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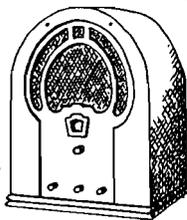
#112 - February, 1986



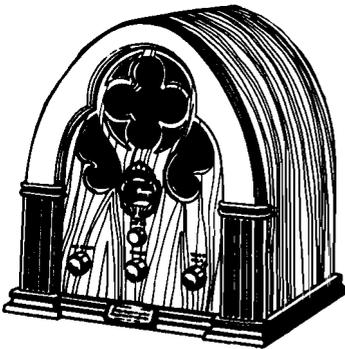
JUDY

CANOVA

THE OLD TIME



RADIO CLUB



THE OLD TIME RADIO CLUB
MEMBERSHIP INFORMATION:

Club dues are \$17.50 per year from Jan. 1 through Dec. 31. Members receive a tape listing, library lists, a monthly newsletter (The Illustrated Press), an annual magazine (Memories), and various special items. Additional family members living in the same household as a regular member may join the club for \$5.00 per year. These members have all the privileges of regular members but do not receive the publications. A junior membership is available to persons 15 years of age or younger who do not live in the household of a regular member. This membership is \$12.00 per year and includes all the benefits of a regular membership. Regular membership dues are as follows: If you join in January dues are \$17.50 for the year; February \$17.50; March \$15.00; April \$14.00; May \$13.00; June \$12.00 July \$10.00; August \$9.00; September \$8.00; October \$7.00; November \$6.00; and December \$5.00. The numbers after your name on the address label are the month and year your renewal is due. Reminder notes will be sent. Your renewal should be sent in as soon as possible to avoid missing issues. Please be certain to notify us if you change your address.

OVERSEAS MEMBERSHIPS are now available. Annual dues are \$29.50. Publications will be air mailed.

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Dominic Parisi
38 Ardmore Pl.
Buffalo, NY 14213

The Old Time Radio Club meets the FIRST Monday of the month (September through June at 393 George Urban Boulevard, Cheektowaga, NY. Anyone interested in the "Golden Age of Radio" is welcome to attend and observe or participate. Meetings start at 7:30 p.m.

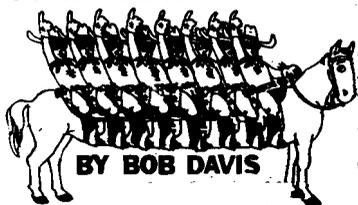
DEADLINE FOR IP #113 - February 3
#114 - March 3
#115 - April 7

ADVERTISING RATES FOR MEMORIES
\$40.00 for a full page (ALL ADS MUST BE CAMERA READY)
\$30.00 for a half page
\$20.00 for a quarter page

SPECIAL: OTR Club members may take 50% off these rates.
Advertising deadline - September 1

SAY!

WHO WAS THAT MASKED MAN?



I recently wrote to two collectors that I hadn't traded with in years, trying to re-establish some old links. The letters I received back, although from different parts of the country, were so similar as to be the same.

Both parties had dropped out of trading!!! They hadn't just cut down or restricted their trades, they had completely quit!!!

One guy had just burned himself out. He was one that had many machines that were constantly going making up trades at an almost stunning rate. This guy had immersed himself so deeply into getting new shows that he had turned a hobby into a job and the job had gotten so big that it just wasn't fun anymore.

According to the letter he sat down one day and figured what all this was costing him in money and time expended plus the cash he way laying out for postage. He then matched that against the amount of enjoyment he was getting out of the shows in his possession and he realized that there was no comparison. All the effort wasn't worth the very restricted listening time he had left after making up orders...So he quit! As simple as that.

From being a person who was almost obsessed with the gathering of shows he had gone the totally opposite way. He had been so intense about it that he had burned out the appreciation of what he already had. More, more, more, is not better, better, better. There is a point where you can over-do, where you can choke from too much of anything, no matter how good or enjoyable it is.

There's a moral here somewhere. I'm sure you can pick up on it.

The other fella had also quit but this guy was somewhat bitter about the whole thing. He had started out getting shows that were on a par with what he sent out. This guy took pains dubbing

his shows, watching the levels, and trying to send out the best possible product. If an order was to be delayed he would write to the person and explain the problem.

Unfortunately, some of those he traded with didn't share his standards. He would order shows listed as VG or EX and end up getting unlistenable garbage instead. Often he would order a block of shows just to get one or two shows he really wanted and when the reels arrived the shows were not on the reels. Other times he'd send out reels and never hear from the person again. He had the unfortunate bad luck to run across a rash of deadbeats in a very short time. This was enough to turn him completely off to the hobby. What should have been a pleasant experience for him turned into nothing more than aggravation and a sense of being ripped-off. It's an extreme case...but sadly, it can happen.

Because of a few deadbeats the hobby has lost a member that should not have been lost. OTR collecting is still healthy but can it remain so when something like this happens?

Sometimes things happen and mistakes are made but when the same "mistakes" are made by the same people over and over again it might be time to start spreading the word about these guys (or gals) before they cost the hobby it's health.

I'm sorry about getting up on this pulpit and preaching like this but some things just kick me off and I've never been one to just sit and keep my yap shut.

On to other things.....

OK gang, it's that time again for Big Bad Bob's Bountiful Bagful of Brutal but Beautiful Bogglers and Brainbusters. The mail concerning this feature has been flowing in at an unprecedented rate...but we're gonna do it anyway!!!

Let's start out with a mix and match. Simply match the character in column A with the show in Column B.

A

1. Danny Clover
2. Ed Lowry
3. Dottie Brainfeble
4. George Cooper
5. Leroy Forrester
6. Steve Mitchell
7. Gerry Booker
8. Pagan Zeldschmidt
9. Gwendolyn Devol
10. Waldo Binny

B

- Q. The Man Called X
- R. I Love a Mystery
- S. Vic and Sade
- T. Jack Armstrong, All American Boy
- U. Broadway is My Beat
- V. My Favorite Husband

- W. The Great Gildersleeve
- X. The Life of Riley
- Y. Dangerous Assignment
- Z. The Green Hornet

There, that wasn't so tough after all. Of course that was just the warm-up. The Real quiz starts right now.

The following shows were all spin-offs of other shows. Name the original shows each of the following first gained fame on.

