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# ILLUSTRATED PRESS

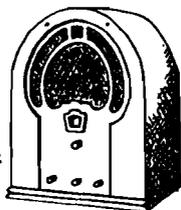
EST. 1975

#113 - MARCH, 1986



*“We’re doing away with ether as much as possible—just reading  
radio commercials to the patient”*

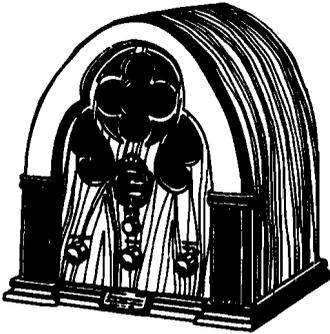
THE OLD TIME



RADIO CLUB

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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.

THE ILLUSTRATED PRESS is the monthly newsletter of The Old Time Radio Club headquartered in Buffalo, N.Y. Contents except where noted, are copyright ©1985 by the OTRC. All rights are hereby assigned to the contributors. Editor: Richard A. Olday; Assistant Editor: Jerry Collins; Production Assistance: Arlene Olday. Published since 1975. Printed in U.S.A. Cover Design by Eileen Curtin

CLUB ADDRESSES: Please use the correct address for the business you have in mind. Return library materials to the library addresses.

NEW MEMBERSHIP DUES:  
Jerry Collins  
56 Christen Ct.  
Lancaster, NY 14086  
(716) 683-6199

ILLUSTRATED PRESS (letters, columns, etc.) & OTHER CLUB BUSINESS:  
Richard A. Olday  
100 Harvey Drive  
Lancaster, NY 14086  
(716) 684-1604

REFERENCE LIBRARY:  
Ed Wanat  
393 George Urban Blvd.  
Cheektowaga, NY 14225

MEMBERSHIP RENEWALS; CHANGE OF ADDRESS  
Pete Bellanca  
1620 Ferry Road  
Grand Island, NY 14072  
(716) 773-2485

TAPE LIBRARIES; REELS  
Francis Edward Bork  
7 Heritage Drive  
Lancaster, NY 14086

CASSETTES-VIDEO & AUDIO RECORDS  
Linda DeCecco  
32 Shenandoah Rd.  
Buffalo, NY 14220  
(716) 822-4661

CANADIAN BRANCH:  
Richard Simpson  
960 - 16 Rd., R.R.3  
Fenwick, Ontario L0S 1C0

BACK ISSUES: All MEMORIES and I.P.s are \$1.00 each, postpaid. Out of print issues may be borrowed from the reference library.  
Dominic Parisi  
38 Ardmore Pl.  
Buffalo, NY 14213

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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.  
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DEADLINE FOR IP #114 - March 3  
#115 - April 7  
#116 - May 5  
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ADVERTISING RATES FOR MEMORIES  
\$40.00 for a full page (ALL ADS MUST BE CAMBRA  
\$30.00 for a half page  
\$20.00 for a quarter page READY)

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

This is the first of a new "bulletin board" sort of column. This will appear from time to time on an irregular basis to announce assorted items of OTR interest. It will cover a wide variety of topics, as shown by those mentioned this time. The columns may be very brief, with only one item, or lengthily with several. They will simply tell about things as we run across them.

The Denver, Colorado club will be sponsoring its second old time radio convention on Saturday, June 7, and non-members are invited to attend. Several stars from old time radio will be participating, and the program will feature broadcast re-creations, displays, panel discussions, and so on. The convention will be held at the Quality Inn in downtown Denver. The hotel has a special rate for out of town participants and provides limosine service from the airport. Cost for those registering before May 15, is \$12.50 which includes all convention activities and a buffet dinner. Complete information can be obtained from the convention chairman, John Lloyd, 2667 East 99th Avenue, Thornton, Colorado 80229; phone (303) 451-7890.

A couple of people have mentioned that they were looking for reproductions of the old "cathedral" type radio. This is th type pictured at the top of page two of each issue of the ILLUSTRATED PRESS. This general design was produced by several companies, such as Atwater Kent, during th 1930's. I have found a reproduction of this style of radio advertised by Tapestry, Unique Merchandise mart, Building 46, Hanover, PA. 17333. Their ad states that this reproduction, which is 18 inches high, has a solid wood cabinet with a cloth grill and antiqued metal dial trim. While it is designed like a vintage radio, it is actually amodern day am/fm set. It can be ordered by mail. It is item #A908541, and the pirce is \$79.95 plus \$9.94 shipping.

A recently updated listing of old time radio sources, such as clubs, museums, archeives, and magazines, can be obtained for \$1.00 in cash or stamps from Jack French, 5137 Richardson Drive, Fairfax, VA 22032.

Our final item, this month, is that a longtime source of OTR tapes and literature has closed up their business. This is the Nostalgia Warehouse of Glen Cove, NY which has been owned by Joe and Annie Webb. They have sold their business to BRC Productions, P O Box 39522, Redford, Michigan 48329. BRC, which is owned by Bob Burnham, will stock all the items which has previously been available from the Webbs.

James Lehnhard



25 WORDS OR MORE

The other day while looking through the club catalog I came across a cassette of ESCAPE number C-164 THE BIRDS, dated 7/10/54. I decided to give it a listen. I found it to be a great show. Also the show on the other side of the cassette entitled BIRD OF PARADISE dated 3/11/54 which was a great show also. I've been in the club for 8 or 9 years and built up my own collection but still every once in a while I glance through the club's catalog and sure enough I always find a show I don't have. Almost every time I listen to the shows I enjoy them, like I did the Birds which takes place in England. Listening to it is almost like being there and experiencing the attack of the birds even the feeling of being attacked yourself. I guess thats the real attraction of Old Time Radio, she sense of being a part of the story. Try it, you'll like it!

Francis Edward Bork

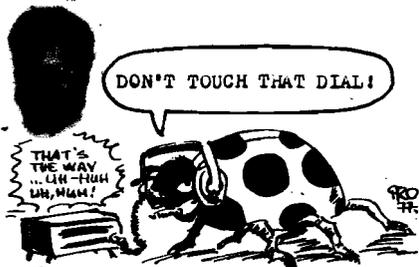
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**TAPE LIBRARY RATES:** 2400' reel - \$1.50 per month; 1800' reel - \$1.25 per month; 1200' reel - \$1.00 per month; cassette and records - \$.50 per month; video cassette - \$1.25 per month. Postage must be included with all orders and here are the 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. Cassettes - 1 or 2 tapes \$.65; for each additional tape, add 25¢.

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**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 \$1.00 for 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.



# JERRY COLLINS

Once again it is time to delve into the days of radio's past.

It was more than eight years ago that I wrote the first of seventy-two articles for the ILLUSTRATED PRESS. In those days it was not even called the ILLUSTRATED PRESS. We met in the basement of a church and had no more than two dozen members.

During these years I have increased my coaching obligations at St. Mary's Elementary. I was also named to the Town of Lancaster Recreation Commission some three years ago. Last year I was elected a Lancaster Village Trustee. The obligations of all these positions have caused me to make a difficult decision.

This will be my final article for the ILLUSTRATED PRESS.  
"Goodnight All!"

