socket	10-1
Schematic, socket, trimmers	10-1
Alignment data	Changes 7-5
Schematic, socket, alignment	7-5
Schematic, socket	9-1
Schematic	9-2
Schematic	10-3
Schematic, socket	7-1
Schematic, socket	7-3
Schematic, socket	9-2
Schematic	10-7
Schematic	10-2
Schematic, socket, trimmers	8-1, 8-2
Schematic	10-6
Schematic, socket, notes	7-4
Schematic	6-2
Schematic, socket, tuner	9-3
Schematic, socket, notes	7-4
Schematic, socket, trimmers, alignment	10-5
Schematic, socket, trimmers	6-5
Schematic, socket, trimmers, alignment	8-4
Schematic, socket, alignment	9-4
Schematic	6-6
Schematic, alignment	8-1, 8-2
Schematic	9-3
Schematic	10-7
Socket, trimmers, alignment, tuner	10-8

See PHILCO RADIO & TELEVISION CORP.

RADIOTRON
EARLY COMPLETE
PAGE

REVISED
PAGE

PACENT REPRODUCER CORP.—(Cont.)

MODEL

Schematics	4-1
Schematic	4-6
Schematic	4-4
Schematic	4-5
Assembly wiring	4-16
Schematic	4-2
Layout	4-4
Layout	4-18
Schematic	4-5
Layout	4-22
Layout	4-20
Layout	4-14
Assembly wiring	4-15
Layout	4-17
Schematic	4-13
Schematic	4-10
Schematic	4-9
Schematic	4-10
See model HFA	4-11
Layout	4-19
Layout	4-21
Schematic	4-9
Schematic	4-8
Schematic	4-8
Schematic	4-7
Schematic	4-7
Schematic	4-12
Schematic	4-13

PACIFIC RADIO EXCHANGE

Sperio Four	Misc. 6-24
Sperio Super	Misc. 6-25

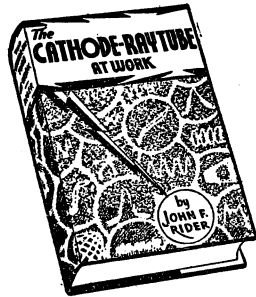
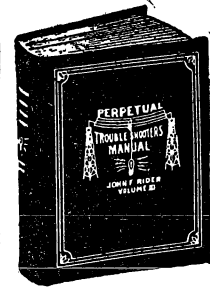
PACIFIC RADIO CORP.

Schematic, socket, alignment	9-4
Schematic	10-10
Schematic, alignment	9-2
Schematic, alignment	8-1
Schematic, alignment	7-1
Schematic	8-1
Schematic	9-3
Schematic	9-3
Socket, trimmers, parts	9-4
Alignment	9-6
Schematic	9-1
Schematic	10-1
Schematic	10-1
Schematic	10-2
Schematic	10-2
Schematic, alignment	9-5
Schematic	10-3
Schematic, socket, trimmers, alignment	9-6
Schematic, socket	10-4
Alignment	9-6
Schematic	10-5
Schematic, socket, trimmers	10-6
Alignment	9-6
Schematic, socket, trimmers	10-7
Alignment	9-6
Schematic, socket, trimmers	9-7
Alignment	9-6
Schematic	8-3
Schematic	8-4
Schematic, alignment	10-5
Schematic, alignment	7-2
Schematic	8-5
Schematic, alignment	7-3
Schematic, alignment	10-8
Schematic, socket	8-6

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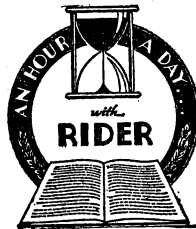
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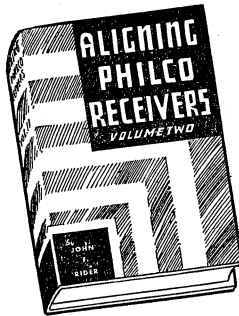
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PHILCO RADIO & TELEVISION CORP.—(Cont.) REVISED PAGE

RADIOTRON EARLY COMPLETE PAGE

PHILCO RADIO & TELEVISION CORP.—(Cont.) REVISED PAGE

Connections, color code.....2-25
 Data7-151
 Details, notes7-152
 See model 570
 Data8-46
 Changing I.F. Peaks.....Changes 8-2
 Installation notes.....8-54
 Data, part 1.....4-44
 Data, part 2.....4-45
 Data, part 3.....4-46
 Data, part 1.....8-53
 Data, part 2.....8-54
 Adjustment notes3-38
 Data2-14
 Adjustment notes2-17
 Vibrator data, steering column4-47
 Drive controls4-48
 Drive controls, part 2.....4-49
 Control shafts data4-50
 Chassis layout1-2
 See model 10
 Specifications—See model AB-468
 Schematic, chassis, parts, changes8-136
 Socket, trimmers, alignment.....8-137
 See model 10
 Data4-52
 Wiring, diagram, values3-5
 Terminal arrangements3-6
 Data3-7
 Schematic, parts list.....3-9
 Installation data5-1
 Installation data, service data.....5-2
 Alignment, adjustment, socket.....5-3
 Schematic, chassis layout, parts.....5-4
 Additional dataChanges 7-1
 See model 11
 See model 700
 Schematic, instructions10-12
 Voltage, electrical values.....3-1
 Schematic compensating data.....3-2
 Chassis layout, parts list, data2-1
 Schematic, socket, voltage, data.....2-2
 Schematic, chassis layout, data3-8
 Parts list3-9
 Changes4-55
 Adjustments4-53
 Speaker cones, adjustments.....4-51
 Schematic, voltage, socket.....3-55
 Schematic, chassis layout.....3-4
 Alignment data3-4
 Adjustments4-54
 See model 806
 Schematic, data3-5
 Chassis layout, alignment data3-6
 Condenser data3-7
 Schematic, layout, parts list.....3-56
 Data4-52
 Adjustments—See model 5
 Schematic, chassis, parts list.....4-56
 Service notes, chassis layout.....4-57
 Adjustments—See model 7
 ChangesChanges 7-12
 Alignment, socket5-5
 Schematic, chassis, parts5-6
 ChangesChanges 7-12
 Alignment, socket5-7
 Schematic, chassis, parts5-8
 Schematic, parts, chassis, data 6-43
 Alignment, socket, trimmers.....6-44
 Schematic, chassis, notes—See model 8

Condensers
 Dial Drive Assemblies
 Grand Father Clock
 Increasing Range and Interference Notes
 Lazy X
 Philco Speakers
 Philco Tubes
 Shadow Tuning
 Standard Bypass
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 5, 6, 7, 8, 9, 12
 5, 6, 9
 6, B6, 6F Transistone
 7 Transistone
 7, 10
 TV-N77, T8-NT8
 8, 12
 9, 12 (128)
 10, O, E
 10, O, E (Code 128)
 11, J, E
 11, J, R (Code 122)
 1A

Adjustments—See model 5
 Additional dataChanges 7-2
 See model 9
 Chassis layout, voltage, speaker connections, data3-29
 Schematic, parts list.....3-30
 Voltage, chassis view, socket, data4-1
 Schematic, parts list4-2
 Changes—See model 91
 Changes4-17
 Changes3-50
 Voltage, socket data3-10
 Schematic, changes3-11
 Chassis layout, speaker data, notes3-12
 Alignment trimmers8-10
 Schematic, voltage, data4-3
 Chassis view, socket.....4-4
 Parts list4-5
 Adjustment notes4-6
 Adjustment notes4-7
 Changes4-9
 Changes4-10
 Changes5-15
 Changes4-8
 Schematic, socket, voltage.....6-1
 Chassis, parts6-3
 Alignment, trimmers6-2
 ChangesChanges 7-8
 Changes4-9
 Voltage, chassis view, socket, data4-10
 Schematic, trimmer data4-11
 Alignment, parts list4-12
 Changes, parts list4-13
 Changes, parts list4-14
 Schematic, data, voltage, socket4-15
 Chassis view, alignment, parts list4-16
 Changes4-17
 Alignment, voltage, parts5-9
 Schematic, socket, chassis layout5-10
 Changes5-15
 See model 89 Early
 Notes5-16
 Changes4-43
 Socket, voltage, data4-18
 Schematic, parts list4-19
 Chassis view, trimmer notes, adjustments4-20
 Changes, See model 14LZX
 Schematic, chassis view1-6
 Voltage, socket, values.....2-3
 Circuit changes, chassis views.....2-4
 Schematic similar to model 20
 Same as model 71(221) but with phonograph
 Schematic, changes3-43
 Alignment, trimmers8-10
 Changes—See model 14-LZX
 Schematic, changes3-45
 Alignment—See model 91(221)
 See model 51
 See model 43-AC
 Similar to model 89 Early
 Alignment, parts list.....5-11
 Schematic, layouts, voltage5-12
 Alignment, voltage, layouts5-13
 Schematic, layout, parts list.....5-14
 Changes7-147
 Changes5-15
 Schematic, socket, chassis views1-7
 Voltage, values, data.....2-5

Adjustments—See model 5
 Additional dataChanges 7-2
 See model 9
 Chassis layout, voltage, speaker connections, data3-29
 Schematic, parts list.....3-30
 Voltage, chassis view, socket, data4-1
 Schematic, parts list4-2
 Changes—See model 91
 Changes4-17
 Changes3-50
 Voltage, socket data3-10
 Schematic, changes3-11
 Chassis layout, speaker data, notes3-12
 Alignment trimmers8-10
 Schematic, voltage, data4-3
 Chassis view, socket.....4-4
 Parts list4-5
 Adjustment notes4-6
 Adjustment notes4-7
 Changes4-9
 Changes4-10
 Changes5-15
 Changes4-8
 Schematic, socket, voltage.....6-1
 Chassis, parts6-3
 Alignment, trimmers6-2
 ChangesChanges 7-8
 Changes4-9
 Voltage, chassis view, socket, data4-10
 Schematic, trimmer data4-11
 Alignment, parts list4-12
 Changes, parts list4-13
 Changes, parts list4-14
 Schematic, data, voltage, socket4-15
 Chassis view, alignment, parts list4-16
 Changes4-17
 Alignment, voltage, parts5-9
 Schematic, socket, chassis layout5-10
 Changes5-15
 See model 89 Early
 Notes5-16
 Changes4-43
 Socket, voltage, data4-18
 Schematic, parts list4-19
 Chassis view, trimmer notes, adjustments4-20
 Changes, See model 14LZX
 Schematic, chassis view1-6
 Voltage, socket, values.....2-3
 Circuit changes, chassis views.....2-4
 Schematic similar to model 20
 Same as model 71(221) but with phonograph
 Schematic, changes3-43
 Alignment, trimmers8-10
 Changes—See model 14-LZX
 Schematic, changes3-45
 Alignment—See model 91(221)
 See model 51
 See model 43-AC
 Similar to model 89 Early
 Alignment, parts list.....5-11
 Schematic, layouts, voltage5-12
 Alignment, voltage, layouts5-13
 Schematic, layout, parts list.....5-14
 Changes7-147
 Changes5-15
 Schematic, socket, chassis views1-7
 Voltage, values, data.....2-5

Connections, color code.....2-25
 Data7-151
 Details, notes7-152
 See model 570
 Data8-46
 Changing I.F. Peaks.....Changes 8-2
 Installation notes.....8-54
 Data, part 1.....4-44
 Data, part 2.....4-45
 Data, part 3.....4-46
 Data, part 1.....8-53
 Data, part 2.....8-54
 Adjustment notes3-38
 Data2-14
 Adjustment notes2-17
 Vibrator data, steering column4-47
 Drive controls4-48
 Drive controls, part 2.....4-49
 Control shafts data4-50
 Chassis layout1-2
 See model 10
 Specifications—See model AB-468
 Schematic, chassis, parts, changes8-136
 Socket, trimmers, alignment.....8-137
 See model 10
 Data4-52
 Wiring, diagram, values3-5
 Terminal arrangements3-6
 Data3-7
 Schematic, parts list.....3-9
 Installation data5-1
 Installation data, service data.....5-2
 Alignment, adjustment, socket.....5-3
 Schematic, chassis layout, parts.....5-4
 Additional dataChanges 7-1
 See model 11
 See model 700
 Schematic, instructions10-12
 Voltage, electrical values.....3-1
 Schematic compensating data.....3-2
 Chassis layout, parts list, data2-1
 Schematic, socket, voltage, data.....2-2
 Schematic, chassis layout, data3-8
 Parts list3-9
 Changes4-55
 Adjustments4-53
 Speaker cones, adjustments.....4-51
 Schematic, voltage, socket.....3-55
 Schematic, chassis layout.....3-4
 Alignment data3-4
 Adjustments4-54
 See model 806
 Schematic, data3-5
 Chassis layout, alignment data3-6
 Condenser data3-7
 Schematic, layout, parts list.....3-56
 Data4-52
 Adjustments—See model 5
 Schematic, chassis, parts list.....4-56
 Service notes, chassis layout.....4-57
 Adjustments—See model 7
 ChangesChanges 7-12
 Alignment, socket5-5
 Schematic, chassis, parts5-6
 ChangesChanges 7-12
 Alignment, socket5-7
 Schematic, chassis, parts5-8
 Schematic, parts, chassis, data 6-43
 Alignment, socket, trimmers.....6-44
 Schematic, chassis, notes—See model 8

82	Noise notes	5-17	Socket, trimmers, voltage, chassis	7-43
	Alignment, layout, voltage	5-18	Circuit data, parts list	7-44
	Schematic	5-19	Schematic, coil data	7-45
	Layouts, parts list	5-20	Circuit data, voltage, transformer data	7-46
	Changes	5-21	Trimmers, alignment	7-47
	Schematic, layouts	5-22	Chassis, parts list	7-48
84, 84-A	Alignment, voltage, socket	5-23	Schematic, parts	7-49
	Chassis layout, parts list	5-24	Voltage, socket, trimmers, alignment	7-50
84	Changes	5-25	Schematic, coil data	7-51
	Changes	5-26	Circuit data, voltage, transformer data	7-52
35, 35-B, 36	Schematic, voltage, data	1-8	Trimmers, alignment	7-53
	Alignment, trimmers	1-9	Chassis, speaker data, parts list	7-54
35, 35-B	Chassis, data	1-10	Schematic, parts, coils	7-55
	Test data	1-11	Chassis, voltage, socket, trimmers, alignment	7-56
37	Chassis layout, socket, data	3-19	Changes	8-3
	Schematic, notes	3-20	Schematic, parts	8-23
	Changes	4-36	Alignment, trimmers, voltage, chassis	8-24
	Changes—See model 14-LZX		Changes	9-3
37-9 (121)	Alignment, trimmers	8-10	Schematic, coils, change	7-57
	Schematic, parts	8-11	Trimmers, alignment	7-58
	Alignment, voltage, chassis, trimmers	8-12	Circuit data, voltage, socket, transformer data	7-59
37-10, 37-11	Changes	8-13	Schematic, coil data	7-60
	Schematic	8-13	Trimmers, alignment	7-61
	Alignment, trimmers	8-14	Voltage, socket, transformer data, notes	7-62
	Voltage, speaker data, notes	8-15	Chassis, parts list	7-63
	Chassis views, parts	8-16	Schematic, voltage, chassis	8-25
	Schematic, trimmers, parts	7-15	Alignment, trimmers, parts	8-26
37-33	Socket, chassis, alignment, voltage	7-16	Schematic	8-27
	Changes	8-2	Alignment, trimmers, notes	8-28
	Changes	8-3	Schematic, coil data	7-65
37-34	Schematic, parts	8-17	Trimmers, alignment	7-66
	Alignment, trimmers, chassis, voltage	8-18	Voltage, socket, transformer data, notes	7-67
37-38	Changes	9-3	Chassis, parts list	7-68
	Changes	9-3	Schematic, voltage, chassis	8-26
	Schematic, parts	8-17	Alignment, trimmers, parts	8-27
	Alignment, trimmers, voltage, chassis	7-17	Schematic	8-28
37-40	Socket, trimmers, voltage, alignment	7-18	Alignment, trimmers, notes	8-29
	Changes	8-3	Schematic, coil data	7-65
	Changes	8-3	Trimmers, alignment	7-66
	Schematic, coils	7-19	Voltage, socket, transformer data, notes	7-67
	Voltage, socket, circuit data, transformer data	7-20	Chassis, parts list	7-68
	Trimmers, alignment	7-21	Schematic, coil data	7-69
	Chassis, parts	7-22	Trimmers, alignment	7-70
37-41	Changes	8-3	Voltage, socket, notes	7-71
	Schematic, coil data	7-23	Chassis views, parts list	7-72
	Trimmers, alignment	7-24	Schematic	8-31
	Chassis, voltage, transformer data, notes, parts	7-25	Voltage, notes, speaker wiring	8-30
	Changes	8-3	Chassis parts	8-32
37-62	Schematic, parts	8-19	Alignment trimmers	8-33
	Alignment, trimmers, voltage, chassis	8-20	Schematic, coil data	7-73
37-84 (Code 122)	Socket, trimmers, voltage, alignment	7-27	Trimmers, alignment, speaker data	7-74
	Schematic, parts list	7-28	Trimmers, voltage, socket, data	7-75
37-89	Schematic, coils, parts	7-29	Chassis views, parts list	7-76
	Socket, trimmers, voltage, alignment	7-30	Schematic, coil and switch data	7-77
37-93	Schematic, parts	8-21	Trimmers, alignment	7-137, 138
	Alignment, trimmers, voltage, chassis	8-22	Chassis views	7-139
37-116 (Codes 121, 122)	Coils, voltage, trimmers, notes	7-31, 7-32	Voltage, speaker, adjustments	7-140
	Chassis views	7-33	Parts list	7-141
	Alignment	7-34	Schematic	8-32
	Parts list	7-35	Chassis views	8-35, 8-36
	Changes	7-36	Trimmers, SPU chassis	8-37
	Schematic, socket, trimmers, parts list	7-37	Voltage, notes	8-38
37-600	Voltage, chassis, alignment, transformer data	7-38	Coil & switched connections, speaker wiring, notes	8-40
	Changes	8-3	Parts	8-41
37-603	Schematic, parts	7-39	Schematic, parts	8-41
	Voltage, socket, trimmers, chassis	7-40	Alignment, trimmers, voltage, chassis	8-42
37-604	Schematic, alignment	7-41	Schematic, parts	8-45
	Alignment, notes	7-42	Alignment, trimmers	8-46
			Voltage, notes, speaker wiring	8-47
			Schematic	8-49
			Voltage, notes, speaker wiring	8-49

**RADIOTRON
EARLY COMPLETE
PAGE**

PHILCO RADIO & TELEVISION CORP.—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE
38-116 (125)	Schematic, coils 9-11, 12 Chassis layouts, speaker wiring, 13 transformer data 9-13 Socket voltage, specifications, 9-14 notes 9-15 Alignment, tuner 9-16 Trimmers, parts 9-17 Schematics, coils 9-18 Parts list 9-18 Alignment, tuner 9-19, 20 Schematic, coils 9-21 Chassis layouts, socket, trimmers 9-22 Parts list 9-22 Voltage, socket, trimmers, 6-4 Alignment 6-5 Schematic 6-6 Alignment, part 2, chassis, 6-6 Schematic, voltage, socket, trimmers 10-1 Alignment, parts 10-2 Schematic, chassis, parts 10-3 Socket, trimmers, alignment, 10-4 Voltage 10-4 Schematic, chassis, parts 10-5 Socket, trimmers, alignment, 10-6 Voltage 10-6 Schematic, chassis, parts 10-7 Socket, trimmers, alignment, 10-8 Voltage 10-8 Schematic 10-9 Alignment, chassis, tuner 10-10 Socket, trimmers, voltage, parts 10-11 Schematic 10-11 Voltage, socket, trimmers, 10-14 chassis, parts 10-14 Alignment 10-15 Tuner data 10-16 Schematic, voltage 10-17 Alignment, socket, trimmers, 10-18 chassis, parts, tuner chassis 10-18 Tuner data 10-19 Schematic, voltage 10-19 Alignment, tuner data 10-21 Socket, trimmers, chassis, tuner 10-20 chassis, drive data, parts 10-20 Schematic, voltage 10-23 Alignment, tuner data 10-21 Socket, trimmers, chassis, tuner 10-24 chassis, drive data, parts 10-24 Schematic 9-55 Parts list, control frequency amplifier adjustments 9-56 Chassis layout, trimmers, dial drive, "Mystery Control" schematic 9-57 Alignment 9-58 Specifications, "Mystery Control" adjustments 9-62 Schematic, socket, trimmers, chassis 10-25 Alignment, parts 10-26 Schematic, voltage, socket, alignment, trimmers, chassis, parts 10-22 Schematic socket, trimmers, chassis, parts 10-27 Alignment 10-26 Schematic 9-59, 60 Control frequency amplifier adjustments 9-56 "Mystery Control" schematic, trimmers, dial drive 9-57 Alignment 9-58 Chassis, parts list 9-61 "Mystery Control" adjustments, specifications 9-62 Schematic, voltage, data 1-10	
39, 39-A		
39-6, 39-7 (Code 121)		
39-17 (Codes 121, 122)		
39-18 (Codes 121, 122)		
39-19 (Codes 121, 122)		
39-25 (Code 121)		
39-30, 39-35 (Code 121)		
39-36 (Code 121)		
39-40 (Code 121)		
39-45 (Code 121)		
39-55		
39-70 (Code 121), 39-75 (Code 121, 122)		
39-71		
39-80 (Code 121)		
39-116		

**RADIOTRON
EARLY COMPLETE
PAGE**

PHILCO RADIO & TELEVISION CORP.—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE
37-2670	Alignment, trimmers 8-50 Chassis, parts 8-51 Chassis view, socket, alignment 4-21 Schematic, changes, parts list 4-22 Changes 4-43 Notes 5-16 Changes 5-24 Changes 7-4 Schematic 8-53 Chassis, parts 8-52 Alignment, trimmers, voltage 8-54 Schematic 8-55 Alignment, trimmers, voltage 8-57 Changes 8-59 Schematic 8-59 Chassis, parts 8-58 Alignment, voltage, trimmers 8-60 Schematic, notes 8-61 Alignment, parts 8-62 Trimmers, voltage, chassis 8-63 Changes 9-3 Data Changes 10-3 Schematic 8-65 Voltage, trimmers, chassis 8-64 Alignment, parts 8-66 Changes 9-3, 9-5 Schematic, voltage, trimmers, chassis 8-67 Alignment, parts 8-68 Data Changes 10-2 Schematic, trimmers, voltage, chassis 8-69 Alignment, parts 8-70 Data Changes 10-3 Schematic, voltage, trimmers, chassis 8-71 Alignment, parts 8-72 Data Changes 10-3 Schematic, socket, trimmers, voltage, coils, layout 9-1 Alignment, specifications, parts 9-2 Schematic, coils 9-23 Chassis, trimmers, alignment 9-24 Voltage, socket, trimmers, tuner, parts 9-25 Schematic, chassis, parts 9-3 Socket, trimmers, alignment, notes, voltage 9-4 Data Changes 10-3 Schematic, chassis, parts 9-5 Socket, trimmers, alignment, specifications, voltage 9-6 Schematic, chassis, parts 9-7 Socket, trimmers, voltage, alignment, notes, specifications 9-8 Schematic, voltage, trimmers, chassis 8-73 Alignment, parts 8-74 Changes 9-4 Schematic, voltage, trimmers, chassis 8-75 Alignment, parts 8-76 Changes 9-3 Schematic, chassis, parts 9-9 Socket, trimmers, voltage, alignment, notes, specifications 9-10 Schematic, voltage, trimmers, chassis 8-77 Alignment, parts 8-78 Schematic, voltage, chassis 8-79 Alignment, trimmers, parts 8-80 Schematic 8-81, 8-82 Trimmers, alignment, Part 1 8-83 Alignment, Part 2, voltage 8-84 Chassis, notes 8-85 Parts 8-85	
38, 38-A		
38 (Code 122)		
38 (Code 123)		
38-1 (Code 121)		
38-2 (Code 121)		
38-3		
38-4, 38-5 (Code 121)		
38-7 (121, 124), 38-8 (121) 38-9 (121)		
38-10 (Code 121)		
38-10 (Codes 121, 124)		
38-12 (Code 121)		
38-14 (Codes 121, 124)		
38-15 (121, 124)		
38-22, 38-23 (121)		
38-33 (121)		
38-34 (125)		
38-35 (121)		
38-38 (Code 121)		
38-39 (Code 121)		
38-40 (121)		
38-60 (Code 125)		
38-89 (Code 125)		
38-116 (Code 121)		

PHILCO RADIO & TELEVISION CORP.—(Cont.)

MODEL	REVISION	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
65	Schematic, socket, voltage.....	1-16	1651
	Changes, socket, voltage.....	8-2	1652
66	Alignment, voltage, parts.....	5-31	1653
	Schematic, socket, trimmers.....	5-32	1654
	Socket, trimmers, chassis.....	5-33	1655
70, 70-A (Below #B-22,000)	Tuner data.....	10-31	1656
	Schematic, socket, trimmers.....	10-16	1657
	chassis, voltage, parts.....	10-33	1658
	Tuner data.....	10-16	1659
	Schematic, socket, trimmers.....	10-34	1660
70, 70-A (Above #B-22,000)	Alignment.....	10-29	
	Schematic, socket, trimmers.....	10-29	
	Socket trimmers, chassis.....	10-30	
	parts.....	10-31	
	Tuner data.....	10-31	
	Schematic, voltage, socket, trimmers.....	10-16	
	chassis, voltage, parts.....	10-33	
	Tuner data.....	10-16	
	Chassis, tuner chassis, parts.....	10-36	
	Alignment.....	10-37	
	Schematic, socket, voltage, data.....	1-11	
	Chassis, data.....	1-11	
	Voltage, socket, data, notes.....	2-8	
	Schematic, changes.....	3-13	
	Chassis layout, single and twin speaker connections.....	3-14	
	Alignment data.....	3-15	
	Changes.....	3-16	
	Voltage, trimmers, socket.....	4-36	
	Schematic, condensers.....	4-23	
	Chassis view, adjustment data.....	4-24	
	Parts list.....	4-25	
	Alignment, voltage, layouts.....	4-26	
	Changes.....	5-25	
	Schematic, parts, socket.....	5-15	
	Chassis, voltage, parts list.....	5-26	
	Schematic, voltage, data.....	1-12	
	Schematic, voltage, resistor data.....	1-13	
	Chassis layout, speaker connections.....	3-47	
	Alignment, trimmers.....	3-48	
	Socket, resistor data, voltage, notes.....	8-87	
	Schematic, chassis layout.....	3-21	
	Alignment, trimmers.....	3-22	
	Schematic, parts list.....	8-87	
	Schematic, voltage, layouts.....	5-27	
	Changes.....	5-33	
	Schematic, chassis, data.....	1-14	
	Voltage, values.....	1-15	
	Adjustments, parts list.....	2-9	
	Test data.....	2-10	
	Schematic, socket, data.....	2-11	
	Voltage, data.....	2-12	
	Chassis, adjustment, parts list, notes.....	2-13	
	Schematic, alignment.....	3-17	
	Chassis layout, voltage for AC and DC.....	3-18	
	Voltage, data.....	3-57	
	Schematic.....	3-58	
	Changes.....	4-36	
	Alignment, trimmers.....	7-147	
	Voltage, parts view.....	8-6	
	Schematic, parts list.....	4-27	
	Trimmers, alignment.....	4-28	
	Similar to model 57.....	4-29	
	Alignment, voltage, parts list.....	5-29	
	Schematic, chassis, parts list.....	5-30	
	Changes.....	5-30	
	Changes.....	5-40	
	Voltage, parts view, adjustment.....	4-30	
	Schematic, parts list.....	4-31	
	Changes.....	7-147	

RADIOTRON EARLY COMPLETE PAGE

MODEL	REVISION	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
40-120, 40-125	Schematic, voltage, parts.....	10-28	1617
	Alignment, trimmers.....	10-16	1618
40-150, 40-155	Schematic, socket, trimmers.....	10-29	1619
	Socket, trimmers, chassis.....	10-30	1620
40-160	Tuner data.....	10-31	1621
	Schematic, socket, trimmers.....	10-16	1622
	chassis, voltage, parts.....	10-33	
	Tuner data.....	10-16	
	Chassis, tuner chassis, parts.....	10-36	
	Alignment.....	10-37	
	Schematic, socket, voltage, data.....	1-11	
	Chassis, data.....	1-11	
	Voltage, socket, data, notes.....	2-8	
	Schematic, changes.....	3-13	
	Chassis layout, single and twin speaker connections.....	3-14	
	Alignment data.....	3-15	
	Changes.....	3-16	
	Voltage, trimmers, socket.....	4-36	
	Schematic, condensers.....	4-23	
	Chassis view, adjustment data.....	4-24	
	Parts list.....	4-25	
	Alignment, voltage, layouts.....	4-26	
	Changes.....	5-25	
	Schematic, parts, socket.....	5-15	
	Chassis, voltage, parts list.....	5-26	
	Schematic, voltage, data.....	1-12	
	Schematic, voltage, resistor data.....	1-13	
	Chassis layout, speaker connections.....	3-47	
	Alignment, trimmers.....	3-48	
	Socket, resistor data, voltage, notes.....	8-87	
	Schematic, chassis layout.....	3-21	
	Alignment, trimmers.....	3-22	
	Schematic, parts list.....	8-87	
	Schematic, voltage, layouts.....	5-27	
	Changes.....	5-33	
	Schematic, chassis, data.....	1-14	
	Voltage, values.....	1-15	
	Adjustments, parts list.....	2-9	
	Test data.....	2-10	
	Schematic, socket, data.....	2-11	
	Voltage, data.....	2-12	
	Chassis, adjustment, parts list, notes.....	2-13	
	Schematic, alignment.....	3-17	
	Chassis layout, voltage for AC and DC.....	3-18	
	Voltage, data.....	3-57	
	Schematic.....	3-58	
	Changes.....	4-36	
	Alignment, trimmers.....	7-147	
	Voltage, parts view.....	8-6	
	Schematic, parts list.....	4-27	
	Trimmers, alignment.....	4-28	
	Similar to model 57.....	4-29	
	Alignment, voltage, parts list.....	5-29	
	Schematic, chassis, parts list.....	5-30	
	Changes.....	5-30	
	Changes.....	5-40	
	Voltage, parts view, adjustment.....	4-30	
	Schematic, parts list.....	4-31	
	Changes.....	7-147	

PHILCO RADIO & TELEVISION CORP.—(Cont.)

REVISED PAGE

EARLY COMPLETE PAGE

RADIOTRON EARLY COMPLETE PAGE

PHILCO RADIO & TELEVISION CORP.—(Cont.) REVISED PAGE

MODEL	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON EARLY COMPLETE PAGE
97	Alignment, trimmers, data.....	6-8	
98	Chassis, parts	6-9	
	Schematic	8-91	
101	Chassis, parts	8-90	
	Alignment, voltage, trimmers.....	8-92	
105	Schematic, socket, trimmers.....	10-32	
	Schematic, voltage, socket, trimmers, chassis, alignment.....	10-33	
108 (Code 121)	Schematic, voltage, parts	10-39	
	Turner data	10-16	
	Socket, trimmers, chassis, tuner	10-34	
111, 111-A	Unit chassis, alignment	2-32	
	Voltage, values, data	2-32	466-2
	Schematic, socket, data	2-33	466-1
	Chassis layout	2-34	466-3
	Parts list, changes	2-32	466-2
	Alignment, trimmers	8-10	
	Voltage, parts values.....	1-25	466-G
112, 112-A (Below #174,001)	Schematic, socket	1-26	
	Parts list	2-35	*466-E
	Alignment notes	2-37	1701
	Chassis layouts	2-36	1707
	Parts values, voltage.....	2-38	1702
112, 112-A (Both types) #174,001	Schematic, socket	2-38	1704
112-X	Schematic, socket, parts list.....	2-39	1706
116	Alignment, trimmers	8-10	
116-B (Code 121)	Changes	4-58	
	Chassis, socket, voltage, trimmers, data	6-10	
	Schematic	6-11	
	Alignment, parts	6-12	
	Changes	7-147	
116-X (Code 128)	Schematic	6-13	
	Voltage, chassis, socket, parts, data	6-14	
	Alignment	6-12	
	Changes	7-147	
118	Changes of layout, changes 9-3		
	Parts list	5-84	
	Schematic, socket	5-35	
	Chassis layout, trimmer locations	5-36	
	Alignment, voltage	5-37	
	Changes	5-38	
	Chassis	5-34	
	Schematic, transformer voltages	5-40	
118 (Code 128-RX) 144	Alignment data	5-41	
	Parts list	5-42	
	Voltage, chassis and socket layouts	5-43	
	Changes	5-44	
	Schematic	7-8, 7-13	
180-B Power Unit 200, 200-X	Schematic	1-2	
201 (Code 131)	Alignment data	5-45	
	Schematic	5-45	
	Voltage, parts	6-15	
	Schematic, parts	6-15	
	Alignment, trimmers	6-16	
211, 212, 220, 270, 296 211, 211-A	Pickup data	6-17	
	Schematic, socket, data	4-59	
	Parts list, changes	1-27	
	Alignment, trimmers	2-32	
	Schematic	8-10	
212, 212-A, Radio-Phonograph	Schematic, trimmers	1-26	
220, 220-A	Schematic, socket, notes	8-10	
220, 270	Pickup data—See model 211	3-51	
228-G, 233-AG	Schematic, chassis parts	8-93	
	Alignment, trimmers	8-94	
245	Schematic, parts, chassis.....	8-95	
	Trimmers, socket, voltage, alignment, transformer data	8-96	
P-95N Power Unit	Schematic, data	1-1	
	Alignment, parts	6-20	
	Changes	6-21	
	Schematic	7-147	
	Alignment	7-8	
	Schematic	9-3	
	Changes	7-8	
	Schematic	1-5	
	Voltage, socket, chassis, parts.....	7-85	
	Trimmers, coils, alignment.....	7-86	
	Schematic, voltage, data.....	6-19	
	Socket, trimmers, alignment, data	6-20	
	Chassis, parts	6-21	
	Changes	7-147	
	Schematic	9-3	
	Alignment	6-20	
	Changes	7-88	
	Schematic	7-143	
	Parts, alignment	6-22	
	Schematic	6-23	
	Alignment, part 2, chassis, socket, trimmers	6-24	
	Changes	7-148	
	Schematic, socket, chassis, alignment, trimmers	8-97	
	Schematic, chassis, trimmers, parts	8-98	
	Socket, voltage, alignment	8-99	
	Schematic, chassis, parts.....	8-100	
	Voltage, alignment, trimmers.....	8-101	
	Schematic, chassis, parts, trimmers	8-94	
	Socket, voltage, alignment	8-103	
	Pickup data—See model 211	8-104	
270, 270-A	Schematic, data	1-28	
	Alignment, trimmers	8-10 & 8-88	
	Data	Changes 9-3	
296	Pickup data—See model 211	1-30	
296, 296-A	Schematic, socket, data	1-30	
	Alignment, trimmers	8-89	
370	Alignment, trimmers	8-10	
	Schematic similar to model 70	Early	
	Schematics and layouts of power units	1-3	
	Specifications	1-4	
	Schematic, socket, chassis.....	2-40	
	Voltage, parts values	2-41	
	Parts list	2-42	
	Alignment—See model 4 & model 70	2-48	
	Schematic, socket, voltage.....	2-44	
	Chassis layouts, data	2-45	
	Parts list	2-45	
	Alignment—See model 4 & model 90	1-29	
	Schematic, chassis wiring.....	4-37	
	Parts list	4-38	
	Alignment, trimmers	8-89	
	Schematic	4-40	
	Parts list	4-41	
	Schematic	4-42	
	Parts list, data	8-89	
	Alignment, trimmers	8-105	
	Schematic	8-106	
	Notes, parts	5-89	
	Schematic, notes	8-102	
	Alignment, trimmers	8-102	
	Schematic, data	8-107	
	Schematic, chassis, parts	8-107	
	Data	Changes 9-4	
	See model 51		
	See model 70 (Below B-22000)		
	Schematic, socket, trimmers, parts list	7-81	
	Voltage, socket, chassis, alignment	7-80	
	Schematic, parts list	7-83	
	Voltage, socket, trimmers, chassis, alignment	7-82	
	Changes	9-3	
	Schematic	1-5	
	Voltage, socket, chassis, parts.....	7-85	
	Trimmers, coils, alignment.....	7-86	
	Schematic, voltage, data.....	6-19	
	Socket, trimmers, alignment, data	6-20	
	Chassis, parts	6-21	
	Changes	7-147	
	Schematic	9-3	
	Alignment	6-20	
	Changes	7-88	
	Schematic	7-143	
	Parts, alignment	6-22	
	Schematic	6-23	
	Alignment, part 2, chassis, socket, trimmers	6-24	
	Changes	7-148	

611F	Changes	7-148	611PA, 811PB	Socket, chassis, parts	6-42
620	Schematic, voltage, data	6-25	810PA, 810PB, 810PV	Parts catalog changes	7-150
	Chassis, parts	6-26		Schematic, Power Unit—See model AB-423	
	Alignment, data, socket, trimmers	6-27		Specifications—See model AB-463	
620, Late	Schematic	7-59	811PA, 811PB	Schematic	7-117
	Changes, parts	7-59		Socket, voltage, trimmers, alignment	7-118
	Changes	7-90		Chassis, parts	7-119
	Changes	7-148		Schematic	7-121
628	Chassis, parts	6-28		Socket, voltage, alignment	7-120
	Schematic, socket, trimmers	6-29		Trimmers, parts list	7-122
	Alignment, data	6-30		Parts catalog changes	7-150
	Changes	7-148, 7-149		Alignment, socket	5-47
AB-628	Schematic, Power Unit—See model AB-423			Schematic, chassis layout, parts	5-48
	Specifications—See model AB-463			Schematic, parts list, chassis layout	4-01
628B	Changes	7-149		Socket, trimmers, alignment	4-62
628F	Changes	7-149		Schematic, chassis, parts	6-47
624	Schematic	7-91		Parts details, parts	6-52
	Voltage, socket, trimmers, alignment	7-92		Schematic, parts, chassis, alignment	6-49
	Chassis, parts list	7-92		Parts details, parts	6-48
625	Schematic, transformer data	7-94		Changes, parts numbering	6-52
	Socket, chassis, parts list	7-94		System	7-26
	Trimmers, voltage, alignment	7-95		Schematic, parts, notes	6-51
	Schematic	6-51		Installation data	6-50
	Voltage, trimmers, chassis, alignment, part 2, socket, parts	6-52		Parts details, parts	6-52
	Changes	6-33		Trimmers, alignment	6-54
	Schematic	7-149		Changes, parts numbering	7-26
	Changes	7-97		System	7-16
	Schematic	7-38		Schematic, chassis, parts	6-53
	Schematic	7-39		Parts details, parts	6-52
	Socket, trimmers, voltage, alignment, transformer data	7-100		Trimmers, alignment	6-54
640	Chassis, parts list	7-101		Changes, parts numbering	7-26
	Schematic	6-35		System	7-16
	Chassis, parts	6-34		Schematic, chassis, parts	6-53
	Socket, voltage, trimmers, alignment	6-36		Parts details, parts	6-52
	Changes	7-149		Trimmers, alignment	6-54
640B	Changes	7-149		Changes, parts numbering	7-26
641	Schematic	7-149		System	7-16
	Chassis, parts list	7-102		Schematic, trimmers, data	6-57
	Socket, voltage, trimmers, notes, alignment	7-104		Schematic, chassis	6-55
	Changes	7-104		Parts list	6-55
	Schematic	8-109		Data, alignment	6-56
	Chassis, parts	8-108		Schematic, parts	7-124
	Voltage, socket, trimmers, alignment	8-110		Notes	7-124
	Changes	7-149		Socket, trimmers, chassis, alignment	7-126
642	Schematic	7-106		Schematic, parts	7-125
	Notes, alignment	7-107		Alignment, notes	7-124
	Chassis, parts list	7-107		Socket, trimmers, chassis	7-126
	Changes	7-149		Schematic, socket, trimmers, chassis	7-126
	Schematic	7-109		Alignment	7-129
	Socket, voltage, chassis, parts	7-108		Remote controls, parts list, part 1	7-135
	Trimmers, coil data, alignment	7-110		Remote controls, parts list, part 2	7-136
	Changes	7-110		Schematic, chassis, notes	7-136
	Schematic	6-57		Parts list	7-128
	Alignment, trimmers, voltage, data	6-58		Socket, trimmers, alignment	7-129
	Chassis, sockets, parts, data	6-59		Remote controls, parts list, part 1	7-135
	Parts catalog changes	7-149		Remote controls, parts list, part 2	7-136
	Schematic	7-110		Schematic, chassis, notes	7-136
	Socket, trimmers, alignment	7-111		Socket, trimmers, alignment	7-130
	Voltage, chassis, parts list	7-113		Remote controls, parts list, part 1	7-135
	Changes	8-2		Remote controls, parts list, part 2	7-136
	Schematic, voltage	7-115		Schematic, chassis, notes	7-136
	Coil data, parts	7-115		Socket, trimmers, alignment	7-130
	Socket, trimmers, chassis, alignment	7-114		Remote controls, parts list, part 1	7-135
	Changes	8-2		Remote controls, parts list, part 2	7-136
	Schematic	6-41		Schematic, chassis, notes	7-136
	Alignment, trimmers	6-40		Socket, trimmers, alignment	7-130

818K	Schematic, chassis, notes, parts list .....7-132	818K	Schematic, chassis, notes, parts list .....7-132
	Socket, trimmers, alignment.....7-130		Socket, trimmers, alignment.....7-130
	Remote controls, parts list, part 1 .....7-135		Remote controls, parts list, part 1 .....7-135
	Remote controls, parts list, part 2 .....7-136		Remote controls, parts list, part 2 .....7-136
819, 819H	Schematic, chassis, notes, parts list .....7-133		Schematic, chassis, notes, parts list .....7-133
	Socket, trimmers, alignment.....7-134		Socket, trimmers, alignment.....7-134
	Remote controls, parts list, part 1 .....7-135		Remote controls, parts list, part 1 .....7-135
	Remote controls, parts list, part 2 .....7-136		Remote controls, parts list, part 2 .....7-136
821P	Schematic, chassis, parts .....8-111		Schematic, chassis, parts .....8-111
	Alignment, trimmers .....8-112		Alignment, trimmers .....8-112
	Notes .....8-114		Notes .....8-114
821PV	Schematic, chassis, parts .....8-113		Schematic, chassis, parts .....8-113
	Alignment, trimmers, notes .....8-114		Alignment, trimmers, notes .....8-114
826, S-1416	Schematic, chassis, parts, notes .....8-115		Schematic, chassis, parts, notes .....8-115
	Socket, trimmers, alignment.....8-116		Socket, trimmers, alignment.....8-116
	Chevrolet control parts .....8-117		Chevrolet control parts .....8-117
	Standard control parts .....8-118		Standard control parts .....8-118
827	Schematic, chassis, parts .....8-119		Schematic, chassis, parts .....8-119
	Socket, trimmers, alignment.....8-116		Socket, trimmers, alignment.....8-116
	Chevrolet control parts .....8-117		Chevrolet control parts .....8-117
	Standard control parts .....8-118		Standard control parts .....8-118
827K	Schematic, chassis, parts .....8-121		Schematic, chassis, parts .....8-121
	Socket, trimmers, alignment.....8-122		Socket, trimmers, alignment.....8-122
	Chevrolet control parts .....8-117		Chevrolet control parts .....8-117
	Standard control parts .....8-118		Standard control parts .....8-118
828	Schematic, chassis, parts .....8-120		Schematic, chassis, parts .....8-120
	Socket, trimmers, alignment.....8-124		Socket, trimmers, alignment.....8-124
	Chevrolet control parts .....8-117		Chevrolet control parts .....8-117
	Standard control parts .....8-118		Standard control parts .....8-118
828K	Schematic, chassis, parts .....8-123		Schematic, chassis, parts .....8-123
	Socket, trimmers, alignment.....8-124		Socket, trimmers, alignment.....8-124
	Chevrolet control parts .....8-117		Chevrolet control parts .....8-117
	Standard control parts .....8-118		Standard control parts .....8-118
920	Schematic, parts chassis .....9-26		Schematic, parts chassis .....9-26
	Alignment, trimmers .....9-27		Alignment, trimmers .....9-27
	Trimmers, alignment .....9-28		Trimmers, alignment .....9-28
	Schematic, parts, chassis .....9-29		Schematic, parts, chassis .....9-29
921, 922 (Run 2)	Socket, trimmers, alignment standard controls .....9-30		Socket, trimmers, alignment standard controls .....9-30
926	Schematic, chassis, parts .....9-31		Schematic, chassis, parts .....9-31
	Socket, trimmers, alignment.....9-32		Socket, trimmers, alignment.....9-32
927	Schematic, parts, chassis .....9-31		Schematic, parts, chassis .....9-31
	Socket, trimmers, alignment.....9-32		Socket, trimmers, alignment.....9-32
928K	Standard controls details, parts 9-30		Standard controls details, parts 9-30
	Socket, trimmers, alignment.....9-32		Socket, trimmers, alignment.....9-32
	Schematic, parts, chassis .....9-33		Schematic, parts, chassis .....9-33
	Standard controls details, parts 9-30		Standard controls details, parts 9-30
936	Schematic, socket, trimmers, chassis, parts .....10-40		Schematic, socket, trimmers, chassis, parts .....10-40
	Alignment, trimmers .....10-42		Alignment, trimmers .....10-42
937	Schematic, socket, trimmers, chassis, parts .....10-41		Schematic, socket, trimmers, chassis, parts .....10-41
	Trimmers, alignment .....10-42		Trimmers, alignment .....10-42
938K	Schematic, chassis, parts .....10-43		Schematic, chassis, parts .....10-43
	Alignment, socket, trimmers .....10-44		Alignment, socket, trimmers .....10-44
S-1416	See model 826		See model 826
2620	Schematic, parts .....8-149		Schematic, parts .....8-149
	Socket, trimmers, alignment .....8-150		Socket, trimmers, alignment .....8-150
CHRYSLER-PHILCO			
D-ODS	See Nash model D-NDD		See Nash model D-NDD
G (121)-CGD Chrysler Codes CA & OB	Installation data .....5-1		Installation data .....5-1
	Installation data, notes .....5-2		Installation data, notes .....5-2
	Alignment, adjustments, socket, 5-3		Alignment, adjustments, socket, 5-3
	Schematic, chassis layout, parts, 5-4		Schematic, chassis layout, parts, 5-4
	Schematic, chassis, parts .....6-62		Schematic, chassis, parts .....6-62
G (122)-CGD, Chrysler Codes CA & OB	Installation data .....5-1		Installation data .....5-1
	Installation data, notes .....5-2		Installation data, notes .....5-2
	Alignment, trimmers .....8-4		Alignment, trimmers .....8-4
CHRYSLER-PHILCO			
See Nash model D-NDD			
Installation data .....5-1			
Installation data, notes .....5-2			
Alignment, adjustments, socket, 5-3			
Schematic, chassis layout, parts, 5-4			
Schematic, chassis, parts .....6-62			
Installation data .....5-1			
Installation data, notes .....5-2			
Alignment, trimmers .....8-4			
CHRYSLER-PHILCO			
See Chrysler G (121)-CGD			
Schematic, chassis, parts .....6-62			
Installation data, part 1 .....6-65			
Installation data, part 2 .....6-66			
Alignment, trimmers .....8-4			
See Chrysler T2-CT2			
Schematic, chassis, parts .....6-68			
Installation data .....6-67			
Alignment, trimmers .....8-6			
Schematic, chassis .....6-68			
Installation data, parts .....6-71			
Changes, parts numbering sys- tem .....7-26			
Alignment, trimmers .....8-6			
See Chrysler T10-CT10			
See Chrysler T11-CT11			
DODGE-PHILCO			
Schematic, chassis, parts .....6-68			
Installation data .....6-67			
Alignment, trimmers .....8-6			
Schematic, chassis, parts .....5-4			
Installation data .....5-1			
Installation data notes .....5-2			
Alignment, adjustments, socket, 5-3			
Schematic, chassis, parts .....6-62			
Installation data .....5-1			
Installation data, notes .....5-2			
Alignment, trimmers .....8-4			
DODGE-PHILCO			
Schematic, chassis, parts .....6-68			
Installation data .....6-67			
Alignment, trimmers .....8-6			
Schematic, chassis, parts .....5-4			
Installation data .....5-1			
Installation data notes .....5-2			
Alignment, adjustments, socket, 5-3			
Schematic, chassis, parts .....6-62			
Installation data .....5-1			
Installation data, notes .....5-2			
Alignment, trimmers .....8-4			