- A. We, The People
- B. The Great Gildersleeve
- C. The Aldrich Family
- D. The Bickersons
- E. Beulah

Themes...Name the shows for which each of the following were themes.

1. The Donna Diane Overture
2. Some Day I'll Find You
3. Friendship
4. A Night on Bald Mountain
5. Darling Nellie Gray
6. For He's a Jolly Good Fellow
7. The Love for Three Oranges
8. Valse Triste
9. Sundays
10. March of the Ancestors.

The answers to the quizzes are elsewhere in this issue of the I.P. Each correct answer is worth 4 points. For 60 points or less...turn in your tape deck. For 64 to 80 points...not bad, but could be better. For 84 to 92 points...you are terrific ---really! For 96 to 100 points...let's face it-you cheated!

See ya next time. Ans. Pg. 13

Amos 'N' Andy, Sam 'N' Henry, Correll 'N' Gosden—All One



Amos 'n' Andy caught hard at work over their next radio sketch. In plain life they are Freeman Gosden (Amos), left, and Charles Correll (Andy).

NEW YORK, Jan. 8.—Sam 'n' Henry, Ama 'n' Andy, Correll 'n' Gosden. The three couples of entertainers are one and the same paid, but they're better known as Amos 'n' Andy and under that title have built up a radio reputation that's probably unrivaled in the country. As Amos 'n' Andy, they're a couple of dusky-hued gentlemen whose comical antics as owners of radio's "Fresh Air Taxicab Company of America, Incorporated," have thrown many listeners into side-splitting roars of laughter. As Sam 'n' Henry they got their start at WMAQ, Chicago, and as Charles Correll and Freeman Gosden they are ordinary members of the white race bent on earning their livelihood by entertaining radio audiences. It was just a short time ago that they were featured at WGN, Chicago, first as Correll and Gosden. Then they conceived the idea of a black-faced skit



for radio and took the title of Sam 'n' Henry.

Breaking away from WGN, the pair started a new life at WMAQ, Chicago, as Amos 'n' Andy. They achieved such popularity that they got into the recording racket and soon had about 50 stations taking their electrical transcriptions.

"Sponsored," of Course

With increasing popularity, a commercial concert snatched at the chance to sign them up and thus began their appearance on a nation-wide chain of the National Broadcasting Company.

As Andy, Correll propels the air taxicab company through its destiny with his brainwork, while Amos, the meek, weak-willed assistant, furnishes the hard labor.

Andy smokes a big black cigar as he puts Amos through his funny capers and assigns him to different duties so that "dis yere company is gonna prosper."

As in all blackface comedy, this team puts a kick into their presentation by a misuse and mispronunciation of words. They get prefixes and suffixes in the wrong place and so mix up the different sounds of words that the outcome is confusing and ridiculous.

These two men have studied darkies in all their environments, and their program is a close portrayal of their love entanglements and their business and club affairs in the busy metropolitan Harlem. Recently, through popular demand, their hour on the east coast was changed from a late one to an early one to enable early retirees to hear them. A special hour was set for their release on the Pacific coast, also.

While they are on vaudeville tour, arrangements have been made to pick their program up wherever they may be and transmit it by special telephone line to New York, whence it is put on the NBC network as though the two were in the New York studio.

The feature is broadcast every evening except Tuesday over the NBC's WJZ network.

112/30

Wireless Wanderings



JIM SNYDER

Over the past few years there has been an increasingly virulent "anti-dealer" campaign by certain elements of the hobby.

This is certainly uncalled for, is based on dishonesty, and is perhaps actually threatening to destroy our hobby. Without dealers there would be no hobby. That is a flat but true statement. Most of us have only found our way into the OTR fraternity through dealers. If it weren't for their existence, we would still be unaware that there is a hobby here; and so consequently, without them there would be no hobby. Dealers are currently receiving such a bad rap by some of these radical elements that I think it is time that someone spoke out in their behalf.

The main charge that is brought against them is that dealers are "making a fortune" off the efforts of others (old radio performers, technicians, writers, etc.). Not only is this untrue, but most of the people saying it know this is untrue. I have gone into this extensively with a large number of dealers and examined the books of several. There are **NO** "fortunes" being made. Most dealers are making nothing at all, a few are losing money, and a few are making as much as two or three percent profit. Some would tend to question these figures because obviously no one would ever stay in business if they were making so little, or if they were losing money. That point is precisely what makes OTR dealers a breed apart. For the most part dealers are not in this activity to make money (they have other jobs) but are in it because of their love of old time radio and their desire to share it. That "love" is exactly what causes them to lose money. What they make they immediately plow back in so that they can obtain new shows etc. I was recently present when three dealers together paid several thousand dollars to purchase a fairly short run of a certain show. Afterwards I told one of them that there was no way that he would ever get his money back from that purchase. I reminded him that as soon as he starts to sell those shows they will start moving through the trading circles, and so there will no longer be a market for sale. He said that of course he knew that, but that I was missing the whole point. He pointed out that if these dealers didn't pay that price for those

shows they would be lost to collectors forever. They bought them so that we could all have them, even though the dealers would never get their moneyback out. Now that is the height of unselfishness. What "businessman" would ever buy something for resale knowing full well that he would lose his investment. The answer is "none," but these aren't businessmen; they are interested members of our hobby who are looking out for the rest of us.

The dealers themselves have mentioned to me the names of three others that they thought were probably making a great deal of money off their sales (a pretty small number out of the sixty to seventy dealers currently operating). I would agree with them on two of those three. Those are individual who I consider dishonest. But the critics of dealers don't single out the few "bad apples." They "condemn" the entire group. That is like condemning all dentists because you had a bad experience with one. Regarding that third "money maker," I don't agree with that assessment and the dealers themselves immediately qualified their statements on that by pointing out that this particular dealer bought an awful lot of new material that he put into circulation, material that would not otherwise be available. The truth is that this particular dealer, that the others felt was making so much money, actually earns a little less than ten percent on his business. This is a big profit as far as OTR sales go, but I would like to point out that my newspaper boy earns a great deal more than that.