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### A FEW WORDS ABOUT LOGS

I first started collecting OTR programs several years ago by taping them off our local public radio station. To keep track of what I had, I would assign a number, jot down the data of rebroadcast, and make up a title, since no title was announced over the air (example Lone Ranger #5 WEBR Mar 5, 1976, Arizona Pete). This system would work just fine when I traded with only Joe O'Donnel. Out title may not have been the same but the date would jive with his since he was taping off the same station. Then I went big time, I joined the OTRC. The titles and dates and I had did not jive with the dates and titles in the OTRC catalog nor did they jive with most of the other club members since they did not tape off WEBR; some of them never even heard of WEBR. I was then introduced to LOGS, a standard title (sometimes) and the original broadcast date. The log is the best way to plug the holes in your collection of your favorite shows, and hopefully not have 6 copies of the same show with 6 different titles.

There are several ways to obtain logs. The very best way is to live near Bob Davis. I simply call him up and ask him for it. Bob is a very big hearted guy. He has a Suspence Log that was probably written by Jay Hickerson. It was edited by Jim Snyder. He also had a Lux Radio Theater Log which he himself put together. Bob made xerox copies of them and gave them to me at our regular club meeting.

Thanks to Bob, Jim and my boss who unknowingly donated the use of his xerox machine, our club reference library has the following logs available to our members for a rental fee of \$1.00: ESCAPE, SUSPENCE, GUNSMOKE, DIMENSION X, X MINUS ONE, LUX RADIO THEATER, THE SHADOW, and a very special thanks to Ed Carr for the latest addition, THE WHISTLER.

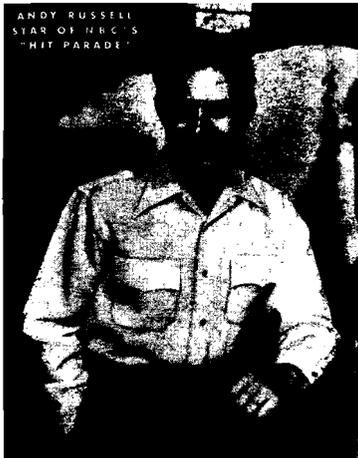
Jay Hickerson, publisher of HELLO AGAIN, Boc C, Orange CT. 06471 has a Jack Benny Log available for \$6.00. He also has other logs available send him a SASE for details.

Terry Salomonson, Audio Classics, P O Box 1135, St. Charles, Missouri, 63302-1135, spent 7 years researching and putting together a Lone Ranger Log. It has all 3379 broadcast dates listed. It also has information of 2603 recorded programs plus 2 special Ranger related shows, a synopsis of the first 713 shows, and 2199 script titles. It is available to you for \$19.95 plus \$2.50 shipping.

Another way to get logs of several shows is by obtaining catalogues of various OTR dealers such as Audio Classics, Thom Salome's Shadow Sounds of the Past, BRC Productions, Nostalgia Warehouse, Nostalgia Central and several other OTR dealers.

Frank C. Boncore

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# NICK CARTER

IN

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STREET &amp; SMITH

CHAPTER III

IN A WINDOW

## THE NINE O'CLOCK FIRES

May, 1935

Nick's three visitors had gone. He sat lost in a haze of heavy blue smoke, his mind groping toward a starting point for the investigation.

He picked up a photograph of Carlton Kyle, studied it carefully. The man was an unscrupulous private banker, a money broker who had strayed from the folds of a respectable family to turn financier and investor for the underworld. It was not beyond him to commit arson for profit. But there was certainly no profit in the small insurance covering the four buildings burned so far.

No, the man's every feature spoke of shrewdness, cunning, leaving nothing to chance. There could be no earthly reason for him to risk arson. Yet the fires were definitely interwoven with Kyle's fate. The loft building burned that night had also belonged to him. Like the previous fires, it had been vacant nearly five years and formerly used by the underworld for illegal purposes.

Nick's elaborate criminal files showed that several gangs had at one time been tenants of all the burned buildings. Cook's among them in each case. That might or might not prove something. Cook had fought with his ward leader four years before and moved all gang activity out of the Fourth Ward at that time. He had not set foot in the ward since.

The only reason Cook might have for burning the buildings would be to cover up past crime. But he was not the type of gangster to leave evidence in the first place and certainly would not wait four or five years to cover it up if he had.

Upstairs, Chick blinked weary eyes over the switchboard. On the board before him the blue light flickered, jerked him forward, wide awake on the second flash. He touched a button, listened to the sharp notes of a fire gong again. The signal beats came swiftly, 5-7 135 20. That was the preliminary signal on the fire alarm telegraph circuit. A bright yellow light glowed. Chick's fingers raced to the button panel. A bell of a different note was giving nearly the same signal.

The mirror disc leaped into action. Chick's fingers switched in the short-wave receiver as they silenced the second telegraph signals. The last group had been the alarm to the insurance patrolios--the special insurance salvage firemen employed by the fire underwriters to cover

insured property and save what was possible from the ravages of acids, water, chemicals and perform other duties expressly in line of salvage which city firemen could not attend to until their own particular duties were finished.

The police announcer was ordering patrol cars to the scene of another fire in the Fourth Ward, an empty tenement on a certain block. Chick noted the fact. The firebug apparently had a passion for empty buildings. To-night, two fires instead of one, and both in the Fourth Ward.

His eyes shot to a small space of dark glass in the wall. Beyond that was the chart room. The mechanism of the automatic-trolley chart finder, motivated by the first telegraph signal, would already be in operation. As Chick's eyes came to rest on the space, the glass was lit evenly from behind. A chart of the fire zone in question, lit brightly by a translux system, came to view.

Chick's eyes swept the chart, located fire call box, number 135. It was a one-alarm fire, would be answered by a battalion chief, hook and ladders, two engine companies, a chemical wagon, rescue company, an aerial ladder and the BIG SYRINGE--the water tower wagon. Unless special orders had increased the turnout in the Fourth Ward that evening, those companies comprised the regular one alarm assignment for the district.

He flipped a switch before him one notch. The glow behind the chart merged into another color. As it wiped away, the series of markings disappeared, faded into the new color lighting. Hitherto unseen marks and shaded areas took form, showed what property was insured by what underwriters.

The entire procedure took but the flash of a second. The verification alarm, following the preliminary on a different circuit in event of a circuit break, had not finished tapping out its duplicate message. Chick touched another switch, plugged a telephone connection into the socket connecting with the living room.

"First alarm in the Fourth. Empty tenement owned by Carlton Kyle, insured by East Coast, opposite fire alarm box 135. Insurance patrolios already rolling. Police prowl cars notified. Building is surrounded by tenements," Chick announced in the the microphone.

His voice was rapid, clear, steady. Nick did not allow the necessity for repeated messages.

Chick was sure of his facts from the maps he had looked at. The polic announcer had said an empty tenement. Evidently, the police officer on duty had telephoned headquarters a report right after the alarm had been sent. The only empty tenement in that zone was the one he had described.