DODGE-PHILCO		NASH-PHILCO	
See Chrysler R-ORD		D (122)-NDD, Nash	Schematic, parts .....6-78
See Chrysler T2-OT2		(AC-989)	Installation data .....6-80
See Chrysler T11-OT11		J-NJD, Nash (AC-1189)	Alignment, trimmers .....8-3
		Lafayette 110 Series	Schematic, parts .....6-84
FORD-PHILCO		J-NJD, Nash (AC-1289)	Installation data .....6-83
N-FND (V8, 1984)		Alignment, trimmers .....8-4	Schematic, parts .....6-84
T6-FT6		J-NJD (122)	See model 11 (122)
		Q-NQD, Nash (AC-1089)	Schematic, parts .....6-85
T9-FT9, FT9X		for Lafayette 110 Series	Installation data .....6-86
F-1440		Alignment, trimmers .....8-4	See model 806
		T7-N77; T8-NT8	Schematic, chassis, parts .....7-5
F-1442		T12-NT12X, NT12X3,	Lafayette
		T15-NT15, NT15X, Nash,	Lafayette
F1540		N-1418	Socket, trimmers, alignment.....7-6
			Schematic, chassis, parts .....7-12
F-1640		N-1498H	Socket, trimmers, alignment.....8-131
			Socket, trimmers, alignment.....8-129
			Control parts .....8-130
			Schematic, chassis, parts,
			changes .....8-140
G-1418			Socket, trimmers, alignment.....8-137
			Control parts .....8-130
G-1486		N-1484H (Two-watts)	Schematic, chassis, parts .....8-141
			Socket, trimmers, alignment.....8-137
G1528		N1514	Schematic, parts, chassis .....9-34
			Socket, trimmers, alignment .....9-40
			Control details .....10-45
			Schematic, parts, chassis .....9-39
			Socket, trimmers, alignment .....9-40
			Control details .....10-45
GRAHAM-PHILCO		PACKARD-PHILCO	
Schematic, chassis, parts .....8-131		A-PAD, A-PAL	Schematic, chassis, parts .....6-87
Socket, trimmers, alignment.....8-129			Installation data .....6-88
Schematic, chassis, parts .....8-142			Alignment, trimmers .....8-3
Socket, trimmers, alignment.....8-137		B-PBD	Schematic, chassis, parts,
Schematic, parts, chassis .....9-43			socket .....6-89
Socket trimmers, alignment.....9-43			Installation data .....6-90
Control parts .....10-59			Alignment, trimmers .....8-3
Alignment, socket, trimmers .....10-60		H (122)-PHD	Schematic, chassis, socket,
			parts .....6-91
			Installation data .....6-92
			Changes, parts numbering sys-
			tem .....7-26
			Alignment, trimmers .....8-3
			Schematic, chassis, parts .....6-93
			Socket, trimmers, alignment.....6-94
			Schematic, socket, chassis,
			parts .....6-95
			Installation data .....6-96
			Changes .....Changes 7-11
			Alignment, trimmers .....8-6
			Schematic, chassis, parts .....6-97
			Alignment, socket, trimmers.....6-98
			Schematic, chassis, parts
			changes .....8-127
			Control parts .....8-128
			Socket, trimmers, alignment.....8-129
			Schematic, chassis, parts list...7-143
			Socket, trimmers, alignment...7-144
			Socket, alignment, trimmers...8-133
			Schematic, chassis, parts,
			changes .....8-134
			Socket, alignment, trimmers...8-133
			Schematic, chassis, parts.....8-138
			Socket, trimmers, alignment...8-137
			Control parts .....8-128
			Schematic, chassis, parts,
			changes .....8-139
			Socket, trimmers, alignment...8-137
			See model P-1422
HUPMOBILE-PHILCO		PACKARD-PHILCO	
G (121)-GGD			Schematic, chassis, parts .....6-87
G (122)-GGD, Hupmobile			Installation data .....6-88
for J, T & W Cars			Alignment, trimmers .....8-3
			Schematic, chassis, parts,
			socket .....6-89
			Installation data .....6-90
			Alignment, trimmers .....8-3
			Schematic, chassis, socket,
			parts .....6-91
			Installation data .....6-92
			Changes, parts numbering sys-
			tem .....7-26
			Alignment, trimmers .....8-3
			Schematic, chassis, parts .....6-93
			Socket, trimmers, alignment.....6-94
			Schematic, socket, chassis,
			parts .....6-95
			Installation data .....6-96
			Changes .....Changes 7-11
			Alignment, trimmers .....8-6
			Schematic, chassis, parts .....6-97
			Alignment, socket, trimmers.....6-98
			Schematic, chassis, parts
			changes .....8-127
			Control parts .....8-128
			Socket, trimmers, alignment.....8-129
			Schematic, chassis, parts list...7-143
			Socket, trimmers, alignment...7-144
			Socket, alignment, trimmers...8-133
			Schematic, chassis, parts,
			changes .....8-134
			Socket, alignment, trimmers...8-133
			Schematic, chassis, parts.....8-138
			Socket, trimmers, alignment...8-137
			Control parts .....8-128
			Schematic, chassis, parts,
			changes .....8-139
			Socket, trimmers, alignment...8-137
			See model P-1422
LINCOLN-PHILCO		PACKARD-PHILCO	
LT14X3 Lincoln			Schematic, chassis, parts .....6-87
L-1420, L-1424, L-1425			Installation data .....6-88
			Alignment, trimmers .....8-3
L-1427, L-1429, L-1460			Schematic, chassis, parts,
			socket .....6-89
L1560 (Lincoln Zephyr)			Installation data .....6-90
			Alignment, trimmers .....8-3
			Schematic, chassis, socket,
			parts .....6-91
			Installation data .....6-92
			Changes .....Changes 7-2
			Alignment, trimmers .....8-3
			Schematic, chassis, parts .....6-77
			Installation data .....6-76
			Changes .....Changes 7-2
			Alignment, trimmers .....8-3
			Schematic, chassis, parts .....6-76
			Installation data .....6-76
			Alignment, trimmers .....8-3
			Schematic, chassis, parts .....6-74
			Installation data .....6-76
			Changes .....Changes 7-2
			Alignment, trimmers .....8-3
			Schematic, chassis, parts .....6-77
			Installation data .....6-76
			Alignment, trimmers .....8-4
			See model 11 (122)
			See Chrysler T2-OT2
			Schematic, chassis, parts,
			changes .....8-9
			Alignment, trimmers .....8-8
LINCOLN-PHILCO		PACKARD-PHILCO	
Schematic, chassis, parts list...7-9			Schematic, chassis, parts .....6-87
Socket trimmers, alignment.....7-10			Installation data .....6-88
Schematic, chassis, parts .....8-132			Alignment, trimmers .....8-3
Socket trimmers, alignment.....8-133			Schematic, chassis, parts,
Schematic, chassis, parts .....8-135			socket .....6-89
Socket trimmers, alignment.....8-133			Installation data .....6-90
Schematic, parts, chassis .....9-51			Alignment, trimmers .....8-3
Control details, parts .....9-48			Schematic, chassis, socket,
Socket, trimmers, alignment .....9-52			parts .....6-91
Schematic, chassis, parts .....10-61			Installation data .....6-92
Alignment, socket, trimmers .....10-62			Changes, parts numbering sys-
			tem .....7-26
			Alignment, trimmers .....8-3
			Schematic, chassis, parts .....6-93
			Socket, trimmers, alignment.....6-94
			Schematic, socket, chassis,
			parts .....6-95
			Installation data .....6-96
			Changes .....Changes 7-11
			Alignment, trimmers .....8-6
			Schematic, chassis, parts .....6-97
			Alignment, socket, trimmers.....6-98
			Schematic, chassis, parts
			changes .....8-127
			Control parts .....8-128
			Socket, trimmers, alignment.....8-129
			Schematic, chassis, parts list...7-143
			Socket, trimmers, alignment...7-144
			Socket, alignment, trimmers...8-133
			Schematic, chassis, parts,
			changes .....8-134
			Socket, alignment, trimmers...8-133
			Schematic, chassis, parts.....8-138
			Socket, trimmers, alignment...8-137
			Control parts .....8-128
			Schematic, chassis, parts,
			changes .....8-139
			Socket, trimmers, alignment...8-137
			See model P-1422

PHILCO RADIO & TELEVISION CORP.—(Cont.) REVISED EARLY COMPLETE PAGE

PACKARD-PHILCO

P-1517 Schematic, parts, chassis9-37
 Socket, trimmers, alignment9-38
 Controls details10-46
 Schematic, parts, chassis9-46
 Socket, trimmers, alignment9-38
 Schematic, parts, chassis9-47
 Socket, trimmers, alignment9-48
 Controls details10-47
 Schematic, chassis, parts10-53
 Socket, trimmers, alignment10-54
 Schematic, chassis, parts10-56
 Alignment, socket, trimmers10-54
 Schematic, chassis, parts10-57
 Alignment, socket, trimmers10-58

PIERCE-ARROW-PHILCO

E-MED, Pierce-Arrow Schematic, parts6-79
 Installation data6-82
 Alignment6-82
 See model 10 (122)
 T9-MT3, Pierce-Arrow Schematic, socket, chassis, DeLuxe Parts6-99
 Installation data, service notes6-102
 ChangesChanges 7-12
 Alignment, trimmers7-12
 See Packard T14-PT14

PLYMOUTH-PHILCO

G(121)-CGD, Plymouth Codes PE & PF Schematic, chassis, parts5-4
 Installation data5-1
 Installation data, notes5-2
 Alignment, adjustment, socket, S-2 Schematic, chassis, parts6-82
 Installation data5-1
 Installation data, notes5-2
 Alignment, trimmers8-4
 Schematic, chassis, parts6-88
 Installation, decal6-87
 Similar to T2-CT2
 Alignment, trimmers8-6
 See Chrysler R-CD
 See Chrysler T2-CT2

REO-PHILCO

T3-RT3, Reo DeLuxe, (Part No. 5485) Schematic, socket, chassis, parts6-99
 Installation data, parts6-101
 ChangesChanges 7-12
 Alignment, trimmers8-6
 See Chrysler T11-CT11
 See Packard T14-PT14
 R-1415 Schematic, chassis, parts8-125
 Socket, trimmers, alignment8-126

STUDEBAKER-PHILCO

C(122)-SOD See model 10(122)
 C-30D See Nash C-30D
 D-SDD See Nash model D-NDD
 J-SJD (121) Schematic, chassis, parts6-103
 Installation data6-104
 Alignment, trimmers8-4
 See model 11 (122)
 See Nash Q-NQD
 See Pierce-Arrow T9-MT3
 Changes, parts numbering system7-26
 See model 806
 Schematic, alignment7-7
 Socket, trimmers, chassis, parts, 7-8 alignment, part 2
 T15-ST15, Studebaker Schematic, chassis, parts list7-13
 Socket, trimmers, alignment6-79
 Schematic, parts6-81
 Installation data6-81
 Alignment, similar to AC-206, Code 122

PHILCO RADIO & TELEVISION CORP.—(Cont.) REVISED EARLY COMPLETE PAGE

STUDEBAKER-PHILCO

AC-206 (Code 122), Studebaker DeLuxe Schematic, chassis, parts5-6
 Alignment, socket5-5
 Similar to model 10 (122) Schematic, parts6-84
 Installation data6-81
 Similar to J-NJD Schematic, socket, parts6-99
 Installation data6-100
 Similar to T3-ST3 Schematic, chassis, parts list, 7-145
 Socket, trimmers, alignment7-146
 Schematic, chassis, parts8-143
 Socket, trimmers, alignment8-137
 Schematic, parts, chassis9-35
 Socket, trimmers, controls, alignment, parts9-36
 Schematic, parts, chassis9-41
 Socket, trimmers, controls, alignment, parts9-42
 Schematic, chassis, parts10-48
 Socket, trimmers, alignment10-52
 Schematic, chassis, parts10-55
 Alignment, socket, trimmers10-15

WILLYS-OVERLAND

W-1419 Schematic, chassis, parts8-125
 Socket, trimmers, alignment8-126

PIERCE-AIRO, INC.

See DE WALD RADIO

PIERSON-DELANE CO.

PR150, PR15M, PR15R, Schematic, data9-1
 PR15UH, PR15X Trimmers, socket9-2
 Alignment, filter data, oscillograms9-3
 Noise-suppressor notes9-4

PILGRIM ELECTRIC CORP.

D, DE Schematic, voltage10-1
 DA, DAE Schematic9-1
 DB, DF Schematic, voltage10-2
 G, GE Schematic, voltage10-2
 GB, GBE, GF, GFE Schematic, voltage10-1
 GH, GHE Schematic, voltage8-1
 NT, NTE Schematic, voltage8-2
 RJ, RJE Schematic, voltage8-2
 RJH, RJHE Schematic8-1
 200 Schematic8-1
 313, 314 Schematic8-2
 623, 624, 643, 644 Schematic10-3
 713, 714, 753, 754 Schematic10-4
 930 Wireless Record Player Schematic10-1

PILOT RADIO & TUBE CORP.

4-Tube DC Superhet Schematic4-3
 Air Scout (All Electric) Schematic1-8
 Schematic1-3
 See model 55
 See model K-121
 See model L-8
 See model L-10
 Dragon AC Super See model 1010
 Dragon AW Super See model 8
 Dragon DC See model 11, 41 series
 Schematic2-1
 2,000 Meters Schematic1-2
 Jumbo ABC Schematic1-2
 Jumbo Power Pack Schematic1-3
 Pilotone (Electric) Schematic1-3
 Pilotone B Pack Schematic1-2
 Public-Address System Schematic1-1
 See model 31-81, 81 Rainbow

PILOT

PILOT RADIO & TUBE CORP.—(Cont.)		REVISED PAGE	EARLY COMPLETE PAGE	RADIOFROTRON PAGE
MODEL	PILOT RADIO & TUBE CORP.—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE	RADIOFROTRON PAGE
S-10, 109	Schematic, socket	6-10		
K-110, Super Wasp, Battery	Socket, trimmers, voltage, alignment	7-2	*469	1737
K-111 ABO Pack	Schematic, socket	1-4		
X-114, X-115	Schematic	1-2	*747	1723
K-115, AC Super Wasp	Alignment, socket, trimmers	6-16		
K-117, Twin Screen Grid 8	Schematic, voltage	6-15		
K-121, K-121X, Country Special	I.F. Peak	Changes 7-3		
K-122, K-123, K-124, PE-6 SG	Similar to 114, 115	Changes 10-1		
123	Data	Changes 10-1	*469	1727
125	Schematic, socket	1-4	*469	1727
K-126, K-128	Schematic, socket	1-5	*470	1728
H134, H135, Chassis H130	Schematic, socket	1-5	*470	1728
K-136 AC Universal Wasp	Schematic, socket	1-6		
K-139 Power Pack	Alignment, trimmers	10-14		
140 Auto Set	Alignment procedure	10-15	468-A-1	1726
H141	Schematic, socket, voltage, alignment, trimmers	10-4		
S-141	Schematic, socket	2-1		
S-148	Schematic, socket	3-5		
TH150, H151, Chassis H150	Schematic, voltage, socket, alignment, trimmers	10-9		
153, 155	Schematic, socket, trimmers	10-4		
O-153, O-154 (with two 145's)	Voltage, alignment, parts	7-5		
O-153, O-154 (with two 145's)	Schematic, socket	2-4	*471	1783
S-155, S-155A, S-155-B, S-157, C-157-A, C-157-B, C-157-F, AC Midget, (2 types)	Schematic, socket, trimmers	10-4		
S-156, S-158 DO Midget	Schematic, socket, trimmers	2-2		
C-162, S-164, C-165	Voltage, alignment, parts	7-5		
G-162, G-163	Schematic, socket	2-3		
G-162-A, G-162-B, G-163-A, G-163-B	Schematic, socket	2-4		
S-164, C-165	Schematic, socket	3-3		
171 Power Amplifier	Schematic, socket, notes	3-4		
183, 185	See model S-148			
G-184, G-185	Schematic, socket, trimmers, parts	8-9		
V-191	Alignment	8-12		
193, 195, Early	Schematic, socket, trimmers, parts	8-10		
193, 195 Revised	Alignment	8-12		
X-201	See model C-162			
203, 205	Schematic	1-1	*706	1721
219, 215	Schematic, socket, trimmers	6-19		
223	Voltage, parts, alignment	6-20		
H224, Chassis H220	Schematic, parts	8-11		
243, C-243, 245, C-245	Schematic, socket, trimmers	2-4		
	parts	7-7		
	Voltage, alignment	7-8		
	Schematic, socket, trimmers, alignment, parts	8-13		
	Schematic, socket, trimmers, chassis, parts	9-1		
	Voltage, alignment	9-2		
	Schematic, voltage, socket, trimmers, alignment, parts	7-6		
	Schematic, socket, trimmers	6-21		
	Voltage, alignment	7-2		
	Schematic, voltage	8-14		
	Schematic, voltage, socket, alignment, trimmers	10-5		
	Similar to 219, 215	10-6		
	Additional data	Changes 7-11		
471	Schematic	1-6		
1788	See model K-115			
1788	See model K-110			
1788	See model K-117			
1739	See model K-186			
1739	See model 3-SW			
1723	Schematic	4-1		
*747	Schematic	3-8		
	Schematic	4-1		
	Schematic	3-9		
	Schematic	7-14		
	See model K-122	1-2		
	Schematic	5-2		
	Alignment data	5-3		
	Socket, voltage, trimmers	5-4		
	Schematic	5-1		
	Schematic	4-2		
	Schematic, voltage, socket, alignment data	3-7		
	Schematic, socket, trimmers, alignment	10-1		
	Schematic, socket, trimmers	4-4		
	alignment	10-2		
	Schematic	4-3		
	Schematic	4-4		
	Schematic, parts	8-1		
	Alignment	8-3		
	Schematic	4-5		
	Schematic	5-5		
	Schematic	4-6		
	alignment data	3-2		
	Schematic, voltage, alignment, socket, trimmers	6-1		
	Schematic, voltage, socket	4-1		
	Schematic	4-7		
	Schematic, voltage, socket, trimmers, alignment	7-1		
	Schematic	4-8		
	Schematic, voltage, alignment	6-2		
	Additional data	Changes 7-11		
	Schematic, parts, battery connections	8-2		
	Alignment	8-3		
	Schematic, socket, trimmers, parts	8-4		
	Voltage, alignment	8-6		
	Schematic, socket	5-6		
	Alignment data	5-7		
	Schematic	4-6		
	Schematic	5-8		
	Alignment data	5-7		
	Schematic	5-10		
	Schematic, socket, trimmers, parts	8-5		
	Alignment	8-6		
	Schematic, voltage	6-3		
	Socket, trimmers, alignment	6-4		
	Schematic, socket, trimmers	6-5		
	Voltage, parts, alignment	6-6		
	Schematic, voltage, socket, trimmers, alignment	10-3		
	Schematic	5-9		
	Schematic, socket, trimmers	6-7		
	Voltage, parts, alignment	6-8		
	Schematic	6-9		
	Schematic, socket, trimmers	6-11		
	Voltage, parts, alignment	6-12		
	Schematic	3-9		
	See model 8			
	Schematic	5-10		
	Additional data	Changes 7-2		
	Schematic, voltage	6-13		
	Socket, trimmers, alignment	6-14		
	Schematic, socket, trimmers, parts	8-7		
	Voltage, alignment	8-8		
	See model K-115			
	See model K-110			
	See model K-117			
	See model K-186			
	See model 3-SW			
	Schematic	4-1		
	Schematic	3-8		
	Schematic	4-1		
	Schematic	3-9		
	Schematic	7-14		
	See model K-122	1-2		
	Schematic	5-2		
	Alignment data	5-3		
	Socket, voltage, trimmers	5-4		
	Schematic	5-1		
	Schematic	4-2		
	Schematic, voltage, socket, alignment data	3-7		
	Schematic, socket, trimmers, alignment	10-1		
	Schematic, socket, trimmers	4-4		
	alignment	10-2		
	Schematic	4-3		
	Schematic	4-4		
	Schematic, parts	8-1		
	Alignment	8-3		
	Schematic	4-5		
	Schematic	5-5		
	Schematic	4-6		
	alignment data	3-2		
	Schematic, voltage, alignment, socket, trimmers	6-1		
	Schematic, voltage, socket	4-1		
	Schematic	4-7		
	Schematic, voltage, socket, trimmers, alignment	7-1		
	Schematic	4-8		
	Schematic, voltage, alignment	6-2		
	Additional data	Changes 7-11		
	Schematic, parts, battery connections	8-2		
	Alignment	8-3		
	Schematic, socket, trimmers, parts	8-4		
	Voltage, alignment	8-6		
	Schematic, socket	5-6		
	Alignment data	5-7		
	Schematic	4-6		
	Schematic	5-8		
	Alignment data	5-7		
	Schematic	5-10		
	Schematic, socket, trimmers, parts	8-5		
	Alignment	8-6		
	Schematic, voltage	6-3		
	Socket, trimmers, alignment	6-4		
	Schematic, socket, trimmers	6-5		
	Voltage, parts, alignment	6-6		
	Schematic, voltage, socket, trimmers, alignment	10-3		
	Schematic	5-9		
	Schematic, socket, trimmers	6-7		
	Voltage, parts, alignment	6-8		
	Schematic	6-9		
	Schematic, socket, trimmers	6-11		
	Voltage, parts, alignment	6-12		
	Schematic	3-9		
	See model 8			
	Schematic	5-10		
	Additional data	Changes 7-2		
	Schematic, voltage	6-13		
	Socket, trimmers, alignment	6-14		
	Schematic, socket, trimmers, parts	8-7		
	Voltage, alignment	8-8		

**RADIOTRON
EARLY COMPLETE
PAGE**

**PILOT RADIO & TUBE CORP.—(Cont.) REVISED
MODEL PAGE**

258, 255	Schematic, socket, trimmers, voltage	7-9
G284	Schematic, parts	9-3
298, 295	Alignment, notes	9-4
S-295	Schematic, socket, trimmers, voltage	7-11
304, 805	Alignment	7-12
X-304, X-305	Schematic, socket, trimmers, parts	8-15
G352, G353	Schematic, parts	8-17
364, 365	Voltage, alignment	9-5
H372, H373, Chassis H370	Schematic, parts	9-2
H384, H385, Chassis H380	Socket, trimmers, voltage, alignment	7-15
393, 395	Schematic	7-16
S-393	Voltage, socket, alignment, trimmers	10-8
403, 405	Schematic, voltage	10-17
423, 425	Socket, alignment, trimmers	10-18
H454, H455, Chassis H450	Schematic, parts	7-10
H474, H475, Chassis H470	Alignment	7-14
H484, H485, Chassis H480	Schematic, trimmers, alignment, parts	8-18
G-528, G-529	Schematic, socket, trimmers, voltage, alignment	9-6
H554, H555	Schematic, parts	9-8
BG562, BG563	Schematic	9-8
G-576, G-577	Socket, trimmers, voltage	10-10
G-584, G-585	Alignment	10-11
H594, H597	Socket, trimmers, voltage	10-12
623, 625	See model H134	
S-623, S-623-J	See model H384	
H650, H651, Chassis H650	Socket, trimmers, parts, changes	8-19
H664, H665	Socket, trimmers, phono. data	8-20
H710	Schematic, parts	9-11
G-752, G-753	Socket, trimmers, specifications	9-12
H762, H763, Chassis H760	Voltage, alignment	9-13
H874, H875, Chassis H870	Schematic, socket, trimmers, parts	9-9
H974, H975, Chassis H970	Voltage, alignment	9-10
T1252	Schematic, socket, trimmers, alignment	9-10

**RADIOTRON
EARLY COMPLETE
PAGE**

**PILOT RADIO & TUBE CORP.—(Cont.) REVISED
MODEL PAGE**

T1452	Schematic, trimmers, alignment, chassis	10-26
M-2203, M-2205	Schematic, socket, trimmers, alignment, voltage, parts	8-28
X-2253, X-2255	Schematic, socket, trimmers, parts	8-29
H6204, Chassis H6200	Alignment	8-30
	Schematic, voltage	10-27
	Alignment, socket, trimmers	10-28
PIONEER RADIO CORP.		
60-A Series	Schematic	Misc. 6-27
PLA-RIGHT		
500	See United Motors model 630 Delco	
PLAZA MUSIC CO.		
6-Tube Long Wave	Schematic	3-2
6-Tube TRF	Schematic	3-3
7-Tube Super	Schematic	3-3
24 Standard	Schematic	3-4
49-A	Schematic	3-1
549	Schematic	3-1
711 Junior	Schematic	3-2
711 Super	Schematic	3-2
PONTIAC		
	See UNITED MOTORS SERVICE	
	See BUICK 980893	
PORT-O-MATIC CORP.		
18A, 18C, 18R, 80A, 80F, 80C, 210C, 210H, 210R, 212C, 212F, 212E, Chassis P8	Schematic, alignment	10-1
25A, 25C, 25R, 250C, 250F, Chassis P8LW	Schematic, alignment	10-2
POWERTRONE		
500	See United Motors model 630 Delco	
PRECISION RADIO PRODUCTS MFG. CO.		
6-Tube A-W Superhet	Schematic	6-1
8-Tube A-W Superhet	Schematic	6-2
511	Schematic	6-3
RCA MFG. CO., INC.		
Antenna Length	Chart	5-210
Automatic Record Changer	See RFP-73	
Premax	See P-1	
Public Address Notes	Part #1	4-119
	Part #2	4-120
Radiola Balanced Amplifier	Schematic, socket	1-6
Radiola Senior Amplifier	Schematic, socket	1-6
Radiola Grand	Schematic, socket	1-5
Radiola Senior	Schematic, socket	1-5
Radiola Superette	See model R-7	
Radiola RS	Schematic, socket	1-5
Radiola II (AR-800)	Schematic, socket	1-6
Radiola III	Schematic, socket	1-7
Radiola III-A	Schematic, socket	1-7
Radiola IV (AR-885)	Schematic, socket	1-7
Radiola V (AR-897)	Schematic, socket	1-7
Radiola VII	Schematic, socket	1-8
Radiola VII-B	Schematic, socket	1-8
Radiola Super VIII	Schematic, socket	1-9
Radiola IX	Schematic, socket	1-8
Sealed Vibrator Test	Data	5-244
Short Wave Adapter	See model SW-10	
Theremin	See models SWA-2 & SW-3	
Tuning Condensers	Realignment data	1-70
Victor Alhambra I (7-1)	Schematic, socket	1-57
Victor Alhambra II (7-2)	Schematic, socket	1-57

1754	*473	1754
1754	*473	1754
1753	*472	1753
1753	*472	1753
1754	*473	1754
1754	*473	1754
1755	*474	1755
1755	*474	1755
1755	*474	1755
1756	*475	1756
1756	*475	1756
1757	*476	1757
1756	*475	1756
1972	*505	1972
1858	*509	1858
1973	*509	1973

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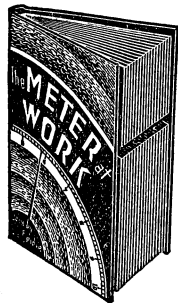


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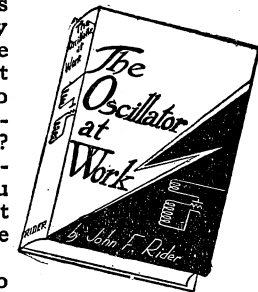
CONTENTS

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RCA MFG. CO., INC.—(Cont.)

MODEL

**RADIOTRON
EARLY COMPLETE
PAGE**

**REVISED
PAGE**

RCA MFG. CO., INC.—(Cont.)

MODEL

Victor Borgia (9-40)	Schematic	1-65	1981			
Victor Borgia I (9-3)	Schematic, socket	1-58	1974			
Victor Borgia II (9-2)	Schematic, socket	1-60	1976			
Victor Cromwell (12-1)	Schematic, socket	1-60	1976			
Victor Firenze (9-1)	Schematic, socket	1-57	1973			
Victor Hyperion (15-1)	Schematic, socket	1-58	1974			
Victor Tuscan (12-2)	Schematic, socket	1-60	1976			
World Wide Antenna	Installation data	5-211				
	Notes, parts list	5-212				
9-Tube General Purpose	Schematic, voltage	5-165				
A-W, AR-5A	Chassis wiring	5-166				
	Coils' wiring diagram	5-167				
	Alignment data	5-168				
	Transformer data, trimmer locations	5-170				
AVR-1	See model 140					
HF-1	Schematic, fidelity switch data	9-1				
	Socket, trimmers, voltage, chassis wiring, specifications, notes	9-2				
Premax P-1	Alignment, tuner, parts	9-3				
	Data	4-1				
	Schematic, voltage, data, chassis	4-2				
HF-2, HF-4, U130	Tuner adjustments, specifications	9-4				
	Schematic	9-5				
	Chassis wiring, voltage, transformer data, lead dress	9-6				
	Socket, trimmers, tuner, dial drive data, notes	9-7				
	Alignment, tuner, antenna notes	9-8				
	Automatic record changer notes	9-9				
	Parts list	9-10				
SWA-2, SW Converter	Chassis wiring, parts list, data	2-96	1952			
2-19 Portable Victrola	Schematic, data	2-97	1951			
	Notes	5-213				
2-25 Portable Victrola	Parts list, assembly	5-214				
	Notes	2-98	1960			
2-65 Turntable	Notes	2-99	1959			
KC-3 Television chassis	See model TT-5	2-100	1961			
SW-3 AC	See model TRK-5					
	Schematic	4-5				
	Chassis wiring	4-5				
SW-3 Batt.	Schematic	4-5				
	Chassis wiring	4-5				
SW-3 Converter	Notes on oscillator	4-6				
	Detector adjustment	4-7				
	General notes	4-8				
	Data	4-8				
	Parts list	4-14				
SW-3 W/R-24	Assembly wiring	4-4				
SW-3 W/R-24A	Assembly wiring	4-4				
SW-3 W/R-24B	Assembly wiring	4-11				
SW-3 W/R-78 SW	Assembly wiring	4-12				
SW-3 W/RAE-81	Assembly wiring	4-13				
SW-3 W/RAE-84	Assembly wiring	4-13				
HF-4	See model TRK-2					
KC-4 Television chassis	See model TRK-12					
RC-4A Television chassis	See model TRK-9					
R-4, R-6	Chassis wiring, voltage, data	2-1	1759			
	Schematic, parts list	2-2	1758			
	Test data	2-3	1760			
	Schematic, socket, chassis wiring, trimmers, loud speaker, transformer	7-1				
4T	Voltage, resistance, transformer	7-2				
	Circuit data, alignment, parts list	7-3				
	Schematic, socket, interference note	6-73				
TA-8, TA-9	Alignment, trimmers, voltage	6-74				
	Alignment part 2, parts list	6-75				
	Schematic, chassis wiring	7-5				
	Voltage, socket, data, parts list	7-4				
	Socket, alignment, parts, data	6-76				
	Schematic, voltage, trimmers	6-77				
	Chassis wiring	6-78				
	Schematic, data, chassis wiring	6-72				
	Chassis wiring	6-72				
	Circuit data, alignment, parts, resistance	7-8				
	Socket, trimmers, voltage	7-8				
	Schematic, socket, chassis wiring, resistance, notes	8-1				
	Trimmers, voltage, alignment	8-2				
	Phono, data, notes, parts	8-3				
	Schematic, socket, trimmers	7-9				
	Chassis wiring	7-10				
	Socket, voltage, loudspeaker, trimmers	7-11				
	Circuit data, alignment, notes	7-12				
	Parts list	7-13				
	Changes	9-6				
	Schematic, transformer data, lead dress, specifications	7-0-31				
5Q5A, 5Q5B, 5Q5C, 5Q5D, 5Q5E, 5Q55, 5Q56, Chassis RC-396	Socket, trimmers, voltage, scale, drive cord data	10-32				
	Alignment, parts	10-33				
	Parts list, notes	1-10				
R-5 AC	Schematic, chassis wiring, voltage	1-11				
	Test data	2-5				
R-5 DC	Schematic, chassis wiring, socket, voltage	3-79				
R-5-X	Schematic, chassis wiring, voltage	2-4				
	Parts list, socket, notes	2-6				
	Test data	2-5				
5T	Schematic, chassis wiring, transformer	7-15				
	Parts list	7-14				
	Socket, trimmers, voltage, resistance, loudspeaker, pickup	7-16				
	Circuit data, alignment	7-17				
	Data	Changes 10-4				
	Victrola attachment data	10-101				
TRK-5 Television, Chassis Nos. KC-3A, RC-429, RS-89A	Schematic	10-1, 2				
TT-5 Television, Chassis KC-3	Chassis wiring, data	10-3, 4				
	Operating notes, Kinescope installation	10-5				
	Antenna, transmission line data, voltage	10-6				
	Socket, voltage, data, antenna data, rear view of model	10-7				
	TRK-5	10-21				
	Test patterns	10-21				
	Video band switch wiring	10-23				
	Parts list	10-12				
	Specifications, dial data	10-8				
	Schematic, lead dress	10-9				
	Socket, trimmers, tuner, alignment	10-10				
	R-F chassis wiring, voltage	10-11				
	Schematic	10-11				
	Schematic, socket, trimmers, chassis wiring	8-5				
	Voltage, alignment	8-6				
	Victrola, attachment data	10-101				
	Schematic, socket, speaker, data, trimmers	6-80				
	Chassis wiring	6-81				
	Alignment, trimmers, voltage	6-81				
	Alignment part 2, parts list	6-82				
	504-B-1					
	504-B-2					
	Front					
	*504-B					
	*504-A					
	Front					
	1761					
	1764					
	1765					
	1766					
	504-B-1					
	504-B-2					
	Front					

6K, 6T	6K1	6K2, 6T2	6K2 (2nd Production)	6K3, 7T1, 7K1	6K10, 6T10, 8T10, 9K10	6M, 6M2	6Q7, Chassis RC-414A	R-6 (Export)	6T5	6T10	T6-1, O6-2	T6-7, O6-8	T6-9	T6-11, O6-12	7K1	R-7, R-9 AC, Superette	R7, R9 DO, Superette	R-7-A AO	R-7-LW																													
Volume, loudspeaker, universal transformer	Circuit data, alignment, parts	Victrola attachment data	Changes	Victrola attachment data	Schematic, socket, pickup, chassis wiring, loudspeaker	Resistance, transformer data	Circuit data, alignment, parts	Victrola attachment data	Schematic, chassis wiring	Schematic, phono, data, speaker and transformer wiring	Socket, trimmers, voltage, alignment	Data, parts	Victrola attachment data	Data	Schematic, socket, trimmers, speaker	Volume, data, visual alignment	Chassis wiring	Data, parts list	Changes	See model 5Q5A	See model R-4	Schematic, socket, trimmers, speaker wiring	Volume, alignment	Data	Schematic	Victrola attachment data	Chassis wiring	Alignment part 2, voltage, parts, speaker & transformer data	Victrola attachment data	Schematic, voltage, socket, trimmers	Chassis wiring	Circuit data, alignment, transformer, parts	See model 6K3	Chassis wiring	Schematic, voltage, service notes	Resistance data, socket	Chassis wiring, parts list	Resistance data, voltage	Schematic, chassis wiring	Resistance data, voltage, socket, trimmers	Notes, schematic	Chassis wiring	Alignment	Volume, parts list				
7-39	7-40	10-101	9-6	10-101	7-41	7-42	7-43	10-101	8-4	8-21	8-22	8-23	8-24	8-24	8-26	8-27	8-26	8-27	8-26	8-27	8-26	8-27	8-26	8-27	8-26	8-27	8-26	8-27	8-26	8-27	8-26	8-27	8-26	8-27	8-26	8-27	8-26	8-27	8-26	8-27	8-26	8-27	8-26	8-27	8-26	8-27	8-26	8-27

5T4	5T6	5T6, 5T7, 5T8	5U	5X, 5X3, 5X4	5XA, 5XA3, 5XA4	5X2	5X51, 5X5W, Chassis RC-406	6BT, 6BK, 6BT6, 6BK6	BT6-3, BO6-4, BT6-10	BT6-5, BO6-6	BT6-10	H-6 Hudson	HF-6, U132	6K, 6T																																									
Schematic, phono, data	Chassis wiring	Socket, trimmers, voltage, resistance, speaker wiring	Alignment, parts	Victrola attachment data	Schematic, socket, trimmers, transformer data	Chassis wiring, phono, data	Parts	Schematic, chassis wiring	Circuit data, alignment, parts	Socket, trimmers, voltage, resistance, drive mechanism	Data	Schematic, socket, voltage, chassis wiring, resistance	Schematic, chassis wiring, socket, trimmers, loudspeaker	Volume, resistance	Circuit data, alignment, parts, drive mechanism	Schematic, tuner, voltage, socket, trimmers	Alignment, parts	Schematic, socket, pickup connections, battery cable	Chassis wiring, coil data	Volume, resistance, trimmers, power unit wiring	Circuit data, alignment, notes, battery, parts list	Schematic	Circuit & alignment data, socket voltage	Battery connections, parts list	Schematic, socket, trimmers	Chassis wiring	Volume, trimmers, vibrator data	Alignment, parts	See model BT6-3	Schematic, visual alignment	Chassis wiring, socket	Circuit data, alignment	Volume, parts, installation	Schematic	Motor gear mechanism	Automatic record changer	Socket trimmers	Specifications circuit and tuner data	Tuner mechanism, transformer data, tuner data	Fidelity control data, alignment	Parts list	Notes, lead dress	Schematic, chassis wiring	Socket, trimmers, resistance, data											
8-7	8-8	8-9	8-10	10-101	8-11	8-12	8-13	8-14	10-101	8-15	8-16	8-17	8-18	10-101	9-11	9-12	9-13	9-14	9-15	9-16	9-17	9-19	7-21	7-22	7-23	10-35	10-34	7-29	7-30	7-31	7-32	6-37	6-38	6-39	6-50	7-44	7-45	7-46	7-47	7-48	7-34	7-35	7-36	9-19	9-20	9-21	9-22	9-23	9-25	9-26	9-27	9-28	9-29	7-37	7-38

*504-D	*504-O	504-D-3	504-D-4	504-D-1	1770	1769	1771	1773	1774	1775	1776
Front	Front	Front	Front	Front	Front	Front	Front	Front	Front	Front	Front

RCA MFG. CO., INC.—(Cont.) MODEL REVISED EARLY COMPLETE RADIOTRON
7T, 7K, 8T, 8K PAGE PAGE PAGE PAGE PAGE

Table with 6 columns: MODEL, REVISED PAGE, EARLY COMPLETE PAGE, RADIOTRON PAGE, MODEL, REVISED PAGE. Rows include entries like 7T, 7K, 8T, 8K; 7U; 7X; 7Y; 8K, 8T; 8M; 8M1; 8M2; 8M3, 8M4; R-8, R-12 AC; 8T2, 8T11, 8K11; 8T10; 8T8-14; 8BT, 8BK; 8BT6, 8BK6.

MODEL	RCA MFG. CO., INC.—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON
13K	Alignment, page 1, oscillograms.....8-88 Alignment, page 2 .....8-89 Alignment, page 3, notes, parts.....8-90 Victoria attachment data .....10-101 See Radiola 42			
R-14	See Victor Hyperion			
16-1	Schematic .....6-129			
016-9	Parts list .....6-128			
	Chassis wiring .....6-130			
	Trimmers, voltage, speaker			
	data, transformer data.....6-131			
	Circuit data, alignment.....6-132			
	Alignment part 2; cathode-ray,			
	oscillograph alignment.....6-133			
	Alignment, part 3; phono-			
	graph, dial, transformer			
	notes .....6-134			
	Victoria attachment data .....10-101			
016-4	Similar to O15-3			
	Victoria attachment data .....10-101			
	Data .....7-156			
	Schematic, pickup .....7-149			
	Chassis wiring .....7-150			
	"Magic Brain" chassis			
	wiring .....7-151			
	Resistance, voltage .....7-152			
	Socket, trimmers, transformer,			
	speaker, visual alignment,			
	dial mechanism .....7-153			
	Circuit data, alignment,			
	part 1 .....7-154			
	Alignment, part 2, parts list.....7-155			
	Victoria attachment data .....10-101			
	Schematic, parts list.....4-131			
PK 15 B1 Speaker Field Supply	Assembly wiring .....4-132			
PT-15 Turntable	Schematic .....3-59			
R-15	Schematic, socket, voltage,			
	data .....1-14			
15U	Schematic, socket, trim-			
	mers .....8-91, 8-92			
	Chassis wiring .....8-93			
	"Magic Brain" chassis wiring.....8-94			
	Power amplifier, pickup			
	speaker wiring .....8-95			
	Specifications, notes .....8-96			
	Resistance .....8-97			
	Voltage, socket, trimmers .....8-98			
	Automatic record changer, de-			
	tails, notes .....8-99			
	Alignment, page 1 .....8-100			
	Alignment, page 2 .....8-101			
	Alignment, page 3, notes, os-			
	cillograms .....8-102			
	Parts, page 1, dial change			
	mechanism .....8-103			
	Schematic, assembly wiring.....8-104			
	Parts list .....5-219			
PT-16-A1, PT-16-A2	Pickup data .....5-221			
Radiola 16	Schematic, socket, data .....7-15			
RE-16	Data .....Changes 4-10			
RE-16-A	Schematic, notes .....4-20			
	Assembly wiring .....4-20			
	Schematic, parts list.....5-222			
	Pickup data .....5-223			
	Schematic .....5-224			
	Pickup data, parts list.....5-224			
	Schematic, socket, voltage			
	data .....1-15			
Radiola 17	Combination R-15 and RE-57			
RE-17	Notes .....4-21			
R-17-M	Schematic, chassis, voltage,			
	parts list .....4-22			
Radiola 18 AC	Schematic, socket .....1-16			
Radiola 18 DO	Schematic, socket, voltage.....1-16			
RE-18	Schematic, socket, data .....2-23			
	Assembly wiring .....2-24			
	Resistance data, socket,			
	voltage .....2-25			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic, socket, voltage.....1-16			
	Assembly wiring .....2-23			
	Resistance data, socket,			
	voltage .....2-24			
	Notes .....4-21			
	Schematic, chassis, voltage,			
	parts list .....4-22			
	Schematic, socket .....1-16			
	Schematic			

RCA MFG. CO., INC.—(Cont.)

RADIOTRON EARLY COMPLETE PAGE

MODEL REVISION PAGE

RCA MFG. CO., INC.—(Cont.)

RADIOTRON EARLY COMPLETE PAGE

MODEL REVISION PAGE

MODEL	REVISION	PAGE	MODEL	REVISION	PAGE
RAE-79	Schematic, socket, data.....	2-83	85T5	Schematic, chassis wiring.....	8-115
	Receiver chassis wiring, data.....	2-84		Alignment, socket, trimmers.....	8-116
	Assembly wiring.....	2-85		Voltage, parts.....	8-117
	Remote control notes.....	2-86	86BK, 86BT	Victrola attachment data.....	10-101
	Motor adjustments.....	2-87		Schematic, socket, trimmers.....	8-119
	Chassis wiring diagrams.....	2-88		Notes, parts.....	8-118
	Schematic, socket, voltage.....	2-88		Chassis wiring.....	8-120
	Trimmers, chassis wiring of SPU.....	1-44		Voltage, alignment.....	8-121
	Resistance data.....	2-90		Schematic.....	8-123
	Alignment voltage, speaker data, notes.....	4-44	86E, 86K, 86T, 87T	Voltage, socket, trimmers.....	8-127
	Schematic, chassis wiring.....	4-45		Notes, parts.....	8-128
	Assembly wiring.....	4-46		Victrola attachment data.....	10-101
	Pickup data.....	4-47		Chassis wiring.....	8-124
	Parts list.....	5-48		Chassis wiring.....	8-124
	Specifications.....	5-48		A-F Circuit schematics.....	1-51
	Schematic, values.....	3-43		Assembly wiring.....	1-52
	Chassis wiring.....	3-44		See model 82 (Remote Control)	2-95
	Assembly wiring, diagram.....	3-46		See Radiola 82 Remote Control	
	Schematic, socket.....	1-45		Chassis wiring.....	8-126
	Resistance data, socket, voltage.....	2-92		Alignment, parts.....	9-64
	Chassis wiring.....	2-94		Schematic, socket, trimmers, notes.....	9-65
	Schematic, notes.....	1-47		Chassis wiring, voltage, trimmers.....	9-66
	Assembly wiring.....	1-46		Schematic, specifications.....	10-101
	Receiver chassis wiring.....	1-48		Chassis wiring, coils.....	9-67
	SPU Chassis wiring.....	1-49		Socket, trimmers, lead dress, voltage, notes.....	9-69
	Remote control units, data.....	1-50		Alignment, parts.....	9-70
	See models TRK-9, TRK-12 chassis wiring, socket, trimmers, voltage, alignment, lead dress, notes.....	9-53		Victrola attachment data.....	10-101
	Schematic, socket, trimmers, voltage, alignment, lead dress, notes.....	9-55		Schematic, socket, trimmers, specifications, transformer data.....	9-71
	Specifications, parts.....	9-56		Chassis wiring, lead dress, phonograph.....	9-72
	Schematic, socket, trimmers, voltage, alignment, lead dress, notes.....	9-54		Voltage, trimmers, tuner.....	9-73
	Specifications, parts.....	9-55		Alignment, parts.....	9-74
	Schematic.....	9-56		Victrola attachment data.....	10-101
	Receiver chassis wiring.....	3-47		Schematic, socket, chassis, wiring, trimmers.....	8-129
	Service notes.....	3-48		Notes, parts.....	8-130
	AF Chassis wiring.....	3-50		Schematic, socket, trimmers, specifications.....	9-75
	Assembly wiring diagram.....	3-51		Chassis wiring.....	9-76
	Parts list.....	3-51		Alignment, phonograph data, lead dress.....	9-77
	Schematic.....	3-52		Voltage, trimmers, parts.....	9-78
	Chassis wiring, socket, trimmers.....	8-105		Victrola attachment data.....	10-101
	Alignment, voltage.....	8-106		Schematic.....	9-79
	Notes, parts.....	8-107		Socket, trimmers, voltage, alignment, lead dress.....	9-80
	Schematic, socket, trimmers, specifications.....	8-108		Specifications, phonograph data, parts.....	9-81
	R-F chassis wiring.....	9-57		Victrola attachment data.....	10-101
	Lead dress, notes, trimmers, voltage.....	9-59		Schematic.....	9-82
	Alignment, parts.....	9-60		Chassis wiring, coils.....	9-80
	Schematic, chassis wiring, transformers.....	9-61		Socket, trimmers, voltage, alignment, lead dress.....	9-81
	Socket, trimmers, voltage, motor details.....	9-62		Specifications, phonograph data, parts.....	9-82
	Lead dress, alignment, pick-up and motor notes, parts.....	9-63		Victrola attachment data.....	10-101
	Data.....	9-6		Schematic.....	9-83
	Specifications, changes.....	8-109		Chassis wiring, lead dress, phonograph data.....	9-84
	Alignment, voltage, socket, trimmers.....	8-110		Socket, voltage, trimmers, tuner.....	9-85
	Notes, parts.....	8-111		Alignment, parts.....	9-86
	Schematic, chassis wiring.....	8-113		Victrola attachment data.....	10-101
	Notes, parts.....	8-112		Data.....	Changes 10-4
	Alignment, socket, trimmers, voltage.....	8-114		See model 86T3	
	Changes.....	9-6		See model 87EY	
				Schematic.....	8-133
				Alignment, parts.....	8-132
				Chassis wiring.....	8-134
				Voltage, socket, trimmers, notes.....	8-135
				Victrola attachment data.....	10-101
				Specifications, installation data.....	9-87
				Schematic, voltage, chassis wiring, notes, parts.....	9-88
				See model TRK-5	

Schematic, socket, alignment, chassis wiring, lead dress, parts 9-108

Schematic, socket, voltage, alignment, chassis wiring, lead dress 9-112

Schematic, tuner data 10-77

Alignment, voltage, chassis wiring 10-78

Socket, trimmers, alignment 10-76

Procedure 10-79

Parts 10-79

Schematic, socket, trimmers, chassis wiring 9-94

Alignment, tuner, specifications 9-95

Push-button assembly, parts 9-96

Schematic, lead dress 10-51

Alignment, socket, trimmers, tuner adjustments 10-80

R-F chassis wiring, data 10-82

Parts 10-79

Schematic, specifications, drive data 9-97

Voltage, chassis wiring, socket, trimmers, trans- former data 9-98

Alignment, notes, tuner, parts 9-99

Schematic, socket, trimmers, transformer data 9-102

Chassis wiring, voltage, lead dress, drive cord data, transformers data 9-102

Alignment, tuner, parts 9-103

Schematic, chassis wiring 8-143

Automatic record changer, adjustment, assembly 8-144

Parts 8-142

Pick-up and motor details, voltage, notes, socket, adjust- ments 8-145

Notes 8-145

Schematic, voltage, R-F chassis wiring 10-83

Alignment, socket, trimmers, tuner, lead dress, drive data 10-84

Tuner adjustments, parts 10-85

Schematic, voltage, socket, trimmers, alignment, data 10-87

Parts 10-86

Chassis wiring 5-215

Schematic, parts list 5-216

Schematic 10-89

Voltage, chassis wiring, trans- former, speaker data 10-90

Specifications, calibration scale 10-88

Alignment, socket, trimmers, tuner adjustments 10-93

Parts 10-94

Schematic 10-91

Voltage, chassis wiring, trans- former, speaker 10-92

Specifications, calibration scale 10-88

Alignment, socket, trimmers, tuner adjustments 10-93

Parts 10-94

See model 96E2

96BK6, 96BT6, Chassis RC-392 with model OV-9 A-C S.P.U.