Why do these people attack dealers so constantly for "making fortunes on the backs of the performers" as one individual states it? These people know the truth. They know there are no fortunes being made, no rip-offs of performers. If they know it, why do they keep heaping fuel on this fire? I have to view these individuals as greedy and dishonest in their own right. Some of them want to cultivate friendships with the performers, and how better to convince a performer of your friendship than to battle in their defense. Many of these performers don't know the truth of the OTR selling game. They do honestly believe that they are being ripped off. Now along comes a so-called friend who takes up the cause to prevent the performers from being hurt. Of course the performers are pleased. But, this is the dishonesty. These "friends" know the truth. Instead of playing on the fears, these "friends" should let them know the truth, the true state of affairs. These "friends" are the cruel ones; playing on the fears of the performers in order to win their friendship. But then, if the truth were known, they could no longer be "heros."

A few years ago one performer was quite outraged that people were making money off his work. He flatly stated that he was going to take OTR dealers

to court in order to collect what was due him. He never followed through on that and so I asked him why. He told me that when he made the statement he didn't know the true facts of the issue, that he had been "misled". When he investigated, and found out just exactly what was involved, he no longer had any objections to the sale of his shows.

Two other performers have been widely quoted as being very vocal in their condemnation of the sellers of OTR shows. I have talked to one on this issue, and the other was recently interviewed on a Mid-western radio station on the same topic. They both made the same statement. They had no objection to the material being sold; quite the contrary they felt flattered that people still wanted to buy their performances. The one I talked to aid that he had never taken an anti-dealer stand, and that those who said that he had were simply spreading falsehoods.

Some performers have actually given some of their own material to dealers to sell, with no return requested or expected. These performers know the truth, that there are no profits to divide up. The profits go right back into the hobby.

Another important point here is that dealers sell shows to us with no restrictions of any kind placed upon us. They may pay a great deal for a show, but after they have sold it to the first collector they have now lost their money, because that show is now able to pass through trading circles, with no restrictions at all. And, even if you never purchase shows, dealers will still be the original source of most of the shows you trade.

But this is not the only good that dealers do for our hobby and for the public at large. These are "caring" people who spread the hobby in many ways. I have found every single one of these dealers involved in this effort in one or more of the following ways. Several dealers serve as officers and promoters of the various OTR clubs (in fact one dealer places flyers for one club in with all orders he sends out. This is sort of self defeating in that when they disvoers that club's tape rental library, his customer's purchases will certainly decrease if not stop all together). Several dealers broadcast OTR shows, and one makes shows available to stations throughout the world. Several have been involved with publishing newsletters and information sheets on the hobby, certainly a money loser. Large donations of shows have been made to both public libraries and club libraries. Some have been involved in college presentations, and in working with college archivists. Some have organized no cost. lending libraries and tape clubs on a "no-pay" basis. Many logs have been published by dealers, usually (if not always) at a financial loss. One dealer has actually flown deserv- ing people to the East coast convention

out of his own pocket. Several have served as committee members of that same convention. There have been numerous documented donations to the blind, overseas missionaries, and the "Bedside Network" which is an organization that works with old radio shows in veterans hospitals. There are thousands of cases of aiding beginners and helping kids as far as the hobby is concerned. All of this in addition to the obvious item brought out earlier of subsidising "finds".

Although there are of course unsavory individuals to be found, this is not the selfish, uncaring group of people that they have been painted by certain elements in our hobby. They are performing a service which is absolutely essential. They are not greedy fiends who are ripping off thousands of dollars from poor and defenseless performers. They are concerned and caring members of our hobby. If it were not for them there would be no hobby, and no one would be remembers those stars who gave us so much pleasure. But because of the service that these dealers are currently providing, we are able to remember the enjoyment that others gave us with the performances so many years ago.

3/13/44

Announcing a new show ...

TOP OF THE EVENING!

featuring
SALLY SWEETLAND
 sensational new singing star
THE KING'S MEN
 America's finest quartet
SAIDENBERG AND REBNER
 brilliant two-piano arrangements
THE WESTINGHOUSE CHORUS
 under the direction of Ken Darby
 Fifteen minutes of top-flight musical entertainment brought to you every Monday, Wednesday & Friday even.
WAGE 10:13 P.M. E.W.T.
 PRESENTED BY WESTINGHOUSE
 The pioneer of radio broadcasting




TUMS HOLLYWOOD THEATRE
 stars William Powell in
 "The Murder, the Money,
 and Mr. Shakespeare"
 at **8:30**

Musings on quality of radio

BY BRUCE NIXON
The Dallas Times Herald
Radio.

Have you ever wondered why hardly anything on the radio sounds real anymore?

Have you ever wondered who told Ed die Murphy he could sing?

Have you ever wondered why the car displays more personality than your average disc jockey?

Have you ever wondered who decides which songs will be hits?

Have you ever wondered why nobody ever asks you what you want to hear?

Have you ever wondered why all the female vocalists in the country music Top 40 sound as though they're imitating each other?

Have you ever wondered why Willie Nelson makes so many records?

Have you ever wondered who'd listen to these pop stations if they weren't giving away money, concert tickets, automobiles and Caribbean vacations about four times a day?

Have you ever wondered why certain groups always get their new stuff on the radio, no matter how awful it is?

Have you ever wondered who told Madonna that she could sing?

Have you ever wondered whether the people who write the ads for radio are the people who weren't good enough to get jobs on television?

Have you ever wondered how a second rate theme song from a second rate television show ever got to No. 1 on the Billboard singles chart?

Have you ever wondered whether it was Lionel Richie's latest song or just another radio advertisement?

Have you ever wondered whether Ready for the World is really Prince?

Have you ever wondered whether Mr. Mister is really Sting?

Have you ever wondered whether Prince is really Prince?

Have you ever wondered why the '60s got Jimi Hendrix and the '80s got Prince?

Have you ever wondered why the '60s got the Beatles and the '80s got Duran Duran?

Have you ever wondered whether Joe Folger is a person or a robot?

Have you ever wondered who told Stevie Nicks that she could sing?

Have you ever wondered why all the Top 40 stations all sound the same all the time?

Have you ever wondered whether every pop star in the Top 40 has hired the

same drum synthesizer programmer?

Have you ever wondered why the speakers in ghetto blasters don't seem to be able to reproduce anything in a song but the sound of the bass drum?

Have you ever wondered about the correlation between haircuts and record contracts?