The first numbers, 5-7, were the regular first-alarm code signal calling out certain companies and engines. The second group, 135, gave the fire alarm call box. The third group, 20, was the specific order to Engine 20. Within seconds, a report would be tapped back on the Morse key to the dispatcher at Fire Alarm Headquarters that the called engines were in condition and rolling out to answer the alarm. If anything was wrong with a particular company so that it was unable to answer the assignment, the signal would be given. The headquarters dispatcher would assign another company. Within sixty seconds from the time the first alarm was flashed, the first out engines, those first called to an alarm, would stretch in to the scene of the fire.

The fire underwriters' patrolios, out on this alarm, would stretch in on their own salvage wagon shortly after the engines. According to the type of buildings and property, the perennial feud between patrolios and smoke eaters as to whether it was most important to protect immediate property or put out the fire would begin. Smoke eaters would hit the fire with opened nozzles. Patrolios would race madly with canvas tarpaulins to cover goods and insured property from water damage.

If the fire was a minor one, not of a dangerous nature, it was possible a patrolio might be washed the length of a building on a high pressure stream. Or a smoke eater might temporarily disappear to be found later, "accidentally" bound in a waterproof tarpaulin sheet along with a batch of insured furniture.

Such incidents were strictly against regulations. But they were not unknown. They gave a touch of hard grim humor and relief to what would otherwise be a completely morbid, ghoulish business. They represented the other side of the picture from statistics showing the high death and disability rate of firemen and the large number of nervous disorders due solely to the horror of some sights witnessed.

Downstairs, Nick exhaled a cloud of smoke, sat forward as he

mashed out a cigarette. One alarm didn't sound like grave immediate danger. But it might be wise to be on the scene of the fire. If started by an insane pyromaniac, the man would be somewhere within sight of the fire. If arson for profit were the motive, care would be taken to make the fire so fast burning that a clue might not be picked up. If the fires were a cover up of some sort, Nick's only chance of finding what was being covered would be before the evidence was burned.

Nick's mind raced. Arson, excepting when there were other criminal complications was under the investigation and police powers of the Fire Marshall. Officially the Fire Marshal should first be informed of the fire and formally request police aid. But seconds counted to-night.

"Call Updyke to put a cordon around the block and hold all passers," Nick snapped. "To East Coast salvage division to rush special arson squad and watch for anybody taking it on the lam."

Nick was already speeding through the hall, grabbing rubber coat, boots and helmet from the closet as Chick's "X-2" floated out to him. Seconds later he was racing his car toward the slums, siren wide open and scattering late traffic. Distantly, the scream of sirens and clang of bells came to his ears.

Nick slithered around a corner, red headlights clearing the way. Ahead of him, a towering pillar of smoke shot with red flame licked the sky. Nick pulled up at the edge of the fire zone, jerked on boots, coat and helmet, raced down the block.

Stumbling in heavy boots, racing around equipment and apparatus being re-positioned, Nick came up before the fire. Chief Foley wiped sweat from his brow, as an aide clumped up, reported another fire in the district and the third alarm, just sent, would have to be answered from uptown.

A violent concussion shook the air. A three-alarm had been sent. Nick caught the picture. The fire had been too far gone, had gotten out of control. In a neighborhood of tinder-box structures, the whole block might catch in seconds through faulty roofs and connecting cellars.

"Somebody had a still in an adjoining tenement," Foley bellowed at Nick as they raced across the street, headed into a tenement doorway and leaped up hose cluttered stairs toward a roof. "She blew. Flying alky caught a planing mill behind. I'm short on men."

They came out on a roof, was

the empty tenement a blazing inferno, three buildings beside it smoking dangerously. A light breeze had sprung up, fanned the clouds of heavy smoke across their vision. Then Nick's heart went cold.

Directly behind the original fire, raging violently out of control, was a planing mill. It was shaped like a T with the cross piece behind, the small end fronting on the other street.

"Flying alky caught the planing mill," Foley had said, Flying alky? Or the fire fiend?

The mill was a mass of roaring blaze. Fire had found the shaving vault. The flames had mounted, roared through the old fashioned, spreading blower systems before the blaze was seen.

At front and back, the buildig was shot with long open air vents. The flames passed through the cyclone fan, reversed its usual motion. The fan in the cyclone groaned, snapped off its one way cogs, whizzed in the opposite direction beating the flames, feeding them with oxygen and outside air.

The floors were littered with shavings, pieces of seasoned lumber and varnish. They flamed in a second, gorged fire through the air ducts to leap wantonly outside the building.

Across the top of the factory extended a false roof. An open, drafty bulkhead connected on the same level with the roofs of adjoining tenements. The fire had leaped to the roof, burst through hatches into that open space, licked down the block the distance of five tenements. Meeting a fire proof cut-off, it raged, mushroomed, began to eat down while bursting its bonds, flaming through seams in the roof. Two parallel sheets of flame, those of the factory and last tenement roof, prevented any escape from there. Five tenement roofs were boxed in by flame.

The furnace of the planing mill heated adjoining tenements. The flame tore through the furnace room found lush food in cellars, leaped through the pipe holes to other houses. Suddenly a child had looked down from a window, was hidden from the view of watchful firemen by the wide T. The child tugged at its mother. She looked. She screamed. The first floors of three tenements had burst into flame.

Tenants rushed for stairways. A licking raging tongue of fire ran up the stairwells, Panic spread. They rushed for roofs, pushing, clutching, treading the weaker underfoot. Flames cracked beside them as they passed through hatchways onto the roofs. Three feet of rubbish cluttered space in that attic bulk-

head, seethed with roaring fire.

They rushed out on roofs, turned to break free and safe. A livid flash of flame roared high at both ends. The newer sheet of flame was thin. They could have leaped through safely. But panic muddled their minds.

Nick glanced along the roofs. The five burning houses had disgorged their human prize. The roofs were cluttered, Hysterical people increased the panic. Avaricious ones hauled valuable up to swell the press.

Ladders were being brought into the yard, were already being leaned against buildings. A net appeared. But it could not catch weight from more than a five story jump. Ignorant folk huddled screaming across the way afraid to jump, afraid of the big ladders, violently terrified of the scaling ladders.

No longer was this a mere fire to be smothered out. Here was life at stake! wholesale slaughter! The fire had become a raging, screaming devil; a carnivorous, red-fanged thing or vicious evil.

Nick saw a child trip upon a roof. A man, beserk with fear, stepped upon the child as he rushed insamely in circles. Inwardly, Nick flinched. He started down the fire escape to join the ground crews. Fire leaped from tenement windows. The flimsy wooden buildings caught like tinder. A whole room burned, a floor crashed, before Nick hit the ground.

Around Nick smoke eaters swung into action. The chief stood on the roof shouting orders, getting reports from officers. Killbrook, his aide, was sent around to take the front of the new fire. Nick went with him.

Nick was three companies SHUT DOWN, restlessly awaiting order. "Back down to windward, hit the fire!" their officer bellowed. Men raced off trailing hose, taking up new positions.

"Reduce hose!" a lieutenant called as a smoke eater rushed by. The man raced off with two others to couple the line into a hose of smaller diameter.