96E, 96T, 96TI

96E2, 96K5, 96K6, 96T7, Chassis, RC-351L, 97K2, 97T2, Chassis RC-851K

96K, 96T2

96K2, 96T3, 97E, 97KG, 97T

R-96, R-97

96T4, 96T5, Chassis RC-399, 96T6, Chassis RC-399A

96X1, 96X2, 96X3, 96X4, Chassis RC-400, 96X11, 96X12, 96X13, 96X14, Chassis RC-400A

TMV-97-A Oscillator

97K, Chassis RC-351F, RC-351F "M"

97K, Chassis RC-351F, "R"

97K2, 97T2

94BK1, 94BT1, Chassis RC-333B

94BK2, 94BT2, Chassis RC-390

94BP4, Chassis RC-410

94BP61, 94BP62, 94BP64, 94BP66, 94BP80, 94BP81, Chassis RC-407

94BT6

94BT61, Chassis RC-339C

94X

94X1, 94X2

95T

95T5

95T6

95T7

95T8

95T9

95T10

95T11

95T12

95T13

95T14

95T15

95T16

95T17

95T18

95T19

95T20

95T21

95T22

95T23

95T24

95T25

95T26

95T27

95T28

95T29

95T30

95T31

95T32

95T33

95T34

95T35

95T36

MODEL	ROA MFG. CO., INC.—(Cont.)	REVISID PAGE	EARLY COMPLETE PAGE	RADIOTRON
97X		Schematic, specifications, lead dress, notes.....9-105		
		Socket, trimmers, alignment, tuner.....9-106		
		Voltage, chassis wiring, parts 9-107		
		Schematic, lead dress.....9-109		
97Y, Chassis RC952A, 96BY, 98Y, 98YC, Chassis RC 352		Voltage, chassis wiring, drive cord data, notes, specifications.....9-110		
		Socket, trimmers, parts, alignment, tuner.....9-111		
98K		Schematic, socket, trimmers, specifications.....9-113		
		Voltage, lead dress, chassis wiring, notes, transformers 9-114		
		Electric tuning notes, mechanism, adjustments...9-115		
		Alignment, antenna data, parts.....9-116		
R98, Chassis RS-77		Schematic, voltage, socket, speaker connections.....10-95		
		Motor data, switch assembly, parts.....10-96		
		Schematic, socket, trimmers, transformer, speaker data...10-97		
		Voltage, chassis wiring, alignment, drive data.....10-98		
		Dial calibration.....10-8		
99K, 99T		Tuner adjustments, parts, Schematic, socket, trimmers, transformers.....9-117		
		Voltage, chassis wiring, tuner 9-118		
		Lead dress, alignment, electric tuning data, specifications 9-119		
R-99		Drive data, parts, notes.....9-120		
		Schematic, loudspeaker.....7-161		
		Chassis wiring, pickup, socket 7-162		
		Resistance, voltage.....7-163		
		Motor adjustments, assembly wiring.....7-164		
		Circuit data, adjustments, parts.....7-165		
R-100 Victrola attachment		Motor data, tone compensation, parts.....10-100		
		Motor, pickup details, receiver connections.....10-101		
RCA-100, 101		Alignment, speaker, schematic, voltage.....4-58		
		Chassis wiring, parts list.....4-54		
		Schematic, socket, data.....1-55		
100-A, 100-B, 103, 104 PB 100 B1 M-101		See Model Univ. Amp. PG 63		
		Schematic, transformer data.....6-1		
		Alignment, voltage, socket, trimmers.....6-2		
		Chassis wiring, service notes.....6-3		
		Parts.....6-4		
		Schematic.....8-147		
		Alignment, socket, trimmers.....8-148		
		Voltage.....8-149		
		Parts.....8-152		
		Chassis wiring.....8-147		
		Motor details.....8-149		
		Changes.....Changes 9-6		
102		Schematic, chassis wiring.....5-25		
		Voltage, parts list.....5-26		
U102E 103		See model 85E		
		Schematic, voltage.....6-5		
		Circuit data, socket, trimmers, voltage, alignment, parts.....6-6		
		See 100-A Speaker		
103, 104 AO Speakers PA-103-A1		Schematic voltage, parts list.....5-231		
		Panel wiring.....5-232		
		Chassis wiring.....8-148		
		Automatic record changer, adjustments, details.....8-150		
		Motor details, notes.....Changes 9-6		
		Schematic, socket, notes.....3-6		
		General service notes, voltage...3-7		
		See Radiola 25, 28, 30		
		Circuit notes.....6-8		
		Schematic, speaker wiring.....6-9		
		Chassis wiring, notes.....6-10		
		Alignment, voltage, socket, trimmers, notes.....6-11		
		Parts list.....6-12		
		Schematic, voltage, chassis wiring, alignment procedure 10-102		
		Chassis wiring, lead dress, pick-up, phono.....10-103		
		Parts.....10-86		
		Schematic, socket, wiring.....1-56		
		Alignment data, voltage, service data.....5-27		
		Installation data.....5-28		
		Schematic, installation details...5-29		
		Installation details.....5-30		
		Chassis wiring.....5-81		
		Parts list.....5-82		
		Chassis wiring.....9-123		
		Automatic record changer details, adjustments and.....9-124		
		Schematic.....9-121		
		Circuit data, lead dress, pick-up data, specifications 9-122		
		Socket trimmers, voltage, pick-up data, phonograph motor data.....9-126		
		Alignment.....9-127		
		Parts list.....9-128		
		Schematic, specifications.....9-129		
		Chassis wiring.....9-130		
		Socket trimmers, circuit data, notes.....9-131		
		Automatic record changer adjustments, views, tuner.....9-132		
		Alignment, transformer data, parts.....9-133		
		Schematic, service details.....5-33		
		Chassis wiring.....5-34		
		Alignment data.....5-35		
		Vibrator data, trimmer location, socket.....5-36		
		Voltage, chassis wiring.....5-37		
		Parts list.....5-38		
		Chassis wiring, coils.....9-125		
		Automatic record changer adjustments, views, tuner ,9-132		
		See Model M-104		
		Schematic.....6-18		
		Chassis wiring.....6-14		
		Alignment, notes.....6-15		
		Socket, trimmers, circuit notes, power unit wiring.....6-16		
		Parts list.....6-17		
		Circuit data.....9-134		
		Schematic.....9-135		
		R-F Chassis wiring, coils, specifications.....9-136		
		Power amplifier, chassis and tuner wiring.....9-137		
		Voltage, socket, trimmers.....9-138		
		Socket, trimmers, current readings.....9-139		
		Lead dress, amplifier adjustments.....9-140		
		Tuner mechanism, principles, adjustments.....9-141		
		Tuner adjustments, Part 2.....9-142		
		Alignment.....9-143		
		Assembly wiring, compensator connections.....9-144		
		Automatic record changer, views.....9-145		
		Automatic record changer adjustments, data, pick-up data.....9-146		

Alignment, voltage, trimmer locations4-66
 Schematics4-67
 Chassis wiring4-68
 Parts list4-69
 Tuner unit, chassis wiring, coils9-152
 Socket, trimmers, voltage, R-F and I-F trimmers, sockets9-153
 Alignment table9-154
 Selectivity control curves9-155
 Dial data, selectivity, speaker wiring9-157
 Notes, operation9-158
 Adjustment, notes9-159
 Circuit data, transformer data9-160
 Parts list9-161
 Alignment, voltage, parts list4-55
 Schematic, data, chassis wiring4-56
 Socket, trimmers, alignment, lead dress, phonograph data, parts list9-170
 Alignment, parts list4-57
 Schematic, voltage, trimmer locations4-58
 Chassis wiring4-59
 DataChanges 10-4

U-121, Chassis RC-348J
 U-123, Chassis RC-348H (Single Band), U-127E, Chassis RC-348L

Alignment, socket, trimmers, phono, data10-109
 Automatic record changer adjustments, notes10-110
 Specifications, tuner data, record changer details10-111
 Parts10-112
 See model U119
 Alignment data, voltage, trimmers5-47
 Schematic, socket layout5-48
 Service details5-49
 Chassis wiring5-90
 Vibrator data5-51
 Parts list5-52
 Schematic, chassis wiring, voltage10-108
 Alignment, socket, trimmers, phono, data10-109
 Automatic record changer, adjustments, notes10-110
 Specifications, tuner data, record changer details10-111
 Parts10-112
 Alignment data, voltage5-53
 Schematic, chassis wiring5-54
 Parts list5-55
 See model U119
 Schematic, speaker data6-29
 Chassis wiring6-30
 Alignment, transformer data6-31
 Socket, trimmers, voltage, parts, speaker wiring6-32
 Victrola attachment data10-101
 Schematic, voltage10-115
 Alignment, tuner data10-114
 Chassis wiring, voltage10-116
 Socket, trimmers, speaker connections, drive data, transformer data, parts10-118
 Automatic record changer adjustment, data10-51
 Record changer assembly, details10-52
 Parts10-117
 See model U-121
 Schematic, socket layout5-57
 Chassis wiring5-58
 Alignment data, voltage5-59
 Parts list5-60
 See model 910KG
 Schematic, trimmer locations5-61
 Chassis wiring, voltage5-62
 Socket layout, voltage5-62
 Alignment data, parts list5-64
 Schematic, transformer data5-65
 Chassis wiring5-66
 Trimmer layout, socket layout, circuit data5-67
 Alignment data5-68
 Alignment data, part 25-69
 Voltage, parts list5-70
 Victrola attachment data10-101
 Schematic, parts, speaker wiring6-33
 Chassis wiring6-34
 Victrola attachment data10-101

U-123, Chassis RC-348H (Single Band), U-127E, Chassis RC-348L

U122E
 M-128

U-123, Chassis RC-421 (2 Bands)

U124
 125, 225

U-125, Chassis RC-386

U126
 127

U-127E
 128-B

U128, 224 (1934 Production)

128, 224 (1934 Production)

128, 226 (1935 Production)

Parts list9-147
 Parts list, concluded9-148
 Chassis wiring, coils9-149
 Schematic9-150
 Tuner unit, chassis wiring, coils9-152
 Socket, trimmers, voltage, R-F and I-F trimmers, sockets9-153
 Alignment table9-154
 Selectivity control curves9-155
 Dial data, selectivity, speaker wiring9-157
 Notes, operation9-158
 Adjustment, notes9-159
 Circuit data, transformer data9-160
 Parts list9-161
 Alignment, voltage, parts list4-55
 Schematic, data, chassis wiring4-56
 Socket, trimmers, alignment, lead dress, phonograph data, parts list9-170
 Alignment, parts list4-57
 Schematic, voltage, trimmer locations4-58
 Chassis wiring4-59
 DataChanges 10-4

U-123, Chassis RC-421 (2 Bands)

U124
 125, 225

U-125, Chassis RC-386

U126
 127

U-127E
 128-B

U128, 224 (1934 Production)

128, 224 (1934 Production)

128, 226 (1935 Production)

Parts list9-147
 Parts list, concluded9-148
 Chassis wiring, coils9-149
 Schematic9-150
 Tuner unit, chassis wiring, coils9-152
 Socket, trimmers, voltage, R-F and I-F trimmers, sockets9-153
 Alignment table9-154
 Selectivity control curves9-155
 Dial data, selectivity, speaker wiring9-157
 Notes, operation9-158
 Adjustment, notes9-159
 Circuit data, transformer data9-160
 Parts list9-161
 Alignment, voltage, parts list4-55
 Schematic, data, chassis wiring4-56
 Socket, trimmers, alignment, lead dress, phonograph data, parts list9-170
 Alignment, parts list4-57
 Schematic, voltage, trimmer locations4-58
 Chassis wiring4-59
 DataChanges 10-4

U-123, Chassis RC-421 (2 Bands)

U124
 125, 225

U-125, Chassis RC-386

U126
 127

U-127E
 128-B

U128, 224 (1934 Production)

128, 224 (1934 Production)

128, 226 (1935 Production)

Parts list9-147
 Parts list, concluded9-148
 Chassis wiring, coils9-149
 Schematic9-150
 Tuner unit, chassis wiring, coils9-152
 Socket, trimmers, voltage, R-F and I-F trimmers, sockets9-153
 Alignment table9-154
 Selectivity control curves9-155
 Dial data, selectivity, speaker wiring9-157
 Notes, operation9-158
 Adjustment, notes9-159
 Circuit data, transformer data9-160
 Parts list9-161
 Alignment, voltage, parts list4-55
 Schematic, data, chassis wiring4-56
 Socket, trimmers, alignment, lead dress, phonograph data, parts list9-170
 Alignment, parts list4-57
 Schematic, voltage, trimmer locations4-58
 Chassis wiring4-59
 DataChanges 10-4

U-123, Chassis RC-421 (2 Bands)

U124
 125, 225

U-125, Chassis RC-386

U126
 127

U-127E
 128-B

U128, 224 (1934 Production)

128, 224 (1934 Production)

128, 226 (1935 Production)

Parts list9-147
 Parts list, concluded9-148
 Chassis wiring, coils9-149
 Schematic9-150
 Tuner unit, chassis wiring, coils9-152
 Socket, trimmers, voltage, R-F and I-F trimmers, sockets9-153
 Alignment table9-154
 Selectivity control curves9-155
 Dial data, selectivity, speaker wiring9-157
 Notes, operation9-158
 Adjustment, notes9-159
 Circuit data, transformer data9-160
 Parts list9-161
 Alignment, voltage, parts list4-55
 Schematic, data, chassis wiring4-56
 Socket, trimmers, alignment, lead dress, phonograph data, parts list9-170
 Alignment, parts list4-57
 Schematic, voltage, trimmer locations4-58
 Chassis wiring4-59
 DataChanges 10-4

U-123, Chassis RC-421 (2 Bands)

U124
 125, 225

U-125, Chassis RC-386

U126
 127

U-127E
 128-B

U128, 224 (1934 Production)

128, 224 (1934 Production)

128, 226 (1935 Production)

RADIOTRON
EARLY COMPLETE
PAGE

RCA MFG. CO., INC.—(Cont.)

RADIOTRON
EARLY COMPLETE
PAGE

MODEL	REVISED PAGE	EARLY COMPLETE PAGE
128E, 224E	Schematic, transformer data 6-35	
	Chassis wiring 6-36	
	Trimmers, socket, voltage, speakers 6-37	
	Alignment, voltage 6-38	
	Parts list 6-39	
TMV-128-A	Victoria attachment data 10-101	
	Schematic, wiring, characteristics, parts list 7-170	
	Data 7-169	
U128	See model 910KG	
U-129	See model U-30	
U-130	See model HF-2	
U132	See model HF-6	
U134	See model HF-8	
135-B, 236-B	Schematic, trimmer layout 5-71	
	Socket layout, voltage 5-72	
	Chassis wiring 5-73	
	Alignment data, parts list 5-74	
	Parts list 6-40	
	Schematic, data 6-41	
	Chassis wiring 6-42	
	Socket, trimmers, voltage, alignment 6-43	
	Circuit data, voltage, transformer data 6-44	
	Alignment, voltage 4-70	
140, 141, 141-E, 240, AVR-1	Alignment, switch data 4-71	
	Schematic, voltage 4-72	
	Chassis wiring 4-73	
	Coil assembly wiring 4-74	
	Power transformer wiring 4-75	
	Parts list 4-76	
	Circuit data, alignment data 5-75	
	Voltage, wave band data 5-76	
	Schematic, trimmers 5-77	
	Chassis wiring 5-78	
	Coils connections 5-79	
	Parts list 5-80	
142-B, 241-B	Alignment, voltage 4-77	
	Schematic 4-78	
	Chassis wiring 4-79	
	Parts list 4-80	
143, 242	Circuit data 5-81	
	Speaker data, circuit data 5-82	
	Alignment data, voltage 5-83	
	Trimmer layout, alignment data 5-84	
	Parts list 5-90	
	Socket layout, parts' schematics 5-87	
	Schematic 5-86	
143, 242 with Fidelity Change	Chassis wiring 5-88	
	Schematic 5-85	
143, 242 with Sensitivity Change Control	Chassis wiring 5-89	
	Schematic, speakers 6-45	
149, 242, 243 (1985 Production)	Chassis wiring 6-46	
	Parts list 6-47	
	Transformer and antenna data 9-162	
	Schematic, socket 9-163	
	Chassis wiring 9-164	
	Selectivity control curves 9-156	
	Voltage, trimmers, power ratings, band spread 9-165	
	Alignment, controls, circuit data 9-166	
	Controls data, antenna, parts 9-167	
	Parts list, concluded 9-168	
	Schematic 1-71	
	Alignment, voltage, speaker wiring 4-81	
	Schematic, chassis wiring 4-82	
	Parts list 4-83	
Photophone SPD 206		
210		
211	See model 118	
214	See model 117	
220, 222	Voltage, alignment, trimmer location 4-84	
	Schematic, chassis wiring 4-85	
	Parts list 4-86	
221	Trimmer data, alignment, voltage 5-91	
	Chassis wiring 5-92	
	Schematic 5-93	
	Parts list 5-94	
228	Circuit data, alignment, voltage 5-95	
	Noise suppression, assembly wiring 5-96	
	Schematic 5-97	
	Chassis wiring 5-98	
	SPU chassis wiring 5-99	
	Parts list 5-100	
224 (1934 Production)	See model 128	
224E	See model 128E	
225	See model 125	
226 (1935 Production)	See model 123 (1935 Production)	
235-B	See model 135-B	
236-B	Alignment, parts 6-43	
	Schematic, voltage, trimmers, socket 6-48	
	Chassis wiring 6-50	
240	See model 140	
240 Revised	See model 140 Revised	
241-B	See model 142-B	
242, 248	See model 143	
260	Alignment, voltage 4-87	
	Schematic, trimmers, speaker data 4-88	
	Chassis wiring 4-89	
	Parts list 4-90	
361	Alignment, voltage, speaker wiring 4-91	
	Schematic, notes, trimmer location 4-92	
	Chassis wiring 4-93	
	Parts list 4-94	
262	Circuit data 5-101	
	Socket and trimmer layouts 5-108	
	Alignment data 5-109	
	Voltage, parts list 5-110	
	Schematic 6-51	
	Chassis wiring 6-52	
	Schematic 6-53	
262 (Late Production)	R-F. Unit wiring diagram, speaker data 6-54	
262, 263	Chassis wiring 6-55	
262 with Fidelity Change	Socket, voltage 6-56	
	Alignment, dial data 6-57	
	Trimmers, data 6-58	
	Parts list 6-59	
	Data Changes 10-6	
	Schematic 5-103	
	Chassis wiring 5-105	
	R-F. Chassis wiring 5-107	
	Schematic 5-102	
	Chassis wiring 5-104	
	R-F. Chassis wiring 5-106	
280	Alignment, trimmer location 4-95	
	Schematic, voltage 4-96	
	Chassis wiring 4-97	
	Parts list 4-98	
281	Circuit data 5-111	
	Schematic, pickup connections 5-112	
	Chassis wiring 5-113	
	R-F. Wiring 5-114	
	Socket and trimmer layouts 5-115	
	Alignment data 5-116	
	Alignment data, voltage 5-117	
	Parts list 5-118	
300	Voltage, pickup data 4-99	
	Schematic, voltage, chassis wiring 4-100	
		3003
		*710

Schematic wiring 5-157
Chassis wiring 5-158
Socket and trimmer layouts 5-159
Assembly wiring, circuit data 5-160
Alignment data 5-161
Alignment and pickup data 5-162
Pickup data, record changer 5-163
Voltage, parts list 5-164
Data U-104
See model U-115

342
RC-345H chassis
RC-345E, RC-345E "M,"
RC-348E "MOD,"
chassis

See model U-123 (Single Band)
See model U-121
See model U-127E
See model 97K

See model 97K2
See model 96E2
See model M 50
See model M 60

Alignment data, voltage 5-171
Phonograph data 5-172
Schematic 5-173
Pickup data 5-174
Chassis wiring, record
changer data 5-176
Parts list 5-177
Parts list, part 2 5-178
Alignment data 5-179
Schematic 5-180
Chassis wiring 5-181
A-F. circuits 5-182
Assembly wiring 5-183
Pickup data 5-184
Phonograph data 5-185
Phonograph data, voltage 5-186
Neon lamp and switching data,
record changer data 5-187
Parts list 5-188
Schematic 5-189
R-F. assembly wiring 5-190
Chassis wiring 5-191
A-F. circuits 5-192
Assembly wiring 5-193
Circuit data, record changer
data 5-194
Circuit data 5-195
Alignment data 5-196
Alignment data, part 2 5-197
Neon lamp test, voltage 5-198
Pickup data, socket layout 5-199
Pickup data, part 2 5-200
Parts list 5-201
Parts list, part 2 5-202

See model 97K2
See model 96E2
See model M 50
See model M 60

Alignment data, voltage 5-171
Phonograph data 5-172
Schematic 5-173
Pickup data 5-174
Chassis wiring, record
changer data 5-176
Parts list 5-177
Parts list, part 2 5-178
Alignment data 5-179
Schematic 5-180
Chassis wiring 5-181
A-F. circuits 5-182
Assembly wiring 5-183
Pickup data 5-184
Phonograph data 5-185
Phonograph data, voltage 5-186
Neon lamp and switching data,
record changer data 5-187
Parts list 5-188
Schematic 5-189
R-F. assembly wiring 5-190
Chassis wiring 5-191
A-F. circuits 5-192
Assembly wiring 5-193
Circuit data, record changer
data 5-194
Circuit data 5-195
Alignment data 5-196
Alignment data, part 2 5-197
Neon lamp test, voltage 5-198
Pickup data, socket layout 5-199
Pickup data, part 2 5-200
Parts list 5-201
Parts list, part 2 5-202

Duo 880-HR

Duo 881

RC-386 chassis
RC-386A chassis
RC-390 chassis
RC-392 chassis
RC-394 chassis
RC-396 chassis
RC-399 chassis
RC-400 chassis
RC-400A chassis
RC-403, RC-403A chassis
RC-404 chassis
RC-404A chassis
RC-405, 405A, 405B chassis
RC-406 chassis
RC-407 chassis
Chassis RC-408
RC-410 chassis
RC-414 chassis
RC-414C chassis
RC-421 chassis
RC-427 chassis
RC-427A chassis

Assembly wiring 4-101
Phonograph motor data 4-102
Schematic, chassis wiring 5-119
Voltage, alignment, pickup
data 5-120
Assembly wiring, phonograph
data 5-121
Parts list 5-122
Alignment, pickup data 4-103
Schematic, chassis wiring 4-104
Assembly wiring 4-105
Voltage, parts list 4-106
Alignment data, voltage 5-123
Schematic 5-124
Chassis wiring 5-125
Assembly wiring 5-126
Pickup data 5-127
Parts list 5-128
Alignment data, voltage 5-129
Schematic 5-130
Chassis wiring 5-131
Assembly wiring 5-132
Pickup data 5-133
Parts list 5-134
Schematic 6-00
Chassis wiring 6-01
Assembly wiring, transformer
data 6-02

Duo 820

Duo 821

Duo 822

Duo 822-II

897

880

881

RC-883B Chassis
RC-885K, RC-835KR
"All Wave Duo" 840,
840-E

840, 840-E

Alignment, trimmers 6-83
Pickup data, voltage, socket 6-84
Parts list 6-85
Schematic, speaker data 6-87
Chassis wiring 6-88
Assembly wiring, transformer
data 6-89
Trimmers, alignment 6-70
Pickup data, voltage, socket 6-71
Schematic 5-185
Chassis wiring 5-186
Voltage, alignment, assembly
wiring 5-137
Pickup data, trimmer and
socket layouts 5-138
Pickup data 5-139
Parts list 5-140
Alignment, voltage, trimmer
location 4-107
Schematic, voltage 4-108
Chassis wiring 4-109
Assembly wiring 4-110
Pickup data 4-111
Parts list 4-112
Schematic 4-114
Chassis wiring 4-115
Assembly wiring, trimmer
location 4-116
Record changer data 4-113
Parts list 4-117
See model 94BK1
See model U30
Schematic 5-141
Chassis wiring 5-142
Coils' wiring diagram 5-143
Assembly wiring, alignment,
voltage 5-144
Alignment data 5-145
Controls data, transformer
data 5-146
Pickup data 5-147
Parts list 5-148
Schematic 5-149
Chassis wiring 5-150
Coils' wiring diagram 5-151
Assembly wiring, voltage,
circuit data 5-152
Alignment data 5-153
Transformer data 5-154
Pickup data 5-155
Parts list 5-156

RADIO ELECTRIC RADOLEK

MODEL	RADIO ELECTRIC SERVICE CO.	REVISED PAGE	EARLY COMPLETE PAGE	RADIOELECTRON COMPLETE PAGE
Resco 8	Schematic	Misc. 47		
Resco SW-5 AC	Schematic	Misc. 47		
RADIO MFG. ENGINEERS, INC.				
RME LS-1 Noise Suppressor	Schematic	10-1		
RME LS-2 Noise Suppressor	Schematic	10-1		
RME DB-20 Amplifier	Schematic	10-1		
RME-69	Schematic	Misc. 7-10		
	Socket, trimmers, controls	10-2		
	Chassis, trimmers, panel	10-3		
	Alignment, Part 1	10-4		
	Alignment, Part 2	10-5		
	Alignment, Part 3	10-6		
RME 69-A, AC or Battery	Schematic	8-1		
RME 69-B Battery	Parts	8-2		
	Parts	8-1		
	Parts	8-2		
RADIO PRODUCTS CO.				
Dayrad HR	Schematic	3-1		
Dayrad 8-80	Schematic	1-1	*780-A	2005
11-A Tester	Schematic	4-3		2005
Dayrad 21 Output Meter	Schematic	1-2	*780-B	2004
31 Oscillator	Schematic	4-3		
51 (3001-W) Tester	Schematic	4-2		
Dayrad 180	Schematic	3-1		
Dayrad 309 Volt-Ohm-	Schematic	3-2		
meter				
880-kmf. Oscillator	Schematic	1-2	*780-B	2004
Dayrad 400-W Output-	Schematic	8-2		2006
meter	Schematic	8-1		2005
Dayrad 875	Schematic	3-1		2005
3161 Tester	Schematic	4-1		
RADIO PRODUCTS CORP.				
5-Tube AC Super,	Schematic, voltage, socket,	7-1		
Chassis A-1	trimmers	7-2		
6-Tube AC-DO Super,	Alignment, parts list	7-2		
Chassis B-2	Schematic, socket, trimmers	7-3		
6-Tube AC Super,	Alignment, parts list	7-4		
Chassis L-2	Schematic	7-5		
6-Tube AC-AW Super,	Schematic, voltage, socket,	7-7		
Chassis Z-3	trimmers	7-7		
6-Tube Batt. Super,	Alignment, parts list	7-8		
Chassis Z-5	Schematic, socket, trimmers	7-9		
7-Tube AC Super,	Alignment, parts	7-10		
A-1 Chassis	Schematic	7-6		
M-1 Chassis				
B-2 Chassis	See model 5-Tube AC Super			
Z-2 Chassis	Schematic, socket, trimmers,	8-3		
Z-3 Chassis	alignment, voltage			
Z-8 Chassis	See model 6-Tube AC-DO Super			
A3	Schematic, socket, trimmers,	8-4		
	alignment, voltage			
4A	See model 6-Tube AC-AW Super			
4H	Schematic, trimmers, socket,	9-1		
L-4 Chassis	alignment	10-2		
Z4 Chassis	See model 7-Tube AC Super			
5A	Schematic, socket, trimmers,	9-2		
5C	alignment, tuner	9-3		
5CPH	Schematic, socket, trimmers,	9-4		
5E	alignment	9-4		
5F	Schematic, socket, trimmers	9-5		
	Alignment	9-1		
	Schematic	10-3		
	Alignment	9-1		
	Socket, trimmers	10-4		
RADIO PRODUCTS CORP.—(Cont.)				
Model	Schematic	10-3		
5G	Socket, trimmers, alignment	10-4		
I-5 Chassis	Schematic, socket, trimmers,	9-6		
Z-5 Chassis	See model 6-Tube Batt. Super			
6D	Schematic, socket, trimmers,	9-7		
L-6 Chassis	alignment	8-1		
7A	Schematic, socket, trimmers,	9-8		
7G	alignment, voltage	9-7		
L-7 Chassis	Schematic, socket, trimmers,	9-9		
X8	alignment, tuner data	8-2		
55 Auto	Schematic, socket, trimmers,	10-5		
69 Auto	Alignment	9-10		
140, 170 Clipper	Schematic, socket, trimmers,	9-1		
178 Clipper	alignment	10-6		
RADIO PRODUCTS SALES CO.				
	Schematic, voltage, align-	Misc. 8-7		
	ment			
	Schematic, voltage, align-	Misc. 8-7		
	ment			
RADIO RECEPTOR CO.				
PMA-1	Schematic	2-1		2009
PMA-2	Schematic	3-1		2007
RR-6	Schematic	3-2		2008
AK, R-20	Schematic	Misc. 6-28		
R, 35-28	Schematic	Misc. 6-28		
P-50-W	Schematic	2-1		2009
PX-245	Schematic	8-2		2008
PYP-245	Schematic	8-1		2007
PYP-250	Schematic	8-1		2007
RADIO VISION CORP.				
AX96	Schematic	Misc. 8-10		
RADIOBAR CO. OF AMERICA				
505	Schematic	4-1		2032
508, 528, 210-B	Schematic	4-1		2032
510 W/468	Schematic	4-2		2031
510 W/598	Schematic	4-2		2031
510	Service notes	4-3		2038
RADIOTROPE				
G Console	Schematic, socket	3-2		2032
R Console	Schematic, wiring diagram	3-2		2032
S-2 (2 types)	Schematic, socket, voltage	3-1		2031
27-R, Early and late	Schematic, socket, voltage	1-2		2036
62, 64	Schematic, socket, voltage	3-3		2038
70-R	See U. S. Radio & Television			
71-R, 72-R, 73-R	Series 10			
74-R (1st type)	Series 8			
74-R (2nd type)	Schematic, socket, voltage	3-4		2034
	Schematic, socket, voltage	1-1		2035
RADOLEK				
Little Leader	Schematic	3-4		2014
Little Master	Schematic	3-4		2014
Monroe-Marvelo Tritone	Schematic	3-1		2011
Marvelo-Tri-Dynamic	Schematic	3-2		2012
Octomatic	Schematic	6-1		
3-Watt A-C Amplifier	Schematic	6-2		
15-Watt A-C Amplifier	Schematic	6-1		
15-Watt D-C Amplifier	Schematic	6-1		
30-Watt A-C Amplifier	Schematic	6-2		
5-tube Deluxe	Schematic	3-3		
5-tube Super	Schematic	2-1		2013
5-tube Super Compact	Schematic	3-3		2013

RADIOTRON
EARLY COMPLETE
PAGE

REMLER CO., LTD.—(Cont.)

REVISED
PAGE

MODEL

7-tube Super	Schematic	8-3	11	Schematic, socket, voltage, chassis, layouts	3-4	2026
Marvelo 7-tube Super	Schematic	8-2	14	Schematic, socket, chassis, voltage, data	1-1	2027
9-tube Battery Super	Schematic	3-2	15	Schematic, socket, voltage	2-3	2025
Radolek 10-tube Super	Schematic	2-1	15-8	Schematic, voltage, data	2-2	2028
Marvelo 6 Midget	Schematic	4-1	17	Schematic, voltage, socket, chassis, layout	3-5	2029
Marvelo-Monroe 6-7	Schematic	3-1	19, 21	Chassis, See model 10		2024
Monroe-Marvelo 8-9	Schematic	2-1	19	Schematic, socket, voltage	3-2	2025
Monroe-Marvelo 80	Schematic, data	8-1	21	Schematic, socket, voltage	3-3	2030
35 Common Talk System	Schematic, data	8-1	21-3	Schematic, socket, voltage	3-6	
45 Selective System	Schematic	4-1	21-4	Schematic, voltage, alignment	5-2	
SR-230	Schematic	4-2	26 AC-DO	Schematic, voltage, service notes	3-6	
SR-233	Schematic	4-2	26	Above Serial 54760		
SR-234	Schematic	4-2	27	"Scottie," Above Serial 77039		
SR-236	Schematic	8-2	29	Schematic, voltage, alignment	6-1	
SR-241 Amplifier	Schematic	8-2	30, 40	Schematic, voltage, alignment	4-2	
SR-247 Amplifier	Schematic	5-1	35 Auto	Schematic, voltage, alignment	9-1	
951	Alignment, voltage	5-2		Schematic, voltage, alignment	1-2	
956	Alignment, voltage	5-3		Schematic, voltage, alignment	4-3	
958	Alignment, voltage	5-4		Schematic, socket, voltage, installation	5-3	
10926	Alignment, data	5-5		Schematic, chassis, voltage	6-2	
10927	Schematic, notes	7-1		Schematic, socket, voltage	7-1	
10928	Schematic, notes	7-2		Schematic, voltage, alignment	10-1	
10929	Schematic, notes	7-3		Schematic, voltage, alignment	2-1	
10931	Schematic, notes	7-4		Schematic, voltage, alignment	6-3	
10943	Schematic, notes	7-5		Schematic, voltage, data	7-2	
10944	Schematic, notes	7-6		Schematic, voltage, data	7-2	
10951	Schematic, notes	7-7		Schematic, voltage, alignment	6-4	
10952	Alignment, voltage	5-8		Schematic, voltage, data	7-3	
10953	Alignment, voltage	5-11		Schematic, voltage, changes, data	7-4	
10956	Schematic	5-9		Schematic, voltage, trimmers, alignment	8-1	
10962	Alignment, voltage	5-10		Schematic, voltage, alignment	9-1	
10963	Schematic, voltage	5-12		Schematic, voltage, alignment	9-2	
10964 (60 cycles)	Schematic, voltage, alignment	5-13		Schematic, voltage, alignment	9-2	
10964 (25 cycles)	Schematic, voltage, alignment	5-14		Schematic, voltage, alignment	9-3	
10966	Schematic, voltage	5-14		Schematic, parts	8-3	
10967	Schematic, alignment, voltage	5-12		connections	8-3	
10968	Schematic, voltage, alignment	5-13		X-50 Switch wiring	8-4	
10969	Schematic, service data	5-11		7-50 cable and 18T Terminal Box wiring, data	8-5	
10970	Schematic, voltage, alignment	5-11		Master unit, call-back switch wiring, data	8-6	
32 v. DC.	Schematic, voltage, alignment	5-14		Installation, operation	8-8	
11908	Schematic, socket	7-6		Schematic, voltage, data	7-5	
11910	Schematic, notes	7-7		Schematic, voltage, trimmers, alignment	8-1	
11911	Schematic, alignment	7-7		Schematic, voltage, alignment	6-5	
11935	Schematic, alignment	7-8		Schematic, voltage, alignment	6-6	
11947	Schematic, alignment	7-10		Schematic, voltage, alignment	10-2	

RADIOTRON
EARLY COMPLETE
PAGE

REMLER CO., LTD.—(Cont.)

REVISED
PAGE

MODEL

2013	Schematic	8-3	46, "Scottie," Serials 98515 to 107767	Schematic, voltage, trimmers, alignment	8-1	
2012	Schematic	3-1	46, "Scottie," Above Serial 107767	Schematic, voltage, alignment	9-1	
2011	Schematic	3-1	47, "Worldwide Scottie," Above Serial 92942	Schematic, voltage, alignment	9-2	
2015	Schematic	2-1	49, 171 Beginning Serial 115014	Schematic	9-3	
2011	Schematic	3-1	M-50 Communication System	Schematic, parts	8-3	
2015	Schematic	4-1	SC-50, SWC-50 call-back connections	X-50 Switch wiring	8-3	
2012	Schematic	3-2		7-50 cable and 18T Terminal Box wiring, data	8-4	
2011	Schematic	2-1		Master unit, call-back switch wiring, data	8-6	
2011	Schematic	3-1		Installation, operation	8-8	
2015	Schematic	2-1		Schematic, voltage, trimmers, alignment	8-1	
2011	Schematic	3-1		Schematic, voltage, alignment	6-5	
2015	Schematic	4-1		Schematic, voltage, alignment	6-6	
2012	Schematic	3-2		Schematic, voltage, alignment	10-2	
2011	Schematic	2-1		Schematic, voltage, data	7-6	
2015	Schematic	3-1		Schematic, voltage, alignment, tuner	9-4	
2011	Schematic	3-1		Schematic, voltage, data	7-6	
2015	Schematic	2-1		Schematic, voltage, alignment	9-4	

RADIOTRON
EARLY COMPLETE
PAGE

REMLER CO., LTD.

REVISED
PAGE

MODEL

Best 115 KC.	Schematic	1-2		Schematic, voltage, alignment	9-4	
"Scottie," Above Serial 28 or 46	Schematic	4-1		Schematic, voltage, alignment	7-6	
"Worldwide Scottie," Above Serial 47	Schematic	2-1		Schematic, voltage, alignment	9-4	
1827 Intradyns	Schematic	2-1		Schematic, voltage, alignment	7-6	
1828 Intradyns	Schematic, socket, voltage	3-2		Schematic, voltage, alignment	9-4	
10	Chassis layouts, trimmers	3-1		Schematic, voltage, alignment	7-6	
10, 11, 15, 19, 21 Superpers	Schematic, voltage	2-2		Schematic, voltage, alignment	9-4	
10-3	Alignment, data	4-1		Schematic, voltage, alignment	7-6	
10-4	Schematic, voltage, socket, alignment	5-1		Schematic, voltage, alignment	9-4	

READRITE METER WORKS

6	Schematic	3-1		Schematic, voltage, trimmers, alignment	8-1	
15	Schematic	3-1		Schematic, voltage, alignment	9-1	
245	Schematic	3-1		Schematic, voltage, alignment	9-1	
400 Tube Tester	Schematic	2-1		Schematic, voltage, alignment	9-2	
405 Tube Checker	Schematic	2-1		Schematic, voltage, alignment	9-2	
407 Tube Tester	Schematic	2-1		Schematic, voltage, alignment	9-2	
410 Tube Checker	Schematic	3-2		Schematic	9-3	
502 Ohmmeter	Schematic	4-1		Schematic, parts	8-3	
550 Oscillator	Schematic	3-2		connections	8-3	
600, 700 Testers	Schematic	2-2		X-50 Switch wiring	8-4	
610, 710 Set Analyzer	Schematic	3-1		7-50 cable and 18T Terminal Box wiring, data	8-5	
705 Set Tester Adapter	Schematic	3-2		Master unit, call-back switch wiring, data	8-6	
710 Set Tester	Schematic	4-2		Installation, operation	8-8	
800 Capacity Meter	Schematic	2-2		Schematic, voltage, data	7-5	
850 Capacity Meter	Schematic	2-2		Schematic, voltage, trimmers, alignment	8-1	
900 Elec. Refrigerator Tester	Schematic	3-2		Schematic, voltage, alignment	6-5	
1000 Set Tester	Schematic	3-1		Schematic, voltage, alignment	6-6	

REMLER CO., LTD.

REVISED
PAGE

MODEL

2019	Schematic	3-1		Schematic, voltage, alignment	6-5	
2019	Schematic	3-1		Schematic, voltage, alignment	6-6	
2019	Schematic	3-1		Schematic, voltage, alignment	10-2	
2017	Schematic	2-1		Schematic, voltage, data	7-6	
2017	Schematic	2-1		Schematic, voltage, alignment	9-4	
2020	Schematic	3-2		Schematic, voltage, alignment	9-4	
2020	Schematic	4-1		Schematic, voltage, alignment	7-6	
2020	Schematic	3-2		Schematic, voltage, alignment	9-4	
2018	Schematic	2-2		Schematic, voltage, alignment	7-6	
2018	Schematic	2-2		Schematic, voltage, alignment	9-4	
2019	Schematic	3-1		Schematic, voltage, alignment	7-6	
2020	Schematic	3-2		Schematic, voltage, alignment	9-4	
2018	Schematic	4-2		Schematic, voltage, alignment	7-6	
2018	Schematic	2-2		Schematic, voltage, alignment	9-4	
2020	Schematic	3-2		Schematic, voltage, alignment	7-6	
2019	Schematic	3-1		Schematic, voltage, alignment	9-4	

**REMLER
SEARS-ROEBUCK**

**RADIOTRON
EARLY COMPLETE
PAGE**

712-H
712-I
712-J
712-K
712-L

*713

**REVISED
PAGE**

2-8
2-9
2-9
2-9
2-10
2-10
2-11
2-11
2-12
2-13
2-13

MODEL

PAM-22
PAM-23
PAM-24
PAM-25
PAM-25-D
PAM-29
PAM-39
PAM-45
PAM-48
PAM-59
MIX-80
PAM-80
S-100

E. M. SARGENT CO.

Schematic, notes Misc. 7-9

SAVIL RADIO ENGINEERING CORP.

Schematic 4-1
Schematic 4-1
Schematic 4-2

SCOTT TRANSFORMER CO.

All-Wave Super, Receiver 2-3
Chassis wiring 2-2
Scott's Symphony AC 2-2
1933 DeLuxe AVC Super 3-1
Schematic, power supply, re-
cording, mechanism and
schematic 3-2
Schematic 2-1
World Record, Shield-Grid
10 AC Schematic 3-1
All-Wave Super, 145
Power Pack Schematic, chassis wiring 2-4
All-Wave Super, 150
Power Pack Chassis views, schematic,
control box 1-5

SEARS-ROEBUCK & CO.

General Notes Alignment data 5-9
Loud Speakers Repair notes 5-4
Cone replacement data 5-5
Data Changes 8-5, 8-6
See Sentinel 114
9-Tube Superhet-AVC
Schematic, socket 3-14
Silvertone F Schematic, socket 3-14
Silvertone FF Schematic, socket 3-15
Silvertone G Schematic 3-16
Silvertone J Schematic 3-16
AI Schematic, voltage, socket,
trimmers, alignment 9-1
86 P Schematic, socket 10-14
86 P Schematic, socket 10-14
44, 45, 90 Schematic, voltage 7-3
46-47, 91 Schematic, voltage 5-1
49-50, 92 Schematic, voltage 5-1
51, 93 Schematic, voltage 7-3
52, 95 Schematic, voltage 6-1
Socket, trimmers, chassis views 9-2
Schematic, voltage 6-1
Schematic, voltage 6-2
See model 44
See model 46
See model 49-50
See model 51
See model 53
See model 52
Note 7-8
See model 53
See model 56
Silvertone 105, F Schematic, socket 3-14
106 Schematic, voltage 6-3
107 Schematic, voltage 6-3
108 Schematic, socket, voltage 2-17
2047 Schematic, voltage 6-3
110 Schematic, voltage 6-3
111 Schematic, voltage 6-4
112 Schematic, voltage 6-4

10

557
589
715

2059
2060
2068

2062
2067
2068

2061

2068

2100
2100
2101
2102
2102

2100

2103

**RADIOTRON
EARLY COMPLETE
PAGE**

**REVISED
PAGE**

MODEL

63, Beginning Serial Schematic, voltage, data 7-7
63116 Schematic, voltage, data 7-7
64, Beginning Serial Schematic, voltage, data 7-7
73914 Schematic, voltage, alignment 9-4
M-70 Communication Sys-
tem Master unit and S-50 secor-
dary unit wiring 8-7
Installation, operation 8-8
Schematic, voltage, data 7-2
71, Beginning Serial Schematic, voltage,
alignment, data 9-5
72, Above Serial 104459 Schematic, voltage, tuner,
alignment, data 10-3
73 Schematic, data 7-8
88, 89C, Above Serial Schematic, voltage 9-6
92582 alignment, phonograph 7-8
91, Beginning Serial Schematic, data 7-8
72189 Schematic, voltage, align-
ment Misc. 8-8
171 See model 49 Schematic, voltage, align-
ment Misc. 8-8
173 Norco Schematic, alignment 10-4
179, Above Serial 118701 Schematic, alignment 10-4

REC

See PHILCO RADIO & TELEVISION CORP.

REPUBLIC INDUSTRIES

MS & J, Schematic, notes Misc. 8-7
Sky Hawk Patricia Schematic Misc. 6-12
TR-5B Schematic, voltage, socket 5-1
"Skyhawk" RC-5, RC-6 Schematic, voltage, socket 5-4
OS-6 Schematic 4-1
"Skyhawk" SL-6 Schematic, voltage, socket 4-2
OS-6 Schematic 4-3
"Skyhawk" SL-6 Schematic, voltage, socket 4-4
TL-60 Schematic, socket, voltage,
parts 7-1
51 Schematic, socket, voltage,
parts 7-2

ROOKE INTERNATIONAL ELECTRIC CORP.

Arlab 51 Schematic Misc. 4-8

ROOT'S AUTO RADIO MFG. CORP.

55 Auto Schematic, data Misc. 5-16

ROYAL

9-A Schematic Misc. 5-17

SAMSON ELECTRIC CO.

Amplifier Schematic 1-1
MIK-1 Schematic 2-12
MIK-1D Schematic 2-12
PAM-1 Schematic 2-1
HA-2 Schematic 2-2
PABC-2 Schematic 2-2
PABC-3 Schematic 2-2
PABC-4 Schematic 1-3
PABC-5 Schematic 1-3
PAM-5 Schematic 2-3
PAM-5-D Schematic 2-3
PAM-8, 18 Schematic 2-4
PAM-9 Schematic 2-5
PAM-11, 12, 18, 14 Schematic 2-5
PAM-16, 17 Schematic 2-6
PAM-16-N, 17-N Schematic 2-6
PAM-19 Schematic 1-1
PAM-19-N Schematic 2-7
PAM-19-Q Schematic 2-7

2048
2054
2054
2041
2041
2042
2042
2042
2043
2043
2043
2044
2044
2045
2045
2046
2047
2047
2048
2048
2049

53, 54, 94, 99
56, 100
90
91
92
93
94
95
96
99
100
Silvertone 105, F
106
107
108
2047
110
111
112

*713
712-L
712-L
712-L
712-A
712-L
*711
*711
712-B
*712
*712
712-C
712-D
712-D
712-E
712-F
712-F
*713
712-G
712-G

SEARS-ROEBUCK & CO.—(Cont.)		RADIOTRON	
MODEL	REVISED PAGE	EARLY COMPLETE PAGE	PAGE
218	See model 109		
334, 334X	Chassis		
345X	Chassis		
859	Chassis		
859X	Chassis		
888	Chassis		
888X	Chassis		
891Y	Chassis		
550	International		
709, 719	International		
802, 812			
	Socket trimmers, alignment, transformer data.....9-4		
	Schematic, phonograph, data.....9-5		
	Trimmers, voltage.....9-6		
	See Sentinel 11		
1180	Schematic.....2-1	524-1	2065
1150, 1170	Voltage, socket data.....2-2	524-1	2068
1152, 1174, 1420	Schematic, socket.....2-3	524-1	2071
	Chassis wiring, voltage.....2-4	524-5	2073
1250	Schematic, socket.....2-5	524-7, 8	2071
1252	Chassis wiring, voltage.....2-6	524-10	2081
	Schematic, socket, data.....2-6	524-10	2082
1260	Schematic.....2-1	524-11, 12	2065
1280, 1282	See Sentinel 108		
1280, 1280	Chassis wiring.....2-7	524-14	2075
1280, 1282, 1300, 1302	Schematic, socket, data.....2-8	524-13	2074
1292, 1302	Chassis wiring.....2-7	524-14	2075
1310, 1312	Schematic, socket.....2-9	524-15	2067
1320, 1322, 1324, 1326, 1386, 1450, 1452	Voltage, data.....2-10	524-16	2068
	Schematic, socket, voltage.....2-11	524-19	2077
1370, 1371	Chassis wiring.....2-12	524-20	2078
1370	See Sentinel 111		
1390, 1400, 1402, 1404, 1406	Schematic, socket, voltage, data.....2-13	524-17	2076
1420	Schematic, socket, voltage, data.....2-14	524-21	2104
1430, 1510	See model 1152		
1450, 1452	Voltage data.....2-15	524-23, 24	2083
1462	Schematic, socket.....2-16	524-23, 24	2082
1480, 1482, 1484	Schematic, socket.....2-18		2084
1506	Voltage.....2-19		2085
1510	Voltage.....2-19		2085
1512X, 1520, 1522, 1522X, 7000, 7001, 7002, 7012	Schematic, voltage.....2-20		2086
1564	Trimmers, socket, alignment.....6-6		
1570, 1572, 1574	See model 1430		
1580, 1582, 1584	See Sentinel 118		
1590, 1592	See Colonial 56		
1597, 1598, 7050	Schematic, notes.....3-6		2092
1600	Voltage, socket, data.....Changes 7-11		2093
1620, 1622	Additional data.....Changes 7-11		2088
1626	Schematic.....3-2		2089
1660	Voltage, socket.....Changes 7-16		
	Additional data.....Changes 7-16		
	For other data see Colonial model 62		
	Schematic, voltage.....3-8		2094
	Changes.....Changes 7-16		
	Schematic, voltage, alignment.....7-1		
	Socket, coil data.....7-2		
	Schematic, voltage.....3-1		2087
	Chassis layout, voltage, data.....3-5		2090
	See Sentinel 521,261		2091
	Schematic, #1, data.....3-9		2095
	Schematic, #2.....3-10		2096
	Voltage, alignment data.....3-11		2097
	Schematic, data.....3-12		2098
	Voltage, chassis layout.....Changes 7-6		2099
	Additional data.....Changes 7-6		
	Schematic.....6-7		
	Voltage, transformer data.....6-8		
	Socket, trimmers, transformer notes.....6-9		
	Additional data.....Changes 7-6		
1640			
1650			
1652, 1654	Voltage, transformer data.....6-10		
1660	Schematic.....6-11		
1660	Socket, trimmers, transformer data, coil data.....6-12		
1670	Schematic, circuit data.....6-13		
	Socket trimmers, coil data.....6-14		
	Voltage, hum data, alignment.....6-15		
	Trimmers, socket, coil data, transformer data.....6-16		
	Voltage, chassis.....6-19		
1670 (Early)	Schematic "A".....6-17		
1670 (Late)	Schematic "B".....6-18		
1700, 7062	Voltage, socket, data.....4-1		
	Schematic, parts layout.....4-2		
1702	See Model 7057		
1703, 1728, 7064	Schematic, socket, parts layout.....4-3		
1704, 7070, 7071, 7072, 7078, 7074	Schematic.....4-4		
1705	Voltage, socket, parts layout.....4-5		
1706, 1707	Schematic.....4-6		
	Voltage, socket, coil data.....4-7		
	Schematic.....4-8		
1708	Socket, trimmers, parts layout, voltage.....4-9		
1708, 1709	Schematic.....4-11		
1708-A	Socket, trimmers, coil data.....4-10		
1709	Circuit notes, voltage.....4-13		
1710	Schematic.....4-12		
	Speaker data.....4-14		
	Schematic.....4-15		
1711, 7090	Notes, socket, voltage, parts.....4-16		
1711-A, 1744, 1745, 1852, 1858, 7090-A	Schematic, socket, parts layout, voltage.....4-17		
	Schematic.....5-5		
1712, 1718	Voltage, socket, alignment, parts.....5-6		
1714	Schematic, coil data.....4-18		
1715	Voltage, socket, trimmers.....4-19		
	Schematic, voltage.....4-20		
	Socket, trimmers.....4-21		
	Schematic, voltage.....5-7		
1720, 1726, 7065	Socket, trimmers locations, parts.....5-8		
1721, 1726	Schematic.....4-22		
1722, 1732	Socket, trimmers, voltage.....4-23		
1722, 1732 Revised	Additional data.....Changes 7-15		
	Schematic, data.....4-24		
	Socket, trimmers, voltage, coils.....4-25		
	Schematic, coils.....4-26		
	Socket, trimmers, voltage, parts.....4-27		
	Adjustment data.....4-28		
	Schematic.....5-9		
1722X, 1732X	Voltage, socket, changes in circuit.....5-10		
1724	Schematic.....4-29		
1725, 7065	Voltage, socket, trimmer data.....4-30		
1726-X	Schematic, voltage.....5-11		
1728	Socket layout, chassis.....5-12		
1728-A, 7185	Schematic. See model 1720		
1729	Hum Elimination.....5-13		
1780	See model 1721		
	Schematic.....5-15		
	Voltage, alignment data.....5-16		
1781	See model 1703		
1782	Schematic, parts list.....5-17		
1782X	Schematic, voltage.....5-19		
1788	Socket, chassis view, parts.....5-20		
1748, 7140	Schematic, voltage.....5-21		
1743A	Socket, trimmers, adjustments, parts.....5-22		
1744, 1745	Schematic, alignment, parts.....5-18		
	See model 1722X		
	Schematic.....5-23		
	Voltage, socket, chassis, parts.....5-24		
	Schematic, alignment, parts.....5-25		
	Schematic, socket, alignment.....7-64		
	See model 1711-A		