Have you ever wondered whether radio programmers think Phil Collins is God?

Have you ever wondered why radio isn't as interesting as it was 10 or 15 years ago?

Have you ever wondered why people listen to uninteresting radio?

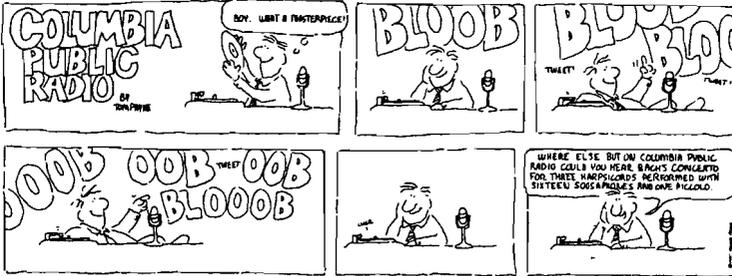
Have you ever wondered why certain stations play Bryan Adams — Mr. Generic himself — about three times every two hours?

Have you ever wondered why other stations seem to play Elliott John about three times every two hours?

Have you ever wondered why deejays always say, hey, here's the new one from Huey Lewis, when nobody in the world can tell it from the old Huey Lewis?

Have you ever wondered who told David Lee Roth he could sing?

Have you ever wondered whether radio will ever be good again?



12 | JAN. • FEB. • MAR. | GREAT LAKES QUARTERLY

TONIGHT AT 8:30

—dial CBS 950 • WIBX
DR. CHRISTIAN

TONIGHT AT 9:30

—dial CBS 950 • WIBX
TRUTH OR CONSEQUENCES

TEXACO STAR THEATRE

FRED ALLEN
tonight
WITH **KENNY BAKER**

PORTLAND HOPKAL
ALL GOODMUSIC
ORCHESTRA
THE HENRY ALLEN
ARE PLAYERS
HENRY WALLINGTON

PRESENTED BY
TEXACO
DEALERS

WIBX
9 to 10

'Amos 'n' Andy' once again center of controversy

By David Margolick
New York Times News Service

NEW YORK — Few Americans have heard anything from Amos and Andy, Sapphire and the Kingfish since they left the airwaves nearly 20 years ago. But "Amos 'n' Andy," the most popular and durable program in the history of broadcasting, is once again the subject of bitter controversy — this time in a New York courtroom.

For more than four decades the show, based on the comic misadventures of two black businessmen and their friends in Harlem, captivated the country, on radio and later on television, but as racial attitudes changed, so did thinking about the program. It was removed from syndication in 1966 after the NAACP called it "a gross libel on the Negro."

Now, a New York writer, Stephen M. Silverman, wants to bring "Amos 'n' Andy" back — as a Broadway musical. He has enlisted a director and producer, completed a script, and lured a number of backers, and he says he is ready to hire performers and begin rehearsals.

Even before Mr. Silverman confronts the expected criticism from some elements of the black community over the project, however, he must surmount another obstacle: CBS Inc., which says it owns all rights to the show.

CBS contends that it purchased all rights to "Amos 'n' Andy" in 1948 from Freeman Gosden and Richard Correll, the two men, both white,



Freeman Gosden and Richard Correll doing the "Amos 'n' Andy" radio show in 1938.

There is a lively market in bootlegged video cassettes of the show, — available, among other places, at a video store across the street from CBS Manhattan headquarters.

Silverman says the network is scaring people away from the production. In January 1984, he asked Federal District Court in Manhattan to decide who owned the rights to the show.

Initially, the network argued that Mr. Silverman's project was frivolous, a claim Judge Jerome Corbett rejected last year. Now, CBS is asking for dismissal on another ground: that Mr. Silverman plagiarized from its copyrighted television scripts.

Mr. Silverman's script describes Kingfish's credit rating as "Triple Z, Be Careful When This Man Pays Cash" and shows him grinning while looking at a scowling picture of his wife, Sapphire, on his desk — both taken verbatim, CBS charges, from scenes in the television show. The same is true, it says, of Kingfish's clothing — a swallowtail coat, flowing tie, and fedora — and his expressions, such as "Oh, my goodness....."

Mr. Silverman, the dual writer/producer, says he has licensed the show in legal fees for the mock-up, called "Fresh Air Taxi." Only CBS has been notified of the network's move — ironic because the network insists it has no plans to use the rights. It is fighting so vigorously to preserve.

but the Fresh Air Taxi Company, incorporated, which Amos and Andy owned, and the Music Knights of the Sea Lodge, where George (Kingfish) Stevens resided. Included in the lawsuit are the names they made famous: "Ain't dat saampin'?" "Boyz n' crack rel." "Bazz me, Miss Blue," "Seuss me for prodding," and "Oz this now."

Whatever rights the network possesses, Mr. Silverman says, have been abandoned by the lax, haphazard enforcement of them. Indeed, "Amos 'n' Andy" never disappeared so much as it went underground

"OTR RECORDING ALTERNATIVE"

The December 1985 issue of the Milwaukee Area Radio Enthusiasts newsletter had the following entry under the heading BITS & PIECES: BAD NEWS FOR REEL-TO-REEL TAPE RECORDER OWNERS - According to Bob Burnham, SONY is out of the reel tape-recording business; AKAI is phasing them out; TEAC may be next. Guess we'll really have to maintain our reel equipment well!!!

I would like to suggest a possible alternative to reel-to-reel recording. VCR's have become common place in the home of the 80's. and offer a solution to the declining reel-to-reel recorder market. Current prices of VCR's are comparable to those of reel-to-reel recorders. The more features you want...the more you pay. A VCR can be bought today for as little as \$179 (of course you get what you

pay for). More elaborate units run as high as \$1200. But the prices are dropping. Also, the newer units are featuring stereo sound and AUDIO ONLY ability. As yet I have not seen a VCR with 'sound-on-sound' (the ability to record different programs on the left and right tracks) but that may become a feature in the future.

What sort of quality can one expect from a VCR (audio Only)? For comparison purposes I sued the equipment I have at home. Please note that I am currently NOT using a VCR for OTR. I collect on reel-to-reel using SONY machines and trade on either reel-to-reel or cassette, using a TECHNIX 630 deck. Two prime items of interest when considering recording quality are the frequency response and signal-to-noise ratio. I will not go into the technical aspects of these things, just compare them.