Across the roofs, men flashed like black hooded, darting snake heads, as they leaned over glistening hose, tightened up couplings with spanners, hose wrenches. A lieutenant taking position on a fire escape with his company shouted to one of his seven men to bring hose straps, the one inch by one yard ropes with S-hooks on one end used to lash charged hose lines fast. His hose was carrying high pressure, creeping backward with every throb. His men strained to hold it in place, give the pipe man enough freedom of hose to direct his stream.

Then Nick's eyes glistened. His mouth straightened into a thin line. He shot a swift glance over the gaining fire to get position, leaped forward toward a burning tenement. For one bare instant, a sheet of livid flame had lit a window, shown the room behind.

In that room, two figures had passed before the window. Smoke clouded their features, the blinding flash of flame bleared Nick's sight. He had only seen the upper parts of their bodies. But that bare flash of scene had told a story.

In the midst of flames raging in that very flat, a man and woman were struggling. And the man was strangling the woman! With death blazing on all sides, he was taking precious seconds, risking his own life, to end another's.

Who, excepting a crazy man or one intent on death and confident he would get out of the fire, would stop in the midst of a roaring furnace to commit murder?

\*\* CONTINUED NEXT MONTH\*\*

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

FOR SALE: Portable Fisher Dual Cassette AM/FM stereo recorder w/high speed dubbing, excellent for cassette copying, brand new with graphic equalizer and continuous play mode. Asking \$125. or best offer. TALK TO

Michael Varbanov  
179 Abbington  
Kenmore, NY 14223  
(716) 832-9578

WANTED: Looking to borrow any Fibber McGee and Molly's, Dragnets and/or Jack Bennis you may have; I will aslo lend to you any I may have.

Michael Varbanov  
179 Abbington  
Kenmore, NY 14223  
(716) 832-9578

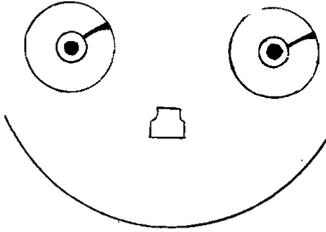
Tapespondents is a free service to all members. Please send your ads to the ILLUSTRATED PRESS.

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CONTINUED FROM PAGE 9

No, the Vintage Broadcast Association did not die from apathy, rather it died from the lying, the bullying, the beligerence, the ego & and conniving of Mr. Z. Rest in Peace, old Club, I hope, the the Phoenix, it'll arise again in the home of radio -- New York City.

Thanks for the space.  
John Barber  
Rm 20711  
New Orleans, LA 70172



**REEL-LY SPEAKING**

I hate to have to tell of the return of the "evil trio", but its true, their leader the Master of Nasty - Prof. Boncore is at it again. They went to the Old Time Radio Convention in New Jersey again this year and got donations of reels and cassettes. Up sh-orr nuff they did about a hundred reels and as amny cassettes. Rich Simpson "The Canadian Terror" from north of the border tells the border inspectors that he's from Buffalo and they always let him back into the U.S. to pick on poor little innocent me. There's just no justice no more no how. Now Dick Olday from my own Town of Lancaster, now this I can't figure, always sided in with Prof. Boncore and Terrible Rich. Everyone in our town is so nice but they say there's always one bad apple. True true, have you noticed that Dick doesn't donate any more Mark Trail to the Club's cassette library? Huh! Nope he don't! In Dick's case I should have guessed long before this because now all he tapes and talks about is some detective guy. Can't think of his name it kinda odd, the name I mean. Something like John Quarter or Nickle well anyways, he's got money in hisname. That's it! His name is Johnny Money. Well to each his own I guess. Now take Rich Simpson, well he just sits there at the club meetings and smiles all the time. What evil lerk in the hearts of man? Beats the heck out of me, but I'll bet Rich knows. Now Prof. Boncore he drops all those reels and cassettes on me then tells me, make sure there are proofed and listed by next club meeting. It shouldn't take you long besides you waste all your time eating and sleeping. "Now cut that out" and get to work he tells me. Strange it seems like I've heard that phrase somewhere before. Oh well, Jack its benny, long time ago I'm sure. Some day I'm gonna get even with Prof. Boncore you'll see just you wait Prof. Nasty. Wanna do me a favor old buddy Boncore huh? Make a few copies of the new tape listings like maybe 25 or 30 old pal, old buddy? Hey, what they heck, a little butter never hurts. Right? Ed Carr donated 2 cassettes, jack Mandik 3 reels, Mike Varbanov 5 cassettes. Larry Valley 6 reels, and Frand Amico donated another VCR reel. Thanks a million guys. Don't forget gang, lets try to build up our club video-VC R library.

Remember all cassettes or record requests will go to our new cassette librarian Linda DeCecco

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**Letters**



I suppose by now you've heard that the VINTAGE BROADCAST ASSOCIATION has dies--due to a lack of interest, they say--and as its first president, may I say a few words?

This organization was my idea a few years ago, and with the aid of Jack Shugg and his radio show, we started the-club with a meeting at the Praha R. staurant. (I understand that this eatery, too, has perished).

I don't believe, for a moment, that the organization died because of apathy. Let me point my finger at a person, for the sake of slander laws, we'll call Mr. Z. Mister Z has great influence in the world of Old Time Radio in the New York area and is quite a bully. Because of his influence, he wormed himself onto the board of directors of our organization. Several other influential Old Time Radio fans warned me of this action and declaimed that he was a habitual liar. But I said NUTZ, Tain't True, McGee. All I knew at the time was that Mr. Z was a great OTR hobbyist and wanted nothing but hobbyists in the club. No fans. No listeners. No people with only social reasons, I.E, just to attend meetings. No businessmen or women. Just hobbyists. Well, i could deal with and fight that. Then, it happened. Mr. Z, in a board meeting, accused me of malfeasance. Malfeasance in a budding OTR club, with no money involved? No salary as its first president? Wow. I was in this forthe fun of involving myself in OTR, well, I resigned, And I let Mr. Z bully himself in the club.

I'm down here in New Orleans now and I hear about Mr. Z and how much good he is doing for the good of OTR in New York. I could almost believe he is a beautified by the OTR congregation. A friend of mine who contributed a lot of money to WBAL came in to collect her prizes, met Mr. Z, only to discover that I "drank a lot". Mr. Z strikes again, in the area of lying and trying to seperate friend from friend, as he has done in the past.

CONTINUED ON PAGE 8

# Two Main Types Among the Comedians— So How Do You Like Your Laughs?

FROM A JOEY BISHOP MONOLOGUE:

I like working in Hollywood as opposed to New York. You get paid three hours earlier.

I put Dean Martin on my show one night, and wherever he went the next day people recognized him.

If Senta Berger married Corbett Monica—today, she would be Senta Monica.

When asked how I hurt my back I told them, "I fell off a serial."

When I interviewed Joey, the conversation went this way:

WILDE: The Greek philosopher Aristotle said: "Melancholy men are the most witty." Why is that?

BISHOP: It's an outlook on life—they take that which is adversity and juxtapose it. But that's not only true of comedians. You go to any bartender, and if there is a quarrel, somebody there will inevitably do some joke to relieve the tension. He doesn't have to be a comedian.