1750	Schematic, voltage.....4-31	1855	Voltage, alignment, socket, parts.....5-46
1760 (Type 1)	Socket, trimmers, chassis changes.....4-32	1857	Changes.....Changes 7-6
1760 (Type 2)	Schematic.....5-26	1857-A, 1867	Schematic, socket.....5-47
1780	Voltage.....5-27	1858	Alignment, voltage, parts.....5-48
1800	Schematic, voltage.....5-28	1859-A	Additional data.....Changes 7-8
1801, 1801A	Socket layout, chassis, parts.....5-29	1860	Socket, trimmers, alignment, voltage.....6-40
1802, 1803	Schematic, notes, parts.....5-30	1862, 1868, 1870	Schematic.....6-41
1802-A, 1803-A, 1807	Schematic, alignment, parts.....5-31	1863	Alignment, voltage, socket, parts.....5-50
1804, 1805, 1808, 1820, 1826	Socket layout, alignment.....5-4	1864	See Sentinel model 5600
1805-A, 1808-A, 1826-A, 1841	Voltage, alignment, socket.....5-32	1867	See model 1850
1806, 1823, 1829	Schematic, circuit changes.....5-33	1868, 1870	See model 1857-A
1809, 1811, 1833, 1845	Wavetrap data, voltage, alignment, socket, parts.....5-34	1869X, 7157	See model 1850
1820	Alignment.....6-20	1870	Schematic, alignment.....7-4
1821, 1827	Schematic.....6-21	1900	Notes, change.....7-67
1822, 1831, 7164	Schematic, voltage.....6-22	1900, 1910	Schematic, socket, trimmers, alignment.....10-28
1824, 1830	Schematic.....6-23	1903, 1953, Early, Late	Schematic, socket, trimmers, alignment.....7-11
1825, 1828	See model 1804	1904, 1904-A, 1906, 1908, 1911, 1914, 1938, 1954, 1964, 1964-A, 1984	Alignment, chassis layout.....6-44
1825-A	Schematic.....5-37	1905, 1915, 1955, 1965, Early and Late	Schematic.....6-45
1826	Socket, trimmers, transformer data.....6-24	1908	Changes.....Changes 7-14
1826-A	Schematic.....6-25	1909	Schematic, voltage, notes.....7-13
1827	Alignment, parts.....6-26	1910	Alignment, chassis, trimmers.....7-14
1828	Additional data.....Changes 7-1, 7-6	1911	Dual Ratio Drive Data.....7-12
1829	Schematic.....6-27	1912	See model 1904
1830	Socket, trimmers, transformer data.....6-28	1914	Schematic, voltage, note.....7-15
1830	Additional data.....Changes 7-1, 7-6	1915	Alignment.....7-16
1831	Schematic.....6-29	1917, 1967, 1967A	Notes, change.....7-67
1832	Socket, trimmers, transformer data.....6-29	1918, 1968	See model 1900
1832-A	Additional data.....Changes 7-1	1918A, 1968A	See model 1904
1833	Schematic.....5-39	1919, 1929, 1982A, (Late), 1999, Chassis 345X	See model 1909
1835	Voltage, alignment, socket, parts.....5-40	1920, 1926, 1980	See model 1904
1840, 1842	Alignment, voltage, socket, trimmers.....6-30	1922, 1982, 1982, 1992	See model 1904
1841	Schematic.....6-31	1922-A, 1932-A, 1982-A, Early, 1992-A	See model 1905
1845	See model 1821	1923, 1933, 1933, 1993, Chassis 334, 334X	Schematic, changes.....7-17
1850, 1851, 1862, 1868, 1870	See model 1823	1924	Chassis, trimmers, notes.....7-18
1852, 1853	See model 1824	1925, 1935, 1985, 1995, Early, Late	Alignment, note.....7-19
1854	Socket, trimmers, clock unit tests, drive unit test.....6-32	1926, 1928, 1978, 1980A, Early and Late	Dual ratio drive data.....7-20
1855	Schematic.....6-33	1927X, 1937X	Trimmers, chassis, notes.....7-21
	Alignment, pre-selector data.....6-34		Alignment.....7-22
	Schematic.....6-35		Dual ratio drive data.....7-12
	Alignment, socket, trimmers, voltage.....6-36		Schematic, voltage.....7-23
	See model 1809		Alignment.....7-25
	Schematic, voltage.....7-5		Schematic, voltage.....8-5
	Socket, trimmers, alignment.....7-6		Chassis, alignment, data, sensitivity.....8-6
	Wave trap data, alignment, voltage.....6-38		Schematic.....6-46
	Socket, trimmers.....6-39		Alignment, chassis, parts.....6-47
	Additional data.....Changes 7-15		Similar to Colonial model 659
	See model 1805-A		Notes, changes.....7-69
	See model 1809		Alignment, socket, trimmers, chassis.....6-48
	Schematic.....5-41		Schematic, changes.....6-49
	Voltage, alignment, socket, parts.....5-42		Chassis, alignment, parts, notes.....7-26
	See model 1711-A		See Sentinel model 81B
	Schematic.....5-43		Schematic, voltage.....7-28
	Alignment, voltage, socket.....5-44		Chassis, alignment, notes.....7-29
	Schematic, voltage.....7-7		Schematic, voltage.....7-30
	Socket, trimmers, chassis, alignment, parts.....7-8		Schematic, voltage, trimmers.....7-31
	Schematic.....5-45		

RADIOTRON
EARLY COMPLETE
PAGE

SEARS-ROEBUCK & CO.—(Cont.)
REVISED
PAGE

MODEL
1988, 4401, 4402, 4461,
4462
1989, 4408, 4420, 4520
1992
1992-A
1992X
1993
1993X
1994 (Late)
1995
1996
1998, Early, Late
1999
3972, Chassis 113.972
4400
4400-A
4401, 4402
4403
4404, 4406, 4424, 4444,
4524, 4544, 3-Volt
Models
4405, 4407, 4428, 4448,
4548, Two Types
4405A, 4438A, 4433,
4448A, 4453, 4528A,
4548A
4406
4407
4408
4409, 4413, 4442, 4443,
4522, 4523, 4542, 4543
4410, 4411, 4425, 4445,
2-Volt models
4413
4414, 4415, 4500, 4505,
4506, 4509, 4510, 4511,
Chassis 101.393
4416
4418, 4430
4419, 4459, 4519, 4559
4420
4421, 4434, 4521
4422, 4423, 4524A, 4532,
4542A
4424
4425
4426, 4427, 4446, 4447,
4526, 4546
4426A, 4526A, 4546A

RADIOTRON
EARLY COMPLETE
PAGE

SEARS-ROEBUCK & CO.—(Cont.)
REVISED
PAGE

MODEL
1927X, 1937X
1929
1930, 1940, 1956, 1970A
1932
1932-A
1933
1933A, 1983A
1934
1935
1936
Chassis 859, Early
Chassis 859X, Late
1937X
1938
1940
1941
1941
1942, Early
1942, 1972, 1994, Late,
Chassis 891Y
1944
1945
1946, Early Chassis
888, Late, Chassis
888X
1947, 1948
1949 Auto
1949A Auto
1952
1954
1954X
1955
1956
1962
1964, 1964A
1965
1967, 1967A
1968
1968A
1970
1970A
1972, Early
1972, Late
1978
1980
1980A
1981, 1981C, 1941
1982
1982-A, Early
1982A, Late
1983
1983A
1984
1985
1986, 1987, 4403, 4463,
4484, 4563, 4564, 4570,
4571, 4572, 4584, Three
Types, (Colonial)
1986, 1987, 4403, 4463,
4464, 4484, 4563, 4564,
4584, Chassis 100150
1988, 4401, 4402, 4461,
4462

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Alignment	7-44	Alignment, voltage, alignment, sensitivity	7-49
See model 1919		Trimmers, chassis, data	7-50
Schematic	7-32	See model 1922	7-51
See model 1922		Schematic, voltage, trimmers	7-44
See model 1922-A		Alignment	7-52
See model 1923		Schematic, voltage, trimmers	7-44
Schematic, voltage	7-33	Alignment	7-53
Chassis, alignment, sensitivity	7-34	See model 1942 Late	7-54
See Sentinel model 31B		See model 1925	7-53
See model 1925		Schematic, voltage, trimmers	7-54
Schematic, voltage	7-35	Alignment	7-54
Chassis, alignment, changes	7-36	See model 1919 Late	10-1
Dual ratio drive data	7-12	Schematic, voltage, chassis, color code	10-2
See model 1927X		Alignment, socket, trimmers	10-2
See model 1904		See Howard model HA8 (Early) See Howard model HA8 (Late)	
See model 1930		See model 1988	7-55
See model 1981		Schematic, voltage, data, sensitivity	7-55
See model 1909		Socket, trimmers, chassis, alignment	7-56
Schematic, voltage	8-4	See model 4409	8-15
Chassis, alignment, sensitivity	9-14	Schematic, socket, chassis, alignment	8-15
See model 1909	7-40	Data	Changes 10-5
Schematic, socket, data, align- ment, sensitivity	7-38	Schematic, voltage, specifica- tions, alignment	9-9
Dual ratio drive data	7-12	Socket, chassis, transformer data, parts	9-10
Changes	8-5	Schematic, voltage	8-16
Schematic, socket, voltage, changes	7-39	Schematic, speaker wiring, interference data	8-17
Chassis, trimmers, alignment, sensitivity	8-8	Socket, trimmers, chassis, alignment, sensitivity	8-18
Dual ratio drive data	8-7	See model 1989	8-19
Chassis, trimmers, alignment, sensitivity	8-8	Schematic, socket	8-20
Schematic, socket	8-9	Alignment, voltage	8-21
Schematic, parts	8-10	Socket, trimmers, chassis	8-23
See model 1903		Socket, trimmers, chassis	8-22
See model 1904		Alignment, sensitivity, in- terference data	8-24
Schematic, trimmers	7-41	See model 4410	8-25
Alignment, parts	7-42	Schematic, voltage	8-25
See model 1905		Alignment, sensitivity, in- terference data	8-24
See model 1930		See model 4410	8-25
See model 1909		Schematic, voltage	8-25
See model 1904		Alignment, sensitivity, in- terference data	8-24
See model 1905		See model 4410	8-25
See model 1917		Schematic, voltage	8-25
See model 1918		Alignment, sensitivity, in- terference data	8-24
See model 1918A		See model 4410	8-25
Schematic	8-11	Schematic, voltage	8-25
Alignment, socket, trimmers, voltage	8-12	Alignment, sensitivity, in- terference data	8-24
See model 1930		See model 4410	8-25
See model 1909		Schematic, voltage	8-25
See model 1943 Late		Alignment, sensitivity, in- terference data	8-24
See model 1926		See model 4410	8-25
See model 1920		Schematic, voltage	8-25
See model 1928		Alignment, sensitivity, in- terference data	8-24
Schematic	7-43	See model 4410	8-25
See model 1922-A		Schematic, voltage	8-25
See model 1919 Late		Alignment, sensitivity, in- terference data	8-24
See model 1923		See model 4410	8-25
See model 1923A		Schematic, voltage	8-25
See model 1924		Alignment, sensitivity, in- terference data	8-24
See model 1925		See model 4410	8-25
Schematic, voltage	7-45	Schematic, voltage	8-25
Socket, chassis, alignment, changes	7-46	Alignment, sensitivity, in- terference data	8-24
Schematic, socket, voltage	8-13	See model 4410	8-25
Socket, trimmers, chassis, alignment	8-14	Schematic, voltage	8-25
Schematic, alignment, voltage, data	7-47	Alignment, sensitivity, in- terference data	8-24

RADIOTRON
EARLY COMPLETE
PAGE

REVISED
PAGE

SEARS-ROEBUCK & CO.—(Cont.)

MODEL

461C, 4669, 4769, 4789 Schematic, voltage, socket, specifications, transformer data9-53
 Socket, trimmers, chassis, alignment, sensitivity9-54
 Phonograph installation, wave-trap data9-55
 Tuner data10-25, 26, 27
 Schematic, voltage, socket, transformer data9-39
 Socket, trimmers, chassis, alignment, notes, sensitivity.....9-40
 Schematic, voltage10-5
 Alignment, socket, trimmers, chassis10-6
 Schematic, voltage, socket9-47
 4613, 4623, 4643, 4673, 4723, Chassis 100.157
 Trimmers, chassis, specifications, alignment, sensitivity.....9-48
 Schematic, voltage, socket, transformer data9-41
 Socket, trimmers, chassis, alignment, notes, sensitivity.....9-42
 Schematic, voltage, socket, specifications, speaker data.....9-43
 Socket, trimmers, chassis, alignment, notes, sensitivity.....9-44
 See model 4602-3
 Schematic, socket, voltage, specifications9-45
 Socket, trimmers, chassis, alignment9-46
 See model 4613
 See model 4604-5
 See model 4606-7
 See model 4608A
 Schematic, voltage, socket10-7
 Alignment, notes10-6
 Chassis, socket, notes10-8
 See model 4608A
 Schematic, voltage, socket, specifications, transformer and speaker data9-49
 Socket, trimmers, chassis, alignment, notes, sensitivity.....9-50
 See model 4613
 Schematic, voltage, socket10-9
 Alignment, chassis, socket10-10
 See model 4606-7
 See model 4608A
 See model 4640
 See model 4614
 See model 4611
 Schematic, voltage, phonograph installation9-51
 Socket, trimmers, chassis, alignment, phonograph notes 9-52
 Schematic, voltage, jack changes10-11
 Socket, trimmers, chassis, alignment, transformer data10-12
 Tuner condensers, drive data 10-8
 Tuner data, jack installation 10-13
 Schematic, voltage10-15
 Socket, trimmers, alignment10-16
 See model 4610
 See model 4667
 Lo-Noise Control data and notes9-56
 Schematic, voltage, socket, phonograph data9-57
 Socket, trimmers, alignment chassis, sensitivity, notes9-58
 Schematic, voltage, color code 10-17
 Tuner data10-13

RADIOTRON
EARLY COMPLETE
PAGE

REVISED
PAGE

SEARS-ROEBUCK & CO.—(Cont.)

MODEL

See model 4404
 See model 4426
 See model 4426A
 See model 4405
 See model 4438A
 See model 4405A
 See model 4429
 See model 4450
 See model 4419
 See model 1986
 Schematic, voltage, speaker connections, transformer9-31
 Socket, trimmers, chassis, alignment, changes9-32
 See model 4466
 Schematic, voltage8-63
 Socket, trimmers, alignment, sensitivity8-64
 See model 1986 (Colonial)
 See model 4437
 See model 1986
 See model 4465
 See model 4486
 Schematic, voltage, data8-65
 Socket, trimmers, chassis, notes8-66
 Alignment, sensitivity, jack installation8-67
 Dial data8-68
 Circuit data8-69
 Dial data, flash tuning, notes8-70
 Changes8-74
 Changes9-29
 Changes, notes9-30
 DataChanges 10-5
 Schematic8-71
 Socket trimmers, chassis8-72
 Alignment, sensitivity, notes8-73
 ChangesChanges 10-5
 Data4498
 See model 4488A
 See model 4488B
 See model 4509
 Schematic, voltage, transformer data, specifications.....9-38
 Socket, trimmers, alignment, chassis, sensitivity9-34
 See model 4498
 Schematic, voltage9-35
 Socket, trimmers, alignment, chassis, sensitivity9-36
 DataChanges 10-2
 DataChanges 10-5
 Schematic, voltage8-75
 Socket, trimmers, alignment, sensitivity8-76
 DataChanges 10-2
 DataChanges 10-5
 Schematic, voltage, socket, trimmers, chassis, alignment, sensitivity, notes8-77
 Schematic, voltage, socket, trimmers, chassis, alignment8-78
 Schematic, voltage, specifications9-37
 Socket, trimmers, chassis, alignment, data, sensitivity.....9-38
 Schematic, voltage, socket, trimmers, chassis10-3
 Alignment, notes10-4

RADIOTRON
EARLY COMPLETE
PAGE

REVISED
PAGE

SEARS-ROEBUCK & CO.—(Cont.)

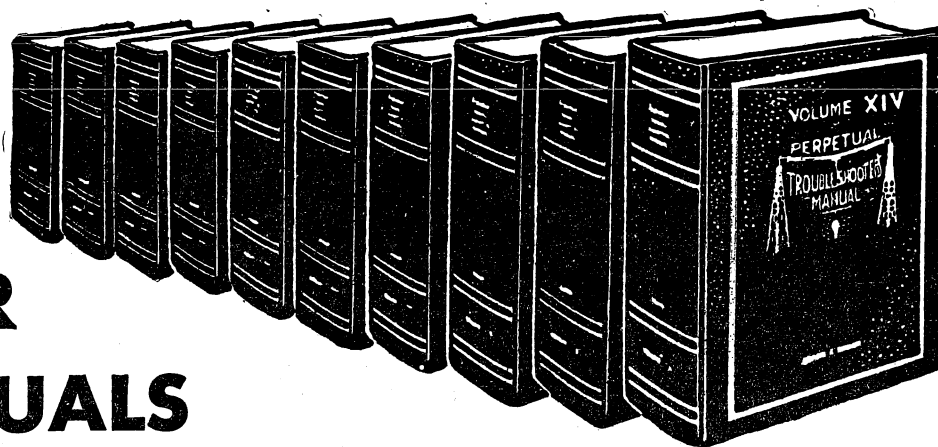
MODEL

4611, 4660, Chassis 101.487
 4612A, 6162, Chassis 101.533
 4613, 4623, 4643, 4673, 4723, Chassis 100.157
 4614, 4651, Chassis 101.497
 4619, Chassis 101.478
 4620-1, 4630-1
 4622, 4722, Chassis 100.179
 4623
 4624-5, 4634-5
 4626-7
 4628A, 4629A
 4632A, 4638A, 6014, 6015, 6044, 6045, 6064, 6144, 6164, Chassis 101.505, 101.505X
 4638A, 4639A
 4640, 4650, 4740, 4750
 Chassis 101.476
 4643
 4644A, 4645A, Chassis 101.504
 4646-7
 4648A, 4649A
 4650
 4651
 4660
 4664, 4764, 4784, Chassis 101.480
 4667, 4677, 4767, 4777, Chassis 101.498
 4668, Chassis 103.AR166
 4669
 4677
 4680, 4790, Chassis 101.479
 4681, 4781, Chassis 101.499

RADIOTRON
EARLY COMPLETE
PAGESEARS-ROEBUCK & CO.—(Cont.)
REVISED
PAGESEARS-ROEBUCK & CO.—(Cont.)
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PAGERADIOTRON
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PAGESEARS-ROEBUCK & CO.—(Cont.)
REVISED
PAGE

MODEL	SEARS-ROEBUCK & CO.—(Cont.)	REVISED PAGE	RADIOTRON EARLY COMPLETE PAGE
6140, Chassis 101.534, 6152, 6153, Chassis 101.537	Socket, trimmers, chassis	10-84	
6144	Alignment	10-44	
6146	Tuner data 4632A	10-58	
6148	See model 6016		
6152	See model 6008		
6157, Chassis 100.198	See model 6140		
	Schematic, voltage, switches, socket, coils	10-85, 86	
	Parts list	10-87	
	Alignment, trimmers	10-87	
	Tuner data, drive data	10-88	
6162	See model 4612A		
6164	See model 4632A		
6168	See model 6008		
6170	See model 6070		
6171, 6176	See model 6005		
6172	See model 6072		
6195, 6196, 6197, Chassis 109.216	Schematic, voltage, socket, trimmers, alignment	10-91	
6226 Wireless Record Player, Chassis 134.802	Schematic, notes	10-89	
6226, Chassis 134.802-1	Operating and set-up procedure notes, parts	10-90	
7000, 7001, 7002, 7012	Schematic changes, notes	10-89	
7042	See Sentinel 118		
7048, 7044, 7045, 7046, 7047	See Sentinel 518		
	Schematic, socket, alignment	5-51	
7048	Voltage, parts, resistance test	5-52	
7049	Schematic, voltage, alignment, resistance	5-53	
	Schematic, socket, trimmer	5-55	
	Resistance test data, voltage, socket	5-56	
7050	See model 1597		
7057, 7068	See Sentinel 570		
7062	See model 1700		
7064	See model 1703		
7065	See model 1720		
7066	Schematic, resistance test	5-57	
7070, 7071, 7072, 7078, 7074	See model 1704		
7075, 7076, 7077, 7078, 7091, 7092, 7093, 7094	Schematic	4-88	
7091, 2, 3 and 4	Voltage, trimmers, parts location, socket	4-84	
7090-A	See model 1711		
7106, 7111X, 7112, 7114	See model 1711-A		
7108	Schematic, alignment, parts	5-63	
7110	Schematic, parts, service notes	5-58	
7117, 1889-A	Schematic, voltage	5-59	
	Alignment, parts, installation notes	5-60	
7118, 1708-A	Schematic, voltage	5-61	
7121	Socket, chassis, parts	5-62	
7124, 7132	Schematic, notes, parts	5-64	
7126, 7130	Schematic, alignment, parts	5-65	
7127, Early	Additional data	Changes 7-5	
7127, Late, 7138, 7139	Schematic, parts, service notes	5-66	
7128	Schematic changes, socket	7-63	
	Schematic changes, socket	7-63	
	Data	Changes 10-5	
	Schematic	5-67	
	Alignment, voltage, socket, parts	5-68	
7130	See model 7126		
7132	See model 7124		
7133	See model 7127, Late		
7135	See model 1728-A		
7136, 7137	Schematic, socket, alignment	7-64	
7139	See model 7127, Late		
7140	See model 1743, 1743A		
7141, 7143	Schematic, socket, trimmers, voltage	6-50	
6054, 6055, Chassis 101.532	Tuner data	10-81	
6064	See model 4632A		
6068, 6069	See model 6008		
6070, 6170, Chassis 100.189	Schematic, voltage, coils	10-63	
6071, 6076	Socket, trimmers, chassis, alignment	10-64	
6072, 6077, 6172, Chassis 101.513	See model 6005	10-66	
	Schematic, voltage	10-66	
	Alignment, notes	10-6	
	Tuner data	10-58	
	Socket, trimmers, chassis	10-54	
	Schematic, voltage	10-67	
6073, 6173, Chassis 101.528	Socket, trimmers, chassis	10-68	
	Alignment, notes	10-6	
	Schematic, voltage, drive data	10-71	
	Alignment	10-44	
	Socket, trimmers, chassis	10-84	
	Tuner	10-88	
	See model 6072		
	See model 6074		
	Schematic, voltage, color code	10-89	
6079	Socket, trimmers, chassis, alignment	10-70	
6100, Chassis 101.495	"Moto-Matic", Tuner details, schematic	10-34	
	"Moto-Matic", adjustments, Part 1	10-35	
	"Moto-Matic", adjustments, Part 2	10-36	
	Schematic, voltage, color code	10-72	
6101, Chassis 101.496	Socket, trimmers, chassis, antenna coil, trimmers	10-68	
	Alignment	10-70	
	"Moto-Matic", Tuner details, schematic	10-34	
	"Moto-Matic", adjustments, Part 1	10-35	
	"Moto-Matic", adjustments, Part 2	10-36	
	Schematic, voltage, alignment, tuner changes	10-73	
6102, 6102A, 6103, 6103A, 6105, 6105A, Chassis 101.526, 101.526-1	Socket, chassis	10-74	
	Schematic, voltage, data	10-75	
	Tuner assembly, data	10-76	
	Chassis wiring, socket, trimmers, alignment	10-77	
	Schematic, voltage	10-78	
6104, Chassis 126.203	Socket, trimmers, chassis, alignment	10-62	
	Schematic, voltage, tuner, socket, chassis	10-79	
	Schematic, voltage, chassis, socket, alignment, tuner	10-80	
	See model 6112		
	See model 6002		
	See model 6022		
	See model 6023		
	See model 6003		
	Schematic, voltage, tuner	10-81	
	Alignment, notes	10-6	
	Socket, trimmers, chassis, notes	10-74	
	See model 6002		
	See model 6022		
	See model 6003		
	See model 6036		
	See model 6038		
	Schematic, voltage, color code, notes	10-82	
	Phone and phono. jacks data	10-83	
6110, 6111, Chassis 101.508	Socket, trimmers, chassis, alignment	10-62	
	Schematic, voltage, tuner, socket, chassis	10-79	
	Schematic, voltage, chassis, socket, alignment, tuner	10-80	
	See model 6002		
	See model 6022		
	See model 6023		
	See model 6003		
	Schematic, voltage, tuner	10-81	
	Alignment, notes	10-6	
	Socket, trimmers, chassis, notes	10-74	
	See model 6002		
	See model 6022		
	See model 6003		
	See model 6036		
	See model 6038		
	Schematic, voltage, color code, notes	10-82	
	Phone and phono. jacks data	10-83	

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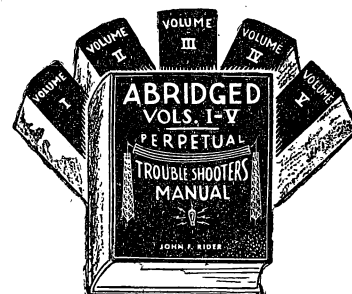
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7148	Schematic, voltage, socket, trimmers, alignment.....	8-79
7144	Schematic, socket, alignment.....	7-65
7150	Schematic, socket, alignment.....	7-67
7152	Notes, change.....	7-67
7153	Schematic, socket, voltage, alignment.....	10-92
7154	Schematic, socket, trimmers, alignment.....	7-9
7155	Schematic, socket.....	7-66
7157	Schematic, socket, alignment.....	7-67
7158	Schematic, trimmers, socket, alignment.....	7-68
7164	See model 1822.....	7-65
7165, 7166X	Schematic, socket.....	7-65
7166, 7166X	Schematic, socket.....	7-63
7166A	Schematic, socket, voltage.....	7-69
7167	Schematic, voltage, alignment, parts.....	7-70
7168	Schematic, voltage, data.....	7-69
7170, 7170A	Schematic, socket.....	10-93
7171	Schematic, voltage, socket, trimmers.....	10-95
	Chassis wiring.....	10-94
	Alignment.....	10-96
7172	Schematic, socket, alignment.....	10-97
7172X	Schematic, alignment.....	8-80
7173, 7183	Schematic, voltage, socket, alignment.....	9-81
7176	Schematic, socket, trimmers, alignment.....	10-98
7177	Schematic.....	10-99
7181, 7182	Socket, trimmers.....	9-82
	Schematic, voltage.....	9-83
	Alignment.....	9-84
	Schematic, socket, trimmers, alignment.....	10-100
7211, Chassis 110.7211	Schematic, socket, trimmers.....	10-101
7212, 7212A, Chassis 110.7212	Schematic.....	10-101
7213, Chassis 110.7213	Socket, trimmers, alignment.....	10-102
7214, Chassis 110.7214	Schematic, socket, trimmers, tuner.....	10-110
7215, Chassis 110.7215	Alignment, tuner data.....	10-102
7220, Chassis 110.7220	Schematic, notes.....	10-103
7221, Chassis 126.202	Socket, trimmers, alignment.....	10-104
	Schematic, voltage, drive data, specifications.....	10-105, 106
	Socket, trimmers, alignment, Phono, data.....	10-107
	Chassis wiring.....	10-108
	Record changer assembly.....	10-109
7225, Chassis 110.255	Schematic, socket, trimmers, voltage, alignment.....	10-111
	Tuner data.....	10-81
	Alignment.....	10-64
7226, Chassis 110.880	Schematic, voltage, alignment, Socket, trimmers, alignment, Part 2.....	10-112
100.150 Chassis	See model 1886.....	10-104
100.151 Chassis	See model 4465.....	
100.157 Chassis	See model 4613.....	
100.159 Chassis	See model 4688.....	
100.179 Chassis	See model 4622.....	
100.189 Chassis	See model 6070.....	
100.195 Chassis	See model 6002.....	
100.198 Chassis	See model 4786.....	
101.410 Chassis	See model 6157.....	
101.458 Chassis	See model 4465.....	
101.472A Chassis	See model 4600.....	
101.473 Chassis	See model 4608A.....	
101.476 Chassis	See model 4606-7.....	
101.478 Chassis	See model 4640.....	
101.479 Chassis	See model 4619.....	
101.480 Chassis	See model 4680.....	
101.482 Chassis	See model 4664.....	
101.487 Chassis	See model 4610.....	
	See model 4611.....	
	See model 4612.....	
	See model 4613.....	
	See model 4614.....	
	See model 4615.....	
	See model 4616.....	
	See model 4617.....	
	See model 4618.....	
	See model 4619.....	
	See model 4620.....	
	See model 4621.....	
	See model 4622.....	
	See model 4623.....	
	See model 4624.....	
	See model 4625.....	
	See model 4626.....	
	See model 4627.....	
	See model 4628.....	
	See model 4629.....	
	See model 4630.....	
	See model 4631.....	
	See model 4632.....	
	See model 4633.....	
	See model 4634.....	
	See model 4635.....	
	See model 4636.....	
	See model 4637.....	
	See model 4638.....	
	See model 4639.....	
	See model 4640.....	
	See model 4641.....	
	See model 4642.....	
	See model 4643.....	
	See model 4644.....	
	See model 4645.....	
	See model 4646.....	
	See model 4647.....	
	See model 4648.....	
	See model 4649.....	
	See model 4650.....	
	See model 4651.....	
	See model 4652.....	
	See model 4653.....	
	See model 4654.....	
	See model 4655.....	
	See model 4656.....	
	See model 4657.....	
	See model 4658.....	
	See model 4659.....	
	See model 4660.....	
	See model 4661.....	
	See model 4662.....	
	See model 4663.....	
	See model 4664.....	
	See model 4665.....	
	See model 4666.....	
	See model 4667.....	
	See model 4668.....	
	See model 4669.....	
	See model 4670.....	
	See model 4671.....	
	See model 4672.....	
	See model 4673.....	
	See model 4674.....	
	See model 4675.....	
	See model 4676.....	
	See model 4677.....	
	See model 4678.....	
	See model 4679.....	
	See model 4680.....	
	See model 4681.....	
	See model 4682.....	
	See model 4683.....	
	See model 4684.....	
	See model 4685.....	
	See model 4686.....	
	See model 4687.....	
	See model 4688.....	
	See model 4689.....	
	See model 4690.....	
	See model 4691.....	
	See model 4692.....	
	See model 4693.....	
	See model 4694.....	
	See model 4695.....	
	See model 4696.....	
	See model 4697.....	
	See model 4698.....	
	See model 4699.....	
	See model 4700.....	
	See model 4701.....	
	See model 4702.....	
	See model 4703.....	
	See model 4704.....	
	See model 4705.....	
	See model 4706.....	
	See model 4707.....	
	See model 4708.....	
	See model 4709.....	
	See model 4710.....	
	See model 4711.....	
	See model 4712.....	
	See model 4713.....	
	See model 4714.....	
	See model 4715.....	
	See model 4716.....	
	See model 4717.....	
	See model 4718.....	
	See model 4719.....	
	See model 4720.....	
	See model 4721.....	
	See model 4722.....	
	See model 4723.....	
	See model 4724.....	
	See model 4725.....	
	See model 4726.....	
	See model 4727.....	
	See model 4728.....	
	See model 4729.....	
	See model 4730.....	
	See model 4731.....	
	See model 4732.....	
	See model 4733.....	
	See model 4734.....	
	See model 4735.....	
	See model 4736.....	
	See model 4737.....	
	See model 4738.....	
	See model 4739.....	
	See model 4740.....	
	See model 4741.....	
	See model 4742.....	
	See model 4743.....	
	See model 4744.....	
	See model 4745.....	
	See model 4746.....	
	See model 4747.....	
	See model 4748.....	
	See model 4749.....	
	See model 4750.....	
	See model 4751.....	
	See model 4752.....	
	See model 4753.....	
	See model 4754.....	
	See model 4755.....	
	See model 4756.....	
	See model 4757.....	
	See model 4758.....	
	See model 4759.....	
	See model 4760.....	
	See model 4761.....	
	See model 4762.....	
	See model 4763.....	
	See model 4764.....	
	See model 4765.....	
	See model 4766.....	
	See model 4767.....	
	See model 4768.....	
	See model 4769.....	
	See model 4770.....	
	See model 4771.....	
	See model 4772.....	
	See model 4773.....	
	See model 4774.....	
	See model 4775.....	
	See model 4776.....	
	See model 4777.....	
	See model 4778.....	
	See model 4779.....	
	See model 4780.....	
	See model 4781.....	
	See model 4782.....	
	See model 4783.....	
	See model 4784.....	
	See model 4785.....	
	See model 4786.....	
	See model 4787.....	
	See model 4788.....	
	See model 4789.....	
	See model 4790.....	
	See model 4791.....	
	See model 4792.....	
	See model 4793.....	
	See model 4794.....	
	See model 4795.....	
	See model 4796.....	
	See model 4797.....	
	See model 4798.....	
	See model 4799.....	
	See model 4800.....	
	See model 4801.....	
	See model 4802.....	
	See model 4803.....	
	See model 4804.....	
	See model 4805.....	
	See model 4806.....	
	See model 4807.....	
	See model 4808.....	
	See model 4809.....	
	See model 4810.....	
	See model 4811.....	
	See model 4812.....	
	See model 4813.....	
	See model 4814.....	
	See model 4815.....	
	See model 4816.....	
	See model 4817.....	
	See model 4818.....	
	See model 4819.....	
	See model 4820.....	
	See model 4821.....	
	See model 4822.....	
	See model 4823.....	
	See model 4824.....	
	See model 4825.....	
	See model 4826.....	
	See model 4827.....	
	See model 4828.....	
	See model 4829.....	
	See model 4830.....	
	See model 4831.....	
	See model 4832.....	
	See model 4833.....	
	See model 4834.....	
	See model 4835.....	
	See model 4836.....	
	See model 4837.....	
	See model 4838.....	
	See model 4839.....	
	See model 4840.....	
	See model 4841.....	
	See model 4842.....	
	See model 4843.....	
	See model 4844.....	
	See model 4845.....	
	See model 4846.....	
	See model 4847.....	
	See model 4848.....	
	See model 4849.....	
	See model 4850.....	
	See model 4851.....	
	See model 4852.....	
	See model 4853.....	
	See model 4854.....	
	See model 4855.....	
	See model 4856.....	
	See model 4857.....	
	See model 4858.....	
	See model 4859.....	
	See model 4860.....	
	See model 4861.....	
	See model 4862.....	
	See model 4863.....	
	See model 4864.....	
	See model 4865.....	
	See model 4866.....	
	See model 4867.....	
	See model 4868.....	
	See model 4869.....	
	See model 4870.....	
	See model 4871.....	
	See model 4872.....	
	See model 4873.....	
	See model 4874.....	
	See model 4875.....	
	See model 4876.....	
	See model 4877.....	
	See model 4878.....	
	See model 4879.....	
	See model 4880.....	
	See model 4881.....	
	See model 4882.....	
	See model 4883.....	
	See model 4884.....	
	See model 4885.....	
	See model 4886.....	
	See model 4887.....	
	See model 4888.....	
	See model 4889.....	
	See model 4890.....	
	See model 4891.....	
	See model 4892.....	
	See model 4893.....	
	See model 4894.....	
	See model 4895.....	
	See model 4896.....	
	See model 4897.....	
	See model 4898.....	
	See model 4899.....	
	See model 4900.....	

SENTINEL RADIO CORP.

"Automatic Tune" Wheel Dial	Assembly, details, notes.....	10-1
Push-Button Dial 6A	Installation, details, parts.....	10-2
8, 9	Assembly, instructions, parts.....	10-12
10M	Schematic, voltage, trimmers, alignment, parts.....	8-1, 8-2
10MF	Schematic, socket voltage.....	9-1
11, 12, 14, 16 (10A)	Schematic, voltage, alignment, parts.....	8-5
11M	Schematic, voltage, alignment, parts.....	8-3, 8-4
14A	Schematic, socket, voltage, alignment, parts.....	8-6
19A	Schematic, parts, trimmers 9-1, 2.....	9-5
20A	Schematic, voltage, alignment, trimmers, parts.....	8-7
30A	Schematic, voltage, trimmers, alignment.....	7-1
31, 38	Schematic, alignment, voltage, parts.....	8-8
31B	Schematic, voltage, trimmers.....	28
32B	Alignment, parts.....	61
32B	Schematic, alignment, parts.....	62
33B	Schematic, alignment, trimmers, parts.....	8-9
	parts.....	8-10

MODEL	REVISÉD PAGE	EARLY COMPLETE PAGE	MODEL	REVISÉD PAGE	EARLY COMPLETE PAGE
34B	Schematic, trimmers, alignment, parts, changes, voltage	8-11	80B	Schematic, voltage, socket	10-11
35-B	Schematic, trimmers	6-3	82A, 82AE	Alignment, trimmers, chassis	10-8
36L	Schematic, voltage, alignment, trimmers, parts	6-4	Socket, trimmers, chassis, voltage		9-21
37B	Schematic, alignment, parts, voltage	8-12	Alignment, trimmers, chassis		9-22
38B	Schematic, trimmers, alignment, parts	8-13	"Automatic Tune", Wheel assembly, details		10-1
39B	Schematic, trimmers, alignment, changes, parts	8-14	"Automatic Tune", Wheel in-stallations, details		10-2
40B	Schematic, trimmers, alignment, parts	8-15	Push-Button Dial assembly, instructions, parts		10-12
44A	Schematic, parts, trimmers, socket, voltage	8-16	Schematic, voltage, socket		10-13
46A	Alignment, trimmers, voltage, parts, socket	9-7, 8	Alignment, trimmers, chassis		10-14
47A	Schematic, parts, socket, trimmers, alignment	9-9, 10	Schematic, alignment		9-20
48A	Schematic, alignment, parts, voltage	7-3, 7-4	Alignment, trimmers, chassis		10-15
49B	Schematic, voltage, trimmers, alignment, parts	8-17	"Automatic Tune", Wheel assembly, details		10-1
50B	Schematic, voltage, alignment, trimmers, parts	8-18	Push-Button Dial assembly, instructions, parts		10-2
52A	Schematic, voltage, alignment, trimmers, parts	8-19, 8-20	Schematic, voltage, socket		10-12
53A	Schematic, voltage, alignment, trimmers, parts	8-21	Alignment, trimmers, chassis		10-22
54A	Schematic, voltage, alignment, trimmers, parts	8-22	Schematic, parts, socket, voltage		9-23
55U	Schematic, voltage, alignment, parts	8-23	Socket, trimmer, chassis, alignment		9-24
56U	Schematic, voltage, socket, trimmers	8-24	Schematic, voltage, socket, alignment		9-24
60B	Alignment, trimmers	10-3	"Automatic Tune", Wheel assembly, details		10-21
63B	Schematic, voltage, alignment, parts	8-25	"Automatic Tune", Wheel in-stallation, details		10-1
65B	Schematic, voltage, alignment, parts	8-26	Push-Button Dial assembly, instructions, parts		10-2
66B	Schematic, trimmers, voltage, alignment, parts, socket	8-27	Schematic, voltage, socket		10-12
67L	Schematic, trimmers, voltage, alignment, parts, socket	9-3, 4	Alignment, trimmers, chassis		10-22
68B, 68BE	Schematic, voltage, socket, trimmers	9-6	Schematic, parts, socket, voltage		9-25
70A	Schematic, voltage, socket, trimmers	10-5	Socket, trimmers, chassis, alignment		9-26
71U	Schematic, voltage, alignment, parts	10-6	Schematic, voltage, socket		10-24
72A, 72AE	Schematic, voltage, trimmers, alignment, parts	8-28	Alignment, trimmers, chassis		10-23
73B	Schematic, parts, socket, voltage, trimmers, chassis	9-13	Schematic, parts, socket, voltage		9-25
74A, 74AE	Schematic, voltage, socket, alignment, trimmers	10-7	Socket, trimmers, chassis, alignment		9-27
76A	Schematic, parts, socket, voltage, trimmers, chassis	9-14	32-volt interference data		9-28
78B, 78BE	Schematic, trimmers, chassis, alignment, notes	9-18	Schematic, voltage, socket		9-26
	Schematic, voltage, socket, alignment, trimmers, chassis	10-9	Alignment, trimmers, chassis		10-27
	"Automatic Tune", Wheel assembly, details	10-10	Schematic, voltage, socket		10-29
	"Automatic Tune", Wheel in-stallation, details	10-1	Trimmers, chassis		10-30
	Push-Button Dial assembly, instructions	10-2	Alignment		10-31
		10-12	Schematic, parts, socket, voltage		9-29
			Socket, trimmers, chassis, alignment		9-30
			See model 11		
			Schematic, voltage, socket		10-32
			Trimmers, chassis		10-26
			Alignment		10-33
			Schematic		1-2
			Schematic, voltage, socket		10-34
			Alignment		10-33
			Tuner data		10-35
			Trimmers, chassis		10-36

*628

3125

MODEL	SENTINEL RADIO CORP.—(Cont.)	REVISED PAGE	RADIOTRON EARLY COMPLETE PAGE	SENTINEL RADIO CORP.—(Cont.)	REVISED PAGE	RADIOTRON EARLY COMPLETE PAGE
108	Schematic, socket	1-3		Schematic, voltage, socket	10-80	
108-A, 110	Voltage, alignment.....Changes 7-7	2-1	*624-A	Trimmers, chassis	10-78	
109	Voltage, data	2-2	*624-B, O	Alignment	10-81	
110A	Schematic, voltage, data.....2-3	2-3	624-D, E	Schematic, voltage, socket	10-82	
111	Schematic, socket	10-37		Alignment	10-81	
114	Trimmers, socket, voltage.....10-39	10-39	624-F	Trimmers, chassis	10-70	
	Schematic, socket, voltage, data 2-4	2-4	624-H	Schematic, voltage, socket	10-83	2114
	Voltage, chassis data.....2-6	2-6	624-G	Alignment	10-76	
	Schematic, changes, socket.....5-1	5-1		Trimmers, chassis	10-78	
	Alignment data, parts list, voltage 5-2	5-2		Alignment	10-76	
116	Schematic, socket, alignment.....7-22	7-22		Schematic	3-2	
118	Schematic, voltage	5-3		Battery data, parts list.....5-6	5-6	
118B	Alignment, socket, parts list.....5-4	5-4		Schematic	5-8	*623
119B	Schematic, voltage, socket	10-40		Alignment data	5-8	*624
124A, 124AE	Alignment, trimmers, chassis 10-42	10-42		Schematic	1-5	2124
	Schematic, voltage, socket	10-41		Schematic, socket, voltage.....1-5	1-5	2124
125	Alignment, trimmers, chassis 10-43	10-43		Schematic, alignment, parts.....4-1	4-1	2115
125AE	Schematic, voltage, socket	10-45		Schematic, parts list.....4-2	4-2	
127B	Schematic, voltage, socket	10-45		Socket, voltage, alignment.....4-3	4-3	
128B	Schematic, trimmers, chassis 10-44	10-44		See model 261.....		
130B, 130BE	Schematic, voltage.....5-5	5-5		Schematic	2-8	
137U	Schematic, voltage, socket	10-45		Socket layout	Changes 7-7	
138AE	Schematic, trimmers, chassis 10-46	10-46		Schematic	5-9	
139UE	Schematic, voltage, socket	10-47		Voltage, alignment.....5-10	5-10	
140B, 140BE	Schematic, trimmers, chassis 10-47	10-47		Alignment, parts list.....5-11	5-11	
141AE	Schematic, voltage, socket	10-48		Installation and connection details	5-12	
142A, 142AE	Schematic, trimmers, chassis 10-48	10-48		Schematic	3-3	2117
143L	Schematic, voltage, socket	10-81		Installation notes	3-4	2118
144X, 144XE	Schematic, trimmers, chassis 10-81	10-81		Voltage, notes, part 1.....3-4	3-4	2119
145AE	Schematic, voltage, socket	10-81		Voltage, alignment data, notes, part 2.....3-6	3-6	2120
147U	Schematic, trimmers, chassis 10-81	10-81		Socket layout.....Changes 7-7	7-7	
148A	Schematic, voltage, socket	10-51		Schematic	5-13	
149A, 149AE, 159AE	Alignment, trimmers, chassis 10-51	10-51		Schematic, circuit notes	4-4	
151BL	Schematic, voltage, socket	10-52		Voltage, alignment	4-5	
158AE	Schematic, trimmers, chassis 10-52	10-52		Schematic	4-6	
159AE	Schematic, voltage, socket	10-53		Voltage, alignment	4-7	
163UL	Schematic, trimmers, chassis 10-53	10-53		Schematic	5-14	
	Schematic, voltage, socket	10-54		Voltage, alignment	4-8	
	Schematic, trimmers, chassis 10-54	10-54		Voltage, alignment	4-9	
	Schematic, voltage, socket	10-55		Installation notes	5-15	
	Schematic, trimmers, chassis 10-55	10-55		Installation notes, part 2.....5-16	5-16	
	Schematic, voltage, socket	10-56		Schematic	5-17	
	Schematic, trimmers, chassis 10-56	10-56		Alignment, voltage, parts list.....5-18	5-18	
	Schematic, voltage, socket	10-57		Socket layout.....Changes 7-7	7-7	
	Schematic, trimmers, chassis 10-57	10-57		Schematic, voltage, notes.....4-10	4-10	2121
	Schematic, voltage, socket	10-58		Alignment	4-11	
	Schematic, trimmers, chassis 10-58	10-58		Schematic, trimmers	4-12	
	Schematic, voltage, socket	10-59		Voltage, alignment.....4-13	4-13	
	Schematic, trimmers, chassis 10-59	10-59		Schematic	4-4	*625
	Schematic, voltage, socket	10-60		Socket layout.....Changes 7-7	7-7	
	Schematic, trimmers, chassis 10-60	10-60		Schematic	5-19	
	Schematic, voltage, socket	10-61		Alignment, parts list.....5-20	5-20	2122
	Schematic, trimmers, chassis 10-61	10-61		Schematic	1-6	
	Schematic, voltage, socket	10-62		Schematic, socket	7-5, 7-6	
	Schematic, trimmers, chassis 10-62	10-62		Schematic	7-5, 7-6	
	Schematic, voltage, socket	10-63		Schematic, chassis wiring.....2-10	2-10	
	Schematic, trimmers, chassis 10-63	10-63		Alignment	4-16	
	Schematic, voltage, socket	10-64		Alignment	4-17	
	Schematic, trimmers, chassis 10-64	10-64		Alignment, voltage, parts list.....4-18	4-18	
	Schematic, voltage, socket	10-65		Socket layout.....Changes 7-7	7-7	
	Schematic, trimmers, chassis 10-65	10-65		Schematic	5-20	
	Schematic, voltage, socket	10-66		Alignment, parts list.....7-5, 7-6	7-5, 7-6	
	Schematic, trimmers, chassis 10-66	10-66		Schematic	7-5, 7-6	
	Schematic, voltage, socket	10-67		Schematic, chassis wiring.....2-10	2-10	
	Schematic, trimmers, chassis 10-67	10-67		Alignment	4-16	
	Schematic, voltage, socket	10-68		Alignment	4-17	
	Schematic, trimmers, chassis 10-68	10-68		Alignment, voltage, parts list.....4-18	4-18	
	Schematic, voltage, socket	10-69		Socket layout.....Changes 7-7	7-7	
	Schematic, trimmers, chassis 10-69	10-69		Schematic	5-21	
	Schematic, voltage, socket	10-70		Voltage, alignment	5-22	
	Schematic, trimmers, chassis 10-70	10-70		Parts list	5-23	
	Schematic, voltage, socket	10-71		Socket layout.....Changes 7-7	7-7	
	Schematic, trimmers, chassis 10-71	10-71		Schematic, voltage, socket,	7-5, 7-6	
	Schematic, voltage, socket	10-72		alignment	6-5	
	Schematic, trimmers, chassis 10-72	10-72		Socket layout.....Changes 7-7	7-7	
	Schematic, voltage, socket	10-73		Schematic	5-24	
	Schematic, trimmers, chassis 10-73	10-73		Socket layout, socket, voltage, alignment	6-8	
	Schematic, voltage, socket	10-74		Schematic	6-8	
	Schematic, trimmers, chassis 10-74	10-74		Schematic, socket, alignment, voltage	4-19	
	Schematic, voltage, socket	10-75		Voltage, alignment, parts list.....4-20	4-20	
	Schematic, trimmers, chassis 10-75	10-75				
	Schematic, voltage, socket	10-76				
	Schematic, trimmers, chassis 10-76	10-76				
	Schematic, voltage, socket	10-77				
	Schematic, trimmers, chassis 10-77	10-77				
	Schematic, voltage, socket	10-78				
	Schematic, trimmers, chassis 10-78	10-78				

MODEL	REVISION	REVISED PAGE
5500	Schematic	5-25
	Voltage, alignment, parts	5-26
5800	Socket layout	7-7
	Schematic, voltage, alignment, socket	5-7
5700-B	Schematic, socket, voltage, alignment	6-12
5700, 5721	Schematic, voltage	5-27
5800	Alignment, parts list	5-28
	Schematic, voltage, trimmers, alignment	7-11, 5-29
6101, 6102	Service notes, voltage, alignment	5-30
	Parts list	5-31
6200, 6234, 6241	Schematic	5-34
6315, 6317, 6321	Schematic	5-32
	Voltage, alignment	5-33
	Parts list	5-31
6700	Schematic, voltage, trimmers, alignment	7-7
6800	Schematic, voltage, trimmers, alignment	7-8
6900	Schematic, voltage, trimmers, alignment, parts	8-29, 8-30
7100	Schematic, voltage, trimmers	7-9
7100B	Alignment	7-10
	Schematic, voltage, trimmers	7-13, 7-14
7200	Alignment	7-15
	Schematic, voltage, trimmers, alignment, parts	8-32
7200-B	Schematic, socket	6-9, 6-10
7700, 7732, 7741	Alignment, voltage	6-11
	Schematic	5-35
	Voltage, alignment, parts	5-36
8100B	Socket layout	Changes 7-7
	Schematic, voltage	7-17, 7-18
8200-B	Alignment, trimmers	7-16
	Schematic	6-13, 6-14
	Voltage, parts, trimmers	6-15
9100	Schematic, voltage, trimmers, battery data	6-16
	Alignment	7-19, 7-20

SETOHELL-CAELSON, INC.

PA 13 Amplifier	Schematic	8-1
PA 25 Amplifier	Schematic	8-1
55 Portable	Schematic, socket, trimmers	8-1
PA 115 Amplifier	Schematic	Misc. 10-8
382	Schematic	8-2
600	Schematic	8-1
602	Schematic	8-2
620	Schematic	8-2
622	Schematic	9-1

SHAMROCK RADIO

Shamrock "28-29"	Schematic	Misc. 4-10
------------------	-----------	------------

SHELLY RADIO CO.

5 Kompak	Schematic	7-1
25	Schematic	9-3
380-AW, 87-O	Schematic, socket	Misc. 8-1
48	Schematic, socket, alignment	8-2
48-A	Schematic, socket	7-1
07	Schematic, socket	8-1
72	Schematic, socket	7-2
75 Auto	Schematic, socket, alignment	8-2

SILVER KING

See APPEL & HENDERSON

SILVER-MARSHALL, INC.