<u>MACHINE</u>	<u>FREQUENCY RESPONSE</u>	<u>SIGNAL-TO-NOISE</u>
SONY TC-530 (reel-to-reel)	30-13,000 HZ. (@ 3-3/4 i.p.s.)	48 dB
TECHNIX 630 (cassette)	30-14,000 Hz.	50 dB
ZENITH VR2000 (VHS-VCR)	100-10,000 Hz.	40 dB
Original OTR programs	Generally 100-8,000 Hz.	Unknown

The above mentioned Zenith is by no means a high quality VCR and is several years old. A quick check of the specs at your dealer will tell the story. Now lets talk about the economics of tape. Once you have purchased equipment, your biggest investment will be the continuing cost of recording tape. A modest collect of OTR might consist of say 300 reels at \$3. each or \$900. of tape. The same collection on average quality cassettes might run 4 to 6 times that. For the following comparison, I used prices from the current Radio Shack catalog and Burlington Audio

tapes, Inc. Primarily because they are available throughout the country and the prices are consistant. I did not have a price for VHS-VCR tape from Burlington and I think that reasonable quality tape is available much cheaper than at Radio Shack. I used pricing from STEREO DISCOUNTERS here in the Baltimore Area. I have used this tape for video recording at all three speeds, (SP,LP,EP) and can see no difference in it and more expensive brands. I have also included a comparison of tape volume. As your collection grows there is always the question of where or how to store it.

TYPE	BRAND	COST EACH	COST PER/HR.	VOLUME PER/HR.
Reel-toreel 1800' 6 hr. @3-3/4 ips	Radio Shack Concert	\$2.49	\$.41½	5.5 cu. in.
	Burlington Audio	\$1.65	\$.27½	"
Cassette C-60, 1 hr.	Radio Shack Concertape Burlington Audio	\$2.59 \$.80	\$2.59 \$.80	7.3 cu. in.
VHS-VCR T-120, 6 hrs. @EP	AMPEX T120	\$3.99	\$.66½	5.2 cu. in.

As you can see, VCR recording of audio material can compare favorably with reel-to-reel and cassette recording. I suggest you make your own comparisons based on local pricing (esp. sales). I also suggest that you keep an eye on the developing VCR market.

A few closing thoughts: 1. VCR taping time works out very well for reel-to-reel recorders... a 6 hr. tape transfers directly to a 6 hr. VCR tape. 2. If future VCR's allow single track recording, the above costs and volumes would be halved. 3. May it be possible one day to record OTR and a silent movie on the same tape? (I may be getting a little far fetched here.)

David L. Easter
1900 Angleside Rd.
Fallston, MD. 21047

Radio personality Steele dies at 68



Theodore T. "Ted" Steele died after a long illness at 4 a.m. Oct. 15 at Fallston General Hospital. Mr. Steele had been admitted to the hospital the day before as physicians continued to treat an aneurysm.

STEELE

Mr. Steele had a wide and varied career in show business. He was born in Hartford, Conn., and attended the Boston Conservatory of Music as a young man. It was there he developed his musical talents and during the summer months joined a ship's orchestra cruising the open seas.

He later formed his own band, The Nova Tones, and performed widely for recorded transcriptions and background music for the popular radio soap operas of the day. He was the music director for the popular Chesterfield Supper Club, featuring Perry Como. The show aired for more than 15 years over the NBC network near the dinner hour.

It was Ted Steele who arranged *Smoke Dreams*, the popular theme song for Perry Como... and later wrote *Wanted* which Mr. Como vocalized and which eventually sold over one million copies.

Mr. Steele then turned his interest to television as he hosted the nation's first televised afternoon rock and roll party, *American Bandstand* in New York. It was during one of those televised shows that he introduced Johnny Mathis.

Mr. Steele directed the NBC Studio Orchestra in the late 40's and when NBC developed its weekend radio service, *Monitor*, Ted became one of the regular weekend communicators... in 1969 he left New York to become the morning personality on the 50,000 watt-NBC affiliate in Baltimore, WBAL.

In 1976 he left the city and moved to Bel Air with his wife Jean. Here, he joined with "Captain" Jim McMahan who was then the general manager of WVOB in Bel Air. They had originally met when Mr. McMahan was a news stringer for the Baltimore station's news department. Mr. Steele came to work for Mr. McMahan at WVOB from 1976 to 1978 when he and other local investors bought the Aberdeen station, WAMD. Mr. Steele continued to hold with his family, an interest in the local station until his death.

Mr. Steele had an interest in stamp collecting. He also raised tropical angel fish and had interests in a variety of green plants. In the 70's he became a horseman and owned several well known horses that he raced on the local circuit.

Mr. Steele is survived by his wife Jean Steele and a daughter, Heather. Interment was in Schenectady, N. Y.

WGR
BLUE NETWORK
550 ON YOUR DIAL

Ed Wynn ★ 7 P. M.
HAPPY ISLAND, a mythical land where everyone is not only carefree but ecstatic, is the locale of the fantastic show that brings the grand old trooper back to radio after a vacation of several years. Appearing with Wynn as romantic, man-about-towns is Buffalo's own JERRY WAYNE.

The Lone Ranger ★
6:30 P. M. The Masked Horseman rides out of nowhere on his trusty steed, Silver, to save the sheriff from being lynched.

Gang Busters ★
9:00 P. M. Exciting chase taken from authentic police files nets the authorities another criminal and the radio audience good entertainment.

Silver Lining ★
11:30 P. M. A program of subtle grace that brings relaxation and peaceful reflection to a hectic day with Fred Dampier reading the world's finest poetry... Norman Wallen provides the musical backgrounds.

For other WGR programs, see complete listings elsewhere on this page

WKBW
COLUMBIA NETWORK
1520 ON YOUR DIAL

Henry Aldrich ★
8:00 P. M. Henry, his friend, Homer, and a new fountain pen add up to a mountain of grief for the ALDRICH FAMILY.

Bill Henry ★
8:55 P. M. A brief but complete review of the last minute news bulletins from the home and battle fronts.

Governor Dewey ★
9:30 P. M. The Republican candidate for President states his policies... national and international... in an address from Louisville, Ky.