WILDE: Does it have to be someone with a sense of humor?

BISHOP: How do you define sense of humor? You could have

Bob Curran is on vacation. His daily columns will resume early in March.

a sense of humor if you receive good fortune, and not have a sense of humor any other time. Is that a sense of humor?

You can be a miserable guy who apparently has no sense of humor and say some of the funniest things in the world. And yet you're not funny... you have no apparent sense of humor. Again, you get back to a way of life.

WILDE: And the individual's approach to it?

BISHOP: Absolutely. Comedy is a form of religion.

WILDE: Why do you say that?

BISHOP: Because it's how you live a life.

WILDE: And your approach to it is total and complete honesty—toward the audience, toward your work. It is an honest approach toward your religion.

BISHOP: Right. Years ago you could fool an audience, 'cause you were in that town for one week and you may not come back for two years. With the advent of television, you can't fool an audience anymore. Because they see you week after week. Now, if they see you five nights a week, you are going to run the gamut of your emotions. They're gonna see you angry, they're gonna see you happy. They are gonna see you melancholy one night, supercharged the next. So unless you have the ingredient of honesty, unless you let them know that there is nothing wrong with your being angry...

WILDE: That's a human emotion.

BISHOP: Right.

WILDE: Do loneliness and being a comedian generally go hand in hand?

BISHOP: I think preoccupation and being a comedian go hand in hand. Not loneliness. Preoccupation is misconstrued as loneliness.

I can be sitting here, preoccupied, with some thought I may be going to use and people will say: "He's sitting there all by himself, he's not talking to anybody, he wants to be alone."

During my show rehearsal from 6:30 to 7:30, I sit there and... the script girl, when she first started, would talk to me, and I said to her: "Don't get the impression because I'm doing nothing that I'm not doing anything." She thought that I'm just sitting at the desk. It's not loneliness when you are involved with something—it's preoccupation.

LAST NIGHT, for example, I had to dance with Jose Greco and I had to make a change. During the course of the show, I was looking for minutes where I could make the change and I found those minutes when Don Ho sang a song... and then his "discovery" sang... and then they did a song together... which ran four minutes, which was all the time I needed to change.

WILDE: Can the discipline and training of a comedian be compared to any other profession?

BISHOP: Well, I am an undisciplined comedian. Only because I work better that way. See, a disciplined comedian would get a thought, write it down, rehearse it, work it over and make it a routine. I am an undisciplined comedian—I get a thought, will go out on the floor and do it... only because I have no fear.

I SAY, "What's the worse that can happen? If it bombs, I tell the audience. 'Folks, it's the last time I get a thought like this and not work it out.'" See, I can overcome it with honesty.

WILDE: A doctor has to put in at least 14 years before he learns his trade and can hang out the shingle— is it possible to compare his training to that of a comedian?

BISHOP: I don't think so. I think we are dealing now with a God-given talent, and an academic talent.

WILDE: The doctor learned his skill by formal education and—

BISHOP: Right! Right! That is where we get great doctors from. That's where you get



Levenson

Davis

great comedians—you have the dedication and the desire.

We've often sat and talked: "What ever happened to so-and-so, he was great." He didn't have the dedication. He was at the track or he boozed it up a lot...

WILDE: Lost along the way.

BISHOP: Right.

WILDE: Are the requirements to become a recognized comedian the same as they would be in any other business?

BISHOP: No, No, because there are so many different forms of what makes people laugh. You can be the greatest comedian and there are still some people who think you are not funny.

But if you are the greatest doctor, everybody accepts you as the greatest doctor. Unless it's another colleague, who thinks he's greater.

WILDE: Because we are dealing with individual opinion, personal taste...

BISHOP: You are dealing with many things. I never saw anybody if you said: "He's a professor," dislike him personally.

WILDE: He's got the respect.

BISHOP: Right. But I've heard people say: "He's a great comedian—I still don't like him. He couldn't make me laugh."

Naturally, you couldn't make someone laugh if he didn't want to... and the audience must trust you and you have to be able to lead them by the hand... Once you can lead them by the hand, you can take them through any avenue of comedy. You can take them on a very serious subject and they will go with you.

All of a sudden you hit them with a block-busting punch line... but they must trust you. There are some comedians that don't have that trust.

I've seen in Vegas, sometimes a guy who wants to do a community-sing number with the audience, and the audience will not sing with him, for fear that he is going to embarrass them. So they don't trust him. Now an audience trusts Dean Martin implicitly.

WILDE: What are the necessary requirements to become a comedian?

BISHOP: Curiosity is the primary requisite. That's the only way to get material. There

is no other way to develop 'thought waves. If your wife buys a gift for the house, and if you look at the gift and you dismiss it, you may be blowing a six-minute routine.

But if you are curious about it, if you say: "My wife came home with a gadget and I defy anyone to tell me what the gadget is. You put it in a socket, you turn on the switch, and nothing happens."

You've started a routine. You look at all good comedians... they will walk into a house and pick up articles and look at them. It's curiosity.

It's curiosity about the news, about science, it's curiosity about anything that develops material. Unless you have a curious mind, you cannot be a comedian.

WILDE: What else?

BISHOP: I would say honesty. The biggest opening thing I ever did was... I worked a neighborhood spot in Chicago for 48 weeks... and for the first time in the history of the Chez Paree, someone went from a neighborhood spot to the Chez.

Even Danny Thomas, as successful as he was, had to leave the 5100 Club and go to the Martinique (New York) and then come back to the Chez. It was a policy they had.

I was the only—now I'll show you the ingredients. First, I became curious as to how I would open, 'cause I had just come from a neighborhood spot and now I'm going to the Chez Paree, so curiosity started my wheels going.

Then I dealt with honesty.

AND THE ROUTINE I came up with was:

"Ladies and Gentlemen, I am here through the generosity of you people. For 48 weeks I worked at the Vine Gardens and every night one of you nice people would come and say: 'What are you doing here—why aren't you at the Chez Paree?'"

I feel after tonight's appearance, a lot of you are going to say, "What are you doing here—why aren't you at the Vine Gardens?"

A thought went through my mind, see? But it had those ingredients... it had honesty, it had humility, it had humor...

WILDE: Performers who do comedy are known by various titles: "mimic," "mimic," "humorist," "story teller," "impressionist"... is there a difference?

BISHOP: Yeah, there's a vast difference. A comic and a mimic are not necessarily both in the field of comedy. A mimic does not have to be funny. He can be brilliant at a mimic but not funny. Frank Gorshin, I'd consider a brilliant mimic. As a matter of fact, you will find that most of the mimics do terrible monologues. I've never heard Rich Little do a funny line.

Never. The exception, of course, would be Sammy Davis. A humorist is more of a Sam Levenson. I think the humorist takes the audience and reminds it of things that we take for granted. Will Rogers did it with politics. Sam Levenson did it with large families. Herb Shriner did it with rural type of people.

THEY ARE what you call reminders. You have Pat Buttram, Minnie Pearl, Homer and Jethro, who are excellent musicians and humorists.

WILDE: You're considered to be one of the sharpest ad-hib comedians in the world. Is this a talent you were born with?