Beacrest	See model 737
Beacrest Midjet	See model 37
Broadcast-Long Wave	See model 778

Schematic	Misc.	8-9
See model 710		1-23
See model 738		
SW Converter		
Time Signal Amplifier		
A	Schematic, socket	1-30
B	Schematic, socket, data	2-6
C	Schematic, socket	2-7
D	Parts list	2-8
E	Schematic, parts list	4-3
F	Schematic, socket, voltage	1-31
G	Schematic, socket	1-80
H	Schematic, socket	2-9
I	Schematic, socket	2-10
J	Parts list	2-11
K	Schematic, socket	2-12
L	Schematic, socket, parts list	4-4
M	Schematic, socket, parts list	4-5
N	Parts list	2-13
O	Schematic, socket	2-14
P	Schematic, socket	3-4
Q	Parts list	3-5
R	Schematic	4-1
S	Schematic	6-29
T	Parts list	4-6
U	Schematic, parts list	4-7
V	Schematic, parts list	4-8
W	Schematic, parts list	Misc. 9-5
X	Schematic, socket, voltage	1-1
Y	Schematic, data	1-3
Z	Schematic, data	1-3
AA	Schematic, data	1-4
AB	Schematic, data	1-4
AC	Schematic, socket, voltage	1-2
AD	Schematic	Misc. 8-9
AE	Schematic, socket, voltage	1-5
AF	Schematic, socket	1-6
AG	Schematic, socket	1-6
AH	Schematic, socket, voltage	1-7
AI	Schematic, voltage	1-8
AJ	See model 30-B	
AK	Schematic	1-1
AL	Schematic	1-32
AM	Schematic	1-32
AN	Schematic	1-32
AO	Schematic	1-32
AP	Schematic	1-10
AQ	Schematic	1-9
AR	Schematic	1-10
AS	Schematic	1-9
AT	Schematic, chassis wiring	1-10
AU	Schematic, chassis wiring	1-11
AV	Schematic, chassis wiring	1-11
AW	Schematic, chassis wiring, parts list	1-12
AX	Schematics, chassis wiring	1-13
AY	Schematic, voltage	1-17
AZ	Schematic, chassis wiring	1-14
BA	Schematic, chassis wiring	1-14
BB	Schematic, socket, data	2-2
BC	Schematic	2-1
BD	Schematic	1-15
BE	Schematic	1-15
BF	Schematic	1-15
BG	Schematic, chassis view, data	1-16
BH	Schematic, socket, chassis view	1-17
BI	Schematic, socket, voltage, chassis views	1-18
BJ	Schematic, socket data	2-2
BK	Schematic	1-19
BL	Schematic, chassis view	1-19
BM	Schematic, socket, voltage, data	1-20
BN	Schematic, chassis wiring	1-21
BO		
BP		
BQ		
BR		
BS		
BT		
BU		
BV		
BW		
BX		
BY		
BZ		
CA		
CB		
CC		
CD		
CE		
CF		
CG		
CH		
CI		
CJ		
CK		
CL		
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CT		
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CV		
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CU		
CV		
CW		
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CB		
CC		
CD		
CE		
CF		
CG		
CH		
CI		
CJ		
CK		
CL		
CM		
CN		
CO		
CP		
CQ		
CR		
CS		
CT		
CU		
CV		
CW		
CX		
CY		
CA		
CB		
CC		
CD		
CE		
CF		
CG		
CH		

MODEL	SILVER-MARSHALL, INC.—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON
				COMPLETE PAGE
724 AO	Schematic, socket, voltage, chassis view	1-22	*534	2151
724 DO	Schematic, socket	1-23	*542-B	2152
726	Schematic, socket, voltage, parts list	1-24	*542-F	2153
727 SW-All-Wave	Schematic, socket, voltage, chassis view	2-3	542-N	2154
728 SW	Schematic, socket, data, connections	2-4	542-M	2154
729 SW	Schematic, parts list	3-1		2156
750, 751	Schematic	4-2	*796	2157
755 AO	Schematic	1-25	*796	2157
785 DO	Schematic	1-25	*797	2157
787 AC Rearset	Schematic, socket	1-26	*797	2158
788 AC, SW Converter	Schematic, socket	1-26	*797	2158
789 SW Superhet Converter	Schematic, data	1-27	*542-F	2159
740 DO	Schematic, chassis	1-28	*585	2160
740 AO	Schematic, socket, chassis	1-28	*585	2160
770 Auto Set	Schematic, socket, chassis view	1-29	*585	2161
778, Broadcast-Long Wave	Schematic, data	2-5	542-F-3	2162
782, Midset	See model 87			
480L, 480Z	Schematic, voltage, parts	5-1		
SILVERTONE				
See SEARS-ROEBUCK CO.				
SIMPLEX RADIO CO.				
AA	Schematic, voltage	7-2		
B AO above serial #162500	Schematic	4-1		
D, DE	Schematic, socket	1-1	*524-A	2179
F	Schematic, voltage	7-1		
G	Schematic	1-2	*524-B	2180
GE	Schematic	7-2	*524-A	2179
GB, GBE	Schematic, voltage	7-2		
GH, GHE	Schematic, voltage	7-2		
H (AO)	Schematic, notes	3-1		2181
J	Schematic, socket, notes	3-2		2182
K	Schematic	3-1		2181
K, D-O	Schematic, Misc.	10-7		
L	Schematic, voltage	7-1		2182
M	Schematic, notes	3-2		
N (AO)	Schematic, alignment, voltage	8-1		2183
N (DO)	Schematic, socket	2-1		
OP	Schematic, voltage	7-1		
P 82-volt above #350001	Schematic, socket	4-2		2184
P (AO)	Schematic, alignment, voltage	8-1		
P (AO), Serial #161001 and up	Schematic, alignment, voltage	8-1		
P (AO), Serial #165200 and up	Schematic, alignment, voltage	8-1		
P (AO), above serial #350801	Schematic	4-2		
P Battery	Schematic, socket	2-2 & 4-1		2184
P Batt. above #173501	Schematic	4-4		
P (DO), Serial #160051 and up	Schematic, alignment, voltage	8-2		
P 1931	Schematic	4-3		2185
P, Dual Band, Above Serial 600001	Schematic, voltage, alignment	6-1		
Q 1981	Schematic, voltage	7-2		2185
R (AO)	Schematic, socket	4-3		2183
R (AO), Serial #175001 and up	Schematic, socket	2-1		
R (AO), Serial #175001 and up	Schematic, alignment, voltage	8-2		
R (AO) above #320001 and up	Schematic, alignment, voltage	8-2		
R (DO), Serial #160804 and up	Schematic, alignment, voltage	8-2		
RK, RKE, RKS	Schematic, data	7-1		
T	Schematic, voltage	4-5		
U, AC-DC, Above Serial 640001	Schematic, data	4-6		
U, AC-DC, Above Serial 215001	Schematic, voltage, alignment	6-2		
U-E, AC-DC, Above Serial 215001	Schematic, voltage, alignment	6-2		

MODEL	SIMPLEX RADIO CO.—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON
				COMPLETE PAGE
V	Schematic	4-6		
W All Wave	Schematic, voltage, alignment	5-1		2197
X	Schematic, voltage	5-1		2198
Z, ZE	Schematic, voltage	7-1		2187
500	See United Motors model 680 Delco			2199
SKY RANGER				
See United Motors model 680 Delco				
SKY-ROVER RADIO				
Sky-Rover	Schematic	Misc. 4-11		
M. B. SLEEPER				
RX-1	Schematic	Misc. 1-18	*796	2768
SOBOL BROS.				
601 Auto	Schematic, socket, trimmers, speaker data			
	Alignment, data, panel mounting kits	8-1		
		8-2		
SOLAR				
662	Schematic, voltage, connections	Misc. 5-16		
SONORA ELECTRIC PHONOGRAPH CO.				
Playette	Schematic	8-2		
D	Schematic	Misc. 6-80		
2-M Automatic Stop	Schematic, parts details	1-11	*557	2197
2-RP, 25 Cycles	Schematic	1-12	*544	2198
3R, 4R	Schematic	1-1	*545	2187
5R	Schematic	1-2	*546	2188
7P	Schematic	1-3	*547	2199
A-30, A-32	Schematic	1-4	*548	2190
	Socket, voltage, chassis wiring	1-5		
B-31, 25 Cycles	Schematic, socket	1-6	*549	2191
A-36, A-46	Schematic, socket, voltage	1-7	*550	2192
A-40	Schematic	1-8	*551	2193
DeLuxe 44	Chassis wiring, socket, voltage	1-9	*552	2194
64	Schematic, voltage, chassis layout	1-10	*553	2195
70	Schematic, notes	3-1	*554	2196
71, 72, 73	Chassis layout, voltage, data	3-3		2199
74	Schematic	3-4		2201
	Schematic, voltage, chassis layout	2-1		2202
84, 85	Voltage, chassis layout, data	2-2		2203
86, 87	Schematic, data	2-3		2200
	Voltage data	2-4		2205
	Schematic, chassis, data	2-5		2205
P-101 Amplifier	Schematic	8-2		2207
PR-101, PR-202	Schematic	8-1		
PR-101 AC-DC	Schematic	8-1		
P-300 Amplifier	Schematic	8-2		
PR-300 AC-DC	Schematic	8-1		
PR-400 AC-DC	Schematic	8-1		
SPARKS WITHINGTON CO.				
Amplifier and Connector Units	Chassis views	2-58	568-B	2296
Antenna Trimmer	Service notes	2-42	568-X	2274
Carbon Resistors	Values, color coding	2-28		2252
Carbon, Wire-wound Resistors	Values, types, color coding, etc.	2-29		2293
Intermediate Frequencies Power Converters	I-F Peaks	Changes 7-10	568-B	2294
	Chassis views	2-26	568-T	2297
	Chassis views	2-29	568-A	2285
Resistors	Standard color coding	2-31	568-Q	2295
Selector Unit	Chassis views and data	2-57		2276
Tubes	Chart and data	2-50		
Vacuum Tubes 5, 9	Schematic, chassis layout, voltage, data	5-6	568-W	2210
5-15, 5-26	Schematic	2-1	*558	2293

SPARKS WITHINGTON

RADIOTRON

EARLY COMPLETE PAGE

SPARKS WITHINGTON CO.—(Cont.)

MODEL

EARLY COMPLETE PAGE

REVISED PAGE

SPARKS WITHINGTON CO.—(Cont.)

MODEL

6-15, 6-26	Schematic	2283		Schematic, parts, voltage, resistance, trimmers	9-1	
AC-7, AC-62, AC-68	See model 5	2209		Schematic	1-1	2209
9-A, 600-A, 610-A, 620-A	Schematic	2211		Chassis	1-5	2223
9X, 13, 14, 14-A, 15X, 820X	Schematic	2215		Service data	2-84	2224
				Schematic	2-85	2254
10	Voltage, chassis, data	2216		Schematic	5-1	2255
12	Alignment data	2218		Voltage, chassis view	5-2	
14, 14A	Chassis, voltage, data	2212		Alignment data	5-3	
16	Schematic	2214		Voltage, chassis layout	3-8	2254
16X	See model 9X	2217		Schematic	3-7	2257
16, 16-AW (BO Rec.)	See model 9X	2219		Alignment data	4-1	
16-AW, 26-AW (SW Rec.)	Schematic, voltage	2220		Schematic	3-36	2258
17, 18, 28X, 111X, 750-A, 750X, 870-A, 870X	Additional data	2221		Alignment, trimmers	7-8	
	Schematic	2222		Voltage, chassis, data	2-37	2261
				Schematic	2-38	2260
				Alignment data	5-4	
AR-19, 19-A	Voltage, chassis, trimmers	2222		Voltage, chassis view	5-3	
	Alignment data	2223		Additional data	5-5	
25, 26	Schematic	2224		Additional data	5-5	
26 AW (SW Rec.)	Schematic	2226		Schematic, parts	6-1	
26-AW, Revised #2	Chassis view	2224		Voltage, socket, trimmers	6-2	
27, 27-A, 28	Schematic	2225		Schematic, socket, voltage	2-39	
27-A	Schematic	2226		Additional data	Changes 7-4	
27X	Chassis, voltage	2227		Schematic, voltage	4-11	
28	Schematic—See model 16-AW (SW Rec.)	2228		Changes	Changes 7-15	2259
28X, 30A, 80B,	Schematic	2231		See model AC-7		
30, 30A, 80B,	Chassis, voltage	2230		Schematic	5-7	
30-A	Schematic	2231		Voltage, chassis view	5-8	
31, 32	Alignment data	2232		Alignment data	5-9	
33	Schematic	2233		Additional data	Changes 7-8	
33	Schematic	2235		Note	5-7	
33-A, 89-B	Chassis, voltage	2234		Alignment data	5-9	
34	Service notes, part 1	2235		Schematic	5-11	
	Service notes, part 2	2236		Alignment data	5-10	
	Parts list	2237		Voltage, chassis view	5-12	
	Chassis views	2239		Data	Changes 7-13	
	Alignment data	2222		Schematic, voltage	1-7	
	See model 17	2240		Schematic, parts	6-3	
	Schematic	2241		Voltage, socket, trimmers	6-4	
	Schematic	2242		Schematic, voltage, resistance	4-12	
	Voltage, notes, socket	2243		Trimmers, alignment	7-2	
	Schematic, voltage, resistance	2244		data	4-13	
	Trimmers, alignment	2245		Trimmers, alignment	7-2	
	Schematic	2246		Schematic, trimmers	7-4	
	connections, notes	2247		Voltage, alignment	7-6	
	Alignment data	2248		Schematic, trimmers, parts	7-5	
	Service data	2249		Voltage, socket, trimmers, alignment	7-6	
	Service data, continued	2250		data	7-6	
	Service data, concluded	2251		Schematic, voltage, resistance	4-14	
	Chassis views	2252		data	5-13	
	Schematic	2253		Voltage, notes	5-14	
	Chassis layout, voltage	2254		Alignment	8-2	
	I-F, Peak	2244		Schematic, voltage, socket, trimmers, changes, parts	8-1	
	Schematic, voltage, resistance	2245		Alignment	8-2	
	data	2246		Schematic	7-7	
	Changes	2247		Voltage, resistance, socket, trimmers, speaker wiring	7-8	
	Trimmers, alignment	2248		See model 70		
	Schematic	2249		Schematic, voltage, resistance	4-15	
	Schematic, voltage, socket	2250		data		
	Alignment, trimmers	2251		See model 69		
	Alignment, trimmers	2252		Schematic	5-15	
	Alignment data	2253		Voltage, chassis view, notes	5-16	
	Trimmers, additional alignment	2254		Alignment data	5-17	
	Schematic, voltage	2255		Trimmer locations, frequency tables	5-18	
	Schematic, voltage	2256		Additional data	Changes 7-4	
	Voltage	2257		Data	Changes 7-9	
	Schematic, changes	2258		Schematic, voltage, resistance data	4-16	
	Alignment, trimmers	2259		Schematic, socket, voltage, resistance	4-16	
	Schematic	2260		See model 69		
	Chassis, voltage, data	2261		Schematic	5-15	
		2262		Voltage, chassis view, notes	5-16	
		2263		Alignment data	5-17	
		2264		Trimmer locations, frequency tables	5-18	
		2265		Additional data	Changes 7-4	
		2266		Data	Changes 7-9	
		2267		Schematic, voltage, resistance data	4-16	
		2268		Schematic, socket, voltage, resistance	4-16	

RADIOTRON
EARLY COMPLETE PAGE

SPARKS WITHINGTON CO.—(Cont.) REVISED PAGE

RADIOTRON
EARLY COMPLETE PAGE

SPARKS WITHINGTON CO.—(Cont.) REVISED PAGE

RADIOTRON
EARLY COMPLETE PAGE

MODEL	REVISIONS	REVISED PAGE	MODEL	REVISIONS	REVISED PAGE	MODEL	REVISIONS	REVISED PAGE
81-A	Additional data	Changes 7-14	528-2	Socket, trimmers, alignment	9-3	549-1	See model 516	
81-X	Data	Changes 7-13	537, 577	Schematic, voltage, socket	9-4	557	See model 517	
82	Schematic, voltage, resistance data	Changes 4-17	538, 538X, 628, 628X, 668, 668X, 678, 678X, 678A (Selectronne)	Resistance, trimmers	7-13	558	See model 518	
82-X	See model 80	Changes 7-13		Alignment, trimmers	7-14	564, 570, 740, 750 AO	Schematic, voltage	2-50
89, 84	Schematic	5-15		Schematic, socket, trimmers	8-7	737, 740, 750 DO	Schematic	2-53
85-X	Voltage, chassis view, notes	5-16		Voltage, alignment, socket, trimmers	9-8			
	Alignment data	5-17		Schematic, voltage	10-7			
	Trimmer locations, frequency tables	5-18		See model 517	10-8			
	Phonograph data, part 1	7-9		See model 518				
	Phonograph data, part 2	7-10		564, 570, 740, 750 AO				
85-XS, 86X	See model 69	7-10		566				
89	Schematic, voltage	1-7		567				
89-A	Ensemble wiring	1-10		568				
99	Schematic	1-11		570				
	Voltage, assembly wiring	4-18		574				
101	Schematic	4-19		577				
	Assembly wiring, voltage, chassis	2-40		578				
	Schematic	2-41		587-2				
104, 135	Schematic	5-19		588-2				
	Voltage, chassis view, notes	5-20		589 AO				
105	Alignment	5-17		591, 593 AO				
105X, 105-XS	Additional data	Changes 7-14		594				
	Schematic	5-19		600, 610, 620 DO				
	Voltage, chassis view, notes	5-20		Below #6502				
	Alignment	5-17		600-A, 610-A				
109 DeLuxe	Phonograph data, part 1	7-9		608, 608B, 608G, 608W, 608R, 608K, 608V				
110, 111, AO (2 types)	Phonograph data, part 2	7-10		616, 616-X, 666, 666-X				
111-A, 574, 870	Schematic	1-12		616-M, 616-MX, 666-M, 666-MX				
111X	Schematic	1-13		617, 617-X, 667, 667-X				
	See model 17	2-43		620				
134, 136	Alignment data	4-1		620-A				
	Schematic, parts	6-5		620 AO, Below #6502				
135	Voltage, socket, trimmers	6-5		620-X				
135-P, 219-PD, Wireless Phonograph	See model 104	6-5		628				
235	Schematic, voltage, adjustments, changes	10-1		628				
301 AO	Schematic	2-44		628				
301 DO	Schematic, voltage	1-14		628				
333	Schematic, voltage, resistance data	2-45		628				
409-GL	Schematic, voltage, socket, trimmers, alignment	10-2		628				
410, 420 AO	Chassis layout	2-46		628				
410, 420 DO	Schematic	2-47		628				
417X	Chassis layout	2-48		628				
427X, 437X, 457X	Schematic, parts, voltage, resistance, socket, trimmers, alignment	9-9		628				
475-A, 475-A	Socket, trimmers, alignment	8-4		628				
475-AX, 478-AX	See model 75-A	8-4		628				
478	See model 78			628				
500DG, 500DR, 500W, 500BV, 500BW	Schematic, voltage, socket, trimmers, alignment	10-3		628				
506, 566, 594	Schematic, parts	6-7		628				
510DG, 510DR, 510W, 510BV, 510BW	Voltage, socket, trimmers	6-8		628				
516, 516X, 546X	Schematic, voltage, socket, trimmers, alignment	10-4		628				
517, 517B, 517W, 517X, 557, 567	Schematic, parts, transformer, voltage, alignment, socket, trimmers, resistance	7-11		628				
518, 518X, 558B, 558BX, 556O, 556CX, 568, 568X, 578 (1938), 578X	Schematic, trimmers, resistance, voltage, parts	8-5		628				
527-2, 587-2	Socket, trimmers, alignment	8-6		628				
	Schematic, parts, voltage	9-2		628				
	Alignment, socket, trimmers	9-3		628				
	Schematic, voltage, socket, trimmers	10-5		628				
	Alignment	10-10		628				

SPARKS WITHINGTON SPIEGEL

RADIOTRON
EARLY COMPLETE
PAGE

SPARKS WITHINGTON CO.—(Cont.)
REVISED
PAGE

MODEL

1089

1116X, 1166, 1166X, 1176,
1186, 1196

1116X, 1166-XP, 1166-XS,
1176-XP, 1176-XS

1167

1176, 1186, 1196
1268, 1288P

1288
1288DXP

1466, 1476

1567
1568

1867, Below Serial 000751
Early, Late Productions

1867, Above Serial 000751

5008
5018
5028
5218
5518, 5518A, 5518AX
6218, 7618
8618

Schematic10-17
Socket, trimmers, chassis10-16
Voltage, alignment, trimmers10-18
Selectronne tuner, trimmer10-14
adjustments10-14
Schematic, parts7-23
Voltage, resistance, socket,
trimmers7-24
Alignment, phonograph, data7-25
Schematic, parts7-23
Voltage, resistance, socket,
trimmers7-24
Alignment, phonograph, data7-25
Phonograph, data, part 17-9
Phonograph, data, part 27-10
Schematic, voltage, parts8-15, 8-16
Alignment8-14
See model 1116X
Schematic, parts, voltage9-25
Socket, trimmers, alignment9-26
Selectronne tuner, trimmers,
adjustments10-14
See model 1268
Schematic10-19
Selectronne tuner trimmers,
adjustments10-14
Alignment, trimmers10-20
Schematic, parts7-26
Alignment, phonograph, data7-25
Voltage, resistance, socket,
trimmers7-24
Schematic, parts, voltage 9-27, 28
Socket, chassis9-29
Schematic10-21
Alignment, voltage, socket,
trimmers, chassis10-22
Selectronne tuner trimmers,
adjustments10-14
Schematic, changes, voltage 10-25

Alignment, trimmers10-26
Socket layout10-23, 24
Schematic, changes10-23, 24
Alignment, trimmers10-26
Socket layout10-20
Schematic, voltage, alignment,
trimmers, socket10-27
Schematic, voltage, alignment,
chassis10-28
Schematic, voltage, trimmers,
socket, alignment10-33
Schematic, voltage, trimmers 10-29
Alignment, tuner10-30
Chassis10-34
Schematic, voltage10-31
Alignment, chassis, trimmers 10-32
Tuner data10-32
Schematic, trimmers,
socket, chassis10-34
Voltage, alignment, tuner10-30
Schematic, voltage10-35
Alignment, socket, trimmers,
chassis10-35
Selectronne tuner, trimmers,
adjustments10-14

SPARTON
See SPARKS WITHINGTON CO.
SPENCER
See TRUEVALUE
SPIEGEL, INC.
AIR CASTLE
See model 6510
See model 169
DataChanges 10-2

B-1 Chassis
HI Chassis
XI

RADIOTRON
EARLY COMPLETE
PAGE

SPARKS WITHINGTON CO.—(Cont.)
REVISED
PAGE

MODEL

676 (Late) 686, D686,
H686

678
685, 691
689-6
688-6
699

716X, 766

727X, 727XD, 877X
728X

Schematic, parts, socket, trim-
mers, voltage, alignment,9-30
resistance9-30
See model 678
See model 676
See model 687-6
See model 688-6
Schematic, speaker connec-
tions10-6
Voltage, alignment10-3
Schematic, parts6-13
Voltage, socket, trimmers, pho-
nograph data6-14
Alignment, trimmers6-14
Schematic, voltage, socket,
trimmers, parts8-12
Alignment8-14
Schematic, voltage10-15
Alignment, trimmers, socket,
chassis10-16
See model 600 AC, Below #6502
Schematic2-55
See model 564 DO
Schematic, parts, socket, trim-
mers, voltage9-13
Alignment, "Selectime" data9-14
See model 564
Schematic, parts, voltage9-15
Socket, trimmers, alignment9-16
See model 17
Alignment data4-1
See model 716X
Schematic, parts6-18
Voltage, socket, trimmers,
phonograph data6-14
Alignment, trimmers7-21
Schematic, parts6-13
Voltage, socket, trimmers,
phonograph data6-14
Alignment, trimmers7-21
Phonograph data, part 17-9
Phonograph data, part 27-10
Socket, trimmers, alignment9-16
Schematic, parts, voltage9-17
See model 70
See model 768
Schematic, socket, trimmers,
voltage, parts8-17
Alignment8-14
See model 80
Schematic, voltage, socket,
trimmers, parts8-13
Alignment8-14
See model 111-A
See model 17
Schematic, parts, voltage9-21
Socket, trimmers, alignment9-22
Schematic, voltage1-21
Schematic, voltage1-22
Schematic, parts7-23
Alignment, trimmers7-21
Socket, voltage, resistance7-17
Schematic, parts, socket, trim-
mers9-18
Voltage, alignment9-19
Schematic, parts, socket, trim-
mers9-23
Voltage, resistance, alignment 9-24
Schematic, socket, trimmers,
voltage, parts8-14
Alignment8-14
See model 827X
Socket, trimmers, alignment9-19
Schematic, parts, voltage9-20
Selectronne tuner, trimmers,
adjustments10-14
See model 1068

787 AC, Below #6502
787 AC, (Above #6502)
737, 740, 750 DO
738 (Selectime)
740, 750 AC
748X
750-A, 760X
766
766X
768-XP, 766-XS
768, 768X, 778, 778X
775
778
827X, 827XD, 997X
885
867
870
870-A, 870X
877X
928X
980 AC
931 AC
931 DO
936, 966X
968, 966X
977
987
997X, 1068X, 1078, 1078X
1068, 1068X
1078

568-N
3280
*565
*566
*566
2390
2391
2391

RADIOTRON
EARLY COMPLETE
PAGE

REVISED
PAGE

SPiegel, INC.—(Cont.)

MODEL

167, 182, 183, Chassis
Z-6

169, Chassis HI

172
173
178, 6708, 6754, Chassis
M5 (1936)

180, 184
182, 183
188
202, Chassis
211, Chassis
212, Chassis
218, Chassis
219, Chassis
220, Chassis
601, Chassis
603, Chassis
603 (1934), Chassis
613, Chassis
633, Chassis
651, Chassis
700, Chassis
745 (1937), Chassis
871, Chassis
885, Chassis
1002, 1003, Chassis 219
1010, 1011, Chassis 216
1052, 1053, Chassis 218
1060B Chassis
1070B Chassis
1072AE Chassis
1090B Chassis
1100, 1101, 1102, 1108,
Chassis 202
1104, 1105, 1106, 1107,
Chassis 220
1105 Chassis
1108, 1109, 1110, 1111,
Chassis 211
1150, 1151, 1152, 1153,
Chassis 212
1154, 1155, 1156, 1157,
Chassis 220
1901, 1907, 1911, 1921,
1932, 1955, 1957, 1961,
1981, Chassis X6, BAA1
1903, 1960, Chassis 14A
1906, 1954, Chassis 39B
1910
1911
1921, 1932
1954
1955, 1957
1960
1961, 1981
2000, 2001, 2008, 2009,
2016, 2019, 2050, 2051,
Chassis 40
2000, 2001, 2050, 2051,
2072, 2073, Chassis 6-W
2058, 2059 (1938), 4054
(1937) Chassis 11-S
Alignment, notes9-14
Electric tuning data9-15

Schematic, socket, trimmers ...9-9
Alignment9-4
Schematic, voltage, align-
ment10-6
See model 102
See model 144
Schematic, voltage, socket,
trimmers10-7
Alignment10-4
See model 160
See model 167
See model 150
See model 190
See model 1108
See model 1100
See model 1150
See model 1010
See model 1052
See model 1002
See model 1104
See model 6504
See model 160
See model 4519 Auto
See model 5058
See model 5200
See model 5256
See model 2064
See model 4004
See model 4068
Schematic, socket, trimmers,
alignment10-8
Schematic, socket, trimmers,
alignment10-9
Schematic, socket, trimmers,
alignment10-10
See model 6600
See model 5102
See model 4002
See model 2108
Schematic, alignment10-11
Schematic, socket, trimmers 10-12
Alignment10-10
See model 2070
Schematic, socket, trimmers,
alignment10-13
Schematic, alignment10-11
Schematic, socket, trimmers .10-12
Alignment10-10
Schematic, socket, trimmers,
alignment10-14
Schematic, trimmers10-15
Alignment, voltage10-16
Schematic, trimmers, align-
ment10-22
See model 150
See model 1901
See model 1901
See model 1906
See model 1901
See model 1903
See model 1901
Schematic, socket, trimmers,
alignment10-17
Tuner data10-18
Schematic, socket, trimmers,
alignment, parts9-12
Schematic, socket, parts, trim-
mers9-13
Alignment, notes9-14
Electric tuning data9-15

REVISED
PAGE

SPiegel, INC.—(Cont.)

MODEL

AM 3 Chassis
Z4 Chassis
L-5 Chassis
M5 Chassis
Z-5 Chassis
6A00 Chassis
AM 6 Chassis
L-6 Chassis
See model 4404
6-P Chassis
6-Q Chassis
6-W Chassis
X6 Chassis
7AC Chassis
AM 7 Chassis
7-J Chassis
L-7 Chassis
X-8 Chassis
11-S Chassis
11-X Chassis
12AC Chassis
14A Chassis
14-112S Chassis
14-127ES Chassis
14-129 Chassis (1936)
14-136EA, 14-152ES
Chassis
14-142ES Chassis
16R Chassis
20C5 Chassis
22B7 Chassis
23E Chassis
X23 Chassis
25Y Chassis
27D Chassis
29B Chassis
37B Chassis
39B Chassis
40 Chassis
BA41 Chassis
43 Chassis
46A Chassis
58 Chassis
65B Chassis
66-660 Chassis
73 B Chassis
78-780 Chassis
88-880 Chassis
90B Chassis
100, Chassis X-8

See model 6506
See model 102
See model 120
See model 178
See model 167
See model 4508
See model 180
See model 4404
See model 2154
See model 2000
See model 1901
See model 6502
See model 5054
See model 4400
See model 144
See model 100
See model 2058
See model 4010
See model 4006
See model 1903
See model 1903
See model 2080
See model 2212
See model 6525
See model 6512
See model 2060
See model 4508
See model 4509
See model 2204
See model 2200
See model 9930
See model 9904
See model 9916
See model 150
See model 1906
See model 2000
See model 1901
See model 2066
See model 134
See model 132
See model 5106
See model 4210
See model 2222
See model 2302
See model 4212
See model 2112
Schematic, socket, voltage,
trimmers9-1
Alignment, parts9-2
Schematic, socket, trimmers,
alignment10-5
See model 2100
Schematic, voltage, socket,
trimmers9-3
Alignment, parts9-4
See model 102
Schematic, voltage, socket,
trimmers9-5
Schematic, voltage9-7
Alignment, socket, trimmers,9-8
Parts10-1
Schematic, trimmers10-2
Alignment, voltage, socket,
tuning eye notes10-2
Schematic, voltage, socket,
trimmers9-6
Alignment9-4
See model 2212
See model 150
See model 2080
Schematic, alignment, parts9-11
See model 144
Schematic10-3
6518, 6546, 6550, 6562,
6564, Chassis 603
(1936)
Alignment, socket, trimmers 10-4

102, 104, 112, 114, 124,
172, 6750, 6752 Chassis
Z4
109B Chassis
120, 140, Chassis L-5
124
190, 134, 146, 190,
Chassis L-6
192, Chassis 58
134, Chassis 46A
144, 152, 178, Chassis
L-7
145E Chassis (1938)
146
147 Chassis (1938)
150, 188, 1910, Chassis
87-B
152
160, 180, 184, 6500, 6504,
6518, 6546, 6550, 6562,
6564, Chassis 603
(1936)
Alignment, socket, trimmers 10-4

4404, 4452, Chassis 6-P	Schematic, alignment	9-21	4404, 4052, Chassis 6-P	Schematic	10-19, 20
4500 (1985), Chassis 4536	Socket, trimmers, notes, parts	9-22	4066, Chassis 16R	Socket, trimmers, tuner data, alignment	10-21
4500, 4502, 4504 (1936), See model 2154	Schematic, socket, voltage, alignment	9-20	2064, 2065, 4014, 4064, 4066, Chassis 745 (1937)	Schematic, voltage, socket, trimmers, alignment	10-23
4505, Chassis 6A60	Schematic, alignment, trimmers, voltage	10-41, 42	2066, 2067, 2068, Chassis 43	Tuner data	10-18
4508, 9905, 9911, Chassis 2005	Schematic, parts	9-23	2070, 2071, 4076, Chassis 1105	Schematic, alignment	10-10
4509, 9912, Chassis 2327	Socket, voltage, resistance, alignment, drive cord data	9-24	2070, 2071, 4076, Chassis 1105	Schematic, voltage, socket	10-12
4510, 4516, 4533, 9923	Schematic, socket, trimmers, parts	9-25	2080, 2081, Chassis 147 (1938) Also chassis 14-127ES	Tuner data	10-18
4512, 9914, 9915, 9932, 9933 (1935) Chassis 7700	Voltage, alignment, resistance, sensitivity	9-26	2100, 2101, 2102, 2103, Chassis 109B	Alignment	10-28
4512, 4514 (1936) Chassis 6-Q	Schematic, voltage, alignment	9-32	2108, 2109, 2110, 2111, Chassis 1090B	Schematic, socket, trimmers, alignment, parts	9-16
4514, Chassis 9148	Schematic, voltage, parts	9-27	2112, 2113, 2120, 2121, Chassis 90B	Schematic, voltage, socket	10-25
4519 Auto, Chassis 603 (1934)	Alignment, parts	9-28	2150, 2151, 2152, 2153, Chassis 109B	Alignment, trimmers, chassis	10-26
4533, Chassis 6246	See model 4510	10-44	2154, 2155 (1938), 4500, 4502, 4504, 4550, 4512, 4514 (1936) Chassis 6-Q	Schematic, voltage, socket, trimmers, alignment	10-36
4550 (1936) Chassis 6-Q	See model 4500	10-44	2200, 2201, 2202, 2203, 2220, 2221, 2230, 2231, 2232, 2233, Chassis X23	Schematic, alignment, notes	10-31
5006, 5052, 6544, 6568, Chassis 14-127ES	See model 2080	10-44	2204, 2205, 2206, 2207, Chassis 23E	Alignment procedure	10-36
5020	See model 4002	10-44	2212, 2213, 2214, 2215, 2254, 2255, 2256, 2257, 2280, 2281, Chassis 145E (1938) Also chassis 14-129 (1936)	Schematic, alignment, notes	10-31
5054, 5062, 6570, 6580, 6582, 6590, Chassis AM 7	Schematic, socket, alignment, trimmers	10-49	2220, 2221, 2222, 2224, 2225, 2226, 2227, 2228, 2229 Chassis 75B	Alignment procedure	10-36
5058, 5060, Chassis 613	Schematic, socket, voltage, trimmers, parts, alignment	9-35	2230, 2231, 2232, 2233	Schematic, socket, trimmers, alignment, parts	9-18
5062	See model 5054	9-35	2302, 2303, Chassis 78-750	Alignment, parts	9-18
5102, Chassis 1070B	Schematic, voltage, socket	9-33	4002, 4050, 5020, Chassis 1072AE	Also chassis 14-129 (1936)	10-33
5106, 5110, Chassis 65B	Alignment, parts, battery con- nections	9-34	4004, 4052, Chassis 871	See model 2200	10-29
5200, 5210, 5214, 5216	Schematic, voltage, socket, trimmers, alignment	10-45	4006, 4070, Chassis 12AO	Schematic, voltage	10-29
5218, 6712, 6716, 6766, Chassis 651	See model 2212	10-45	4010, Chassis 11X	Socket, trimmers, chassis, alignment	10-30
5256, 5260, 6760, 6770, 6776, Chassis 700	Schematic, socket, alignment	10-50	4014	See model 2200	10-30
5258, Chassis 5700B	See model 9907	10-50	4052	Schematic, socket, trimmers, alignment	10-32
6246 Chassis 6500	See model 4510	10-50	4054 (1937) Chassis 11-S	Schematic, voltage	10-33
6502, 6552, Chassis 7AC	See model 160	10-50	4056	Socket, trimmers, chassis, alignment	10-34
6504, Chassis 601	Schematic, socket, trimmers, alignment, parts	10-46	4064	Schematic, socket, trimmers, voltage, alignment	10-35
6506, 6554, Chassis AM 3	See model 160	10-46	4066	Alignment procedure	10-28
6508, 6556, Chassis AM 6	Schematic, socket, trimmers, alignment	10-47	4068, Chassis 885	Schematic, alignment, trimmers	10-36
6510, 6514, 6520, Chassis B-1	Schematic, socket, trimmers, alignment	10-48	4070	Schematic, alignment	10-37
6512, 6542, 6566, Chassis 14-142ES	Schematic, socket, trimmers, alignment	9-37	4074	See model 2064	10-36
6518, 6532, 6540, 6560, Chassis 14-136EA, 14-152ES	Schematic, socket, trimmers, alignment	10-51	4076	See model 2060	10-38
6542, 6568, Chassis 14-127ES	See model 160	10-51	4210, Chassis 66-660	See model 2070	10-39
6546, 6550	Schematic, socket, trimmers, alignment	9-41	4212, Chassis 88-880	Schematic, socket, trimmers, alignment, connections	10-40
6552	See model 6512	9-41	4400, 4420, Chassis 7-J	Schematic, socket, trimmers, alignment, parts	9-19

MODEL	REVISID PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
6556	See model 6508		
6562	See model 160		
6566	See model 6512		
6570	See model 5054		
6580	See model 5054		
6590	See model 5054		
6590	Schematic, voltage	9-36	
6600	Schematic, voltage, alignment, parts, socket	9-36	
6708	See model 178		
6712	See model 178		
6750	See model 102		
6754	See model 178		
6760	See model 5256		
6805	Schematic, socket, trimmers, alignment	10-51	
6815	6816, 6817, 6818, 6836 Chassis 14-112S		
6946	Schematic, voltage, trimmers, alignment, parts	9-39, 9-40	
7700	Chassis		
9148	Chassis		
9902	9908, Chassis 5700B		
9904	9910, 9926, 9928, Chassis 27D	9-42	
9905	9911, Chassis 2005	9-43	
9907	Chassis 5258	9-44	
9912	Chassis 22B7		
9914	9915, Chassis 7700		
9916	9917, Chassis 29B		
9923	Chassis 6246		
9930	Chassis 25Y		
9932	9938 Chassis 7700		

MODEL	REVISID PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
421	425 (Chassis #21)		
423	(Chassis #23)		
600	605, 630, 635, 642, 643		
642-B	700, 705, 706, 725, (Chassis #26)		
700	701 (Chassis #28)		
990	991, 992, 993		

MODEL	REVISID PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
421, 425 (Chassis #21)	Chassis layout, data	2-4	2808
423 (Chassis #23)	Schematic	2-5	2807
600, 605, 630, 635, 642, 643	Schematic	2-6	2809
642-B, 700, 705, 706, 725, (Chassis #26)	See model 203		
700, 701 (Chassis #28)	Schematic	2-7	2811
990, 991, 992, 993	Voltage, data	2-8	2812
	Schematic, data, voltage	2-9	2810
	Schematic, socket, voltage	1-5	2818

MODEL	REVISID PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
421, 425 (Chassis #21)	Chassis layout, data	2-4	2808
423 (Chassis #23)	Schematic	2-5	2807
600, 605, 630, 635, 642, 643	Schematic	2-6	2809
642-B, 700, 705, 706, 725, (Chassis #26)	See model 203		
700, 701 (Chassis #28)	Schematic	2-7	2811
990, 991, 992, 993	Voltage, data	2-8	2812
	Schematic, data, voltage	2-9	2810
	Schematic, socket, voltage	1-5	2818

MODEL	REVISID PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
Stenode Radiostat	Schematic	Misc. 1-18	2763
STERLING MFG. CO.			
A (DC)	Schematic	3-1	2819
C	Schematic	3-3	2823
F	Schematic	1-5	2820
M-N	Schematic	3-2	2821
P-Q	Schematic	3-2	2821
V-A	Schematic	3-1	2819
Miniature	Schematic, voltage	1-3	2817
8-tube Receiver	Chassis views, data	1-4	2818
8-A	Schematic	1-5	2820
8-B	Schematic	1-1	2815
8-C	Schematic	3-3	2823
8-D	Schematic	1-3	2816
8-E	Schematic	3-3	2823
8-F	Schematic	3-4	2824
R-41, R-81, R-96-M, R-96, R-97, R-96, R-100, R-100-M			
R-100 MV	Schematic	2-1	2825
R-402	Schematic	2-1	2825
R-403	Schematic	2-1	2825
R-404	Schematic	2-1	2825
R-406	Schematic	2-1	2825
R-407	Schematic	2-1	2825
R-409	Schematic	2-3	2827
R-410	Schematic	2-3	2827
R-411	Schematic	2-3	2827
R-412	Schematic	2-3	2827
R-509	Schematic	2-3	2827
R-510	Schematic	1-6	2827
R-511	Schematic	1-6	2827
R-522	Schematic	1-6	2827
R-807-A	Schematic	2-2	2822
R-810 (1st type)	Schematic	2-2	2822
R-810 (2nd type)	Schematic	2-2	2826
R-880	Schematic	2-2	2826

MODEL	REVISID PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
421, 425 (Chassis #21)	Chassis layout, data	2-4	2808
423 (Chassis #23)	Schematic	2-5	2807
600, 605, 630, 635, 642, 643	Schematic	2-6	2809
642-B, 700, 705, 706, 725, (Chassis #26)	See model 203		
700, 701 (Chassis #28)	Schematic	2-7	2811
990, 991, 992, 993	Voltage, data	2-8	2812
	Schematic, data, voltage	2-9	2810
	Schematic, socket, voltage	1-5	2818

MODEL	REVISID PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
421, 425 (Chassis #21)	Chassis layout, data	2-4	2808
423 (Chassis #23)	Schematic	2-5	2807
600, 605, 630, 635, 642, 643	Schematic	2-6	2809
642-B, 700, 705, 706, 725, (Chassis #26)	See model 203		
700, 701 (Chassis #28)	Schematic	2-7	2811
990, 991, 992, 993	Voltage, data	2-8	2812
	Schematic, data, voltage	2-9	2810
	Schematic, socket, voltage	1-5	2818

MODEL	REVISID PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
AC-DC Sets	Data	Changes 10-6	2856
A-F Transformers	See model 46		
Air Pal	See models R-1322, R-1332		
Firestone	Variable and fixed, part 1	1-13	2857
Resistors	Fixed, part 2	1-14	2858
Wave Trap	Installation data	5-4	
1937 Models	Speaker cone replacements	10-14	
01-521 Models	Schematic, voltage, sockets, coils, tuner switch	10-55	
01-524, 01-525, 01-526, 01-527, 01-528, 01-529, Chassis 01-52			
01-531, 01-532, 01-533, 01-534, 01-535, 01-536, 01-537, 01-538, 01-539, Chassis 01-53, 01-53S, 01-53ZS, 01-533S, 01-534S, 01-535S, 01-536S, 01-537S, 01-538S, 01-539S, Chassis 01-53S			
01-531, 01-532, 01-533, 01-534, 01-535, 01-536, 01-537, 01-538, 01-539, Chassis 01-53, 01-53S, 01-53ZS, 01-533S, 01-534S, 01-535S, 01-536S, 01-537S, 01-538S, 01-539S, Chassis 01-53S			
Alignment, trimmers, tuner		10-56	
Schematic, voltage, socket, tuner switch, coils		10-57	
Alignment, trimmers		10-56	

MODEL	REVISID PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
AC-DC Sets	Data	Changes 10-6	2856
A-F Transformers	See model 46		
Air Pal	See models R-1322, R-1332		
Firestone	Variable and fixed, part 1	1-13	2857
Resistors	Fixed, part 2	1-14	2858
Wave Trap	Installation data	5-4	
1937 Models	Speaker cone replacements	10-14	
01-521 Models	Schematic, voltage, sockets, coils, tuner switch	10-55	
01-524, 01-525, 01-526, 01-527, 01-528, 01-529, Chassis 01-52			
01-531, 01-532, 01-533, 01-534, 01-535, 01-536, 01-537, 01-538, 01-539, Chassis 01-53, 01-53S, 01-53ZS, 01-533S, 01-534S, 01-535S, 01-536S, 01-537S, 01-538S, 01-539S, Chassis 01-53S			
01-531, 01-532, 01-533, 01-534, 01-535, 01-536, 01-537, 01-538, 01-539, Chassis 01-53, 01-53S, 01-53ZS, 01-533S, 01-534S, 01-535S, 01-536S, 01-537S, 01-538S, 01-539S, Chassis 01-53S			
Alignment, trimmers, tuner		10-56	
Schematic, voltage, socket, tuner switch, coils		10-57	
Alignment, trimmers		10-56	

MODEL	REVISID PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
AC-DC Sets	Data	Changes 10-6	2856
A-F Transformers	See model 46		
Air Pal	See models R-1322, R-1332		
Firestone	Variable and fixed, part 1	1-13	2857
Resistors	Fixed, part 2	1-14	2858
Wave Trap	Installation data	5-4	
1937 Models	Speaker cone replacements	10-14	
01-521 Models	Schematic, voltage, sockets, coils, tuner switch	10-55	
01-524, 01-525, 01-526, 01-527, 01-528, 01-529, Chassis 01-52			
01-531, 01-532, 01-533, 01-534, 01-535, 01-536, 01-537, 01-538, 01-539, Chassis 01-53, 01-53S, 01-53ZS, 01-533S, 01-534S, 01-535S, 01-536S, 01-537S, 01-538S, 01-539S, Chassis 01-53S			
01-531, 01-532, 01-533, 01-534, 01-535, 01-536, 01-537, 01-538, 01-539, Chassis 01-53, 01-53S, 01-53ZS, 01-533S, 01-534S, 01-535S, 01-536S, 01-537S, 01-538S, 01-539S, Chassis 01-53S			
Alignment, trimmers, tuner		10-56	
Schematic, voltage, socket, tuner switch, coils		10-57	
Alignment, trimmers		10-56	

MODEL	REVISID PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
STAR	Schematic		2870
Schematic, voltage, assembly wiring		5-2	
		5-1	
STAR RAIDER			
See CONTINENTAL RADIO CORP.			
STANDARD RADIO CORP.			
Standardyne 29 AC	Schematic, socket	Misc. 1-19	2899
SELIENDORF ELECTRIC MFG. CO.			
See THOMAS A. EDISON, INC.			
STANDARD RADIO CORP.			
Standardyne 29 AC	Schematic, socket	Misc. 1-19	2899
SELIENDORF ELECTRIC MFG. CO.			
See THOMAS A. EDISON, INC.			
STANDARD RADIO CORP.			
Standardyne 29 AC	Schematic, socket	Misc. 1-19	2899

MODEL	REVISID PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
STAR	Schematic		2870
Schematic, voltage, assembly wiring		5-2	
		5-1	
STAR RAIDER			
See CONTINENTAL RADIO CORP.			
STANDARD RADIO CORP.			
Standardyne 29 AC	Schematic, socket	Misc. 1-19	2899
SELIENDORF ELECTRIC MFG. CO.			
See THOMAS A. EDISON, INC.			
STANDARD RADIO CORP.			
Standardyne 29 AC	Schematic, socket	Misc. 1-19	2899

MODEL	REVISID PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
STAR	Schematic		2870
Schematic, voltage, assembly wiring		5-2	
		5-1	
STAR RAIDER			
See CONTINENTAL RADIO CORP.			
STANDARD RADIO CORP.			
Standardyne 29 AC	Schematic, socket	Misc. 1-19	2899
SELIENDORF ELECTRIC MFG. CO.			
See THOMAS A. EDISON, INC.			
STANDARD RADIO CORP.			
Standardyne 29 AC	Schematic, socket	Misc. 1-19	2899

MODEL	REVISID PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
8-Tube Pentode			
10 Chassis	Schematic		
15, 17 Chassis	See model 70		
21 Chassis	See model 420		
22 Chassis	See model 421		
23 Chassis	See model 203		
24 Chassis	See model 423		
26 Chassis	See model 642-B		
28 Chassis	See model 700		
40, 40-A, 50, 50-A, 102, 102-A	Schematic	1-1	2801
40-C, 60-C, 102-C	Schematic, socket, voltage	1-2	2802
40, 45, 40-A, 45-A, 50-A, 102 SPU	Schematic, socket, voltage	1-2	2802
70, 80, 95 (Chassis #10)	Schematic, socket, chassis wiring	1-3	2814
102 Series	See model 40 Series		
203, 600, 605, 630, 635, 642, 643 (Chassis #22)	Schematic	2-1	2808
261, 262, 263, 264, 265	Schematic, socket, voltage	1-4	2804
420, 450 (Chassis #15)	Schematic, socket	2-3	2805
430, 450 (Chassis #17)	Schematic, socket	2-2	2806

MODEL	REVISID PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
8-Tube Pentode			
10 Chassis	Schematic		
15, 17 Chassis	See model 70		
21 Chassis	See model 420		
22 Chassis	See model 421		
23 Chassis	See model 203		
24 Chassis	See model 423		
26 Chassis	See model 642-B		
28 Chassis	See model 700		
40, 40-A, 50, 50-A, 102, 102-A	Schematic	1-1	2801
40-C, 60-C, 102-C	Schematic, socket, voltage	1-2	2802
40, 45, 40-A, 45-A, 50-A, 102 SPU	Schematic, socket, voltage	1-2	2802
70, 80, 95 (Chassis #10)	Schematic, socket, chassis wiring	1-3	2814
102 Series	See model 40 Series		
203, 600, 605, 630, 635, 642, 643 (Chassis #22)	Schematic	2-1	2808
261, 262, 263, 264, 265	Schematic, socket, voltage	1-4	2804
420, 450 (Chassis #15)	Schematic, socket	2-3	2805
430, 450 (Chassis #17)	Schematic, socket	2-2	2806

MODEL	REVISID PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
8-Tube Pentode			
10 Chassis	Schematic		
15, 17 Chassis	See model 70	</	

01-541, 01-542, 01-543, 01-544, 01-545, 01-546, 01-547, 01-548, 01-549, Chassis 01-54; 01-541S, 01-542S, 01-543S, 01- 544S, 01-545S, 01-546S, 01-547S, 01-548S, 01- 549S, Chassis 01-54S, 01-541WT, 01-542WT, 01-543WT, 01-544WT, 01-545WT, 01-546WT, 01-547WT, 01-548WT, 01-549WT, Chassis 01- 54WT	Schematic, voltage, socket .....10-58	Alignment, trimmers, tuner, drive cord data .....10-59	01-611, 01-612, 01-613, 01-614, 01-615, 01-616, 01-617, 01-618, 01-619, Chassis 01-61; 01-611S, 01-612S, 01-613S, 01- 614S, 01-615S, 01-616S, 01-617S, 01-618S, 01- 619S, Chassis 01-61S	Schematic, voltage, socket .....10-60	Alignment, trimmers .....10-59	01-811, 01-812, 01-813, 01-814, 01-815, 01-816, 01-817, 01-818, 01-819, Chassis 01-81	Schematic, voltage, socket .....10-61, 62	Alignment, trimmers .....10-59	02-411, 02-412, 02-413, 02- 414, 02-415, 02-416, 02- 417, 02-418, 02-419, Chassis 02-41	Schematic, voltage, socket .....10-64	Alignment, trimmers .....10-65	A6, Air Pal, Chassis 07-81	07-511, 07-512, 07-513, 07- 514, 07-515, 07-516, 07- 517, 07-518, 07-519, Chassis 07-51,	Alignment, trimmers, loop, battery data .....10-66	07-511S, 07-512S, 07-513S, 07-514S, 07-515S, 07- 516S, 07-517S, 07-518S, 07-519S, Chassis 07-51S	Schematic, voltage, socket .....10-1	Alignment, trimmers, antenna notes .....10-68	07-511H, 07-512H, 07- 513H, 07-514H, 07- 515H, 07-516H, 07- 517H, 07-518H, 07- 519H, Chassis 07-51H	Schematic, voltage, socket .....10-2	Alignment, trimmers, antenna notes .....10-69	07-551, 07-552, 07-553, 07-554, 07-555, 07-556, 07-557, 07-558, 07-559, Chassis 07-55	Schematic, voltage, socket .....10-69	Alignment, trimmers, antenna data .....10-70	07-631, 07-632, 07-633, 07- 634, 07-635, 07-636, 07- 637, 07-638, 07-639, Chassis 07-63	Schematic, voltage, socket .....10-71	Alignment, trimmers, antenna data .....10-72	08-521, 08-522, 08-523, 08- 524, 08-525, 08-526, 08- 527, 08-528, 08-529, Chassis 08-52	Schematic, voltage, socket .....10-55	Alignment, trimmers, tuner .....10-56	08-541, 08-542, 08-543, 08- 544, 08-545, 08-546, 08- 547, 08-548, 08-549, Chassis 08-54	Schematic, voltage, socket .....10-58	Alignment, trimmers .....10-59
---	---------------------------------------	---	---	---------------------------------------	--------------------------------	--	---	--------------------------------	--	---------------------------------------	--------------------------------	----------------------------	---	---	---	--------------------------------------	--	---	--------------------------------------	--	--	---------------------------------------	---	--	---------------------------------------	---	--	---------------------------------------	---------------------------------------	--	---------------------------------------	--------------------------------