SATURDAY

Dr. Edmund Ezra Day ★ 3:00 P. M.
Cornell University's famed president is first prominent guest on "Victory P. O. E." Fall series.

For other WKBW programs see complete listings elsewhere on this page

U.S. STEEL HOUR
8:30 P. M. WHAM
THE 3 MAIN
THEATRE GUILD PRESENTS
JOSEPH COTTEN
AND
SIGNE HASSO
TONIGHT!

TAPESPONDENTS: Send in your wants and we'll run them here for at least two months.
FOR SALE: Commercial VHS - 1 copy of each: If you Knew Susie-\$15. plus post. Its a Joke Son-\$15. plus Post. Mary Poppins-\$20. plus post. All played twice.

Edward J. Carr
 216 Shaner St.
 Boyertown, PA 19512

P.S. Also many 16" transcriptions. Most \$6.50 ea. send SASE for list.

FOR SALE: Subscriptions now available for new, bi-monthly, hero-pulp fanzine GOLDEN PERIS. Depts. in each issue will include a Radio Roundup column (consisting of a review of 1 episode of an OTR series), a Dark Shadows column, & much, much more. Issues #1 & 2 are out. Issue #3 in January. \$3.00/sample copy. \$18. for 6 issues. Make check out to Howard Hopkins, editor.

Chuck Juzek
 57 Hutton Avenue
 Nanet, NY 10954

WANTED: I will purc hase on cassettes most shows of Roy Rogers, Charlie Chan, Hopalong Cassidy and Sherlock Holmes.

Chuck Wheeler
 1537 Berwin Avenue
 Kettering, OH 45429

WANTED: Christmas programs taped off your local OTR station with the hosts comments if possible. Will reciprocate with same type programming off my local station, or will pay for tape. Please use both channels.

Phil Scott
 Apt. 123
 601 Four Mile Rd.
 Alex, VA 22305

WANTED: Cape Cod Radio Mystery Shows (N.P.R.) on reel or cassettes. Will buy or will trade equal time from my catalog. VG+ or E only please.

H. Edgar Cole II
 P O Box 3509
 Lakeland, FL 33802

WANTED:ON CASSETTE- The following CBS Tarzan shows.

- Cathedral in theCongo, 10/11/52
- City of Sleep, 10/18/52
- Small Packages 11/1/52
- Adventures on the Road to Timbuctu 11/8/52
- Strange Island 11/15/52
- Hunter's Gury 11/29/52
- Congo Christmas 12/20/52
- Siemba Hodari 2/28/53
- Volcano of the Sun 3/14/53

Also, the following Tarzan not broadcast on CBS.
 Contraband, Congo Magic, First Prize - Death.

Richard Olday
 100 Harvey Drive
 Lancaster, NY 14086

WANTED: Radio theatre fans interested in forming a local club in the San Francisco Bay Area. WRite Ray Faraday Nelson 333 Ramona Avenue El Cerrito, CA 94530

TAPE LIBRARY RATES: 2400' reel - \$1.50 per month; 1800' reel - \$1.25 per month; 1200' reel - \$1.00 per month; cassette and records - \$.50 per month; video cassette - \$1.25 per month. Postage must be included with all orders and here are the rates: For the USA and APO - \$.60 for one reel, 35¢ for each additional reel; 35¢ for each cassette and record; 75¢ for each video tape.

CANADIAN BRANCH: Rental rates are the same as above, but in Canadian funds. Postage: Reels 1 or 2 tapes \$1.50; 3 or 4 tapes \$1.75. Cassetes - 1 or 2 tapes \$.65; for each additional tape, add 25¢.

REFERENCE LIBRARY: A reference library exists for members. Members should have received a library list of materials with their membership. Only two items can be borrowed at one time, for a one month period. Please use the proper designations for materials to be borrowed. When ordering books include \$2.00 to cover rental, postage, and packaging. Please include \$1.00for other items. If you wish to contribute to the library the OTRC will copy materials and return the originals to you. See address on page 2.

Editor's DESK



We normally do not run ads in the I.P., however, since the ad on page 15 arrived too late for inclusion in our last issue of MEMORIES, we decided to run it here rather than hold it for next fall's MEMORIES.

If you do not normally read page 2 because the information is always the same, you might want to check out page 2 this month for a few different items.

See you next month.

"A TECHNICAL GUIDE TO COLLECTING OLD TIME RADIO PROGRAMS"

I consider myself a serious OTR collector. In addition to collecting programs, I am always on the lookout for books on OTR. Although it is small in appearance, only 64 pages, "A TECHNICAL GUIDE TO COLLECTING OLD TIME RADIO PROGRAMS" by Bob Burnham of BRC Productions, P.O. Box 39522, Redford Michigan, 48239-0522, (an OTRC Member) is well worth the \$7.50 to both new and veteran OTR collectors. It contributors include Joe Webb, Gene Bradford, Terry Salmonson, Jack Snugg, Andy Blatt and Jay Hickerson, a sort of Who's Who at the Newark Convention.

A beginner would learn about the History of OTR collection and trading, the advantages and disadvantages of both cassette and reel to reel collection, recording formats, double speeding, double tracking, equipment maintenance, editing and logs.

One might learn about various OTR clubs and publications and their addresses, recommended sources for blank recording tape and supplies with addresses and phone numbers, the different brands of reel to reel tape equipment used for OTR, disc dubbing services, equipment and supplies, OTR dealers and suppliers, and a directory of OTR collectors.

"A TECHNICAL GUIDE TO COLLECTING OLD TIME RADIO PROGRAMS" well deserves a spot on your OTR bookshelf next to WIXIE WONDERLAND, TUNE IN YESTERDAY and HIS TYPEWRITER GREW SPURS.

BRC Productions also has premium equalized OTR programs on cassette and reel to reel. The prices are as follows: Reels: \$15 new Scotch, \$10 used Ampex; Cassettes \$6 each.

For catalogs send \$3. to the above address.

Frank C. Boncore

REMINDER: Mr. Dealer, I want to hear from you! What makes you unique? What can you do to help members of the OTRC? Tell me about your catalogs. Tell me about yourself, your business etc. etc. I will tell our readers about you. Contact me, Frank Boncore

38 - 15th St.
Buffalo, NY 14213

PH. (716) 886-3966

after 8:00 p.m. EST.