BISHOP: I don't know if I was born with it, but I remember always having an answer when I was a kid. I think it's a defense mechanism which is very true in all comedy.

For example, if I was going to fight with a guy — if it came to a fist-fight — if I could get myself out of it with humor, I did.

There was no question that this guy could knock my brains out. I would say: "I just want to warn you, if I hit you, I'm gonna go down."

Excerpted from "The Great Comedians Talk About Comedy" by Larry Wilson. Copyright 1984 by Larry Wilson. Published by Citadel Press Inc.

NEXT—A chat with George Burns.

ED'S WANAT CORNER.

Sorry about the mix-up in my last column and for missing a few weeks. I went ahead of myself but I'm back on the track and here is what should have been instead of AS I REMEMBER THEM By Eddie Cantor. So here is COMEDIANS TALK ABOUT COMEDY IV.

RADIO W-H-O

While Doctor Who was off the television airwaves this summer, the adventures continued on BBC radio. A story called "Slipback," written by Eric Soward, ran as six ten-minute episodes during a magazine style show called Pirate Radio 4 on BBC radio, running on Thursdays. Each show contained two episodes of "Slipback," so that the total story took three weeks to tell. The stars were Colin Baker as the Doctor, Nicola Bryant as Peri, and Valerie Dwyll, best known as the Black Guardian to Who-fans, but playing a different role in this series. Dwyll died, unfortunately, shortly after the series was recorded.

I'll be signing off now, but remember, even if the SHADOW isn't one of your favorites, there's always DRAGNET, LIFE OF REILLY, THE LONE RANGER, THE GREAT GILDERSLLEEVE, ETC. This has been the shape of one man's opinoin.

Michael Vartanov

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WEBR

For or nearly 10 years, audiences have enjoyed a look back into the golden days of radio on WEBR Newsradio. There have been 38 different programs; hundreds of nostalgic episodes that have delighted those old enough to remember the original shows, and a new generation of listeners just discovering the great comedies and dramas.

In January, a new set of programs was added to the WEBR schedule that continues this month.

Headlining the programming are episodes of the JACK BENNY SHOW. These programs have been released for 1986 broadcast by special license from the Jack Benny estate. The series include classics from 1948 and spotlight Don Wilson, Dennis Day and the other memorable stars from the original Benny programs.

Also making a return to WEBR after several years is THE LONE RANGER, radio adventures of the world-famous masked hero of the Old West, and his companion, Tonto. The pilot for the original LONE RANGER radio program was conceived in Buffalo by Fran Striker.

There are two other comedies on the new schedule. They are THE LIFE OF RILEY starring William Bendix as

Chester A. Riley, and DUFFY'S TAVERN starring Ed Gardner as Archie the bartender.

The schedule for the new line-up is: DUFFY'S TAVERN, Saturdays 8 p.m.; JACK BENNY, Saturdays 8:30 p.m.; THE LIFE OF RILEY, Sundays 8 p.m.; THE LONE RANGER, Sundays 8:30 p.m.

The Buffalo News/Wednesday, January 29, 1986

Kate Smith Released After Surgery

RALEIGH, N.C. (AP) — Singer Kate Smith, famous for her rendition of "God Bless America," has been released from the hospital where she underwent surgery earlier this month to amputate her right leg.

"She's getting along well and is in splendid spirits," said Miss Smith's sister, Helena Smith

Steele. She said Miss Smith, 78, had been in good condition for the past few days and was released from Raleigh Community Hospital where she underwent surgery earlier this month to amputate her right leg.

Miss Smith was admitted to the hospital Jan. 11 with circulation problems stemming from diabetes. The next day, her leg was amputated above the knee.

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THE ADVENTURES OF HARRISON RADIO!

Isn't old time radio wonderful? It's something that I've been enjoying for several years now. Recently joining the OTR club, I've been exposed to many new friends as well as the different things that the club has to offer. Being probably the youngest new member, the others will probably test my knowledge of OTR to see how I size up. Anyway, let me be the first to say that everyone I've met so far are the best kind of people you'd want to meet anywhere.

When things get dull and if there is not much happening, I pull out my OTR cases and choose a good mystery show. I see one that I like and pull it out. I read the label: THE SHADOW I've always found the SHADOW an enjoyable and entertaining detective show. Quite different from old pulp novels that I've read, I found the SHADOW of radio much more enjoyable. With his companion Margo Lane and friend Shreevy, they help those in need and battle evil. Most OTR people already know of this, so I don't want to bore you. For those of you who enjoy the SHADOW as much as I do, always getting a charge out of the way Lamont Cranston arrives in the nick of time to save people in distress in the guise of the SHADOW.

I want to congratulate you on doing such a fine job of editor on THE ILLUSTRATED PRESS. I have enjoyed the publication for several years. Please do not stop the reprints of the pulp stories. That is what got me to subscribe in the first place.

Recently I visited Norman Daniels at his home in Camarillo., California. He was a most gracious host. He allowed me to take his file of cards on all the stories he wrote away with me to study. I have to return them.

I found that he had written a large number of the NICK CARTER radio plays. I thought you might be interested in publishing such information. So I have listed all the NICK CARTER stories that he did. These are listed in the order in which he wrote them, not the order in which they were broadcast. The titles of each episode are Daniels, which title may or may not be that used in the broadcast.

NICK CARTER ON RADIO

As you know NICK CARTER, Master Detective was on the air from April 11, 1943 until sometime in 1955. During most of this period, the show was a half hour on Sunday. It originated at station WOR in New York and was broadcast over the Mutual Network. The show used many writers for its scripts. Recently I had the privilege of going through the files of Norman A. Daniels.

The following is a list of the Nick Carter radio programs that were written by Norman A. Daniels. The scripts were sent to WOR within a week of the time that they were finished. Norman was paid about a week and a half after the broadcast. The first script was done in collaboration with Jim Parsons. The note on Norman's card says, "Broadcast using only my idea with Jim Parsons granted credit also." He received \$75. for the first script, then \$300. per script until 3/52 when it increased to \$325.

- CASE OF THE TORCH BEARER 3/20/49
- CASE OF LUCKY CORPSE 5/15/49
- CASE OF GUILTY BYSTANDERS 6/12/49
- CASE OF DEAD SURVIVORS 7/10/49
- CASE OF BRICK OVEN CORPSE 7/3/49
- CASE OF ORANGE LADY 10/9/49
- CASE OF VITAL THREE HOURS 8/14/49
- CASE OF MAN WHO DIED LATER ON 9/11/49
- CASE OF MAN WHO DIED LAUGHING 11/13/49
- CASE OF SCREAMING CORPSE 8/28/49
- CASE OF MUSIC BOX MURDER 12/4/49
- CASE OF FORGOTTEN MURDER 1/15/50
- CASE OF THE DEADLY CARNATION 10/23/49
- CASE OF KILLERS ON PARADE 11/20/49
- CASE OF DEADLY TOY SOLDIER 11/6/49
- CASE OF MISTAKEN MURDER 11/27/49