RADIOTRON
EARLY COMPLETE
PAGE

STEWART-WARNER CORP.—(Cont.)
REVISED
PAGE

MODEL
EARLY COMPLETE
PAGE

MODEL
REVISED
PAGE

RADIOTRON
EARLY COMPLETE
PAGE

STEWART-WARNER CORP.—(Cont.)
REVISED
PAGE

MODEL
EARLY COMPLETE
PAGE

MODEL
REVISED
PAGE

91-643, Chassis 91-64 (With "S" stamped on chassis)	Schematic, voltage, socket	10-23			
91-711, 91-712, 91-713, 91-714, 91-715, 91-716, 91-717, 91-718, 91-719, Chassis 91-71	Alignment, trimmers, tuner, phono, connections Schematic, voltage, coils, tuner switch, notes	10-24 10-25			
91-811, 91-812, 91-813, 91-814, 91-815, 91-816, 91-817, 91-818, 91-819, Chassis 91-81	Alignment, trimmers Tuner data, drive cord data, parts Schematic, voltage, socket, tuner switch, coils	10-26 10-27 10-29			
91-821, 91-822, 91-823, 91-824, 91-825, 91-826, 91-827, 91-828, 91-829, Chassis 91-82	Tuner data, drive cord data Alignment, trimmers, parts Schematic, voltage, socket, tuner switch	10-28 10-30 10-31, 32			
91-1111, 91-1112, 91-1113, 91-1114, 91-1115, 91-1116, 91-1117, 91-1118, 91-1119, Chassis 91-111	Alignment, trimmers, antenna data Tuner data, phono, notes Schematic, voltage	10-33 10-34 10-5, 6			
97-521, 97-522, 97-523, 97-524, 97-525, 97-526, 97-527, 97-528, 97-529, Chassis 97-52	Tuner, drive cord data, notes, parts Alignment, trimmers, coils Schematic, voltage, socket	10-7 10-8 10-35			
97-561, 97-562, 97-563, 97-564, 97-565, 97-566, 97-567, 97-568, 97-569, Chassis 97-56; 97-561S, 97-562S, 97-563S, 97-564S, 97-565S, 97-566S, 97-567S, 97-568S, 97-569S, Chassis 97-56S	Alignment, trimmers Tuner, drive cord data Schematic, voltage, socket	10-36 10-10 10-37			
97-571, 97-572, 97-573, 97-574, 97-575, 97-576, 97-577, 97-578, 97-579, Chassis 97-57	Alignment, tuner data Parts Schematic, voltage, socket, changes	10-38 10-40 10-41			
98-511, 98-512, 98-513, 98-514, 98-515, 98-516, 98-517, 98-518, 98-519, Chassis 98-51	Tuner data Alignment, trimmers, parts, antenna notes Schematic, trimmers, alignment	10-38 10-42 10-9			
98-531, 98-532, 98-533, 98-534, 98-535, 98-536, 98-537, 98-538, 98-539, Chassis 98-53	Voltage, socket, tuner, drive cord data Schematic, voltage, socket, tuner switch, coils	10-10 10-11			
98-611, 98-612, 98-613, 98-614, 98-615, 98-616, 98-617, 98-618, 98-619, Chassis 98-61	Alignment, trimmers Tuner data, parts Schematic, socket, voltage, coils	10-12 10-13 10-15, 16			
98-621, 98-622, 98-623, 98-624, 98-625, 98-626, 98-627, 98-628, 98-629, Chassis 98-62	Alignment, trimmers, tuner Schematic, voltage, socket, tuner switch, coils	10-17 10-19			
	Tuner data Alignment, trimmers, parts	10-17 10-30			
98-641, 98-642, 98-643, 98-644, 98-645, 98-646, 98-647, 98-648, 98-649, Chassis 98-64	Schematic, voltage, socket, coils, notes	10-21			
98-711, 98-712, 98-713, 98-714, 98-715, 98-716, 98-717, 98-718, 98-719, Chassis 98-71	Alignment, trimmers, phono, data, tuner Schematic, voltage, coils, tuner switch, notes	10-22 10-25			
98-811, 98-812, 98-813, 98-814, 98-815, 98-816, 98-817, 98-818, 98-819, Chassis 98-81	Alignment, trimmers Tuner and drive cord data, parts Schematic, voltage, socket, tuner switch, coils	10-26 10-27 10-29			
98-821, 98-822, 98-823, 98-824, 98-825, 98-826, 98-827, 98-828, 98-829, Chassis 98-82	Tuner and drive cord data Alignment, trimmers, parts Schematic, voltage, socket, tuner switch	10-33 10-39 10-31, 32			
98-1111, 98-1112, 98-1113, 98-1114, 98-1115, 98-1116, 98-1117, 98-1118, 98-1119, Chassis 98-111	Alignment, trimmers, antenna data Tuner and phono, data Schematic, voltage	10-33 10-34 10-5, 6			
R-100-A, B, E AO	Tuner and drive cord data, notes, parts Alignment, trimmers, coils Schematic	10-7 10-8 10-9			2338 2338 2338
R-100-A DO	Chassis wiring, voltage	1-10			*588-B *588-C *588-D 588-F
R-101-A, R-101-B	Continuity tests Schematic, socket, voltage Schematic, socket, voltage Chassis layout, servicing	1-11 1-12 2-1			588-H 588-I
R-102-D (7 Tubes)	Service notes, concluded	2-2			2342 2343
R-102-A, B, E (1st type)	Schematic	2-3			
R-102-A, B, E (Revised)	Schematic, socket, voltage	2-4			2344
R-104-A, B, E	Schematic, socket, voltage	2-5			2345 2347
104 Chassis	Service data, parts list	3-1			2348
106 Series	Schematic, socket, voltage, parts list	3-2 3-3			
R-106	Service data, part 1 Service data, part 2 Schematic, voltage, parts list, socket	3-4 3-5 4-1			2349 2350 2351
R-108, 108-X (10 to 20 incl.)	Alignment Schematic, socket, voltage, parts list	4-1 4-2			
R-109 Chassis	See model 1090	3-6			
R-110	Schematic, voltage, parts list, socket	4-3			
R-111, R-115	Alignment Schematic, voltage, socket, parts list	4-4 4-5			3353
R-112 Chassis	Alignment Schematic, voltage, socket	4-6			
R-113, R-114	Alignment, notes	4-7			
R-116	Schematic, voltage	4-8			
R-117 Chassis	Schematic, voltage, socket, parts list	4-10			
R-118 Chassis	Alignment	4-11			
R-119	See model 1171 See model 1181 Schematic, voltage, socket, parts list	4-12 4-13			
R-120 (1201, 1209)	Alignment Schematic, socket, voltage	4-14 4-15			
R-123, R-123A Chassis	Alignment	4-16			
R-125 Series	See model 1231				
R-126 Series	See model 1261 See model 1261				

RADIOTRON
EARLY COMPLETE
PAGE

REVISID
PAGE

STEWART-WARNER CORP.—(Cont.)

RADIOTRON
EARLY COMPLETE
PAGE

REVISID
PAGE

STEWART-WARNER CORP.—(Cont.)

RADIOTRON
EARLY COMPLETE
PAGE

MODEL	STEWART-WARNER CORP.—(Cont.)	REVISID PAGE	EARLY COMPLETE PAGE
R-126-P, R-126-X	Data	6-7	
R-127, R-127-A Chassis	See model 1271	6-10	
R-127-X	See model 1281D		
R-128D Chassis	See model 1301		
R-130 Chassis	See model 1311		
R-131 Chassis	See model 1322		
R-132 Chassis	See model 1332		
R-133 Chassis	See model 1341		
R-134 Chassis	See model 1341		
R-136, R-136P, R-136X	See model 1361		
R-137, R-137P, R-137X	See model 1371		
R-138, R-138P, R-138X	See model 1381		
R-138D Chassis	See model 1391D		
R-140 Chassis	See model 1401		
R-142A, R-142AS	See model 1421		
R-144AS Chassis	See model 1441		
R-145, R-145X Chassis	See model 1451		
R-146 Chassis	See model 1461		
R-146X	Phonograph connections, uni-versal transformer	10-18	
R-147 Chassis	See model 1471		
R-147P, R-147X	Phonograph connections, uni-versal transformer	10-18	
R-148 Chassis	See model 1481		
R-148X Chassis	Phono. connections	8-3, 8-4	
R-149, R-149X Chassis	See model 1491		
R-160 Chassis	See model 1601		
R-161-D Chassis	See model 1611-D		
R-162-D Chassis	See model 1621-D		
R-163D Chassis	See model 1631D		
R-164D Chassis	See model 1641D		
R-167S, R-168, Chassis	See model 1671		
R-169 Chassis	See model 1691		
R-171 Chassis	See model 1711		
R-172 Chassis	See model 1691		
R-172-X Chassis	Phono. connections	8-11	
R-173 Chassis	See model 1731		
R-173-X Chassis	Phono. connections, parts	8-14	
R-180 Chassis	See model 1801		
R-181, R-181A, R-181B, R-181W, Chassis	See model 1811		
R-182, R-182A, R-182B, R-182W, Chassis	See model 1821		
R-183 Chassis	See model 1831		
R-184 Chassis	See model 1841		
R-185 Magic Keyboard	See "Magic Keyboard" Models 1845 etc.		
R-185, R-185A, R-185B, R-185W, Chassis	See model 1851		
R-186, R-186W Chassis	See model 1861		
R-188 Chassis	See model 1881		
R-190D Chassis	See model 1901		
R-191D Chassis	See model 1911		
R-192D Chassis	See model 1921		
R-301-A, B, E SW Converter	Schematic, socket	1-1	
R-304, R-304A chassis	Schematic, servicing notes	2-6	
805, 815, 820	See model 3041		
830	Schematic, socket	1-1	
835, 840, 850, 860	Schematic, socket	1-1	
865, 890, 895, 860	Schematic, socket	1-1	
900, 920, 925	Schematic, socket	1-1	
930, 935	Schematic, socket	1-2	
950, 955, 715, 720 SPU	Schematic, socket	1-2	
700, 705, 710	Schematic, socket	1-3	
715, 720	Schematic, socket	1-3	
750	Schematic, socket	1-3	
801, 802	Schematic, socket	1-3	
801, 801-A, 811, 811-A (Series B)	Schematic, socket, voltage	1-4	
PU 801, 801-A, 811, 811-A	Schematic	1-4	
806 (Series A)	Schematic, socket	1-5	

MODEL	STEWART-WARNER CORP.—(Cont.)	REVISID PAGE	EARLY COMPLETE PAGE
806 (Series B)	Schematic, socket	1-5	2333
900 Series, 901, 902, 903, 911, 912, 913	Schematic, socket, voltage, chassis		2335
910-511, 910-512, 910-513, 910-514, 910-515, 910-516, 910-517, 910-518, 910-519, Chassis 910-51	Schematic, trimmers, alignment	1-7	
910-531, 910-532, 910-533, 910-534, 910-535, 910-536, 910-537, 910-538, 910-539, Chassis 910-53	Voltage, socket, tuner, drive cord, Schematic, voltage, socket, tuner switch, coils	10-10	
910-611, 910-612, 910-613, 910-614, 910-615, 910-616, 910-617, 910-618, 910-619, Chassis 910-61	Alignment, trimmers	10-12	
910-621, 910-622, 910-623, 910-624, 910-625, 910-626, 910-627, 910-628, 910-629, Chassis 910-62	Tuner data, parts	10-13	
910-641, 910-642, 910-643, 910-644, 910-645, 910-646, 910-647, 910-648, 910-649, Chassis 910-64	Schematic, voltage, socket, coils	10-15, 16	
910-711, 910-712, 910-713, 910-714, 910-715, 910-716, 910-717, 910-718, 910-719, Chassis 910-71	Alignment, trimmers, tuner	10-17	
910-811, 910-812, 910-813, 910-814, 910-815, 910-816, 910-817, 910-818, 910-819, Chassis 910-81	Schematic, voltage, socket, tuner switch, coils	10-19	
910-821, 910-822, 910-823, 910-824, 910-825, 910-826, 910-827, 910-828, 910-829, Chassis 910-82	Alignment, trimmers, parts	10-20	
910-1111, 910-1112, 910-1113, 910-1114, 910-1115, 910-1116, 910-1117, 910-1118, 910-1119, Chassis 910-111	Tuner data	10-17	
950 Series, Battery	Tuner drive cord data, notes	10-26	
950 Series, AC	Alignment, trimmers, antenna data	10-33	
971, 972, 973 DO	Tuner data, phono. notes	10-34	
1090 to 1099 (Chassis 109)	Schematic, voltage	10-5, 6	
R-1111; R-1151 Series	Alignment, trimmers, antenna data	10-33	
1171, 1172, Chassis R-117	Tuner data, phono. notes	10-34	
1181, 1182, 1183, Chassis R-118	Schematic, voltage	10-5, 6	
1201, 1209	Alignment, trimmers, antenna data	10-33	
T-1210 Television	Tuner drive cord data, notes	10-7	
1231, 1232, 1233, 1234, 1235, 1236, 1237, 1238, 1239 Chassis R-123, R-123A, Temporary	Alignment, trimmers, antenna data	10-33	

MODEL	STEWART-WARNER CORP.—(Cont.)	REVISID PAGE	EARLY COMPLETE PAGE
580			2329
588-J, K			2355
580	Schematic, socket	1-1	2329
580	Schematic, socket	1-1	2329
580	Schematic, socket	1-1	2329
581	Schematic, socket	1-1	2329
581	Schematic, socket	1-1	2329
581	Schematic, socket	1-2	2330
582	Schematic, socket	1-2	2330
582	Schematic, socket	1-2	2330
582	Schematic, socket	1-3	2331
583	Schematic, socket	1-3	2331
584	Schematic, socket	1-4	2332
584	Schematic, socket, voltage	1-4	2332
584	Schematic	1-4	2332
584	Schematic, socket	1-5	2333
587	Schematic, socket	1-5	2333
588	Schematic, socket, voltage	1-5	2334
588	Schematic, socket, chassis	1-6	2337
588-A	Schematic	1-9	2353
588-X	Schematic, socket, voltage	1-9	2354
	parts list	3-7	
	Service data	3-8	
	See Chassis R-111		
	See Chassis R-112		
	Voltage, alignment	5-1	
	Schematic, voltage, socket	5-2	
	parts	6-11	
	See model R-120		
	Video schematic	10-73, 74	
	Sound schematic	10-75, 76	
	Schematic, socket, parts	5-8	

MODEL	STEWART-WARNER CORP.—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON
1231, 1232, 1233, 1234, 1235, 1236, 1237, 1238, 1239, Chassis R-123, R-123A	Schematic, socket, voltage, parts	.....6-1		
1251, 1252, 1253, 1254, 1255, 1256, 1257, 1258, 1259 Chassis R-125 Series, Chassis R-125A and 125X	Circuit data, alignment trimmers, parts Schematic, parts list, circuit changes	.....6-2.....5-5		
1251, 1252, 1253, 1254, 1255, 1256, 1257, 1258, 1259, Chassis R-125, Late	Alignment data, part 1 Alignment data, part 2, trimmer locations Alignment data, part 3 Schematic, socket, voltage, parts	.....5-6.....5-7.....5-8.....6-3		
1261, 1262, 1263, 1264, 1265, 1266, 1267, 1268, 1269, Chassis R-126 Series, Chassis R-126A, R-126P, R-126X	Alignment, trimmers Schematic, socket, changes, parts	.....6-4.....5-9		
1261, 1262, 1263, 1264, 1265, 1266, 1267, 1268, 1269, Chassis R-126 Late	Alignment data, part 1 Alignment data, part 2 Alignment data, part 3 Alignment data, part 4 Schematic, socket, voltage, parts	.....5-10.....5-11.....5-11.....5-12.....5-13.....6-5		
1271, 1272, 1273, 1274, 1275, 1276, 1277, 1278, 1279, Chassis R-127 Series, Chassis R-127-X	Circuit data, trimmers, alignment Alignment part 2, parts list Schematic, socket, voltage, parts	.....6-6.....6-7.....6-8		
1271, 1272, 1273, 1274, 1275, 1276, 1277, 1278, 1279, Chassis R-127 Series, Chassis R-127-X	Circuit data, trimmers, alignment Alignment part 2, parts Schematic, socket, circuit changes, parts	.....6-9.....6-10.....5-15		
1281D, 1282D, 1283D, 1284D, 1285D, 1286D, 1287D, 1288D, 1289D, Chassis R-128D	Alignment data, part 1 Alignment data, part 2 Alignment data, part 3 Alignment data, part 4 Schematic, socket, parts	.....5-14.....5-16.....5-17.....5-18.....7-1		
1301, 1302, 1303, 1304, 1305, 1306, 1307, 1308, 1309, Chassis R-130	Trimmers, alignment Schematic, voltage, socket, parts	.....7-2.....6-12		
1311, 1312, 1313, 1314, 1315, 1316, 1317, 1318, 1319, Chassis R-131	Alignment, trimmers, parts Schematic, voltage, socket, parts	.....8-6.....6-13		
Firestone R-132D, Chassis R-132, Chassis R-133	Circuit data, parts, alignment Schematic, socket, voltage, parts	.....6-14.....6-15		
1341, 1342, 1343, 1344, 1345, 1346, 1347, 1348, 1349, Chassis R-134 (Temporary)	Schematic, socket, voltage, parts Alignment Schematic, voltage, socket, trimmers, parts	.....6-16.....10-6.....6-17		
1341, 1342, 1343, 1344, 1345, 1346, 1347, 1348, 1349, Chassis R-134 (Final)	Final schematic note, trimmers, alignment	.....7-3		
1361, 1362, 1363, 1364, 1365, 1366, 1367, 1368, 1369, Chassis R-136 (Temporary)	Schematic, socket, trimmers, parts	.....6-18		
1361, 1362, 1363, 1364, 1365, 1366, 1367, 1368, 1369, Chassis R-136 (Final)	Final schematic note, alignment, changes	.....7-4		
1361, 1362, 1363, 1364, 1365, 1366, 1367, 1368, 1369, Chassis R-136-P, R-136-X	Phonograph circuits Schematic, socket, parts, trimmers	.....7-4.....6-19		
1371, 1372, 1373, 1374, 1375, 1376, 1377, 1378, 1379, Chassis R-137 (Temporary)	Final schematic note, alignment	.....7-5		
1371, 1372, 1373, 1374, 1375, 1376, 1377, 1378, 1379, Chassis R-137 (Final)	Phonograph circuits	.....7-5		
1381, 1382, 1383, 1384, 1385, 1386, 1387, 1388, 1389, Chassis R-138 (Temporary)	Schematic socket, parts, trimmers	.....6-20		
1381, 1382, 1383, 1384, 1385, 1386, 1387, 1388, 1389, Chassis R-138 (Final)	Final schematic note, alignment	.....7-6		
1381, 1382, 1383, 1384, 1385, 1386, 1387, 1388, 1389, Chassis R-138-P, R-138-X	Phonograph circuits	.....7-6		
1391D, 1392D, 1393D, 1394D, 1395D, 1396D, 1397D, 1398D, 1399D, Chassis R-139D	Schematic socket, data, alignment, parts	.....7-7		
1401, 1402, 1403, 1404, 1405, 1406, 1407, 1408, 1409, Chassis R-140	Schematic, voltage, socket, trimmers	.....7-9		
1421, 1422, 1423, 1424, 1425, 1426, 1427, 1428, 1429, Chassis R-142A, R-142AS	Alignment, parts Schematic, voltage, parts	.....7-10.....7-11		
R-1431 Firestone Auto	Circuit data, alignment, trimmers, parts	.....7-12		
1441, 1442, 1443, 1444, 1445, 1446, 1447, 1448, 1449, Chassis R-144AS	Schematic, voltage, parts Trimmers, alignment, circuit data, parts	.....8-12.....8-16.....7-13.....7-14.....7-15		
1451, 1452, 1453, 1454, 1455, 1456, 1457, 1458, 1459, Chassis R-145	Socket trimmers, alignment, Phonograph circuit	.....7-16.....7-15		
1451, 1452, 1453, 1454, 1455, 1456, 1457, 1458, 1459, Chassis R-145X	Schematic, voltage, parts Alignment, parts Schematic, voltage, parts	.....7-12.....8-16.....7-13		
1461, 1462, 1463, 1464, 1465, 1466, 1467, 1468, 1469, Chassis R-146	Trimmers, alignment, parts Schematic, socket, trimmers, voltage, change	.....8-2.....10-14.....8-3, 8-4		
1471, 1472, 1473, 1474, 1475, 1476, 1477, 1478, 1479, Chassis R-147	Alignment, parts Hum elimination Schematic, socket, voltage, trimmers, change	.....8-5.....10-14.....8-3, 8-4		
1481, 1482, 1483, 1484, 1485, 1486, 1487, 1488, 1489, Chassis R-148	Alignment, parts Hum elimination Schematic, voltage, parts	.....8-5.....10-14.....7-20		
1491, 1492, 1493, 1494, 1495, 1496, 1497, 1498, 1499, Chassis R-149 (Temporary)	Socket, trimmers, alignment, notes, parts	.....7-21, 7-22		

RADIOTRON
EARLY COMPLETE PAGE

STROMBERG-CARLSON TEL. MFG. CO.—(Cont.) REVISED PAGE

RADIOTRON
EARLY COMPLETE PAGE

STROMBERG-CARLSON TEL. MFG. CO.—(Cont.) REVISED PAGE

64	Chassis assembly	4-19	2888	Chassis wiring	1-17	2880
	Selector notes	4-20	2888	Schematic, socket, voltage	1-17	2882
65, 66, 67	Schematic, socket, voltage	7-5	2881	Schematic, socket	1-1	2883
	Specifications, parts	7-8	2881	Schematic, socket, voltage	1-1	2884
68	Schematic, voltage	5-5	2881	Chassis wiring	1-14	2885
	Socket layout, chassis views	5-6	2881	Voltage, socket, resistance	1-15	2886
68 Amplifier	Chassis wiring	5-7	2880	Chassis views	2-1	2887
	Chassis views	5-10	2880	Schematic, socket	2-4	2887
68 Selector	Chassis wiring	5-8	2880	Schematic, socket	2-5	2889
	Chassis views	5-11	2880	Voltage, values	2-6	2892
69 All Wave Selector	Chassis wiring	5-12	2880	Chassis wiring	2-7	2891
	Chassis views	5-13	2880	Schematic, socket	2-8	2894
	Chassis views	5-14	2880	Voltage	2-9	2893
70, 70B, 72, 72B, 72D, 74, 74B, 74D	Circuit data, parts, speaker	6-7	2880	Condenser and resistor values	2-10	2896
	Chassis assembly	6-8	2880	Chassis wiring	2-11	2895
	Schematic	6-9	2880	Schematic	2-12	2898
	Chassis wiring	6-10	2880	Voltage, parts list	2-13	2897
	Voltage	6-11	2880	Chassis wiring	2-14	2899
80	Trimmers	6-12	2880	Schematic, socket, data	2-15	2400
	Alignment	6-13	2880	Parts list, voltage	2-17	2400
	Schematic, voltage	7-7	2880	Additional data	Changes 7-18	2400
	Chassis wiring	7-8	2880	Schematic, alignment	4-3	2400
82, 82-B	Socket, trimmers, parts list	7-9	2403	Chassis wiring	4-4	2403
	Circuit data, voltage	6-15	2403	Voltage, resistance data	4-5	2403
	Schematic assembly	6-16	2403	Parts list	4-5	2403
	Schematic, chassis wiring	6-17	2403	Schematic, socket	6-14	2403
	Socket, trimmers, parts	6-18	2403	Voltage, parts list	8-4	2406
	Alignment	7-10	2403	Schematic, socket, data	2-18	2406
	Circuit data, voltage	6-19	2403	Chassis wiring, data	2-19	2407
88, 88-B	Chassis wiring	6-20	2403	Parts list, voltage	2-20	2408
	Schematic, chassis assembly	6-22	2403	Schematic, socket, data	8-5	2409
	Socket, trimmers, parts	6-23	2403	Chassis wiring, data	8-6	2410
	Alignment	7-10	2403	Parts list, voltage	8-7	2411
	Schematic, voltage	7-11	2403	Alignment data, notes	8-8	2412
	Chassis wiring	7-12	2403	Schematic	8-9	2418
	Chassis views, circuit data, trimmers	7-13	2415	Chassis wiring	8-10	2414
	Alignment	7-10	2415	Voltage, resistance data	8-11	2414
	Schematic, socket, trimmers, voltage	7-14	2415	Schematic, alignment	4-7	2414
84, 84-B	Chassis wiring	7-15	2415	Voltage, circuit notes	4-8	2414
	Schematic, socket, trimmers, voltage	7-16	2415	Chassis wiring	4-9	2415
116	Chassis wiring	7-17	2415	Schematic, voltage	4-10	2415
	Chassis views, alignment, parts	7-18	2415	Socket, voltage	4-11	2415
125AC-DC	Chassis wiring	7-15	2406	Resistance data	4-12	2415
	Voltage	7-16	2406	Chassis wiring	4-13	2415
136H, 136L	Chassis wiring	7-17	2406	Selector notes	4-14	2415
	Chassis views, alignment, parts	7-18	2406	Additional data	Changes 7-18	2415
127H, 127M	Chassis wiring	7-17	2406	Schematic, voltage, trimmers, chassis	6-1	2415
	Chassis views, alignment, parts	7-18	2406	Chassis wiring, list of models	6-2	2415
180H, 180HB, 180L, 180E, 180RB, 180U, 180VB	Chassis wiring	7-15	2406	Alignment	7-10	2415
	Chassis views, alignment, parts	7-16	2406	Specifications, schematic	6-1	2415
	Schematic, socket, trimmers, voltage	7-17	2406	Chassis wiring	6-2	2415
	Chassis wiring	7-18	2406	Chassis views	6-3	2415
	Chassis views, alignment, parts	7-19	2406	Socket, voltage, parts	6-4	2415
	Sensitivity control data	7-19	2406	Schematic, socket, trimmers, voltage	7-1	2415
	Chassis wiring	7-20	2406	Alignment	7-2	2415
	Voltage, alignment	7-21	2406	Schematic, socket, trimmers, voltage	7-3	2415
	Socket, trimmers, parts, circuit data	7-22	2406	Chassis wiring	7-4	2415
	Schematic, parts	8-15	2406	Schematic, chassis assembly	6-5	2415
	Voltage, alignment, trimmers	8-16	2406	Chassis wiring	6-6	2415
	Socket, trimmers, chassis, notes	8-17	2406	Socket, trimmers, parts	6-6	2415
	Chassis wiring	9-1	2406	Circuit data, voltage	6-8	2415
	Schematic, socket, trimmers	7-28	2406	Alignment	7-10	2415
	Chassis wiring	7-24	2406	Schematic, notes	4-16	2415
	Circuit data, chassis, alignment, voltage	7-25	2406	Voltage, parts list	4-17	2415
	Parts list	8-7	2406	Chassis wiring	4-18	2415
	Schematic, parts	8-8	2406			
	Socket, trimmers, chassis	8-9	2406			
145L, 145LB, 145P, 145PB						
150L, 150LB						
56L, 56LB, 56T, 56TB, 56W, 56WB						
60						
61L, 61LB, 61T, 61TB, 61W, 61WB						
61X, 61Z						
62, 68, 62B, 68B						
64						

STROMBERG-CARLSON

STROMBERG-CARLSON TEL. MFG. CO.—(Cont.)	REVISED PAGE	RADIOTRON EARLY COMPLETE PAGE
150L, 150LB	8-10	2868
160L, 160LB, 160P, 160PB	8-11, 8-12	2868
180L, 180LB	8-13	2862
225 AC-DO	8-22	595
228H, 228HB, 228L, 228LB	8-24	2861
239P	8-26	2862
230H, 230HB, 230L, 230LB, 231F, 231FB, 231R, 231RB, 231P, 231PB	8-27	2862
235H, 235HB, 235L, 235LB	8-29	597
240H, 240HB, 240L, 240LB, 240M, 240MB, 240R, 240RB, 240S, 240SB, 240W, 240WB, 240P, 240PB	8-30	2862
245L, 245LB, 245M, 245MB, 245R, 245RB, 245P, 245PB	8-31	598-A
250L, 250LB	8-32	604
255L, 255LB	8-33	608
260L, 260LB, 260P, 260PB	8-34	2868
301-A	8-35	2868
320H, 320HB, 320T, 320TB	8-36	2862
325J, 325JB, 325N, 325NB, 325S, 325SB	8-37	595
335L, 335LB, 336P, 336PB	8-38	2861
337H, 337HB, 337L, 337LB	8-39	2862
340F, 340FB, 340H, 340HB, 340M, 340MB, 340V, 340VB, 340P, 340PB, 341R, 341RB, 341P, 341PB	8-40	2862
345F, 345FB, 345M, 345MB	8-41	597
350M, 350MB, 350R, 350RB, 350P, 350PB, 350V, 350VB	8-42	2862
360M, 360MB	8-43	2862
370M, 370MB	8-44	2862
403-B	8-45	2862
403-A	8-46	2862
404-RA	8-47	2862
501, 501-A, 501-B, 502, 502-A, 502-B	8-48	2862
523, 524 AC	8-49	2862
601, 602	8-50	2862
633, 634	8-51	2862
635, 636 (2 types)	8-52	2862
688 AC	8-53	2862
Alignment, Part 1	10-7	
Alignment, Part 2; Parts list	10-8	
Schematic, specifications	9-31	
Chassis views	9-32	
Chassis wiring, phonograph data	9-33, 84	
Voltage, alignment	9-33	
Alignment, concluded, AFC	9-35	
Tuner data	9-36	
Tuner assemblies and parts	9-37	
Socket, trimmers, parts	9-38	
Schematic	1-8	
Chassis, socket, trimmers	10-9	
Chassis, wiring, voltage	10-10	
Alignment, parts	10-11	
Schematic, socket, trimmers	10-13	
Chassis wiring	10-14	
Voltage, alignment, phonograph data	10-15	
Electric tuning data	10-16	
Alignment	10-16	
Schematic	10-17	
Chassis wiring	10-18	
Electric tuning data	10-18	
Voltage, socket, trimmers	10-30	
Schematic	10-30	
Chassis wiring	10-31	
Alignment, phonograph, tuner data	10-21	
Voltage, socket, trimmers	10-22	
Schematic	10-23	
Chassis wiring	10-24	
Voltage, socket, trimmers, circuit data	10-25	
Alignment	10-26	
Electric tuning data	10-16	
Schematic	10-27	
Chassis wiring	10-28	
Voltage, alignment	10-29	
Socket, trimmers, bass re-spouse data	10-30	
Electric tuning data	10-16	
Schematic	10-31	
Chassis wiring	10-32	
Alignment	10-33	
Voltage, socket, trimmers	10-22	
Electric tuning data	10-16	
Schematic	10-37	
Chassis wiring	10-35, 36	
Voltage, socket, trimmers	10-39	
Tuner data	10-44	
Schematic	10-40	
Chassis wiring	10-41, 42	
Alignment, Part 1	10-43	
Alignment, Part 2, voltage, tuner	10-44	
Socket, trimmers, circuit data	10-39	
Schematic	1-3	
Schematic	1-3	
Schematic, socket	1-3	
Power Unit, Schematic	1-11	
Schematic, socket	1-1	
Schematic, socket	1-2	
Schematic, socket	1-4	
Schematic, socket, voltage	1-5	
Chassis wiring	1-6	
Schematic, socket, voltage	1-7	

MODEL	STROMBERG-CARLSON TEL. MFG. CO.—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE	RADIOOTRON COMPLETE PAGE
638 DO	Schematic, socket	1-7	*603	
641, 642, 652, 654	Schematic, socket, voltage	1-8	*605	
641	Resistance data	2-21	Front	
642	Chassis wiring	1-9	*607	
645 DO	Schematic	3-1		
652, 654	Chassis wiring	2-22		
	Schematic, socket, voltage	1-8	*605	
784	Chassis wiring	1-10	*608	
744	Schematic, socket	1-11	*609	
848 AO	Schematic, socket, voltage	1-12	*612	
	Internal wiring	1-18	*618	
	Chassis, voltage, test data	2-23		
	STUDEBAKER			
	See PHILCO RADIO AND TELEVISION CORP.			
	STUDEBAKER LABORATORIES			
31	Schematic	Misc. 3-8		
	SUPERTONE			
A-31	Schematic	Misc. 5-20		
	SUPERTONE PRODUCTS CO., INC.			
Jupiter	Schematic, color code	Misc. 5-21		
	SUPREME INSTRUMENTS CORP.			
"Master" Diagonometer	Schematic	4-1		
Output Meter	Schematic	1-2	*778	
AAA-1 (8-14-31) Diagonometer	Schematic	2-2	778-B	
19 Revised Tube Checker	Schematic	1-1		
33 Ohmmeter	Schematic	3-2	*771	
35	Schematic	5-1		
40 Tube Checker	Schematic	3-1	*608	
44 Volt-Ohmmeter	Schematic	3-2	*609	
55	Schematic	5-2	*612	
56 Analyzer (Weston Metered)	Schematic	2-3	*618	
60 Oscillator	Schematic	3-2		
61	Schematic	6-1		
62 Tube Tester	Schematic	3-2		
70 Oscillator	Schematic	1-6	*778	
75 AC-DO Volt-Ohm-MI Meter	Schematic	3-2		
85	Schematic	5-3		
85-PL	Schematic	6-1		
89-C Tube Tester	Schematic	7-1		
89-D Tube Tester	Schematic	7-2		
90 Analyzer (Weston Metered 6-J)	Schematic	1-2		
91	Schematic	2-8		
99-A Analyzer	Schematic	5-4		
111	Schematic	1-3		
145	Schematic	5-2		
180	Schematic	5-5		
189 Signal Generator	Schematic	6-2		
222	Schematic	7-8		
"838" Free Reference Point Tester	Schematic	4-2		
833 Revised	Schematic	5-7		
833 DeLux	Schematic	6-2		
839-D DeLux Analyzer	Schematic	7-4		
400-A Diagonometer	Schematic	1-4		
400-B (No. 4 Series) Diagonometer	Schematic	2-1		
444	Schematic	5-8		
	SUPREME RADIO			
Supreme 1931	Schematic	Misc. 4-12		
	SYNCHROPHASE			
	See A. H. GREBE AND CO.			
	L. TATRO PRODUCTS CORP.			
MODEL		REVISED PAGE	EARLY COMPLETE PAGE	RADIOOTRON COMPLETE PAGE
A, R	Socket, voltage, resistance data	4-1		
	Schematic	4-2		
ENG-4	Schematic, socket, alignment parts	7-1		
IN-25	Schematic, socket, alignment parts	7-2		
EQ-39, FQ-39	Alignment, socket, trimmers	10-1		
HQ-39	Schematic	10-2		
NH-44, K-54, M-54	Alignment, socket, trimmers	10-3		
AK-54, AM-54 (Mayor and Senator)	Schematic	4-2		
P-54 (Recorder)	Schematic	5-1		
L-54, N-54	Schematic, voltage	5-4		
NO-65, OO-65	Schematic, socket, trimmers, alignment	4-3		
	Schematic	10-4		
SP-67, TP-67	Alignment, socket, trimmers	10-5		
AQ-69, BQ-69	Schematic	10-6		
CQ-69, DQ-69	Alignment, socket, trimmers	10-3		
L-74, N-74 (Lieut. Governor and Governor)	Schematic, data	9-1		
084	Alignment, socket, voltage	9-2		
094 (President)	Schematic	5-2		
H-465, I-465	Schematic, voltage	4-8		
A-525, B-525	Schematic, voltage, parts, data	6-1		
L-525	Schematic, voltage, parts, data	6-2		
C-625, D-625	Schematic, voltage, parts, data	6-3		
J-665, K-665	Schematic, voltage, parts, data	6-4		
F-725	Schematic, voltage, parts, data	6-5		
F-913	Schematic, notes	6-6		
M-4616	Schematic, voltage, alignment	8-1		
O-4626, P-4626	Schematic, parts	7-3		
U-5226, V-5226	Alignment, voltage	7-6		
Q-5636, R-5636, S-5636	Schematic, parts	7-4		
T-6216	Alignment	7-6		
W-6236, X-6236, Y-6236	Schematic, voltage	8-2		
	Alignment	7-5		
	Alignment	7-6		
	TEMPLE CORP.			
8-60, 8-80, 8-90	Schematic, socket, voltage	1-1	*019	
8-61, 8-81, 8-91	Schematic, socket, voltage	1-2	*018	
	THORDARSON ELEC. MFG. CO.			
Eliminator	Schematic	1-3		
R-171	Schematic, chassis, wiring	1-1	*719	
PP-171	Schematic, chassis, wiring	1-1	*719	
210 Power Amplifier	Schematic, chassis, wiring	1-3	*720	
R-210	Schematic, chassis, wiring	1-3	*720	
213	Schematic	1-3		
250 Power Amplifier	Schematic, chassis wiring	1-4	*722	
	TIFFANY TUNE			
	See HERBERT H. HORN			
	TODD ELECTRIC CO.			
"A" Unit	Schematic	Misc. 1-18		*758
	TRANSFORMER CORP. OF AMERICA			
TOL, TO2	Schematic, data	9-1		
	Alignment, voltage, notes, parts	9-2		
TO-6	Schematic, socket	8-1		
O-10	Alignment	8-1		
	Schematic, voltage	7-1		

131 Schematic, socket, trimmers, parts 9-1
 168 See model 638
 173, 738 Schematic, socket 7-2
 400 Schematic, alignment 10-2
 415 Socket, trimmers 10-3
 420A, 420S Schematic, alignment 10-7
 425 Schematic, alignment 10-8
 Schematic, alignment 10-5
 Socket, trimmers 10-6
 Tuner 10-12
 Schematic, alignment 10-5
 Socket, trimmers 10-6
 Tuner 10-12
 Schematic, socket 9-2
 431, 431SW Schematic 10-8
 436M Alignment, tuner 10-7
 Socket, trimmers 10-6
 Alignment, tuner 10-7
 Socket, trimmers 10-6
 Alignment, tuner 10-12
 See model 41
 442 Schematic, alignment 10-7
 455L Socket, trimmers 10-8
 Schematic 10-9
 Socket, trimmers 10-2
 Alignment, tuner 10-12
 Schematic 10-9
 Socket, trimmers 10-8
 Alignment, tuner 10-12
 Schematic 10-10
 Socket, trimmers 10-8
 Schematic 10-9
 Socket, trimmers 10-8
 See model 51
 511 Schematic 7-1
 512 Schematic, socket 8-1
 521 Schematic, socket 8-1
 522 Schematic 7-1
 525, 6-YOH DO Schematic 10-11
 536M Socket, trimmers 10-6
 Alignment 10-12
 Schematic 10-11
 Socket, trimmers 10-6
 Alignment 10-12
 Schematic 7-2
 Schematic, alignment 10-11
 Socket, trimmers 10-6
 Schematic, alignment 10-5
 Socket, trimmers 10-6
 Schematic 7-8
 Schematic, socket 8-2
 Schematic, notes 7-4
 642 Schematic, socket, trimmers 10-10
 645E Alignment 10-12
 See model 173
 733

MODEL
06-W

MODEL
06-W

MODEL
06-W

Schematic, voltage, socket Misc. 5-22
TROY RADIO MFG. CO.
 2A3 Amplifier 7-1
 2A5 Amplifier 7-1
 4-Tube TRF Schematic 5-4
 4, 14, 40 Schematic, socket 6-1
 TR4, TR4OH Schematic, socket 7-2
 5L5, 5U5, 15, 15-5 Schematic, socket 6-1
 42 Schematic, socket 5-1
 46 Schematic, socket 5-2
 51B5 Schematic, socket 7-3
 52 Schematic, socket 5-1
 TR59, TR59C, TR59OH Schematic, socket 7-4
 54 Schematic 5-3
 Socket layout 5-4
 Schematic, socket 8-1
 56 Schematic, socket 5-2
 57 Schematic, socket 8-1
 62B0, 62BU Schematic, socket 6-2
 620, 62PO, 62L, 62U Schematic, socket 6-2
 67 Schematic, socket 8-2
 67SW Schematic, socket 8-3
 TR68 Auto Schematic, socket 7-2
 75, 750, 75OH, 75PH A.C. Schematic, socket 7-4
 75A, 750, 175 AC-DO Schematic, socket 7-2
 75, 75B, 750 Batt. Schematic, socket 7-3
 77, 770 Schematic, socket 8-3
 79 (1938) Schematic, socket 9-1
 84 Schematic 5-3
 Socket layout 5-4
 Schematic, socket 6-3
 TR-86 Schematic, socket 8-2
 95 Schematic, socket 8-4
 100 Schematic, socket 8-4
 151-5 Schematic, socket 6-4
 153U, TR153 AC-DO Schematic, socket 7-4
 1620, 162U Schematic, socket 6-4
 175 AC-DO See model 75 AC-DO 9-2
 179 Schematic, socket 8-4
 825 Schematic, socket 9-1

MODEL
06-W

MODEL
06-W

MODEL
06-W

TRUETONE
See WESTERN AUTO SUPPLY CO.

MODEL
06-W

MODEL
06-W

MODEL
06-W

TRUEVALUE
 Schematic Misc. 5-33
TUNER CO.
 Crystal Microphone Schematic 5-2
 G Amplifier Schematic Misc. 7-1
 PDQ, B-5-Series A Schematic, cable connections, data 8-1
 8S5, 8S9 Automatic Control Station data 8-3
 Station cable and switch connections, color code 8-4
 See model PDQ Misc. 6-84
 Schematic, stations connections 8-1
 Schematic Misc. 6-84
 MS-16 Schematic 5-1
 FS-1000 Schematic 5-2
 5780 Schematic 5-2

MODEL
06-W

MODEL
06-W

MODEL
06-W

TYRMAN ELECTRIC CO.
 Shield Grid-7 Schematic Misc. 1-20
 Tyrman 10 Schematic Misc. 1-20
 Imperial 80 Schematic Misc. 1-20

MODEL
06-W

MODEL
06-W

MODEL
06-W

TRIANGLE ELECTRIC COMPANY
 Schematic, parts list 7-1
 Alignment, notes, sockets, trimmers 7-3

MODEL
06-W

MODEL
06-W

MODEL
06-W

TRIPLETT ELECTRICAL INSTRUMENT CO.
 1126 Schematic 4-1
 1150 Schematic 4-1
 1151 Oscillator Schematic 5-1
 1166 Schematic 4-2
 1166A, 1220A Schematic 7-1
 1200 Tester Schematic 5-2
 1210, Above Serial 100,000 Schematic Misc. 6-93
 1210, Below Serial 100,000 Schematic Misc. 6-93
 1210A Tube Tester See model 1166A 7-2
 1220A Schematic 7-1
 1231 Signal Generator Schematic 7-3
 1502 Tester Schematic 7-4
 1508 Tester Schematic 7-4

MODEL
06-W

MODEL
06-W

MODEL
06-W

TYRMAN ELECTRIC CO.
 Schematic Misc. 1-20
 Schematic Misc. 1-20
 Schematic Misc. 1-20

MODEL
06-W

MODEL
06-W

MODEL
06-W

TYRMAN ELECTRIC CO.
 Shield Grid-7 Schematic Misc. 1-20
 Tyrman 10 Schematic Misc. 1-20
 Imperial 80 Schematic Misc. 1-20

MODEL
06-W

MODEL
06-W

MODEL
06-W

MODEL
06-W

MODEL
06-W

MODEL
06-W

799
764
764
799
799

Schematic, socket, trimmers, alignment	10-4		
Schematic, socket, trimmers, alignment	9-1		
Schematic, socket, trimmers, alignment	9-2		
Sockets, trimmers	10-1		
Alignment, tuner	10-4		
Schematic, alignment	10-1		
Socket, trimmers	10-2		
Tuner data	10-4		
Schematic	10-1		
Socket, trimmers	10-2		
Alignment, tuner	10-4		
Schematic, socket, trimmers	10-3		
Alignment	10-4		
Schematic, voltage, parts	8-1		
Socket, trimmers, alignment	8-2		
Schematic	10-1		
Socket, trimmers	10-2		
Alignment, tuner	10-4		
Schematic	10-3		
Alignment, tuner	10-2		
Schematic	10-3		
Socket, trimmers	10-2		
Alignment, tuner	10-4		
Schematic	10-3		
Socket, trimmers	10-2		
Alignment, tuner	10-4		

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889			

800, 316			
807, 317			
809, 319			
456			
465			
477			
487			
801, 802			
856			
877			
889	</		

460 A, B, R; 461 A, B,
R; 464 A, B, R
Ed. 1
460 A, B, R,
Ed. 2

Socket, trimmers, alignment,
voltage, parts6-22
Schematic, resistances6-23
Socket, trimmers, alignment,
parts6-24
Schematic, voltage7-8
Socket, trimmers, chassis7-9
Alignment, parts7-10
Schematic, voltage, resistor
data6-27
Schematic6-25, 6-26

462A, 462Y
470 G, U; 471 G, U;
474 G, U
480, Ed. 1; 480, Ed. 2;
481, 484

Socket, trimmers, alignment,
parts6-28
Chassis wiring7-2
Schematic5-45
Socket, chassis, trimmers7-2
Schematic, socket5-37
Voltage, alignment data5-38
Schematic, socket5-39
Voltage, parts5-40
Socket, trimmers, alignment7-2
Schematic, socket5-41
Voltage, parts5-42
Socket, trimmers, alignment7-2
Schematic, socket5-43
Voltage, notes5-44
Schematic, voltage6-29
Socket, trimmers, alignment,
parts6-30
Schematic, voltage, socket6-31
Trimmers, alignment6-32
Schematic, voltage8-5
Socket, trimmers, chassis, align-
ment, notes, parts8-6
Service data, parts, align-
ment6-34
Schematic, voltage, socket,
trimmers, resistance data6-33
Schematic, parts list7-11
Socket, trimmers, chassis,
alignment, vibrator data,
notes7-12
Schematic, voltage, parts list7-13
Socket, trimmers, chassis,
alignment7-14
Schematic, voltage, coil
data7-15, 7-16
Socket, trimmers, alignment7-17
Parts list7-18
Schematic, voltage, resistor
data6-35, 6-36
Schematic, voltage, resistor
data6-37, 6-38
Centr-O-Matic data, align-
ment, trimmers6-39
Socket, trimmers, parts list6-40
Schematic, voltage, resistor
data6-41, 6-42
Centr-O-Matic data, socket
trimmers, alignment6-43
Trimmers, parts6-44
Schematic, voltage, parts7-19
Socket, trimmers, alignment,
chassis, notes9-2
Schematic, voltage, parts7-20
Socket, trimmers, chassis, align-
ment, changeChanges 6-6
Schematic, voltage, parts7-21
Socket, trimmers, chassis,
alignment, notes9-3
Schematic, voltage7-23
Socket, trimmers, chassis,
parts, alignment7-24
Schematic, voltage6-7
Socket, trimmers, chassis, align-
ment, parts8-8
Schematic, voltage7-26
Socket, trimmers, parts list7-26

260, 261
305 Ed. 1, 305-A
305 Ed. 2, 405
306

Alignment data, socket,
trimmers5-22
Schematic, resistor color code.....3-13
Voltage, alignment, data3-14
Socket, chassis, trimmers7-3
Schematic, parts, voltage7-3
Socket, trimmers, alignment7-4
Schematic, voltage, resistor
data8-1, 8-2
Circuit data, socket, trimmers,
chassis8-3
Alignment, parts8-4
Schematic5-23
Socket, trimmers, voltage,
alignment7-7
Schematic5-25
Socket, voltage, parts5-26
Socket, trimmers, alignment7-7
Schematic, socket, voltage3-1
Adjustments2-16
Schematic, voltage, socket,
parts4-9
Socket, trimmers, voltage,
alignment7-22
Schematic, socket, voltage5-27
Alignment, parts5-28
Schematic, voltage, parts list.....4-10
Socket, trimmers, voltage,
alignment7-22
Schematic5-24
Socket, trimmers, voltage,
alignment7-22
Alignment data, part 15-29
Alignment data, part 25-30
Schematic, socket, voltage,
parts4-11
Schematic, data7-5
Socket, trimmers, alignment,
parts, voltage7-6
Schematic, voltage, socket,
parts4-12
Alignment data, part 15-31
Alignment data, part 25-32
Schematic5-33
Schematic, parts6-1
Socket, trimmers, alignment,
voltage6-2
DataChanges 10-6
Schematic, voltage, parts6-3
Socket, trimmers, alignment6-4
Schematic, voltage6-5
Socket, trimmers, alignment6-6
Speaker data, trimmers,
parts6-7
Schematic, socket, trimmers6-9
Alignment, voltage, parts,
data6-10
Schematic5-34
See model 305, Ed. 2
Schematic5-35
Schematic, parts, socket,
trimmers, voltage, alignment,
parts6-12
Schematic, resistors6-18
Trimmers, socket, parts,
alignment6-14
Schematic, voltage6-15
Socket trimmers, parts,
alignment6-16
Schematic, voltage6-17
Socket, trimmers, resistance
data6-18
Alignment, parts6-19
Schematic5-36
Circuit data, schematic6-21