TONIGHT AT 9...WHAM

FRED ALLEN
IT'S IN THE BAG
DIRECTED BY RICHARD WALLACE

SCREEN DIRECTORS' PLAYHOUSE
PRESENTED EVERY FRIDAY BY RCA VICTOR

Bill Hay Adds Scotch Flavor to Daily Radio Act of Amos 'n Andy



Bill Hay, announcer for WMAQ and for Amos 'n' Andy, whose "guld nicht to y' a'" is broadcast trademark.

CHICAGO, June 12.—(AP)—The popularity of Amos an' Andy, black face radio sensations, has a mellow Scotch flavor.

The Scotch flavor is Bill Hay, now one of America's outstanding announcers, who not so long ago was selling furniture and phonograph records in a little town in Nebraska. When Bill's clean-cut Scotch burr bites the air, announcing the radio's favorites, or sends millions to bed in good humor with the famous "good night to y' a'" it's not synthetic Scotch that does it. Bill was born in Dumfries, Scotland.

At school, he sat in the seat once occupied by Barrie, and thought of becoming a surgeon. Then he worked for Thomas Cook and Son in London and decided to go to India. Finally he came to the United States and landed

in Nebraska, selling furniture. A town tough came in one day and wanted some real jazz phonograph records. "And make them hot 'brother."

Bill tried a couple. The customer registered boredom. "T'll play you ocs that's really hot," said Bill. He put on some ballet music from Faust and then a bacchanale from Samson and Delilah.

"That's the stuff!" said the customer, and Bill told him what they were.

Hay sold him two dozen highclass records.

When KPEK was established at Hastings, Neb., as the relay station for KDKA, a program director and announcer was needed. Bill Hay got both jobs. When interwired radio succeeded relays Hay came to Chicago to "make radio, not a job, but a profession," he says.

Bill has been doing the announcing for Amos 'on' Andy since their earliest days when they were Sam 'n' Henry on WGN. For a long time historians thought that it was he who was doubling both as the announcer and the gruff-voiced half of the pair because of the particular enunciation. This theory blew up after Amos 'n' Andy began making stage appearances.

When Sam 'n' Henry left WGN, where they first broke into the air channels, to become Amos 'n' Andy at WMAQ, Hay went along. When the chance came to do their stuff on the NBC chain, his voice was considered highly important to their comic-strip presentations. So he is still a part of their radio careers, started in January, 1925.

Hay smokes a briar pipe, wears light clothes all the year round, and hasn't donned a glove for 10 years. So does a Scotchman weather midwest winters.

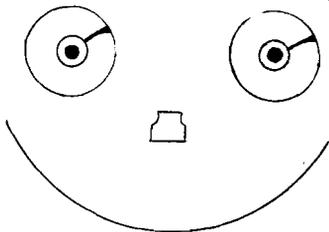
To the question: "Are you married?" he answers with a loan from Amos 'n' Andy:

"Check and double check!"

(circa 1943). The GREAT GILDERSLEEVE had a nephew named Leroy...Remember?

WALTER TETLEY





REEL-LY SPEAK'ING

Christmas and New Years Day are now past and everyone can relax a little. That means more time to listen to some of my favorite shows and taping a lot of new ones. Over the holidays we were working day and night at our liquor store, since one of our clerks took sick. We didn't have time to train a new one so Pat, my wife, and myself split his shift ourselves. Well anyway, the reason I mentioned this is to explain, that is the reason I was a little late in mailing out the cassettes and reels the members have requested. I've written many times before about members keeping the reels and cassettes over the 30 day time limit. In the future, the offending member will have to pay for the extra time the reels are kept, before I can mail another order to him. At the last Club meeting this was discussed and the decision was to charge for the time the reel and cassettes are kept. Really, its not fair for some members to keep them 2 and 3 months while other members have to wait. Another thing is the postage. The member must pay the postage both ways. That is the rule also. This last month a long time member requested 4 reels. I sent him 2 because the other 2, another member has had since November. If the requesting members had sent an alternate list I could have sent him 4 reels. We now have over 500 reels and nearly as many cassettes beside the 90 plus records in the club library. Thanks to a lot of members who rather than send the reels and cassettes send in a donations for each reel and cassette they borrow. Our new catalog has only been out for a few months and already we are planning to revise it. So once more, please be patient and as soon as possible we'll have the new catalog supplement in the mail.'

I'm sure that all our club members are aware of our expansion into VCR video cassettes; all radio show types or radio related. If you have a VCR - VHS type, why not borrow one of the clubs video and donate one to the club instead of renting it. That

way we can expand the new club VCR library. Remember, now our club library has something for everyone. As of this writing we don't own a VHS but sure as shootin, bet your boots, we'll be having one soon. The thing that is holding me back is the lack of room for another collection. Besides my own record collection, reel-to-reel, cassette collection, I have the club's record, reel, cassette and now the video collection.

Maybe I can get my VHS after all, because Linda DeCecco
32 Shenandoah Rd.
Buffalo, NY 14220

will be taking over the cassette and record library next month. So starting the 1st of February, all cassettes and records are to be ordered and returned to Linda.

Thanks Linda, I needed that! I will still have the reel-to-reel library so keep ordering reels from me.

Till next time, good listenting
Francis Edward Bork

ANSWERS TO QUIZ ON PAGE 3

- | | |
|-------|--------|
| 1...U | 6...Y |
| 2...Z | 7...R |
| 3...S | 8...Q |
| 4...V | 9...T |
| 5...W | 10...X |

SPIN-OFFS:

- A. The Rudy Vallee Show
- B. Fibber McGee & Molly
- C. The Rudy Vallee Show
- D. The Edgar Bergen/Charlie McCarthy
- E. Fibber McGee and Molly

THEMES:

- 1. Challenge of the Yukon(Sgt.Preston)
- 2. Mr.Keen,Tracer of Lost Persons
- 3. My Friend Irma
- 4. Escape
- 5. Just Plain Bill
- 6. The Henry Morgan Show
- 7. The FBI in Peace and War
- 8. I Love a Mystery
- 9. The Phil Harris/Alice Faye Show
- 10. Sherlock Holmes



Cathy Lewis

"25 WORDS OR MORE"