- CASE OF PHANTOM SHOPLIFTER 12/25/49
- CASE OF THE FALSE CONFESSION 2/19/50
- CASE OF THE MURDER'S HAVEN 4/23/50  
(from a story, MURDER FOREST in BLACK BOOK DET. MAG., Sum 49)
- CASE OF THE FLAMING CRIME 1/8/50
- CASE OF THE FIVE HUNDRED SUSPECTS 10/21/51 (resubmitted 9/19/51)
- CASE OF THE BEGGARS' LEAGUE 4/26/50
- CASE OF MURDER WITHOUT A CORPSE  
1/22/50
- CASE OF THE RELUCTANT WITNESS 4/2/50
- CASE OF THE UNIMPORTANT MURDER 2/12/50
- CASE OF THE HOT ROD MURDER 3/19/50
- CASE OF THE BIG KEY 4/9/50
- CASE OF THE PURPLE TIGER 4/30/50
- CASE OF THE DEAD CLIENT 6/11/50
- CASE OF THE VANISHED LOOT 1/7/51
- CASE OF THE MURDER DREAMER 7/16/50
- CASE OF PENNY ARCADE MURDER 7/2/50
- CASE OF THE RESTLESS CORPSE 7/30/50
- CASE OF THE MURDER FRAME 8/27/50
- CASE OF THE WAITING MURDER 10/1/50  
(revised 8/1/50)
- CASE OF HIGH NOTE MURDER 9/24/50  
(revised 8/4/50)
- CASE OF THE LITTLE GREY MAN 9/17/50
- CASE OF PHANTOM FORTUNE 10/22/50
- CASE OF THE DEADLY DIAMONDS 10/15/50
- CASE OF THE LAST SURVIVOR 12/17/50
- CASE OF THE WRONG CORPSE 12/31/50
- CASE OF THE HITCH HIKE KILLER 2/11/51
- CASE OF THE INNOCENT KILLER 3/11/51
- CASE OF THE NECESSARY CORPSE 21/51
- CASE OF THE GOLDEN HAND 4/8/51
- CASE OF THE KIDNAPPED TRAIN 10/28/51  
(resubmitted 9/20/51)
- CASE OF THE INNOCENT LIFER 6/3/51
- CASE OF THE GENTLE KILLER 5/27/51
- CASE OF TERRIFIED SWAMI 5/6/51
- CASE OF THE GENEROUS CROOK 7/8/51
- CASE OF THE HOT BRIEF CASE 7/22/51
- CASE OF THE MURDER MEMORY 8/26/51
- CASE OF SKYSCRAPER MURDERS 3/2/52
- CASE OF DEADLY DIAMONDS 5/4/52
- CASE OF THE DIAMOND TRAIL 6/28/53  
(revised 1/15/53)
- CASE OF THE ELUSIVE JUGGLER 7/19/53
- CASE OF THE DANGEROUS ALIBI 4/26/53
- CASE OF THE BOOBY TRAP MURDERS 5/24/53
- CASE OF THE PHANTOM ACCIDENT 7/55/53
- CASE OF THE GREEDY GHOST 8/23/53
- CASE OF THE CRIMSON CLUE 8/16/53
- CASE OF THE EAGER WITNESS 6/20/54  
(revised 12/27/53)
- CASE OF DEAD CLIENT 11/15/53
- CASE OF THE QUIET MURDER 11/22/53
- CASE OF THE CLEVER OLD LADY 12/6/53
- CASE OF FROGMAN MURDER 3/14/54  
(revised Dec.29/53)
- CASE OF DANGEROUS MEMORY 4/11/54
- CASE OF FRIENDLY BULLET 7/4/54

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# CIRCUIT WRITERS

This month I want to touch on a few items that any old-time radio hobbyist should have on hand. Regardless of if you have just one tape deck or several, these accessories are almost essential in keeping your decks up to par. First of course is head cleaner. This is sold at any audio store or by Radio Shack. The usual ingredient of these solutions is either grain or isopropyl alcohol. If you want to save money and do as I do, go to any hardware or home builders supply store and buy a quart can of denatured alcohol. This should cost you under \$2.00 and it will last forever! Apply it to the tape heads and tape guides and capstan with cotton swabs. Some people also choose to clean their rubber pressure rollers with this, but it has been shown that over a period of years the alcohol will dry out the rubber, causing it to crack. When I was at the convention I bought a bottle of Rubber-Re-New from Ron Bowser at the Rocky Mountain Tape Company. This is the recommended cleaner for your pressure rollers and I find it works excellently and is a very potent solvent of the oxide deposits. Another handy item, if you can find it anymore, is head lubricant. This liquid contains a silicone base that you apply to the same parts as when cleaning the tape path. It reduces friction. Also I've found it handy for another purpose. If you still have any old acetate tapes around you are likely having problems with them. I found one of my old aircheck tapes the other day on acetate and just for kicks I put it on one of my decks, and the tape did everything except what it was supposed to do. So I got a soft cloth, moistened it with head lubricant, put the machine on fast forward and held the cloth against the oxide side of the tape. What a mess on the cloth, but his procedure did make the tape playable one more time--enough for me to dub it off to another reel. I've also salvaged some of my old radio shows in this manner. Silicone spray in a

can will do the same thing, if indeed you can't find the liquid head lubricant anymore.'

Reel-to-reel tape decks also have a tendency to build up magnetic fields more so than cassette decks, so get a wand-type head demagnetizer and use it to reduce the tape hiss. The frequency with which you will have to do this will vary, but once each 25 to 50 hours should always be enough. Also you will need a bulk tape eraser. This is a much stronger version of the head demagnetizer just mentioned but its purpose is also to demagnetize. When used properly these units will completely erase a reel of tape, and the remaining noise will be lower than it was when the tape first came from the manufacturer. I hate to keep mentioning Radio Shack as a source because I think their prices are ridiculous, but it turns out that they have everything you'll need for recorder maintenance. I find the bulk tape eraser sold by Radio Shack for \$15.95 (#44-232) not quite strong enough to suit me although it will do an adequate job. A much better one is the \$29.95 model (#44-233) which is also recommended for erasing videocassettes. Always be sure that each reel you're going to record and send out to someone has been bulk erased before you begin the recording or dubbing. All new reels and even the used Ampex tape that we buy has been bulk erased, but you'll find the bulk eraser so handy that you'll wonder how you ever got along without one. Oh, and one more thing, if anyone offers to sell you an Akai GX-4000D, don't walk away from the deal. RUN as fast as you can!!!

Jim Snyder recently wrote to me an interesting letter regarding my article in the January I.P. Jim mentioned that he had a dozen reel-to-reel decks (I should be so lucky!) but the meters were not in agreement between any two of the. Jim goes on to mention that he has visited several people that he trades with and observes what they do when they record, and he finds a very wide variation in the volume of the material that he receives. His question is I believe why this variation since everyone has recorded at a proper level? I thought it might be helpful to I.P. readers (or at least semi-interesting) to reprint my letter back to him. Since I don't know all the particulars of the situation, I can only throw out a few thoughts.

Hi Jim...

Your very interesting letter arrived yesterday, and while I don't think I can exactly answer your ques-

tions, I want to throw out a few interjections that perhaps you can correlate to the problem you've mentioned.