310, 310A
312, 313 (AO)
350
352
355
357
360
360 Late, 361, 364
370
376
376BT, 376F, 376S
385
386
402, Ed. 1, 2, 3
402
405
420
420, 421
430, 430J, 430T
431, 431J, 431T
434, 434J, 434T
440C, 440T, 441C, 441T,
444C, 444T
450L, 450H, 451L, 451H,
454L, 454H
460
460 A, B, R; 461 A, B,
R; 464 A, B, R
Ed. 1

Alignment data, socket,
trimmers2-537
Schematic, voltage2-538
Socket, trimmers, chassis2-539
Alignment, parts2-540
Schematic, voltage, parts list.....2-541
Socket, trimmers, voltage,
alignment2-542
Schematic2-543
Socket, trimmers, voltage,
alignment2-544
Schematic, socket, voltage,
parts2-545
Alignment, parts2-546
Schematic, voltage, parts list.....2-547
Socket, trimmers, voltage,
alignment2-548
Schematic2-549
Socket, trimmers, voltage,
alignment2-550
Schematic, socket, voltage,
parts2-551
Schematic, data2-552
Socket, trimmers, alignment,
parts, voltage2-553
Schematic, voltage, socket,
parts2-554
Alignment data, part 12-555
Alignment data, part 22-556
Schematic2-557
Schematic, parts2-558
Socket, trimmers, alignment,
voltage2-559
DataChanges 10-6
Schematic, voltage, parts2-560
Socket, trimmers, alignment2-561
Schematic, voltage2-562
Socket, trimmers, alignment2-563
Speaker data, trimmers,
parts2-564
Schematic, socket, trimmers2-565
Alignment, voltage, parts,
data2-566
Schematic2-567
See model 305, Ed. 2
Schematic2-568
Schematic, parts, socket,
trimmers, voltage, alignment,
parts2-569
Schematic, resistors2-570
Trimmers, socket, parts,
alignment2-571
Schematic, voltage2-572
Socket trimmers, parts,
alignment2-573
Schematic, voltage2-574
Socket, trimmers, resistance
data2-575
Alignment, parts2-576
Schematic2-577
Circuit data, schematic2-578

460 A, B, R; 461 A, B,
R; 464 A, B, R
Ed. 1
460 A, B, R,
Ed. 2
462A, 462Y
470 G, U; 471 G, U;
474 G, U
480, Ed. 1; 480, Ed. 2;
481, 484
480, Ed. 3
500
501, 502, AO-DO
502
508
505
510, 510E
515
524A, Ed. 1, 2, 2D, 2G
536
565K, 565W
575F, 575Q
585 (Preliminary)
585Y, 585Z
595M, 595P
600 (Preliminary)
600 (Final)
601 (Preliminary)
602 (Preliminary)
602C, 602T (Final)
604 (Preliminary) (Final)
604B
605, 605C (Preliminary)

Socket, trimmers, alignment,
voltage, parts6-22
Schematic, resistances6-23
Socket, trimmers, alignment,
parts6-24
Schematic, voltage7-8
Socket, trimmers, chassis7-9
Alignment, parts7-10
Schematic, voltage, resistor
data6-27
Schematic6-25, 6-26
Socket, trimmers, alignment,
parts6-28
Chassis wiring7-2
Schematic5-45
Socket, chassis, trimmers7-2
Schematic, socket5-37
Voltage, alignment data5-38
Schematic, socket5-39
Voltage, parts5-40
Socket, trimmers, alignment7-2
Schematic, socket5-41
Voltage, parts5-42
Socket, trimmers, alignment7-2
Schematic, socket5-43
Voltage, notes5-44
Schematic, voltage6-29
Socket, trimmers, alignment,
parts6-30
Schematic, voltage, socket6-31
Trimmers, alignment6-32
Schematic, voltage8-5
Socket, trimmers, chassis, align-
ment, notes, parts8-6
Service data, parts, align-
ment6-34
Schematic, voltage, socket,
trimmers, resistance data6-33
Schematic, parts list7-11
Socket, trimmers, chassis,
alignment, vibrator data,
notes7-12
Schematic, voltage, parts list7-13
Socket, trimmers, chassis,
alignment7-14
Schematic, voltage, coil
data7-15, 7-16
Socket, trimmers, alignment7-17
Parts list7-18
Schematic, voltage, resistor
data6-35, 6-36
Schematic, voltage, resistor
data6-37, 6-38
Centr-O-Matic data, align-
ment, trimmers6-39
Socket, trimmers, parts list6-40
Schematic, voltage, resistor
data6-41, 6-42
Centr-O-Matic data, socket
trimmers, alignment6-43
Trimmers, parts6-44
Schematic, voltage, parts7-19
Socket, trimmers, alignment,
chassis, notes9-2
Schematic, voltage, parts7-20
Socket, trimmers, chassis, align-
ment, changeChanges 6-6
Schematic, voltage, parts7-21
Socket, trimmers, chassis,
alignment, notes9-3
Schematic, voltage7-23
Socket, trimmers, chassis,
parts, alignment7-24
Schematic, voltage6-7
Socket, trimmers, chassis, align-
ment, parts8-8
Schematic, voltage7-26
Socket, trimmers, parts list7-26

460 A, B, R; 461 A, B,
R; 464 A, B, R
Ed. 1
460 A, B, R,
Ed. 2
462A, 462Y
470 G, U; 471 G, U;
474 G, U
480, Ed. 1; 480, Ed. 2;
481, 484
480, Ed. 3
500
501, 502, AO-DO
502
508
505
510, 510E
515
524A, Ed. 1, 2, 2D, 2G
536
565K, 565W
575F, 575Q
585 (Preliminary)
585Y, 585Z
595M, 595P
600 (Preliminary)
600 (Final)
601 (Preliminary)
602 (Preliminary)
602C, 602T (Final)
604 (Preliminary) (Final)
604B
605, 605C (Preliminary)

Alignment data, socket,
trimmers5-22
Schematic, resistor color code.....3-13
Voltage, alignment, data3-14
Socket, chassis, trimmers7-3
Schematic, parts, voltage7-3
Socket, trimmers, alignment7-4
Schematic, voltage, resistor
data8-1, 8-2
Circuit data, socket, trimmers,
chassis8-3
Alignment, parts8-4
Schematic5-23
Socket, trimmers, voltage,
alignment7-7
Schematic5-25
Socket, voltage, parts5-26
Socket, trimmers, alignment7-7
Schematic, socket, voltage3-1
Adjustments2-16
Schematic, voltage, socket,
parts4-9
Socket, trimmers, voltage,
alignment7-22
Schematic, socket, voltage5-27
Alignment, parts5-28
Schematic, voltage, parts list.....4-10
Socket, trimmers, voltage,
alignment7-22
Schematic5-24
Socket, trimmers, voltage,
alignment7-22
Alignment data, part 15-29
Alignment data, part 25-30
Schematic, socket, voltage,
parts4-11
Schematic, data7-5
Socket, trimmers, alignment,
parts, voltage7-6
Schematic, voltage, socket,
parts4-12
Alignment data, part 15-31
Alignment data, part 25-32
Schematic5-33
Schematic, parts6-1
Socket, trimmers, alignment,
voltage6-2
DataChanges 10-6
Schematic, voltage, parts6-3
Socket, trimmers, alignment6-4
Schematic, voltage6-5
Socket, trimmers, alignment6-6
Speaker data, trimmers,
parts6-7
Schematic, socket, trimmers6-9
Alignment, voltage, parts,
data6-10
Schematic5-34
See model 305, Ed. 2
Schematic5-35
Schematic, parts, socket,
trimmers, voltage, alignment,
parts6-11
Trimmers, voltage, alignment,
parts6-12
Schematic, resistors6-18
Trimmers, socket, parts,
alignment6-14
Schematic, voltage6-15
Socket trimmers, parts,
alignment6-16
Schematic, voltage6-17
Socket, trimmers, resistance
data6-18
Alignment, parts6-19
Schematic5-36
Circuit data, schematic6-21

460 A, B, R; 461 A, B,
R; 464 A, B, R
Ed. 1
460 A, B, R,
Ed. 2
462A, 462Y
470 G, U; 471 G, U;
474 G, U
480, Ed. 1; 480, Ed. 2;
481, 484
480, Ed. 3
500
501, 502, AO-DO
502
508
505
510, 510E
515
524A, Ed. 1, 2, 2D, 2G
536
565K, 565W
575F, 575Q
585 (Preliminary)
585Y, 585Z
595M, 595P
600 (Preliminary)
600 (Final)
601 (Preliminary)
602 (Preliminary)
602C, 602T (Final)
604 (Preliminary) (Final)
604B
605, 605C (Preliminary)

UNITED AMERICAN UNITED MOTORS

UNITED AMERICAN BOSCH CORP.—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON EARLY COMPLETE PAGE
MODEL			
605, 605C (Preliminary)	Final schematic data...Changes 8-6		
610 (Preliminary)	Schematic, voltage, parts	7-38	
610, 610A (Final)	Socket, trimmers, alignment, notes	9-4	
620, 625 (Preliminary)	Schematic, voltage	7-27	
	Socket, trimmers, alignment, parts	7-28	
684A	Schematic, voltage, resistor data	6-45	
	Socket, trimmers, alignment, parts	6-46	
686, 687	Schematic, voltage, coil data, parts	7-29	
	Socket, trimmers, chassis, alignment, vibrator adjustment	7-30	
640 (Preliminary)	Schematic, voltage	7-31	
	Socket, trimmers, alignment, parts	7-32	
	Final schematic data...Changes 8-6		
650 (Preliminary)	Schematic, voltage	7-33	
	Socket, trimmers, alignment, parts	7-34	
660C, 660T (Preliminary)	Final schematic data...Changes 8-6		
	Schematic, voltage, coil resistances	7-35, 7-36	
	Socket, trimmers, circuit data, parts, alignment	7-37	
660C, 660T (Final)	Socket, trimmers, chassis	9-5	
670C, 670 (Final)	Schematic, voltage, coil resistances	7-39, 7-40	
680, 670S	Parts list	7-41	
	Socket, trimmers, alignment, data	7-42	
670C, 670 (Final)	Chassis, notes	9-6	
680 (Preliminary)	Schematic, voltage, parts list	7-43, 7-44	
680 (Final)	Schematic data, circuit data, alignment, specifications, notes	9-7	
	Socket, trimmers, chassis, parts	9-8	
786A2, 787A2, 788A2	Schematic, voltage, coil resistances, parts list	7-47	
	Socket, trimmers, circuit data, changes, alignment, notes	7-48	
812	Schematic, parts, voltage, alignment	7-45	
825 Power Pack	See model 29 AC		
885 (Preliminary)	Schematic, voltage, parts, coil resistances	7-46	
UNITED MOTORS SERVICE			
66	Schematic, voltage	8-1	
	Socket, trimmers, resistance	8-2	
500	See model 680 Delco		
636 Delco	Schematic, voltage	6-1	
	Alignment, circuit notes	6-2	
	Socket, trimmers, chassis layout	6-3	
	Parts list	6-4	
627 Delco	Schematic	7-4	
	Socket, trimmers, chassis	7-5	
628 Delco	Alignment, voltage	7-6	
	Schematic	7-7	
	Socket, trimmers, voltage, chassis	7-8	
	Alignment	7-9	
629, Below Serial #40100	Schematic	8-17	
	Socket, trimmers, chassis, voltage	8-18	
	Alignment	8-21	
629, Above Serial #40100	Schematic	8-19	
	Socket, trimmers, chassis, voltage	8-20	
	Alignment	8-21	
680, 500, Delco	Socket, trimmers, chassis, voltage	7-10	
	Alignment	7-11	
681	Schematic, voltage	8-3	
UNITED MOTORS SERVICE—(Cont.)			
MODEL			
631	Socket, trimmers, chassis, alignment	8-4	
631-A	Schematic, voltage	8-5	
632	Socket, trimmers, alignment	8-6	
	Schematic, voltage	8-7	
638	Socket, trimmers, alignment	8-8	
	Schematic, voltage	8-9	
634	Socket, trimmers, alignment	8-10	
	Schematic, voltage	8-11	
635	Socket, trimmers, alignment	8-12	
	Schematic, voltage	8-13	
R 640 Delco	Socket, trimmers, alignment	8-14	
	Schematic, voltage, alignment	9-1	
R-641 Delco	Parts list	9-4	
	Schematic	9-5	
	Socket, trimmers, chassis, alignment, voltage	9-6	
R-642 Delco	Schematic, alignment	9-2	
	Socket, trimmers, chassis, alignment	9-3	
	Voltage, parts	9-4	
R-643 Delco	Schematic	9-7	
	Socket, trimmers, chassis, voltage, alignment	9-8	
R-644 Delco	Schematic	9-9	
	Socket, trimmers, chassis, voltage, alignment	9-10	
R-663 Delco	Schematic, voltage	10-1	
	Socket, trimmers, alignment, chassis	10-2	
R-664 Delco	Schematic, change	10-3	
	Voltage	10-4	
	Socket, trimmers, chassis	10-5	
	Alignment	10-2	
R-665 Delco	Schematic	10-6	
	Socket, trimmers, chassis	10-5	
	Alignment	10-2	
	Voltage	10-4	
	Schematic, socket, changes, trimmers, chassis	10-7	
R-666, R-667 Delco	Alignment	10-2	
	Voltage	10-4	
	Delco-Matic Tuner (for model R-667 only) schematic, parts	10-8	
	Delco-Matic Tuner parts layout	10-9	
	Delco-Matic Tuner operating service notes Part 1	10-10	
	Delco-Matic Tuner service notes Part 2	10-11	
	Schematic, socket, trimmers, chassis	10-12	
	Alignment	10-2	
	Voltage	10-4	
	Delco-Matic Tuner (for Model R-669 only) schematic, parts	10-8	
	Delco-Matic Tuner parts layout	10-9	
	Delco-Matic Tuner operating service notes Part 1	10-10	
	Delco-Matic Tuner service notes Part 2	10-12	
R-673 Delco	Schematic	10-13	
	Voltage, socket, trimmers, chassis	10-14	
	Alignment	10-15	
1101 Delco	Schematic	6-5	
	Alignment, data, socket, trimmers, voltage, parts	6-6	
	Schematic	6-8	
	Schematic	6-7	
	Socket, trimmers, chassis layout	6-9	
1102 Delco, Above Serial 781400	Alignment, voltage, parts	6-10	
1102 Delco, Below Serial 781400	Schematic	6-8	
1102, 1108, Delco	Schematic	6-7	
1103 Delco, Above Serial 805120	Socket, trimmers, chassis layout	6-9	
1103 Delco, Below Serial 805120	Schematic	6-8	
	Schematic	6-7	

RADIOETRON
EARLY COMPLETE
PAGE

REVISD
PAGE

UNITED MOTORS SERVICE—(Cont.)

MODEL

REVISD
PAGE

RADIOETRON
EARLY COMPLETE
PAGE

R-1143	Alignment, tuner	10-22			
R-1144 Delco	Socket, trimmers, voltage, chassis	10-26			
	Socket, trimmers, chassis, voltage	10-27			
R-1145 Delco	Tuner data	10-28			
	Alignment	10-29			
	Schematic	10-31			
	Socket, trimmers, chassis	10-32			
	Voltage	10-30			
	Alignment	10-29			
	Schematic, changes	3-1			
2035 (Below serial #1,207,605)	Schematic	3-1			
2035 Revised	Resistance data	3-2			
R-2050 Delco	Schematic, voltage, socket, notes	9-39			
	Socket, trimmers, chassis	9-40			
R-2055 Delco	Alignment, voltage, changes, Schematic, notes	9-41			
	Socket, trimmers, chassis	9-42			
	Alignment	6-15			
3201, 3202, Delco, Above Serial 800,000	Alignment, data, socket, trimmers, chassis	6-16			
3201, 3202, Delco, Below Serial 800,000	Schematic, voltage	6-13			
3203, 3204, Delco	Alignment, socket, trimmers, Parts	6-14			
	Schematic	6-17			
	Alignment, voltage	6-18			
	Socket, trimmers, chassis	6-19			
3205 Delco	Schematic, voltage	7-31			
	Socket, trimmers, chassis	7-32			
	Alignment	7-33			
	Schematic	7-34			
	Socket, trimmers, chassis	7-35			
	Alignment, voltage	7-36			
R-3208, R-3209 Delco	Schematic, socket, trimmers, chassis, notes, voltage	9-43			
R-3210 Delco	Alignment	9-44			
R-3212 Delco	Schematic, socket, trimmers, chassis, voltage, alignment	9-14			
	Schematic, voltage	9-45			
R-3215 Delco	Socket, trimmers, chassis, notes	9-46			
	Alignment	9-47			
	Schematic	10-33			
	Voltage	10-30			
	Alignment	10-17			
	Socket, trimmers, chassis	10-34			
4086, B-O-P	Schematic	4-1			
	Voltage, socket, chassis layout	4-2			
	Alignment data	4-3			
	Resistance data	4-4			
	Schematic, voltage	4-5			
4087	Alignment, hints	4-6			
	Schematic, voltage	4-7			
	Alignment, changes	4-8			
4088, 600249	Schematic, voltage	4-9			
4048	Schematic, alignment	4-10			
4049, 4050	Schematic, voltage, alignment	7-37			
4051, 32 Volt	Schematic, voltage, alignment	7-38			
4052 AO-DO	Schematic, socket	5-1			
	Alignment, voltage	5-2			
6010 Delco	Schematic	7-39			
	Socket, trimmers, chassis	7-40			
R-6011 Delco	Alignment, voltage, changes, notes	9-48			
	Schematic, voltage, changes, notes	9-49			
R-6012 Delco	Alignment, voltage, changes	9-50			
	Schematic, voltage, changes	9-51			
	Socket, trimmers, chassis, notes	9-52			
	Voltage, alignment	9-53			
1104 Delco	Schematic	6-11			
	Alignment, voltage, socket, trimmers, chassis, parts	6-12			
1105 Delco	Schematic	7-13			
	Socket, trimmers, chassis, voltage	7-14			
	Alignment	7-15			
1106 Delco	Schematic	7-16			
	Socket, trimmers, chassis	7-17			
1107 Delco	Alignment, voltage	7-18			
	Schematic	7-19			
	Voltage, socket, trimmers, chassis	7-20			
	Alignment	7-21			
1108 Delco, Glass Tubes	Schematic, voltage	7-22			
	Socket, trimmers, chassis	7-23			
1109 Delco	Alignment	7-24			
	Schematic, voltage	7-25			
	Socket, trimmers, chassis, dial parts	7-26			
1110 Delco	Alignment	7-27			
	Schematic	7-28			
	Socket, trimmers, chassis, dial parts	7-29			
	Alignment	7-30			
	Schematic, socket, voltage	9-11			
R-1115 Delco, Below Serial 100,000	Socket, trimmers, chassis, alignment	9-12			
R-1115 Delco, Above Serial 100,000	Schematic, socket, trimmers, chassis, voltage, alignment	9-13			
R-1116, R-1117 Delco	Schematic, socket, chassis, trimmers, voltage, transformer and phonograph connections	9-15			
R-1118 Delco	Alignment, notes	9-16			
	Schematic, chassis, voltage, changes	9-17			
	Socket, trimmers, alignment, notes	9-18			
R-1119 Delco	Schematic, voltage	9-19			
	Socket, trimmers, chassis, alignment	9-20			
R-1120 Delco	Schematic, voltage	9-21			
	Socket, trimmers, chassis, alignment	9-22			
R-1125 Delco	Schematic, socket, trimmers, chassis, voltage, alignment	9-23			
R-1126 Delco	Schematic, socket, trimmers, chassis, voltage, alignment	9-24			
R-1127 Delco	Schematic, trimmers	9-25			
	Voltage, alignment	9-26			
R-1128, R-1129 Delco	Schematic, socket, trimmers, chassis	9-27			
	Voltage, alignment	9-28			
R-1130 Delco	Schematic, voltage	9-29			
R-1131 Delco	Trimmers, alignment	9-30			
R-1132 Delco	Schematic, voltage	9-31			
	Trimmers, alignment	9-32			
	Schematic	9-33			
	Voltage, trimmers, alignment, notes, dial drive data	9-34			
	Alignment	9-35			
	Adjustments, notes	9-36			
"Delcomatic" Tuner for model R-1132	Switch data	9-37			
	Assembly views	9-38			
R-1134, R-1135, R-1139 Delco	Schematic, voltage, socket, trimmers, chassis	10-16			
R-1140 Delco	Alignment, tuner	10-17			
R-1141 Delco	Schematic, socket, trimmers, chassis	10-18			
	Voltage, alignment, tuner data	10-19			
	Schematic	10-20			
	Voltage, socket, trimmers, chassis	10-21			
R-1142 Delco	Alignment, tuner	10-22			
	Schematic, notes	10-23			
	Socket, trimmers, chassis	10-24			
	Voltage	10-30			
R-1143 Delco	Alignment, tuner	10-32			
	Schematic	10-33			

MODEL	UNITED MOTORS SERVICE—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE	RADIO/TELEVISION CORP.—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON
985301	Chevrolet	Schematic, voltage.....8-45		46-A, 47-A Apex	Schematic, socket, voltage, data 1-14	*685	2591
985400	Chevrolet	Socket, trimmers, chassis, notes.....8-46		48, 48-A, 48-W, 48Z	Schematic, socket, voltage.....1-15	*687	2592
1291344	Buick	Schematic, voltage.....8-44		69 (Chassis 906)	Schematic, socket, voltage, data 3-9	*687	2593
1291345	Buick	See model 544245 Buick-Pontiac		80	Schematic, socket, voltage.....1-16	*689	2595
1304873	Buick	Schematic, voltage, socket, trimmers, chassis.....9-76		99 Series	See model 160		
7232553	(983570) Pontiac	Schematic, voltage, trimmers.....9-95		112-A SW Converter, Chassis 300 used in Model 712	Schematic, socket, data.....2-17	692-H	2597
		Socket, trimmers, chassis.....9-96			Alignment data, voltage, chassis.....2-18	692-I, K	2598
					Schematic, voltage.....4-7		2603
20 Series					Alignment data.....4-8		2604
66		Schematic.....1-1	*627		See model 12		
70, 71, 72		Schematic, socket, data.....1-2	*628		Schematic, socket, voltage.....3-10		2596
		Schematic, socket.....1-3	*626		See model 112-A		
					See model 24		
17		Schematic, socket.....Misc. 1-21	*626		See model 48		
37		Schematic, socket.....Misc. 1-21	*626		See model 25		
					See model 8040		
					See model 8092		
					See model 7-D		
5-A AO		Schematic, socket.....3-1	2547		See model 9		
7 AO		Resistance data, voltage.....3-2	2548		See model 69		
		Schematic, socket.....2-1	2549		See model 10-O		
		Chassis, alignment data, voltage.....2-2	2550		Schematic		2599
		Service notes, data.....2-3	2551		Voltage, alignment data.....4-10		2600
		Chassis, parts list.....2-3	2552		See model 3070		
		Schematic, socket.....4-1	2553		See model 12		
		Voltage, alignment.....4-2	2554		Schematic, socket, resistance.....3-11		2601
		Schematic, socket.....2-5	2555		Voltage, alignment, notes.....3-12		2602
		Chassis layout, voltage data.....2-6	2556		Schematic, voltage, layout.....4-11		
		Chassis, parts list.....2-7	2557		Resistance test data.....4-12		
		Schematic, data.....3-3	2558		Schematic.....5-1		
		Voltage, transformer data.....3-4	2559				
10		Schematic, data.....2-8	2560				
		Chassis layout, voltage.....2-9	2561				
		Chassis views, parts list.....2-10	2562				
10-C (Chassis 1000-1001)		Schematic, chassis layout, speakers.....2-11	2563				
		Voltage, speaker notes.....2-12	2564				
		Chassis view, data.....2-13	2565				
		Parts list.....2-14	2566				
12 and 120, Class "B," Chassis 1200		Schematic.....2-3	2567				
		Changes, voltage.....4-4	2570				
19		See model 9	2571				
20		Schematic, socket.....1-1	2572				
		Voltage, service notes, data.....2-15	2573				
		Alignment data.....1-2	2574				
24 (Chassis 400)		Schematic, chassis, voltage.....3-5	2575				
		Continuity test.....3-6	2576				
25, Chassis 500, (Two types)		Schematics.....4-5	2577				
25, Chassis 500		Voltage, oscillation.....4-6	2578				
26		Schematic, socket, voltage.....1-3	2579				
		Chassis wiring.....1-4	2580				
26-P		Schematic, socket, voltage.....1-4	2581				
		Parts list, voltage data.....1-5	2582				
27 Early		Schematic, socket, voltage.....1-5	2583				
27-P		Schematic, socket, voltage.....1-6	2584				
28 Early		Schematic, socket, voltage.....1-7	2585				
28 Late		Schematic, socket, voltage.....1-7	2586				
		Chassis wiring.....1-8	2587				
29		Schematic, voltage.....1-9	2588				
30 Auto		Schematic, voltage, assembly.....2-16	2589				
31 Apex, 31 Remote Control		Schematic, socket, voltage.....1-10	2590				
32 Series		Chassis wiring.....1-10	2591				
33 DC		Schematic, socket, voltage.....1-11	2592				
		Schematic, notes.....3-7	2593				
36 Apex		Chassis, voltage, notes.....3-8	2594				
37 Apex		Schematic, socket, voltage.....1-12	2595				
41-60, 43-25		Schematic, voltage.....1-12	2596				
42-60, 44-25		Schematic, socket, voltage.....1-13	2597				
46, 47 Apex		Schematic, socket, voltage, data 1-14	2598				

WALGREEN WARWICK

MODEL	WARWICK MFG. CO.—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON
41, 42	Schematic	10-2		
41A, 42A	Schematic	10-2		
55-RS	Schematic, socket trimmers, alignment parts trimmers	8-2		
57-RS	Schematic, socket trimmers, alignment parts trimmers	8-3		
166 RIS	Schematic, socket trimmers, alignment parts trimmers	10-6		
255	Schematic, socket, notes, parts	9-1		
308, Chassis 801, 802	Schematic, socket trimmers, alignment, voltage	10-7		
360, Chassis HE	Schematic, socket trimmers, alignment parts	10-3		
400	Schematic, socket	8-4		
401	Schematic, voltage, alignment	10-8		
500 (2 and 3 Bands)	Schematic, voltage, alignment	10-9		
540	Schematic, socket, alignment, trimmers	10-10		
550 Auto	Schematic, alignment	10-11		
550 A-O	Schematic, socket, trimmers, alignment	10-11		
575	Schematic, socket, alignment, trimmers, voltage	10-12		
585, Series A	Schematic, socket, alignment, trimmers, voltage	10-13		
630, 635, 652	Schematic, socket, alignment, trimmers, voltage	10-14		
651	Schematic, voltage, alignment, trimmers	9-1		
660 Auto	Schematic, voltage, alignment, trimmers	10-15		
675	Schematic, voltage, socket, trimmers, alignment	10-8		
700	Schematic, voltage, socket, trimmers, alignment	10-16		
800	Schematic, alignment	9-2		
801, 802 chassis	See model 808			
1050	Schematic, socket, alignment, voltage	10-17		
4154	Schematic, voltage, socket, alignment	10-18		
Victoreen "Standard"	GEO. W. WALKER CO.			
Victoreen "Universal"	Chassis wiring	Misc. 1-23	*800	2605
	Chassis wiring	Misc. 1-23	*800	2605
Waltham '82	WALTHAM			
	Schematic			2607
T	WARE MFG. CO.			
SB-A	Schematic	3-1	639-A	2609
SB-B	Schematic	2-4	639-E	2612
SB-F	Schematic, notes	3-1		2613
4 Tube Music Master	Schematic	2-5	639-F	2614
7 Tube Music Master	Schematic	2-1	639-A	2609
B-1, B-2 Bartam	Schematic	2-1	639-B	2610
S-1	Schematic	2-2	639-C	2614
SB-7	Schematic	2-5		2614
SB-8	Schematic	3-3		2615
SB-45	Schematic	2-3	639-D	2616
Qualiphone R-34	WARNER ENGINEERING CORP., LTD.			
	Schematic	Misc. 3-10		2617
6-407	WARWICK MFG. CO.			
4-Tube A-C Superheterodyne	Schematic, socket trimmers, alignment, voltage, Battery data	10-1		
5-Tube A-O Superheterodyne	Schematic, socket trimmers, alignment	7-4	604, 606, 653	
5-Tube Auto	Schematic, alignment	9-1	610	
6-Tube A-C Superheterodyne	Schematic, socket, trimmers, alignment	7-1		
6-Tube Auto	Schematic, alignment	9-1		
7-Tube Batt	Schematic, alignment	7-2		
9-23 Wireless Record Player	Schematic, socket	7-3		
9-43, 9-45	Schematic, data	10-2		
	Schematic, voltage, socket, trimmers, alignment	10-3		
	WARWICK MFG. CO.—(Cont.)			
	Schematic, voltage, socket, trimmers, chassis, tuner assembly	10-4		
	Tuner data	10-30		
	Alignment, wave-trap notes, tuner data	10-5		
	Schematic, voltage, socket, alignment, trimmers	10-7		
	Schematic, voltage, socket, trimmers, chassis	10-6		
	Alignment, tuner data	10-5		
	Schematic, socket, trimmers, alignment	10-8		
	Schematic, voltage, socket, trimmers, alignment	10-9		
	Schematic, socket, trimmers	10-10		
	Schematic, voltage, socket, trimmers, alignment	10-11		
	Schematic, voltage, socket, trimmers, alignment	10-12		
	Schematic, voltage, socket, alignment, trimmers	10-12		
	Schematic, socket, trimmers, voltage, alignment	10-12		
	Schematic, voltage, socket, trimmers, alignment	10-11		
	Schematic, socket, trimmers, alignment	10-13		
	Schematic, socket, trimmers, alignment	10-13		
	Schematic, socket, trimmers, alignment	10-14		
	Schematic, socket	7-3		
	Schematic, socket, trimmers, alignment	10-15		
	Schematic, socket, alignment, trimmers	8-1		
	Schematic, voltage, socket, trimmers, alignment, parts	10-14		
	Schematic, socket, trimmers, alignment, parts	8-2		
	Schematic, socket, trimmers, alignment	7-3		
	Schematic, socket, trimmers, alignment	9-3		
	Schematic, socket, trimmers, alignment	7-4		
	Schematic, voltage, socket, trimmers, alignment, parts	8-2		
	Schematic, socket, trimmers	7-4		
	Schematic, socket, trimmers	7-4		
	Schematic, socket, trimmers	7-4		
	Schematic, socket, trimmers	7-4		
	Tuner data	10-10		
	Schematic, socket, alignment, trimmers	10-30		
	Schematic, socket, trimmers, alignment	10-13		
	See model 453	8-1		
	Schematic, voltage, socket, alignment, trimmers	10-16		
	Tuner data	10-30		
	Schematic, socket, trimmers, alignment	9-4		
	Schematic, voltage, socket, trimmers, alignment, parts	8-3		
	Schematic, socket, trimmers, alignment, voltage, socket	10-7		
	Alignment, trimmers	10-17		
	Schematic, voltage, socket, trimmers, alignment, parts	8-3		
	Schematic, voltage, socket, trimmers, alignment	10-18		
	Schematic, voltage, socket, trimmers, alignment, parts	8-4		
	Schematic, socket, trimmers, alignment, voltage, socket	8-1		
	Schematic, voltage, socket, alignment, trimmers	10-19		
	Tuner data	10-30		

MODEL	WARWICK MFG. CO.—(Cont.)	REVISED PAGE	RADIOTRON EARLY COMPLETE PAGE
651	Schematic, voltage, socket, trimmers, alignment, parts	8-4	
653	See model 604		
654	Schematic, voltage, socket, trimmers, alignment	10-20	
655B	See model 648		
659	Schematic, socket, trimmers, voltage, alignment	10-21	
668, 668B	Turner data	10-22	
688	Schematic, voltage, socket, trimmers, alignment	10-30	
700	Schematic, socket, trimmers, alignment	10-23	
701	Schematic, socket, trimmers, alignment	9-5	
725	Schematic, socket, trimmers, alignment	9-6	
741	Schematic, socket, trimmers, voltage, alignment, parts	9-7	
746	Schematic, socket, trimmers, voltage, alignment	10-24	
747	Schematic, socket, trimmers, voltage, alignment	10-25	
749	Schematic, socket, trimmers, voltage, tuner adjustments	9-9	
749, 749B Late	Schematic, socket, trimmers, voltage, alignment	10-26	
751	Tuner data	10-30	
761	Schematic, socket, trimmers, alignment, parts	9-10	
768, 768B	Schematic, socket, trimmers, alignment	10-27	
846	Schematic, voltage, socket, trimmers, alignment	10-80	
872	Schematic, voltage, socket, trimmers, alignment	10-28	
650	WATTERSON RADIO MFG. CO. Schematic, alignment	Misc. 8-2	
	WEBSTER CO. B Communication System OC-2 and OC-2A Amplifiers	Schematics, notes	8-1
	C Communication System, OXC and OXM	Schematics, notes	8-2
	D Communication System, OC-3 to OC-10	Schematics, notes	8-2
	FA-17	Schematic	5-1
	FA-43	Schematic	5-1
	B-53	Schematic	5-2
	A-66	Schematic	5-2
	B-79	Schematic	5-3
	WR-86	Schematic	5-3
	K-358-A	Schematic	5-4
	K-359-A	Schematic	5-4
	HG-417	Schematic	Misc. 6-33
	HMS, HMT, Teletalk MS	Schematic	Misc. 8-10
	B-37-50 AO	Schematic	Misc. 8-10
	ICS-1241	Schematic	Misc. 8-10
	6005	Schematic	3-1
	6009	Schematic	3-1
	6019	Schematic	3-1
	6025-JD	Schematic	3-2
	6080-JE	Schematic	3-2
	WELLS-GARDNER & CO. 5 Tube AC-DC Models 14, 15, 16 Electric Drive Dials	Data	Changes 9-6
		Service notes	9-4
		Notes, changes, replacement data	9-5
	14, 15, 16 Electric Drive Dials	Motor connections, motor silencer spring data	9-6
		Motor notes, Part 2, gear train data	9-7
		Discs and buttons adjustments, Part 1	9-8
		Discs and buttons adjustments, Part 2	9-9
		Motor switch, drive cable data	9-10
		Cable data, Part 2, clutch assembly and electric-manual lever data	9-11
		Electric-manual lever notes, Part 2, locking plate and reversing switch notes	9-12
		Parts list	9-13
		Adjustments	9-1
		Replacement data	9-2
		Data, parts list	9-3
		Changes	8-7
	1936 Receiver	Schematic, socket	1-1
	O, CG (1st and 2nd types)	Voltage, socket, data	1-2
	O-C (Series (2005))	Schematic, parts list	5-1
		Alignment, socket, voltage	5-2
		Schematic	7-1
		Voltage, socket, trimmers, coil data	7-2
		Alignment, data, resistance, phono	7-8
		Additional data	Changes 7-12
		Schematic, sensitivity	8-1
	OEL	Socket, trimmers, voltage, coils	8-2
		Alignment, phono, data, notes	8-3
		Notes, parts	8-4
		Dial and drive parts data	8-33
		Dial and drive parts list	8-34
	OF	Schematic, sensitivity	8-5
		Socket, trimmers, voltage, coils, notes	8-6
	00A	Alignment, parts, notes, data	8-7
		Schematic, layout, voltage, notes	4-1
	A-1 Series	Coils, phonograph socket notes, parts	9-14
		Schematic, specifications, sensitivity, phonograph data	9-15
		Alignment, trimmers, circuit data, voltage	9-16
	B1 Series	Schematic, voltage, socket, trimmers, alignment	10-9
	S1 Series	Schematic, voltage	10-10
		Alignment, trimmers	10-11
	02A	Schematic, layout, voltage, notes	4-2
	A-2 Series	Schematic, specifications, sensitivity, phonograph data	9-21
		Trimmers, alignment, circuit data, coils	9-22
		Socket, voltage, changes, data, parts	9-23
	A2 Series, 7-Station Automatic Tuning Panel	Installation data, panel view, details	10-1, 2
		Installation data	10-5, 6
	2B Series (22B5)	Schematic, socket, trimmers, parts	6-1
		Alignment, voltage, resistance data	6-2
		Circuit data, parts	6-3
	B2A Series	Schematic, specifications	10-13
		Alignment, voltage, socket, trimmers, coils	10-14
	S2 Series	Schematic, socket, voltage, coils, notes	10-12
		Alignment, trimmers, tuner	10-11
	T2 Series	Drive data	10-42
		Schematic, voltage, socket, coils, notes	10-15
		Alignment, trimmers	10-42
	20M Series	Alignment, trimmers	10-16
		Schematic	7-4

WELLS-GARDNER

	WELLS-GARDNER & CO.—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON COMPLETE PAGE
MODEL				
2CM Series	Socket, trimmers, voltage, coil data	7-5		
	Alignment, resistance	7-6		
2CM-3A Series	Changes data	8-7		
3DL Series	Schematic	7-7		
	Socket, trimmers, coil data, phono	7-8		
A-3, A-6 Series	Alignment, voltage, drive, phono, notes	7-9		
	Dial and drive parts data	8-33		
	Dial and drive parts list	8-34		
	Changes	8-34		
	Schematic, coils, phonograph and speaker connections, specifications, sensitivity	9-17, 18		
	Voltage, trimmers, alignment, notes	9-19		
A3 Series, 7-Station Automatic Tuning Panel	Circuit data, socket, parts	9-20		
	Installation data, panel view, details	10-1, 2		
B3 Series (Portable)	Schematic, voltage, socket, trimmers, alignment, coils	10-3, 4		
T3 Series	Schematic, voltage, socket, trimmers, coils, notes	10-19		
A-4 Series	Alignment, drive cord data	10-17		
	Phonograph data, coils, parts	10-18		
	Schematic, specifications, sensitivity	9-24		
	Trimmers, alignment, circuit data, socket	9-25		
A4 Series, 7-Station Automatic Tuning Panel	Installation data, panel view, details	9-26		
	Installation data	10-1, 2		
B4 Series (Table Models)	Schematic, voltage, socket, alignment, trimmers, coils	10-7, 8		
4B5 Series	Schematic, voltage, socket, alignment, trimmers, coils	10-19		
05A	socket, trimmers	10-20		
05AA	Schematic, layout, voltage	4-8		
A-5 Series	Schematic, voltage, specifications, sensitivity, phonograph data	4-4		
	Trimmers, alignment, circuit data, voltage	9-27		
A5 Series, 7-Station Automatic Tuning Panel	Installation data, panel view, details	9-28		
	Installation data, panel view, details	9-29		
05BA	Installation data	10-1, 2		
5B	Schematic, layout, voltage	10-5, 6		
C5, 6CH5 Series	Schematic, layout, voltage	4-5		
	Schematic, socket, trimmers, alignment	4-12		
5C10 Series	Schematic, voltage, socket, alignment, trimmers	10-22		
5D Series	Tuner data	10-21		
	Schematic, voltage, parts	10-24		
	Alignment, socket, trimmers, resistances, drive cord data, notes	6-4		
6-E Series (25E1, 25E6)	Schematic, socket, parts	6-5		
5F, 5FL	Voltage, alignment	5-3		
	Schematic, sensitivity	5-4		
	Alignment, parts	8-9		
5G Series (95G510, 95G580)	Socket trimmers, voltage, coils	8-8		
	Schematic	8-10		
	Voltage, alignment, battery data	6-7		
5H	Socket, trimmers, resistance data, parts	6-8		
	Schematic, data	8-11		
	Socket, trimmers, voltage, coils, resistance	8-12		
	Alignment, notes	8-13		
5K, 5KL	Alignment, sensitivity	8-15		
	Alignment, parts	8-14		
	Socket, trimmers, voltage, coils	8-16		
5Y Series (35Y1)	Schematic, voltage, socket, trimmers, parts	6-9		
	Alignments, resistances, drive cord data	6-10		
	Socket, trimmers, alignment, changes	6-11		
	Schematic, socket, parts, data	4-6		
	Voltage, circuit data, resistances, parts	6-12		
60 Series	Alignment, notes	6-13		
	Circuit data, voltage, alignment	6-14		
	Schematic	6-15		
	Socket, trimmers, condenser data, parts	6-17		
	Parts, changes	9-30		
C-6 Series	Schematic, coils, specifications	9-31		
	Socket, circuit data, drive cord data, alignment	9-32		
6CH5	See model C5			
60I	Schematic, socket, trimmers, voltage	8-17		
	Coils, mounting data	8-18		
	Alignment, parts, notes	8-19		
	Changes	9-6		
6C9 Series	Schematic, voltage, socket, trimmers	10-23		
6D Series	Alignment, tuner	10-24		
	Schematic, alignment	7-10		
6F Series	Socket, trimmers, voltage, coil and drive data	7-11		
	R-F chassis schematic	7-12		
	A-F chassis schematic	7-13		
	Socket, trimmers, coil data, phono, changes	7-14		
	Views	7-15		
	Circuit data, alignment	7-16		
	Resistance, parts	7-17		
6G Series	Schematic, trimmers	7-18		
	Voltage, alignment, socket, coil data, parts lists	7-19		
6-J Series	Schematic, notes, speaker connections	9-33		
	Socket, trimmers, alignment, changes	9-34		
6K Series	Schematic, socket, coil data	7-20		
	Voltage, alignment, data, parts list	7-21		
6L Series	Schematic, socket, coil data	7-22		
	Alignment, voltage, parts list	7-23		
	Changes	8-7		
6N Series	Schematic, socket, trimmers	7-24		
	Voltage, coil data, resistance, notes	7-25		
6R Series	Alignment, notes	7-26		
	Schematic, alignment	7-27		
	Voltage, socket, trimmers, coil data, resistance	7-28		
6S	Changes	8-7		
	Schematic, parts	8-21		
	Mounting data	8-20		
	Alignment, voltage, socket, trimmers, resistance, notes	8-22		
6-U Series (36U1)	Schematic	5-5		
	Alignment, wiring instructions	5-6		
	Installation data	5-7		
	Schematic, layout, voltage	4-7		
06W	Alignment, speaker data	4-8		
V6Z2	Schematic, voltage	4-13		
Z6Z1	Schematic, layout, voltage, alignment data	4-14		
07A	Schematic, voltage, alignment data	4-9		
	Additional data	Changes 7-14		
C7, C11 Series	Schematic, voltage, socket, alignment, trimmers	10-29		
70 Series (2701, 2705)	Schematic, socket, voltage, trimmers	6-18		
	Alignment, resistances, drive cord data	6-19		
7-D Series (27D1, 27D5)	Schematic, socket, alignment	5-9		
	Voltage, parts, circuit changes	5-10		

MODEL	REVISED PAGE	WELLS-GARDNER & CO.—(Cont.)	REVISED PAGE	RADIOTRON	EARLY COMPLETE	PAGE
7E	Schematic 8-23					
	Socket, trimmers, voltage, data..... 8-24					
	Alignment, coils, drive cord 8-25					
	Resistance, parts 8-26					
	Schematic, sensitivity, phono. connections 8-27					
7F, 7FL	Socket, trimmers, voltage, coils..... 8-28					
	Alignment, phono, data, parts..... 8-29					
	Schematic, trimmers, parts..... 6-20					
7GM Series (87G508, 87G566)	Voltage, trimmers, coil data, changes 6-21					
	Resistance, data 6-22					
	Circuit data, alignment 6-23					
	Additional data Changes 7-12					
	Schematic 6-24					
7H Series (87H508, 87H566)	Voltage, socket, trimmers, coil data 6-25					
	Drive cord data, resistance..... 6-26					
	Schematic 8-31					
	Phono, connections, parts..... 8-30					
	Alignment, socket, trimmers, changes, resistance, coils, changes 8-32					
7K Series	Schematic 7-29					
	Socket, voltage, trimmers, coil data 7-30					
	Alignment, phono, resistance..... 7-31					
	Dial and drive parts data 8-33					
7L	Dial and drive parts list..... 8-34					
A8 Series	Schematic, socket, phono, data 10-25					
	Alignment, trimmers, voltage, parts 10-26					
9-B Series (29B5)	Schematic, socket 5-11					
	Service notes, parts 5-12					
9C Series	Voltage, alignment 5-13					
	Schematic 7-32					
	Voltage, socket, coil data, trimmers 7-33					
A10 Series	Alignment, resistance 7-34					
	Schematic 10-27					
	Socket, tuner, drive cord 10-28					
A11 Series	Schematic, voltage, alignment, socket 10-30					
C11 Series	See C7 series					
A-12 Series	Schematic, socket, phonograph data, voltage, specifications, coils 9-35					
	Circuit data, alignment, trimmers 9-36					
A12 Series, Late	Tuner and drive cord data, phonograph data 9-37					
	Parts list 9-38					
A13 Series	Schematic, voltage, socket, trimmers, changes, tuner switches 10-31, 32					
	Tuner data 10-42					
	Schematic, voltage, socket 9-42					
A-14 Series	Alignment, trimmers, coils, specifications 10-34					
	Tuner data 10-42					
	Schematic, voltage, coils, socket, phonograph data, specifications, sensitivity 9-39, 40					
	Circuit, tuner data, changes, phonograph data, notes, parts 9-41					
A15 Series	Trimmers, alignment, parts 9-42					
	Schematic, voltage, socket, coils, phono, data 10-35					
	Alignment, trimmers, specifications 10-36					
A16 Series	Tuner data 10-36					
	Schematic, voltage, socket, alignment notes 10-37, 38					
	Alignment, trimmers, changes, phono, data, movie dial data 10-39					

MODEL	REVISED PAGE	WELLS-GARDNER & CO.—(Cont.)	REVISED PAGE	RADIOTRON	EARLY COMPLETE	PAGE
A17 Series	Schematic, socket, voltage, phono, data 10-40					
	Alignment, trimmers, coils, notes 10-16					
A20 Series	Schematic, voltage, socket, coils, specifications 10-41					
	Alignment, phono, data, trimmers, drive cord data 10-42					
2005 Chassis	See O-C Series					
022	Schematic, layout, voltage..... 4-10					
A22 Series	Schematic, voltage, socket, coils, phono, data 10-43					
	Tuner data 10-42					
22B5 Chassis	Alignment, trimmers 10-44					
A23 Series	See 2B Series					
	Schematic, voltage, phono, data 10-45					
	Alignment, trimmers 10-18					
	Tuner data 10-42					
A24 Series	Drive data 10-44					
	Schematic, voltage, phono, data 10-46					
	Tuner data 10-42					
	Socket, coils, phono, data 10-43					
	Alignment, trimmers 10-44					
25E1, 25E5 Chassis	See 5-E Series					
25Y1 Chassis	See 5Y Series					
26B1, 26B5 Chassis	See 6B Series					
26U1 Chassis	See 6U Series					
27O1, 27C5 Chassis	See 7C Series					
27D1, 27D5 Chassis	See 7D Series					
29B5 Chassis	See 9B Series					
35G510, 35G560 Chassis	See 5-G Series					
37G508, 37G566 Chassis	See 7GM Series					
37H508, 37H566 Chassis	See 7H Series					
40, 40-A	Schematics 5-15					
50	Alignment, socket, voltage..... 5-16					
052 Series	Schematic, layout, voltage..... 4-16					
	Schematic, chassis layout, voltage 2-1					
062 Auto Set	Schematic, assembly wiring, voltage 3-1					
062-A	Schematic 5-8					
72	Schematic, socket 1-3					
078	Schematic, layout, voltage..... 4-11					
80, 82-A	Schematic, socket, data 1-4					
092 Series, Battery	Schematic, chassis, voltage..... 9-2					
92, 98	Schematic, socket, voltage..... 5-14					
502	Schematic, layout, voltage..... 4-16					
572 AO	Schematic, chassis layout, data..... 8-3					
	Parts list, voltage, alignment data 3-4					

WESTERN AUTO SUPPLY CO.

See TRUESTONE

6-U	Schematic 5-2
Z6Z1	Schematic, voltage 5-3
	Alignment, parts 5-4
062	Schematic, voltage, assembly wiring 5-1
670	Schematic, socket, trimmers..... 6-1
	Alignment, service notes..... 6-2
D689	Schematic, voltage, coils, socket, sensitivity 10-1, 2
	Alignment, trimmers, parts 10-3
	Circuit and tuner data, changes, phono. 10-4
D690	Schematic, socket, trimmers 10-5
	Alignment, tuner data 10-6
D691	Schematic, socket, trimmers, alignment 10-7
	Tuner data, alignment 10-8
S-691	Schematic 7-1
D692 Early	Alignment, socket, trimmers 10-9
	Schematic, alignment 10-10
D692 Late	Socket, trimmers, antenna data 10-12

WESTERN AUTO WESTINGHOUSE ELECTRIC

RADIOTRON
EARLY COMPLETE
PAGE

WESTERN AUTO SUPPLY CO.—(Cont.)
REVISED
PAGE

MODEL

S-719	Schematic, socket, trimmers, voltage	7-4
D721, S721	See model D701 (1936)	
S-721	Schematic, socket, trimmers, changes	8-1
D-724, S-724 (1934)	Voltage, parts, alignment	8-2
	Schematic, socket, parts	8-3
	Circuit data, alignment, voltage, resistance	8-4
D-725, S-725, S-726	Schematic, socket, trimmers, alignment	7-5
	Alignment, part 2, voltage, changes, parts	7-6
D-727, S-727, (1934)	Schematic, parts	8-5
	Voltage, alignment, resistance, trimmers, change	8-6
S-732, S-733	Schematic, voltage, data	6-3
D-734 (1936-37)	Alignment, parts	6-4
	Schematic, socket, voltage, trimmers, parts	9-5
S-735, D736 (1934)	Alignment, notes	9-6
	Drive cord notes	6-5
	Schematic, voltage, socket, trimmers, parts	6-6
	Alignment, notes, test data, parts	6-7
D-740, S-740 (1934) (with Malory 53 or Radiart 3264 Vibrator)	Schematic	6-8
D-743, S-743, 1312 (1934)	Schematic, voltage, socket, parts	6-9
	Alignment, parts, circuit data	6-10

WESTERN ELECTRIC CO.

8-B	Schematic	1-1
8-C	Schematic	1-1
9-A	Schematic	1-2
10-A	Schematic	1-2
10-B	Schematic	1-2
25-B	Schematic	1-3
32-A	Schematic	1-4
41-A	Schematic	1-3
42-A	Schematic	1-4
43-A	Schematic	1-4
44-A	Schematic	1-3
45-A	Schematic	1-3
46-A	Schematic	1-3
D-95508	Schematic	1-1

WESTERN RADIO MFG. CO.

SG 80 BM	Schematic	Misc. 6-39
----------	-----------	------------

WESTINGHOUSE ELECTRIC & MFG. CO.