Jack Armstrong, Jack Armstrong, the All American Boy. Remember, have mon get you a couple boxes of Wheaties and start on the Jack Armstrong training program tomorrow. That's what the announcer told the radio listeners. Last week I borrowed 4 cassettes from my buddy Ed Coons. I couldn't wait to hear them. It was almost like being a kid again, listening to the radio after school and hearing about the alligator ring that glowed in the dark. Well I was so engrossed in the show that I had my wife buy a box of Wheaties the next day. Not just the small box, but the giant size no less. When I sat down at the table for my breakfast asking what's for breakfast honey? Bang, she plunked down a huge bowl of Wheaties and sliced bananas in front of me. Here you are kid, eat your "Breakfast of Champions" she ordered me. But I don't want Wheaties now hon, I said, I want bacon and eggs with hash browns and toast. Yesterday you wanted Wheaties, now you've got 'um ough-to salty I said I can't eat this they taste awful. You wanted them, now eat them she said. Then I really felt like a kid with my mother telling me to eat the cereal like way back when I was a kid. I fell for the commercial years ago for many products and here I am a grandfather, and wow, I got stuck again. So I ate my Wheaties the whole darn box; it took me a week to do it. Boy I'll tell you never again from now on I stick to bacon and eggs. I don't care whether Jack Armstrong ate them or not. Has anybody got Tapes of Terry and the Pirates?

Francis Edward Bork

In the late 1960's I attended the wedding of my cousin Albert. At the reception that followed I struck up a conversation with a portly college kid who collected comic books. His name was Charlie Seeley. He said his mother wanted him to get rid of the books and he didn't know what to do with them. I graciously said that I would be glad to take them off his hands. Well, about a week later, Chuck dropped off about 100 comic books, which included complete runs of all the early Marvel comics. (It should be noted that Chuck kept all numbers 1-3 neatly punched in a three ring notebook.) After reading the books I traded them for 50 reels of OTR programs. I then called Chuck and told him he was part owner of an OTR collection. The little fellow became confused and asked what an OTR was. After a brief explanation he became very enthused and was hooked for life.

We kept our joint collection for about 12 years, and then split up over 600 four track reels.

It was an interesting 12 years working with Chuck and being one of the founders of the OTRC, but in all candor I just couldn't keep up with Chuck's pace in the fast lane. Today I am semi-retired from collecting OTR programs and now just sit near the fireplace and listen to I Love a Mystery and dream of past adventures.

Peter Bellanca
Grand Island, New York

I first became interested in old time radio when a local radio station started playing Shadow and Lone Ranger programs in 1964. Since I was still listening to network radio dramas at the time of their demise in 1962, I was very pleased to see the return of radio drama. By dialing around, I sometimes was able to receive OTR programs from as far away as KMOX, St. Louis (The Green Hornet), but it wasn't until the early 1970's when Radiola and other record companies started releasing OTR programs on records that I was able to start collecting programs. My collection of records and tapes has now grown to over 7,000 programs, and hopefully will continue to grow for many more years.

Richard Olday
Lancaster, New York

It's hard to tell exactly when what we call old time radio really began. The late twenties is the safest guess. And, as we know it, old time radio died in 1962, a victim of television, that one-eyed cyclops that invaded our living rooms.

That particular form of radio, which to us is now so dear, lasted about thirty-five years and is now what we call it's "Golden Age." The shows broadcast during that period are the backbone, the foundation, the real nitty-gritty of what our hobby is all about. These shows are gone, probably never to be revived to their former stature, never to be duplicated in later times with any sort of success. They may be gone but they are not forgotten by any means.

Thanks to the miracle of recording and the affection of OTR fans, these shows will be around for a long while to come. They have become a part of Americana. We may not be able to resurrect the shows but we can keep their memories alive, a heritage to generations yet to come.

Robert Davis
Buffalo, New York

Old time radio for me is pure nostalgia. I was born in 1925 and grew up during the hey day of radio. In the afternoon, when I came home from school, I could, and did, listen to Jack Armstrong, Bobby Benson and Little Orphan Annie. In the evening the family gathered around the radio (there was only one in the house in those days) and listen to Bing Crosby, Bob Hope, Jack Benny, Fred Allen, Edgar Bergen and some of the dramas such as Lux Radio Theater (I can't leave out the Lone Ranger). And on Saturday mornings, it was not complete without Let's Pretend.

Now I just dabble in the hobby. Once in a while, I will listen to old radio shows. I will buy a few shos just for old times sake. I love going to the Old Time Radio Convention once a year because it is so much fun. My real nostalgic love revolves around the pulp magazines. That is why I am a subscriber to the Illustrated Press. They reprint some of the stories from the pulps. Wish I had a Wheaties Box top to send in.

Albert Tonik
Dresher, Pennsylvania

TONIGHT
NELSON EDDY
SOLOIST

WALTER HAMPDEN
NARRATOR

with Donald Voorhes and the Bell Telephone Orchestra in a
SPECIAL BROADCAST
OF
THE TELEPHONE HOUR
commemorating the
75th ANNIVERSARY
of the birth of the telephone
9 P.M. Station WSYR
and the NBC Network

3/2/51

"Tops" in musical entertainment...

TOP OF THE EVENING!

featuring **SALLY SWEETLAND**
sensational new singing star

THE KING'S MEN
America's finest quartet

SAIDENBERG AND REBNER
brilliant two-piano arrangements

THE WESTINGHOUSE CHORUS
under the direction of Ken Darby

Brought to you every Monday, Wednesday & Friday evas.

WAGE
10:15 P. M., E.W.T.
PRESENTED BY WESTINGHOUSE
the pioneer of radio broadcasting

3/15/44

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AUTOGRAPHED PICTURES
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YES, THAT'S RIGHT!!!

WITH OUR CELEBRITY HOME ADDRESS KIT, YOU WILL HAVE OVER 4000 ADDRESSES OF THE WORLD'S MOST FAMOUS PEOPLE---PEOPLE WHO WILL SEND YOU A VALUABLE AUTOGRAPHEO PICTURE FREE!!!

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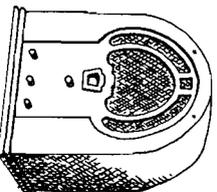
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Dept. OTR
Decatur, GA 30030

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RADIO CLUB

LANCASTER, N.Y. 14086