First, regarding playback output levels. Virtually all open-reel decks have output (playback) level adjustments, and on most this is a very easily accessible on the front of the machine. There are some machines though that the level shown on the VU meters does not change, whether the output control is turned up all the way or down all the way. A Soney 377 is an example of this. The levels shown on its meters during playback come directly from head output through the playback preamplifiers; whereas on most other machines the meter indications are controlled by the playback output level controls. The latter arrangement is preferable.

As far as recording, the basic rule is to go back to the manual and do as it suggests. I think part of the reason for the wide variation you are seeing is the difference in opinions of the manufacturers as to the amount of AC signal voltage that the tape can handle before it is saturated. This level may vary as much as 12db from manufacturer to manufacturer, and it frequently is a trade-off against distortion in decks that are not designed electronically up to par.

This is further complicated by the fact that the AC bias is optimized for only one make and type of recording tape. If the deck has a bias selector for normal, special and high (normal tape, chromium or metal or normal tape, ferrichrome or chromium) it is still adjusted for just one tape in each category. The bias frequency in any of these settings does not change--only the amount of bias put on the tape. The effect of putting too much bias current into the record head is a reduction of high frequency energy. The effect of too little bias is increased distortion. The VU meters on your machine can't see any bias errors--only the audio frequencies, and in some cases this can affect the modulation level of the tape, or the level below tape saturation. The result on playback will be a lower indication of your VU meters. And this level will of course vary from machine to machine because of response (attack) and decay time of the individual meters. This characteristic is commonly known as ballistics.

Here is a case in point, I experienced with a new Kenwood cassette deck. I followed recommendations

in the manual as to how to set up record levels, and I recorded with it frequently hitting the "0" level (100%) and occasional peaks to plus 3. I played back the tape on the same machine and the level was 5 db lower. This level was factory adjusted and could not be changed. Then I recorded the same passage again, this time on one of my Sharps at the same level as indicated above. I played back the tape on the Sharps (all 4 of them) and each machine showed me the same level on playback as what I recorded it at. Playing this tape, then, on the Kenwood I get playback at the proper level.

CONCLUSION: The Kenwood in question is obviously a poorer design and the company has preset its recording meters to show high in relation to others, probably because distortion sets in at a lower level than on other machines. This is why the specifications on any machine are almost meaningless without reference points.

So it gets back to what I originally said. A simplification of the matter is to just experiment and know your machine. I hope this has helped a little.

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P.S. I'd like to hear some input from Bob Burnham or Bill McDougall on this

I hope my previous articles on taping techniques have been helpful. granted, those of us who have been in the taping business for years in one area or another already know the things I brought to light, but there are always new collectors, several of whom have written me thanking me for the articles. Everyone makes mistakes when they are just starting out, but practice makes perfect, and those of us with experience should always be willing to lend a helping hand. And most OTR collectors are more than willing to do just that. That is one of the things that makes this hobby so enjoyable. Let me also here say a heartfelt thanks to three guys who I met for the first time at the convention last October, and who were instrumental in getting me into the Collector's Alliance. Those guys are Bob Burnham, Tom Monroe and Joe Webb. Also I must thank Gary Dudash who helped me get started in this business some years ago.

Now let me get to the sixth article in this series. I call it my "PET PEEVE" article. It will mention some of the things that irritate me when I receive reels from someone else. Through the years

I've done as much trading as the next guy. Some people pay attention to these points and some don't. So here goes. I hate to open up a box of tape only to find that ten or twelve inches of tape has unspooled itself in the box, requiring me to get a pencil and give the reel a spin to wind the tape back onto the reel before I can play it. A small thing, sure, but certainly less than professional! Surely everyone has some kind of tape around the house--scotch tape, masking tape, something--so please use it! The person receiving the reel should have a pair of scissors so as to cut off the first few inches of recording tape that may have touched the tape. This is to avoid getting gummy substances on the tape guides or heads. Also I don't like to receive tapes that simply have the last several inches tucked on top of the other recording tape right next to the Reel. This practice, though, is better than not securing the ends at all. My second pet peeve is to thread a reel on my machine only to find out that the program begins at that point. If a few inches of tape break off from the start of the reel there is not enough blank tape to thread the machine, and that makes it necessary to splice a few feet of tape onto the start of the reel before I can catch the opening words. Most of us collectors now use the used government surplus tape (Ampex 641, etc.), and many of those have writing on them with a china marker that should be erased before sending the reels out to someone. Also there is often a gummy rectangle where an adhesive label has been removed, and this residue should also be removed. Rocky Mountain Tape Company sells something for this purpose, but you can also use a cleaner-degreaser that is sold by Radio Shack. Since we can buy Ampex 641 at such great prices, it is worth a little inconvenience, because about 95% of these reels are quite acceptable for use in OTR. I have also noticed that sometimes several dozen feet of this tape at the beginning or end of the reel may have creases in it that will cause brief interference in recording and playback. Just use the scissors and cut all of this tape off BEFORE you use it. Then clean the gum off the reel if needed and wipe off the china markings with a dry cloth. If you don't get the gum off and you insert a piece of paper in the box listing what is on the reel, the person you send it to may find a sticky situation. Also be sure the reel that you select is wound evenly on the reel. If it is wound unevenly and you can see

bent edges, the reel should be rejected because the left channel performance (in quarter-track) will be poor. These reels, though, are often suitable for recording on the right channels, since the right channels are above and below the middle of the tape. Don't send such reels to anyone, but you can use them for your own use for non-critical material. In my next article I'll discuss whatever comes to mind. No promises for any certain thing! Maybe I'll discuss Jim Snyder's obsession with LUX or Tom Monroe's 2400 foot catalog on what seems to be a never-ending stack of computer print-out paper. Until then, happy listening!

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## HELLO, OUT THERE IN RADIOLAND!

Here we go again!

In the good old days of radio, once a show got on the air and was well-received by the audience, chances are that it would have a good, long and healthy life on a single network, probably with a single sponsor.

But those days are gone and radio today is a string of uncertainties held together by chance.

And so, if we want to keep alive the sounds from those good old days, we have to relate to the present as we bring you shows from the past.

That's why we decided it was time to seek another outlet after being asked to terminate our *Radio Theatre* on WAIT last summer (even though tremendous audience response was responsible for a brief reprieve).

We entered into negotiations with WBBM-AM, the CBS owned and operated station in Chicago. They expressed interest in the old radio comedies and dramas and in our association with them. WBBM-AM is of special interest to us as an outlet for classic radio shows because it broadcasts a 50,000 watt clear channel signal that allows perfect reception throughout the Great Midwest and, at night, reaches some 42 states and several provinces of Canada.

Decisions are not made overnight, so a few months passed before we finally were offered the opportunity to get together with WBBM-AM.

And so, on December 16, 1985 we began a new series of *Radio Classics* which are heard week nights at 8 p.m. on WBBM-AM 78. (The final program in the *Radio Theatre* series was broadcast December 13.)

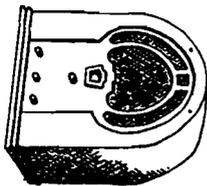
*Chuck Schadin*

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