WR-4	See RCA 48
WR-5	See RCA R-80
WR-6	See RCA R-80
WR-7	See RCA R-80
WR-8	See RCA R-80
WR-9	See RCA R-7
WR-10	See RCA R-7
WR-10-A	See RCA R-7-A
WR-11	See RCA R-9
WR-12	See RCA R-9
WR-14	See RCA R-5
WR-15	See RCA R-11

WESTINGHOUSE ELECTRIC SUPPLY CO., INC.

Chassis U6F	See model WR-101	
WR-20	Schematic, socket, voltage	5-1
WR-21	Schematic, socket, voltage	5-2
	Additional data	Changes 7-16
WR-22	Schematic, voltage	5-9
WR-23, WR-24	Schematic	5-3
	Voltage, socket, alignment, parts	5-4
WR-25	Schematic	5-5
WR-26	Alignment, voltage, parts	5-6
WR-27	Schematic, voltage	5-7
	Socket, alignment, parts	5-8
	Schematic, voltage	5-10

RADIOTRON
EARLY COMPLETE
PAGE

WESTERN AUTO SUPPLY CO.—(Cont.)
REVISED
PAGE

MODEL

D694	Schematic	10-13
D695 (1936)	Alignment, socket, trimmers	10-10
	Schematic	10-15
	Socket, trimmers, phono, data, coils	10-14
D697	Voltage, alignment, phono, data, notes	10-16
	Schematic, transformer and phono, data	10-17
	Alignment, circuit data, trimmers, coils	10-18
	Voltage, socket, changes, phono, data, parts	10-19
D698	Telephone dial data	10-20
	Schematic, transformer and phono, data	10-21
D-699 (1937)	Alignment, voltage, socket, trimmers, coils	10-22
	Schematic, socket, trimmers, voltage, parts	9-1
D701, D721, S721 (1936)	Trimmers, alignment, notes	9-2
	Schematic, specifications	10-23
	Alignment, circuit data	10-24
	Voltage, socket, trimmers, coils, phono, connections	10-25
D705, Issue 1	Schematic, voltage, socket, specifications	10-29
	Parts	10-3
	Drive cord and switch data, phono	10-26
	Distortion notes	10-27, 28
D705, Issues 2 to 6 inclusive	Alignment, trimmers	10-30
	Schematic, voltage, coils, trimmers, changes, distortion notes	10-27, 28
	Drive cord, switch and phono, data	10-26
	Socket, specifications, notes	10-29
D-706	Alignment, trimmers	10-30
	Schematic, socket, voltage, trimmers, parts	9-3
D709 (1933)	Trimmers, notes, alignment	9-4
D709 (1935), S709	Schematic, socket, trimmers	10-31
	Schematic, socket, trimmers	10-33
D709 (1938)	Voltage, alignment, drive cord and battery data	10-32
D710, D711 (1935), S710, S711	Schematic, socket, alignment, trimmers	10-34
	Schematic	10-35
	Alignment, trimmers, voltage, socket, coils, resistances, changes	10-36
D712M (1935)	Phono, connections	10-37
	Schematic	10-39
	Voltage, socket, trimmers, coils, phono, connections	10-38
S712, D714M (1935)	Alignment, changes, resistances	10-40
	Schematic, trimmers	10-47
	Voltage, socket, coils, changes, phono, data	10-48
D713 (1935)	Alignment, circuit data	10-49
	Resistances, phono, connections, parts	10-37
	Schematic	10-41
	Voltage, socket, coils, trimmers	10-42
	Alignment, changes	10-43
D714 (1939)	Drive cord data, resistances	10-44
	Schematic, voltage, socket, trimmers	10-45
D716 (1935)	Alignment, tuner	10-46
	Schematic	10-51
	Alignment, resistances	10-50
	Voltage, socket, coils, trimmers	10-52
S-716	Schematic	7-2
	Voltage, socket, alignment	7-3
S-717	Schematic	7-2
	Voltage, socket, alignment	7-3

MODEL	WESTINGHOUSE ELECTRIC SUPPLY CO., INC.—(Cont.)	REVISION PAGE	RADIOTRON EARLY COMPLETE PAGE
WR-28, WR-29	Voltage, socket, alignment data, part 1	5-11	
WR-30	Schematic, alignment, part 2	5-12	
WR-100	Schematic, socket, alignment, parts	5-13	
WR-101	Schematic, socket, trimmers, parts	5-14	
WR-101, Chassis UGF	Schematic, changes, parts	6-1	
WR-102-A	Alignment, voltage	6-2	
WR-103, WR-103-A	Schematic, voltage	6-3	
WR-116, WR-316	Alignment, parts	7-1	
WR154	Alignment, parts	7-2	
WR-201, WR-303	Schematic, socket, trimmers, voltage, alignment, chassis	8-1	
WR-203, WR-304	Schematic, voltage	8-2	
WR-204, WR-304	Socket, trimmers, chassis	8-3	
WR-205, WR-305	Alignment, parts	8-4	
WR-208	Schematic, voltage	9-1, 2	
WR-211	Socket, trimmers, chassis	9-3	
WR-212, WR-312	Alignment, specifications, parts	9-4	
WR-214, WR-314	Schematic, voltage, alignment, trimmers, socket, data	10-10	
WR-222	Schematic, voltage	6-4	
WR226, WR326, WR338	Schematic, voltage, parts	6-5	
WR228, WR328	Schematic, voltage, resistance data	6-6	
WR256	Alignment, service notes	6-7, 6-8	
WR264	Socket trimmers, parts	6-9	
WR-806	Schematic, voltage, resist- ance data	6-11, 6-12	
WR-815	Socket trimmers, data	6-13	
WR326	Alignment, service notes, parts	6-14	
WR328	Schematic, voltage, color coding	7-3	
WR338	Alignment, changes, parts	7-4	
WR326	Schematic, socket, trimmers, chassis, alignment, voltage	8-9	
WR328	Schematic, voltage, resist- ance	8-5, 8-6	
WR338	Socket trimmers, chassis	8-7	
WR326	Alignment, parts	8-8	
WR328	Schematic, voltage, resist- ance	9-5, 6	
WR338	Socket, trimmers, chassis	9-7	
WR326	Alignment, specifications, parts	9-8	
WR328	Schematic, voltage, resist- ance	9-9	
WR338	Alignment, specifications, parts	9-10	
WR326	Schematic, voltage, resistances	10-1	
WR328	Socket, trimmers, alignment, parts	10-2	
WR338	Schematic, voltage, resistances	10-3	
WR326	Socket, trimmers, alignment, parts	10-4	
WR328	Schematic, voltage, alignment, socket, data, trimmers	10-19	
WR338	Schematic, socket, trimmers, speaker, drive cord data	10-5	
WR-806	Chassis wiring, voltage	10-6	
WR-815	Alignment, phono, data, tuner, lead dress	10-10, 10-12	
WR-806	Schematic, voltage, resist- ance	7-5, 7-6	
WR-815	Alignment, parts	7-7	
WR-806	Circuit data, socket, trimmers, chassis	7-8	
WR-815	Schematic, voltage, resist- ance	8-11, 8-12	
WR326	Socket, trimmers, chassis	8-10	
WR328	Circuit data, alignment	8-13	
WR338	Parts	8-14	
WR326	See model WR226		
WR328	See model WR228		
WR338	Schematic, voltage, resistances	10-7, 8	
WR326	Socket, trimmers, alignment, parts	10-9	
WR328	See model WR226		
WR338	Schematic, voltage, socket, trimmers, pick-up, trans- former data, motor coils	10-11	
WR472	Alignment, phono, data	10-12	
WR-500	Schematic	6-15	
WR-501	Schematic	6-16	
WR-601	Schematic, voltage	6-4	
WR603, WR606	Schematic	10-13	
WR604, WR607	Chassis, socket, parts, align- ment, trimmers	10-14	
WR605, WR608	Schematic, voltage	10-15	
WR700 Television	Alignment, trimmers, socket, chassis, parts	10-16	
WR701 Television	Alignment, socket, trimmers, chassis, parts	10-17	
WR702 Television	Data, parts	10-18	
WR703 Television	For other data see RCA Model TRK-9	10-20	
WR-6-R	See RCA 82-R		
WR-7-R	See RCA 86-R		
WR-18	See RCA RE-16		
WR-18-A	See RCA RE-16-A		
WR-14-OR	See RCA R-5-X		
WR-15-A	See RCA R-10		
WR-16	See RCA R-23		
WR-17	See RCA R-4		
WR-18	See RCA R-8		
WR-19	See RCA R-74		
WR-20	See RCA R-70 & R-70-N		
WR-21	See RCA R-73 (47)		
WR-22	See RCA R-24-A		
WR-23	See RCA R-24-A		
WR-24	See RCA R-24-A		
WR-25	See RCA RE-50-SW		
WR-26	See RCA R-27		
WR-26-M	See RCA R-17-M		
WR-27	See RCA R-28-P (A to G)		
WR-28	See RCA R-27-P		
WR-29	See RCA RE-40-P		
WR-30	See RCA 140 & 140-E		
WR-31	See RCA 141 & 141-E		
WR-32	See RCA M-84		
WR-33	See RCA M-84		
WR-34	See RCA M-11		
WR-35	See RCA M-11		
WR-36	See RCA M-120		
WR-37	See RCA M-321		
WR-38	See RCA 340		
WR-39	See RCA 340-E		
WR-40	See RCA M-105		
WR-41	See RCA M-116		
WR-42	See RCA M-116		
WR-43	See RCA 143		
WR-44	See RCA-Victor 143 (Revised)		
WR-45	See RCA 128		
WR-46	See RCA-Victor 128 (Revised)		
WR-46-A	See RCA 135-B		
WR-47	See RCA 118		
WR-48	See RCA-Victor 118 (Revised)		
WR-48-A	See RCA 922		
WR-49	See RCA 128-E		
WR-50	See RCA-Victor R-93		
WR-93	Schematic, voltage	7-1	
WR102 (Preliminary)	Alignment, socket, trimmers, chassis	10-1	
WR-116, WR-116X	Schematic, voltage	8-1	
WR-316, WR-316X	Alignment, parts	8-2	
WR-209 (Preliminary)	Schematic, voltage	7-3	
WR-209, WR-209X Final	Schematic, voltage, alignment	8-8	

WILCOX-GAY CORP.—(Cont.)		REVISED PAGE	RADIOTRON	
MODEL			EARLY COMPLETE PAGE	PAGE
A5, A6, Chassis 5F8	Schematic, socket	9-2		
5B5, 5B05	Schematic, socket, parts list	7-4		
5BA5	Schematic, socket, parts	7-5		
5BC5	See model 5B5			
5BE6	Schematic, socket, parts	7-6		
5E7	Schematic, socket, voltage, parts	6-7		
5EA7	Schematic, socket, voltage, parts	6-8		
5E8, 5E9	Schematic, socket, parts	7-5		
5F8, Chassis A6	See model A5			
6A5	Schematic, voltage, socket, alignment, parts	8-1		
6B8	Schematic, voltage, socket, alignment, parts	8-2		
6D6	Schematic, voltage, alignment, socket, parts	8-3		
6F6, 6FB6	Schematic, voltage, socket, alignment, parts	8-4		
6T11	Schematic, socket, parts	9-3		
7E5	Alignment, trimmers, voltage, Schematic, voltage, alignment, socket, trimmers	9-4 10-1		
7R5 chassis	See model A41			
7S5 chassis	See model A48			
7T5 chassis	See model A49			
8D5 chassis	See model A50			
8E5 chassis	See model A52			
8J5 chassis	See model A53			
8L7 chassis	See model A54			
8N7 chassis	See model A55			
A41, A42, Chassis 7R5	Schematic, voltage, socket, alignment	10-2		
A48, Chassis 7S5	Schematic, voltage, socket, alignment	10-3		
A49, Chassis 7T5	Schematic, voltage, socket, alignment	10-4		
A50, Chassis 8D5	Schematic, voltage, socket, alignment	10-5		
A52, Chassis 8E5	Schematic, voltage, socket, alignment	10-6		
A53, Thin Man, Chassis 8J5	Schematic, voltage, socket, alignment	10-7		
A54, Chassis 8L7, A55, Chassis 8N7	Schematic, voltage, socket, alignment	10-8		
WILLARD STORAGE BATTERY CO.				
B Unit 3095	Schematic	2-1	2681	
AB 3301 G. E. Charger	Schematic	2-2	2682	
AB 3301 Westinghouse	Schematic	2-2	2681	
B Unit, 3310, 4310	Schematic	2-1	2681	
B Unit 4035	Schematic	2-1	2682	
AB 6301	Schematic	2-2		
WINGS				
See GOODYEAR SERVICE				
WORRIFE MFG. CO.				
See U. S. ELECTRIC CORP.				
THE RUDOLPH WURLITZER CO.				
Also see ALL-AMERICAN MOHAWK CORP.				
C-4, M-4	Schematic, data	4-1		
P-5	Notes, alignment data	5-10		
SA-5	Alignment data	5-11		
SU-5	Schematic, data	4-3		
B-6	Alignment data	5-12		
SA-6	Schematic, data	4-5		
U-50	Alignment data	5-15		
A-60	Schematic, socket, voltage	5-19		
BW-88	Alignment data	4-4		
	Schematic, data	4-6		
	Schematic, data	4-7		
	Alignment data	4-8		
	Alignment data	5-16		
THE RUDOLPH WURLITZER CO.—(Cont.)				
SA-91-A	Schematic, data	4-9		
SA-120	Alignment data	5-14		
SA-138	Schematic, data	4-10		
	Schematic, data	4-11		
	Schematics, details	4-17		
	Alignment data	5-18		
316, 416, 616, 716 AC	Schematic, voltage, parts	8-1		
316, 416, 616, 716 DC	Schematic, voltage, parts	8-2		
400, Serial #110001 to 111000	Schematic, voltage, parts	8-3		
400, Serial #111001 to 111500	Schematic, voltage, parts	8-4		
416	See model 316			
450	Schematic, socket, voltage	5-1		
453 Amplifier	Alignment, parts	5-2		
	Schematic, socket, circuit details	5-3		
454	Schematic	5-4		
460	Schematic, socket, voltage	5-5		
470	Alignment data	5-6		
471	Schematic, socket, voltage	5-7		
480	Schematic	5-8		
TP-800	Schematic, data	4-12		
530	Schematic, parts data	Misc. 6-40		
616	See model 316			
660 Sound System	Schematic, parts, voltage, Misc.	7-12		
716	See model 316			
ZANNEY-GILL CORP.				
Vitaphone 54	Schematic, notes	Misc. 1-24	*804	3765
ZENITH RADIO CORP.				
4 Tube 2 volt Receivers	Data	Changes 9-5		
5 Tube 2 volt Receivers	Data	Changes 9-5		
5-Tube Zenette, Type 2009-C, L Chassis	Schematic, parts list	1-27	*674-A, B	3733
6-tube Zenette, Chassis A, B, C, D (2004)	Schematic, socket, parts list	1-25	*674-C	3733
15 Tube Receivers AC-DC Models	Changes	7-32		
Automatic Tuner	Data	Changes 9-6		
	Schematic, notes	9-43		
	Push-button ranges, alignment data, service hints	9-44		
	See model 6 tube Zenette			
	Schematic, socket, chassis, voltage	1-23	*674-E	3717
	Service data, parts list	1-24	*674-G, F, H	3718
	Notes	7-22		
	Schematic, socket, parts list	2-11	674-H-1, 2	3719
	See 5 tube Zenette			
	Schematic, socket data	2-12	674-H-3, 3	3720
	Schematic, socket, parts list	1-25	*674-B-1, 2	3721
	See model 680			
	Circuit changes	10-40		
	Schematic diagrams	9-10		
	See model 16-A-61			
	See model 1000Z			
	Schematic	2-14	666-B	3744
	See model 650-HD			
	Schematic	7-1		
	Schematic	2-1		
	Voltage, socket, trimmers	7-2		
	Schematic, voltage, socket, trimmers, alignment, parts	8-1		
	Phono. circuit	8-6		
	Schematic, parts	9-1		
	Socket, trimmers, voltage, alignment	9-2		
	Circuit changes for phono. pickup	10-40		
	Schematic, parts	9-3		
	Socket, trimmers, voltage, alignment	9-2		
	4-B-231, Chassis 5409			
	4B313, 4B355, Chassis 5410			
	4B314, 4B317, Chassis 5411			

**RADIO TRON
EARLY COMPLETE
PAGE**

ZENITH RADIO CORP.—(Cont.)

MODEL

**REVISED
PAGE**

**RADIO TRON
EARLY COMPLETE
PAGE**

ZENITH RADIO CORP.—(Cont.)

MODEL

**REVISED
PAGE**

7-D-119, 7-D-126, 7-D-127, Schematic, parts	7-18	7-D-119, 7-D-126, 7-D-127, Schematic, parts	7-18
7-D-138, 7-D-151, 7-D-148, 7-D-162, 7-D-168, Chassis 5707		7-D-138, 7-D-151, 7-D-148, 7-D-162, 7-D-168, Chassis 5707	
7-D-203, 7-D-222, 7-D-223, 7-D-239, 7-D-241, 7-D-243, 7-D-253, Chassis 5710 AC-DC	8-6	7-D-203, 7-D-222, 7-D-223, 7-D-239, 7-D-241, 7-D-243, 7-D-253, Chassis 5710 AC-DC	8-6
7DA119, 7DA126, 7DA127, 7DA138, 7DA148, 7DA162, 7DA168, Chassis 5708E	8-26	7DA119, 7DA126, 7DA127, 7DA138, 7DA148, 7DA162, 7DA168, Chassis 5708E	8-26
7-J-232, 7-J-259, Chassis 5711	10-27	7-J-232, 7-J-259, Chassis 5711	10-27
7-J-232T, 7J259T, Chassis 5711T	10-40	7-J-232T, 7J259T, Chassis 5711T	10-40
7J323, 7J368, Chassis 5715	9-25	7J323, 7J368, Chassis 5715	9-25
7-M-91D, 7-M-91S, Chassis 5706	9-28	7-M-91D, 7-M-91S, Chassis 5706	9-28
7-S-28, 7-S-53, Chassis 5704	7-19	7-S-28, 7-S-53, Chassis 5704	7-19
7-S-204, 7-S-232, 7-S-240, 7-S-242, 7-S-258, 7-S-260, 7-S-261, Chassis 5709	7-20	7-S-204, 7-S-232, 7-S-240, 7-S-242, 7-S-258, 7-S-260, 7-S-261, Chassis 5709	7-20
7S232AT, 7S240AT, 7S242AT, 7S258AT, 7S260AT, Chassis 5709AT	8-29	7S232AT, 7S240AT, 7S242AT, 7S258AT, 7S260AT, Chassis 5709AT	8-29
7S233, 7S342, 7S343, 7S363, 7S364, 7S366, Chassis 5714	8-6	7S233, 7S342, 7S343, 7S363, 7S364, 7S366, Chassis 5714	8-6
ZE-7, ZE-8, ZE-8-P, 8A129, 8A147, 8A154, 8A157, Chassis 5802A	8-30	ZE-7, ZE-8, ZE-8-P, 8A129, 8A147, 8A154, 8A157, Chassis 5802A	8-30
8A232, 8A242, 8A244, 8A262, Chassis 5804AT	9-31	8A232, 8A242, 8A244, 8A262, Chassis 5804AT	9-31
8-M-195, Chassis 5808	9-32	8-M-195, Chassis 5808	9-32
8-S-129, 8-S-154, Chassis 5801	10-18	8-S-129, 8-S-154, Chassis 5801	10-18
8S359, Chassis 5807	10-39	8S359, Chassis 5807	10-39
V-8	10-82	V-8	10-82
		See model 090	
Schematic, parts	7-14	Schematic, parts	7-14
Socket, trimmers, voltage	7-13	Socket, trimmers, voltage	7-13
Alignment	7-4	Alignment	7-4
Schematic, parts	7-15	Schematic, parts	7-15
Socket, trimmers, voltage	7-13	Socket, trimmers, voltage	7-13
Alignment	7-4	Alignment	7-4
Schematic, voltage, changes, parts	8-19	Schematic, voltage, changes, parts	8-19
Alignment, notes	8-11	Alignment, notes	8-11
Socket, trimmers, chassis	8-21	Socket, trimmers, chassis	8-21
Parts	8-12	Parts	8-12
Schematic, voltage, changes, parts	8-20	Schematic, voltage, changes, parts	8-20
Alignment, notes	8-11	Alignment, notes	8-11
Socket, trimmers, chassis	8-21	Socket, trimmers, chassis	8-21
Parts	8-12	Parts	8-12
Schematic, voltage	10-21	Schematic, voltage	10-21
Alignment, socket, trimmers	10-22	Alignment, socket, trimmers	10-22
Schematic, voltage	10-23	Schematic, voltage	10-23
Alignment	10-22	Alignment	10-22
Socket, trimmers, antenna, data, tuner	10-24	Socket, trimmers, antenna, data, tuner	10-24
Schematic, voltage, socket, trimmers	10-25	Schematic, voltage, socket, trimmers	10-25
Alignment, trimmers, tuner data	10-26	Alignment, trimmers, tuner data	10-26
Schematic, socket, trimmers, parts	7-16	Schematic, socket, trimmers, parts	7-16
Alignment, voltage	7-20	Alignment, voltage	7-20
Schematic, parts	7-17	Schematic, parts	7-17
Voltage, socket, trimmers	7-9	Voltage, socket, trimmers	7-9
Alignment	10-3	Alignment	10-3
Schematic, parts	8-23	Schematic, parts	8-23
Phono, circuit	8-6	Phono, circuit	8-6
Voltage, alignment, socket, trimmers	8-24	Voltage, alignment, socket, trimmers	8-24
Schematic, voltage, socket, trimmers, alignment, parts	8-33	Schematic, voltage, socket, trimmers, alignment, parts	8-33
Phono, circuit	8-6	Phono, circuit	8-6
Schematic, parts	9-21	Schematic, parts	9-21
Voltage, socket, trimmers, alignment	9-22	Voltage, socket, trimmers, alignment	9-22
Schematic, socket, trimmers, parts	9-15	Schematic, socket, trimmers, parts	9-15
Voltage, alignment	9-14	Voltage, alignment	9-14
Circuit changes for phono, pickup	10-40	Circuit changes for phono, pickup	10-40
Installation, operation	10-1	Installation, operation	10-1
Adjustments, notes	10-2	Adjustments, notes	10-2
Chassis, details	10-3	Chassis, details	10-3
Details, notes	10-4	Details, notes	10-4
Schematic, socket, trimmers, parts	9-16	Schematic, socket, trimmers, parts	9-16
Voltage, alignment	9-17	Voltage, alignment	9-17
Circuit changes for phono, pickup	10-40	Circuit changes for phono, pickup	10-40
Voltage, socket, trimmers, alignment	9-23	Voltage, socket, trimmers, alignment	9-23
Circuit changes for phono, pickup	9-24	Circuit changes for phono, pickup	9-24
Schematic, socket, trimmers, parts	10-40	Schematic, socket, trimmers, parts	10-40
Voltage, alignment, parts	6-21	Voltage, alignment, parts	6-21
Schematic, voltage	10-27	Schematic, voltage	10-27
Alignment, socket, trimmers	10-28	Alignment, socket, trimmers	10-28
Schematic	2-1	Schematic	2-1
Schematic, socket, voltage, alignment	5-3	Schematic, socket, voltage, alignment	5-3
6-M-91D, 6-M-91S, Chassis 5691		6-M-91D, 6-M-91S, Chassis 5691	
6-M-92, Chassis 5692		6-M-92, Chassis 5692	
6-M-192, Chassis 5697		6-M-192, Chassis 5697	
6-M-193, 6-M-194, Chassis 5697		6-M-193, 6-M-194, Chassis 5697	
6M292, 6M293, Chassis 5645		6M292, 6M293, Chassis 5645	
6M295, Chassis 5650		6M295, Chassis 5650	
6M390		6M390	
6-S-27, 6-S-52, Chassis 5619		6-S-27, 6-S-52, Chassis 5619	
6-S-128, 6-S-137, 6-S-147, 6-S-152, 6-S-157, Chassis 5634		6-S-128, 6-S-137, 6-S-147, 6-S-152, 6-S-157, Chassis 5634	
6-S-203, 6-S-222, 6-S-223, 6-S-239, 6-S-239, 6-S-241, Chassis 5638		6-S-203, 6-S-222, 6-S-223, 6-S-239, 6-S-239, 6-S-241, Chassis 5638	
6-S-254, 6-S-256, Chassis 5644		6-S-254, 6-S-256, Chassis 5644	
6S254AT, 6S256AT, Chassis 5644AT		6S254AT, 6S256AT, Chassis 5644AT	
6S301, 6S304, 6S305, 6S306, 6S321, 6S322, 6S340, Chassis 5651		6S301, 6S304, 6S305, 6S306, 6S321, 6S322, 6S340, Chassis 5651	
6S306, Automatic Record Changer Model 169-31		6S306, Automatic Record Changer Model 169-31	
6S330, 6S361, Chassis 5648		6S330, 6S361, Chassis 5648	
6S341, 6S362, Chassis 5649		6S341, 6S362, Chassis 5649	
6V27, 6V62 Chassis 5621		6V27, 6V62 Chassis 5621	
6VA27, 6VA62, Chassis 5629		6VA27, 6VA62, Chassis 5629	
ZE-6 7, 7-JB		ZE-6 7, 7-JB	
	3685		3685
	666-B		666-B

MODEL	ZENITH RADIO CORP.—(Cont.)	REVISED PAGE	EARLY COMPLETE PAGE	RADIOTRON
9-S-30, 9-S-54, 9-S-55 Chassis 5903	Schematic, socket trimmers, parts .....6-27 Voltage, alignment, parts .....6-28 Schematic, parts .....8-35	8-6		
9-S-203, 9-S-232, 9-S-242, 9-S-244, 9-S-262, 9-S-263, 9-S-264, Chassis 5905	Phono. circuit .....8-6 Voltage, alignment, socket, trimmers .....8-42 Schematic, parts .....9-33	8-42 9-33		
9S204AT, 9S232AT, 9S244AT, 9S262AT, 9S264AT, Chassis 5905AT	Voltage, socket, trimmers, alignment .....9-34 Schematic, parts .....9-35	9-34 9-35		
9S307, 9S324, 9S344, 9S367, 9S369, Chassis 5907	Voltage, socket, trimmers, alignment .....9-36 Circuit changes for phono. pickup .....10-40 Installation, operation .....10-1	9-36 10-40 10-1		
9S307, Automatic Record Changer Model 169-31	Adjustments, notes .....10-2 Chassis, details .....10-3 Details, notes .....10-3 Schematic, parts .....8-43	10-2 10-3 10-3 8-43		
9S365, Chassis 5906	Phono. circuit .....8-6 Voltage, alignment, socket, trimmers .....8-44 Schematic, parts .....1-12 See model 15 Schematic, parts .....7-27, 7-28	8-6 8-44 1-12 7-27, 7-28		
ZE-9 10, 11, 12, 103, 112, 123	Voltage, socket, trimmers, alignment .....7-29 Schematic, parts .....1-12 Schematic, socket .....1-4 Data .....Changes 8-8 Schematic .....1-9 Schematic .....1-30 Schematic, socket .....1-6 Schematic, socket .....1-6 Schematic, socket, voltage .....1-8 Schematic, socket, voltage .....1-8	7-29 1-12 1-4 Changes 8-8 1-9 1-30 1-6 1-6 1-8 1-8	2698 2690 2723 2695 2744 2692 2692 2694	
10-S-130, 10-S-147, 10-S-153, 10-S-155, 10-S-156, 10-S-157, 10-S-160, Chassis 1004	Power Pack—See ZE-10 Schematic, socket, voltage .....1-5 Schematic, socket, voltage .....1-7 Power Pack—See ZE-11 Schematic, socket, voltage .....1-10 Schematic, socket, voltage .....1-10 Schematic, socket, voltage .....1-9	1-5 1-7 1-10 1-10 1-9	2699 2699 2696 2695	
ZE-10 11, 12, 14 (1st type)	Power Pack—See ZE-18 Schematic .....1-9 Schematic, voltage .....1-11 Power Pack—See model ZE-13 Schematic, socket .....1-11 Power Pack—See ZE-12 Schematic, socket, voltage .....1-13 See model 60 Schematic .....1-15 See model M-601 Schematic, socket .....1-14 Voltage data .....1-15 Schematic, socket, voltage .....1-14 Schematic, socket, voltage .....1-16	1-9 1-11 1-11 1-11 1-13 1-15 1-14 1-15 1-14 1-16	2695 2697 2697 2697 2699 2701 2700 2701 2700 2702	
12-S-205, 12-S-232, 12-S-245, 12-S-265, 12-S-266, 12-S-267, 12-S-268, Chassis 1204	Schematic .....1-17 Schematic, socket, voltage .....1-18 Tone control installation .....1-19 Schematic, socket .....1-20 Parts list .....1-22 Schematic, parts list .....1-21 Data .....7-22	1-17 1-18 1-19 1-20 1-22 1-21 7-22	2703 2703 2704 2706 2708 2707	
12S345, 12S370, 12S371, Chassis 1206	Phono. circuit .....8-6 Voltage, alignment, socket, trimmers .....8-42 Schematic, parts .....9-39	8-6 8-42 9-39		
12-U-159, 12-U-159, Chassis 1208	Voltage, socket, trimmers, alignment .....9-40 Schematic, voltage, socket, trimmers, parts, phono. data .....8-39, 8-40	9-40 8-39, 8-40		
ZE-13 14E ZE-14	Alignment .....8-36 Schematic .....1-12 Notes .....7-22 Schematic .....1-5, 1-8 See model 11-3 Schematic .....1-7	8-36 1-12 7-22 1-5, 1-8 1-7	2709 2710 2711 2718 2714	
15, 16 16-E, 15-EP, 16-E, 16-EP 15S308, 15S346, 15S372, 15S373, Chassis 1502	Voltage, alignment, socket, trimmers .....8-44 Schematic .....1-12 See model 15 Schematic, parts .....7-27, 7-28	8-44 1-12 7-27, 7-28	2724 2725	
15S308, Automatic Record Changer Model 169-31	Voltage, alignment, socket, trimmers .....8-44 Schematic .....1-12 See model 15 Schematic, parts .....7-27, 7-28	8-44 1-12 7-27, 7-28	2724 2725	
15-U-246, 15-U-269, 15-U-270, 15-U-271, 15-U-272, 15-U-273, Chassis 1501	Phono. circuit .....8-6 Voltage, alignment, socket, trimmers .....8-44 Schematic .....1-12 See model 15 Schematic, parts .....7-27, 7-28	8-6 8-44 1-12 7-27, 7-28	2724 2725	
16-A-61, 16-A-63 Strato- sphere, Chassis 1601-C, 1601-P	Voltage, socket, trimmers, alignment .....7-29 Schematic, parts .....1-12 Schematic, socket .....1-4 Data .....Changes 8-8 Schematic .....1-9 Schematic .....1-30 Schematic, socket .....1-6 Schematic, socket .....1-6 Schematic, socket, voltage .....1-8 Schematic, socket, voltage .....1-8	7-29 1-12 1-4 Changes 8-8 1-9 1-30 1-6 1-6 1-8 1-8	2698 2690 2723 2695 2744 2692 2692 2694	
16-E, 16-EP ZE-16 17 ZE-17 18-E ZE-18 27 Super-Zenith 27 Super-Zenith (Series Filament)	Power Pack—See ZE-10 Schematic, socket, voltage .....1-5 Schematic, socket, voltage .....1-7 Power Pack—See ZE-11 Schematic, socket, voltage .....1-10 Schematic, socket, voltage .....1-10 Schematic, socket, voltage .....1-9	1-5 1-7 1-10 1-10 1-9	2699 2699 2696 2695	
31, 32 Battery 33, 34, 35, 35-A, 342, 352, 352-A, 362, 35-A, 342, 352, 33, 33-X, 34, 35, 35A 33-X, 362-X 34-P, 342-P 34-P, 35-P, 35-AP 85-P, 85-AP, 852-P, 352-AP 85-PX, 85-APX, 852-PX, 852-APX 85-PX, 85-APX 87-A	Phono. circuit .....8-6 Voltage, alignment, socket, trimmers .....8-44 Schematic .....1-12 See model 15 Schematic, parts .....7-27, 7-28	8-6 8-44 1-12 7-27, 7-28	2724 2725	
38, 39-A, 392, 392-A 39, 39-A 40-A 41, 42 50 ZE-50 F51 Chassis 52, 53 54 60, 61, 62, 64, 67, 602, 612, 618, 622, 642, 672, 50 (1929 Chassis)	Schematic .....1-17 Schematic .....1-17 Schematic, socket, voltage .....1-18 Tone control installation .....1-19 Schematic, socket .....1-20 Parts list .....1-22 Schematic, parts list .....1-21 Data .....7-22	1-17 1-17 1-18 1-19 1-20 1-22 1-21 7-22	2703 2703 2704 2706 2708 2707	
80 Hypermetron ZE-80 90, 90, V-8, Chassis 2012-4J 91, 92 (1st type) 91, 92 (2nd type) 91, 92 (3rd type) 91, 92	Voltage, alignment, socket, trimmers .....8-42 Schematic, parts .....9-39	8-42 9-39		
103 103 (2017) Serials #450,001-#450,450 103 (2017) Above Serial #450,451 103 (2017) Above Serial #451,260	Phono. circuit .....8-6 Voltage, alignment, socket, trimmers .....8-42 Schematic, parts .....9-39	8-6 8-42 9-39		

**RADIOTRON
EARLY COMPLETE
PAGE**

ZENITH RADIO CORP.—(Cont.)

MODEL

**REVISED
PAGE**

**RADIOTRON
EARLY COMPLETE
PAGE**

ZENITH RADIO CORP.—(Cont.)

MODEL

**REVISED
PAGE**

**RADIOTRON
EARLY COMPLETE
PAGE**

108	Chassis view, parts list	2-17	2727
112, 122	Chassis layout, voltage	2-19	2728
169-31	Automatic Record Changer		
200	See models 6S306, 9S307, 15S308		
210	Schematic	10-33	2730
210, 211, 220, 221, 270, 291, 292, Chassis 2022 A & B	Schematic, socket	3-2	
210-5, 211-5, 270-5	Socket, trimmers, volt age	8-8	
215, 216, 217, 225, 263, 470, Chassis 2044	Schematic, socket	8-1	
215, 216, 225, Chassis 2044	Schematic	7-30	2729
220, 221	Schematic	7-30	
230, 240, 241, 244, 245, 271, Chassis 2036	Socket, trimmers, voltage	7-13	
225	See model 210		
250, 251, 252, 259, 260, 261, 262, 269, 273, 289, 472, 516, 517, 518, Chassis 2081	Schematic, socket	3-3	2731
	Voltage, parts list	3-4	2732
	Schematic, data	2-20	2733
250, 260, 272, Standard and SW 272, Standard	Alignment, voltage, socket, trimmers	7-32	
268, 268, 278, 280, 281, 288, 289, 478, 558, 568, 578, 589, 590 Early, Chassis 2051 Early	Schematic	8-6	2734
268, 268, 278, 280, 281, 288, 289, 478, 558, 568, 578, 589, 590 Revised, Chassis 2051 Late	Schematic, voltage, socket, trimmers, alignment	8-45	
	Parts	8-47	
273, 410, 411, 412, 414, 420, 448, 478, Chassis 2030-2043	Schematic, voltage, socket, trimmers, alignment	8-46	
261, 262	Parts	8-47	
263	See model 250		
268	See model 215		
269, 272	See model 258		
270	See model 250		
270-5	See model 210		
271	See model 210-5		
273, 410, 411, 412, 414, 420, 448, 478, Chassis 2030-2043	See model 230		
277, 281, 288, 293, 478, 577, 588, 598, Chassis 2056	Schematic, socket	3-5	2735
278, 280, 281	Schematic, socket	3-5	
281	See model 258		
288, 289	See model 277		
288, 293	See model 258		
291, 292	See model 277		
299	See model 210		
333, 358-A DO	See model 250		
342, 352, 352-A	Schematic, socket	1-39	3743
352-P, 352-AP	See model 33 & ZE-13		
352-PX, 352-APX	See model 34-P & ZE-14		
353-A	See model 35-P & ZE-14		
362	See model 333		
362-X	See model 33 & ZE-13		
392, 392-A	See model 33-X & ZE-13		
410, 411, 412, 414, 420	See model 39, ZE-15 & ZE-16		
422	See model 273		
430, 440, 441, 442, 444, 619, Chassis 2033	Schematic, socket, voltage	1-18	3699
	Schematic, socket	8-7	2737
445	Voltage	7-32	
460, Chassis 2047	See model 273		
462, 650, Chassis 2057	Schematic, voltage	4-1	
	Layout, trimmers, alignment	4-2	
	Schematic	4-3	
	Voltage, socket, alignment data	4-4	
462	Changes	9-6	
470	See model 215		
472	See model 230		
473	See model 273		
474, 585, 715, 755, 756, 785, Chassis 2053	Schematic, socket, voltage	4-8	3739
475, 757, 760, 765, 767, Chassis 2054	Schematic, socket, voltage	4-11	
476, 476-A, 770, 775, 780, Chassis 2022	Schematic, socket, voltage	4-12	
476-B, 479, 770-B, 775-B, 777, 788, Chassis 2059 (1938)	Schematic	4-13	
478, Chassis 2051	Voltage, socket	4-14	
478, Chassis 2056	See model 255		
600, 601, 603, 614, 615, 616, 600, 604, 606, 610, 616, 618, (2037)	See model 277		
	Parts list, voltage	2-21	
516, 517, 518	Schematic, socket	2-22	3738
520, 521, 502, 605, 608, 611, 615, Chassis 2035	See model 250		
530, 531, 532, 533, 603, 612, 617, 620, 623, Chassis 2038	Schematic, socket, voltage, trimmers, alignment	8-48	
	Schematic, socket, voltage, trimmers, alignment	8-50	
558, 588	Parts	8-49	
568 DO	See model 258		
577	Schematic, socket	8-50	
578	See model 277		
585	See model 258		
588, 593	See model 474		
589, 590	See model 277		
600	See model 258		
M-601 (P51) (Export Only)	See model 500		
602, 605, 608	Schematic	5-1	3740
603	Parts list	5-2	
603	See model 60		
603	See model 520		
604, 606, 610	See model 530		
611, 615	See model 500		
612, 613, Chassis 1929	See model 520		
612, 617, 620, 623	See model 500		
616, 618	See model 530		
619, 618	See model 430		
622, 642	See model 60		
650	See model 462		
650-HD, 651-HE, 660-TD, 661-TE	Schematic	4-5	
Terraplane Hudson			
660, 666, Chassis 5615, 668, Chassis 5626	Voltage, socket, alignment	4-6	
	Schematic, alignment	6-1	
668, 664	Voltage, socket, trimmers, parts	6-3	
668	Schematic, socket, trimmers, parts	7-81	
672	See model 60		
680 Hudson	Data	7-6	
	Changes	9-6	
701	Schematic, alignment	6-3	
701 A.O.D.O	Voltage, socket, trimmers, parts	6-4	
702	Schematic, socket, alignment	5-4	
705, 706, 707, 711, 712, 750, Chassis 2052 A, B & C	Schematic, chassis, notes	3-9	
712, 722, 733	Schematic, socket, alignment	5-4	
715	Schematic, socket	4-7	
730, 735	See model 70		
740	See model 474		
750, 755, 756	Schematic, socket, alignment	4-9	
	Schematic, socket, voltage, alignment	6-10	
	See model 474		

MODEL	REVISION PAGE	EARLY COMPLETE PAGE	RADIO TRON COMPLETE PAGE
Stratosphere 1000Z			
Chassis 2501-C, 2501-P			
1000Z Revised Chassis			
2501C, 2501P			
1001, 1001-A, Chassis			
1002 Chassis			
1004 Chassis			
1101, 1105			
1102, 1106			
1112, 1116			
1115			
1117			
1161			
1162			
1170			
1201, 1201-A, Chassis			
1202, 1202A, Chassis			
1203 Chassis			
1204 Chassis			
1206 Chassis			
1501 Chassis			
1502 Chassis			
1601-C, 1601-P Chassis			
2004 Series Chassis			
2009-C Series Chassis			
2009-C-P Chassis			
2012 Chassis			
2012-4-J Chassis			
2017 Chassis			
2021 Chassis			
2022 Chassis			
2022 A & B			
2030-2048 Chassis			
2031 Chassis			
2032 Chassis			
2033 Chassis			
2035 Chassis			
2036 Chassis			
2037 Chassis			
2038 Chassis			
2044 Chassis			
2047 Chassis			
2051 Chassis			
2052 A B & C Chassis			
2053 Chassis			
2054 Chassis			
2056, 2056-I, Chassis			
2057 Chassis			
2059 Chassis			
2501C, 2501P Chassis			
5401			
5403 Chassis			
5405 Chassis			
5406 Chassis			
5407 Chassis			
5408 Chassis			
5409 Chassis			
5410 Chassis			
5411 Chassis			
5412 Chassis			
5413 Chassis			
5502 Chassis			
5504, 5505 Chassis			
5508, 5509 Chassis			
5510 Chassis			
5513, 5513A Chassis			
5516 Chassis			
5517A Chassis			
5518 Chassis			
5519 Chassis			
5520 Chassis			
5521 Chassis			
5521A Chassis			
5522 Chassis			
Service data, socket, trimmers	6-81		
Circuit data, voltage, alignment	6-82		
Schematic	10-35, 36		
Alignment, trimmers, voltage, resistances	10-37		
See model 834			
See model 10-S-130			
See model 835			
See model 834			
See model 812			
See model 810			
See model 814			
See model 810			
See model S-908			
See model S-327			
See model 980			
See model 12-L-57			
See model 12-U-159			
See model 12-S-205			
See model 12-S-345			
See model 15-U-246			
See model 15-S-308			
See model 16-A-61			
See 5 tube Zenette			
See model L-P			
See model AH			
See model 090			
See model 108			
See model BH			
See model LH			
See model 210			
See model 273			
See model 250			
See model 476			
See model 490			
See model 520			
See model 280			
See model 500			
See model 580			
See model 215			
See model 460			
See model 258			
See model 705			
See model 474			
See model 475			
See model 477			
See model 462			
See model 476-B			
See model 1000Z			
See model 4P26			
See model 4V26			
See model 4B1			
See model 4R-106			
See model 4R-133			
See model 4R-227			
See model 4B-231			
See model 4B-313			
See model 4B-314			
See model 4K310			
See model 4K329			
See model 806			
See model 945			
See model 5-M-90			
See model 5-S-29			
See model 5-S-119			
See model 5A119			
See model 5-F-134			
See model 5-R-123			
See model 5-M-191			
See model 5-S-201			
See model 5S218AT			
See model 5-F-233			

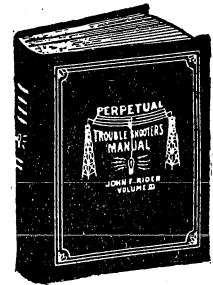
See model 475			
See model 476			
See model 476-B			
See model 70 Series			
See model 476-B			
See model 476			
See model 474			
Schematic, socket, alignment	5-5		
Schematic, alignment, socket, trimmers	10-34		
Schematic, socket, voltage, alignment	5-6		
Schematic	5-7		
Voltage, socket, alignment	5-8		
Schematic	5-9		
Voltage, socket, alignment	5-10		
Schematic, voltage, socket, parts	6-5		
Alignment, socket	7-22		
Schematic	5-11		
Voltage, socket, alignment	5-12		
Schematic, socket, parts	6-6		
Schematic	5-13		
Voltage, socket, alignment	5-14		
Schematic, parts	6-23		
Voltage, socket, trimmers, alignment	6-24		
Schematic	10-38		
Alignment, notes	10-33		
Schematic	5-15		
Voltage, socket, alignment, notes	6-16		
See model 805			
See model 806			
See model 808			
See model 810			
See model 814			
See model 825			
See model S-327			
See model 835			
Schematic, parts	6-15		
Voltage, socket, trimmers, parts	6-16		
Schematic, parts	6-25		
Voltage, socket, trimmers, alignment, parts	6-26		
Schematic	6-7		
Voltage, alignment, socket, trimmers, parts	6-8		
See model 908			
See model S-908			
See model 812			
See model 810			
Schematic	6-9		
Voltage, alignment, socket, trimmers	6-10		
See model 835			
Schematic, parts	6-11, 6-12		
Voltage, socket, trimmers	6-13		
Alignment, service notes	6-14		
Schematic, parts	6-29, 6-30		
757, 760, 765, 767			
770, 775			
770-B, 775-B			
772			
777, 798			
779			
789			
801			
804			
805, 845, Chassis 5502			
806, 807, 847, 850			
Chassis 5504, 5506			
808, 809, 860, 861			
Chassis 5606, 5607			
810, 811, 862, 865, 866,			
968, 1116, 1162, Chassis			
5609			
812, 816, 817, 819, 962,			
1112, 1116, Chassis			
5608			
814, 815, 864, 1161			
Chassis 5611, 5612			
825, 827, 829, 870			
Chassis 5701-2-3			
S-827, S-829, S-870, S-871,			
1170, Chassis 5701-R,			
5702-R, 5709-R			
834, 1102, 1106, Chassis			
1002			
835, 880, 881, 885, 978,			
989, 1101, 1105, Chassis			
1001, 1001-A			
845			
8847, 860			
860, 861			
862, 865, 866			
864			
870			
S-870, S-871			
880			
908, 909, 960, 961, 1117			
Chassis 5614			
S-908, S-909, S-961, 1167			
Chassis 5618			
945, 950			
Chassis 5508, 5509			
960, 961			
9641			
962			
968			
970, 975			
Chassis 5902			
978, 983			
980, 985, 990			
Chassis 1201, 1201-A			
Stratosphere 1000Z			
Chassis 2501-C, 2501-P			

MODEL	ZENITH RADIO CORP.—(Cont.)	REVISED PAGE	RADIOTRON EARLY COMPLETE PAGE
5801 Chassis	See model 8-S-129		
5802A Chassis	See model 8A129		
5803 Chassis	See model 8-M-195		
5804AT Chassis	See model 8A232		
5807 Chassis	See model 8S359		
5902 Chassis	See model 970		
5903 Chassis	See model 9-S-80		
5905 Chassis	See model 9-S-203		
5905AT Chassis	See model 9S204AT		
5906 Chassis	See model 9S365		
5907 Chassis	See model 9S307		
ZEPHYR RADIO CO.			
C	Schematic	9-1	
DA, DF, Above serial 775001	Schematic	9-1	
DB, Above serial 779001	Schematic, voltage	10-1	
NT	Schematic, voltage	10-1	
P	Schematic, voltage	7-1	
RK, Above serial 760001	Schematic, voltage	7-2	
RKSD	Schematic, voltage	10-1	
TA	Schematic	9-2	
Y	Schematic, Voltage	7-2	
2M7, B102	Schematic	10-2	
3M7	Schematic	10-3	
3M8	Schematic	10-3	
5DK	Schematic	10-3	
8J	Schematic, voltage	7-1	
20-A-6, 21-A-6, 22-A-6	Schematic, voltage	8-1	
20-B-6, 21-B-6, 22-B-6	Schematic, voltage	8-1	
20-P-6, 21-P-6, 22-P-6	Schematic, voltage	8-1	
20-X-7, 21-X-7, 22-X-7	Schematic, voltage	8-2	
25X7	Schematic	10-4	
25-Y-11	Schematic, voltage	8-2	
30B7	Schematic	10-4	
30X5	Schematic, socket	10-4	
30Y9	Schematic, socket	10-5	
32Y5	Schematic	10-6	
33B6	Schematic, socket	10-5	
33X5, 34X5, 42X5	Schematic	10-7	
35Y12	Schematic, alignment	10-11	
39X4	Schematic	10-8	
39Y6	Socket, trimmers	10-9	
39YP5	Tuner	10-9	
40Y8, 40Y8C	Socket, trimmers	10-10	
	Schematic	10-9	
	Schematic	10-10	
	Alignment, tuner, socket, trimmers	10-9	
41X5	Schematic	10-7	
41X6	Schematic, alignment	10-7	
42X5	See model 33X5	10-12	
61X6	Schematic	10-7	
B102	See model 2M7	10-7	
TSA105	Schematic, socket, trimmers, alignment	10-2	

MODEL	ZENITH RADIO CORP.—(Cont.)	REVISED PAGE	RADIOTRON EARLY COMPLETE PAGE
5823 Chassis	See model 5X230		
5824 Chassis	See model 5-J-217		
5824T Chassis	See model 5J217T		
5825A Chassis	See model 5L228		
5826 Chassis	See model 5-R-216		
5827 Chassis	See model 5-M-291		
5828 Chassis	See model 5R303		
5829 Chassis	See model 5S319		
5830 Chassis	See model 5M294		
5832A Chassis	See model 5A318		
5835BT Chassis	See model 5S318B		
5805, 5607 Chassis	See model 808		
5808 Chassis	See model 812		
5809, 5610 Chassis	See model 810		
5811, 5612 Chassis	See model 814		
5814 Chassis	See model 908		
5816 Chassis	See model 666		
5818 Chassis	See model 8-908		
5819 Chassis	See model 6-S-27		
5821	See model 6V27		
5826	See model 660		
5829 Chassis	See model 6VA27		
5830 Chassis	See model 6-M-908		
5831 Chassis	See model 6-M-91D		
5832 Chassis	See model 6-M-92		
5833 Chassis	See model 6-D-116		
5834 Chassis	See model 6-S-128		
5835 Chassis	See model 6-B-107		
5836A-C-DC Chassis	See model 6DL120		
5837 Chassis	See model 6-M-192, 6-M-198		
5838 Chassis	See model 6-S-203		
5839 Chassis	See model 6-D-202		
5840AT Chassis	See model 6A203		
5842 Chassis	See model 6-J-230		
5844 Chassis	See model 6-S-254		
5844AT Chassis	See model 6S254AT		
5845 Chassis	See model 6M292		
5846 Chassis	See model 6D311		
5847 Chassis	See model 6D312		
5848 Chassis	See model 6S330		
5849 Chassis	See model 6S341		
5850 Chassis	See model 6M295		
5851 Chassis	See model 6S301		
5853 Chassis	See model 6B321		
5854 Chassis	See model 6J322		
5857 Chassis	See model 6D315		
5701-2-3-Chassis	See model 825		
5701R, 5702R, 5703R Chassis	See model 8-827		
5704 Chassis	See model 7-S-28		
5706 Chassis	See model 7-M-91D		
5707 Chassis	See model 7-D-119		
5708E Chassis	See model 7DA119		
5709 Chassis	See model 7-S-204		
5709AT Chassis	See model 7S232AT		
5710 Chassis	See model 7-D-203		
5711 Chassis	See model 7-J-232		
5711T Chassis	See model 7J232T		
5714 Chassis	See model 7S323		
5715 Chassis	See model 7J323		

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