



AIRWAYS

NOVEMBER 1977

ISSUE #13

EDITORIAL

AIR WAVES

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NOVEMBER 1977 ISSUE No. 13

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THE COVER:

Wartime news on radio

Since many subscribers will be making a decision to renew or not to renew, some talk about Airwaves future is in order. Issues will contain 12 pages usually, with 16 page issues appearing occasionally. A subscriber may cancel his subscription with a month's notice for a refund of the balance. Notice in the left hand column subscription renewal information. The renewals should be mailed to Wilmette, and the checks be made payable to Jerry Chapman.

A problem encountered in any hobby is the integrity of the products of the hobby. Coin and paper currency collectors for example have to be on the lookout for bogus money. In collecting old time radio programs, authenticity usually is not a problem, however because of the rarity of "false" radio shows, OTR collectors for the most part do not question or check the validity of some questionable or unusual material. From 1970 to 1974 the series X MINUS ONE and DIMENSION X were sought after by collectors. Because of this many phoney X MINUS ONE programs were created simply by taking the "meat" of an EXPLORING TOMORROW show and splicing on to the beginning and end the X MINUS ONE opening and closing segments. In this specific case programs can be correctly labelled as EXPLORING TOMORROW by one of two ways. EXPLORING TOMORROW programs were narrated by John Cambell Jr. His voice is recognizable, and this series is the only one which he narrated. The narration can be heard between the acts of the radio play. The other mark of that show is the closing music background of "As Time Goes By" on top of which is the final commentary. Around 16 programs were passed off as X MINUS ONES at one time. Although no one likes to find out that part of one's collection is phoney, checking programs out sometimes gives interesting results. A collecting friend of mine who has rather careful collecting habits became suspicious when he encountered an X MINUS ONE where the closing credits didn't match the actual actors in the show. Research disclosed that the patched in ending was actually the Dimension X version of that program. Nothing too unusual so far, except that the program title is "The Parade", a program that is not in circulation, to this day, in the DIMENSION X production! One has to wonder then how an end to a program got thrown into the mainstream without the program itself. Surely someone must have had a copy of the program. Where is it today? Is that person just playing games by throwing out little clues?

A more common fraud involves repeats. For most radio programs a repeat means an entire new production, often with different scripting and acting. Dimension X repeat programs, "Outer Limit" and "No Contact" were repeated in this live way of redoing the performance. The programs "Green Hills of Bartha" and "Universe" most likely were also repeated with new versions although I have not checked these two. X MINUS ONE repeats

(continued on page 8.)

RADIO GOES TO WAR...

by Jerome Chapman



Normandy Beachhead, June 6, 1944

On June 6, 1944 an unusual type of excitement was coming from a "live" broadcast made from a flying aircraft.

We're coming down right low to attack our target, which is a railway bridge, which may help those good fellows down below in those boats. I know that it's a pretty job. We're looking out for markers now. I don't think I can talk to you while we're doing this job, I'm not a blinking hero. I don't think it is much good trying to do these flash running commentaries when you're doing a divebombing attack/ I can see flashes where the Bomber Command stuff is falling down; a lot of Bomber Command are pounding this invasion spot like hell, doing their best to tear it to pieces.

I've just heard the navigator say, "OK On It." Now we're getting our nose down, and we've got to go down and give this bridge the works. We're getting in a colossal static storm at the moment which is rattling in my ears like mad -- what with the engine noise I can't hear myself speak at all. We're losing height rapidly -- we're just going in. There's something ahead of us there-- do you see, do you see that light? Oh I thought I was talking to the pilot, I recorded that. There's a funny light. I thought it was the markers going down -- instead of talking into the intercom I talked into the record. I just heard the bomb-aimer say, "Shall I give it a cosh the moment I see it?" And the pilot said, "yes."

We're just going in to drop our bombs; it's a very tense moment -- just the dawn of the moment when our troops are going in on the French Beaches; I've seen them with my own eyes, practically in the act of touching down on the beaches. I feel it a great privilege to be getting ready to go in and bomb, and I'd better shut up. HOLD IT! My God there's some bloody nasty flak round this place, very nasty flak, blast it!

RADIO GOES TO WAR continued.

Never mind, I heard the bomb-aimer say just now, "Go in and do your stuff. Righto." Ah he hasn't let them off, I hear him telling the pilot to go straight and steady, "Straight and steady." Oh there they go -- my God, what a good lift. What a good lift up into the air! We pointed the right way round now anyway. Hello, the rear gunner's reported--or the bloke at the back rather -- has reported a night fighter after us. I hope we make this cloud ahead of us. I don't feel very belligerent. We're heading for the coast now. There's a constant traffic of aircraft coming to and fro. Bomber Command's been out, through which one can get a pretty good view.

Now I can see the invasion craft out on the sea, like a great Armada attacking France. This is history, it's a thing I can't be eloquent about in an aeroplane, because I've got engine noises in my ears... But this really is a great moment for us, and to feel that I sit here with this weird means of telling you about what I'm seeing gives me a feeling of witnessing a strange pageant--something unreal. I feel detached, and that awful feeling that the great history of the world is unfolding before us at this very moment.

With this style of broadcasting, radio captured an intimate sense of war, taking a listener from a warm home to a few hundred feet above the invasion front. For the first time, the entire world could participate in the war, while it developed. Since radio coverage of the First World War was slight due to equipment and the newness of the medium, the Second World War coverage had no precedent. The governments in war feel it is necessary for them to control as much of their nation as feasible in order to win the war, and broadcasts are no exception, especially because of their position in swaying public emotions. Germany, although it had strict control over their own broadcasts, did not alter the truth of the news during the first part of the war, primarily because the German side was winning all the victories. For the first part of the war in Britain the news covered the attitudes and difficulties of the English people rather than news on the military angle. News that did come from the military fronts was erratic and sometimes misleading because the Nazi thrust swiftly covered so much territory. The correspondents scarcely set up news headquarters before the German forces threatened the front line, and soldiers were driven back in retreat. To complicate accurate communication further, reports were censored above and beyond what was good for the "Allied Cause."

News coverage of the Battle of Britain perplexed the British officials, for if they were to let only a minimum of information become released enforcement could be troublesome, with the result that people would know that they were being conned. Instead the decision to encourage wide publicity of the bombing drew concern from Americans who not only heard the news broadcasters, but the actual bombs exploding in the background. Some remarkable broadcasting was conducted in this stage, including a description by Charles Gardiner that drew controversy because of its resemblance to a boxing match.

The Germans are dive-bombing a convoy out at sea. There are one, two, three, four, five, six, seven divebombers. Junkers 87's. There's one going down on its target now, but -- but he missed the ships. He hasn't hit a single ship. There are about ten ships in the convoy but he hasn't hit a single one (shouts of gunners, and hitting of anti-aircraft fire is heard in the background). There, you can hear the anti-aircraft going at it now.

Someone's hit a German and he's coming down in a long streak, coming down completely out of control, a long streak of smoke... He's going flat into the sea... there he goes! SMA-A-A-SH!

There's a terrific mixup over the Channel! It's impossible to tell which are our machines and which are the Germans'. There's a fight going on--you can hear the rattle of machine-gun bullets. That was a bomb, as you may imagine. Here comes a Spitfire. There's another bomb dropping. It's dropped--it missed the convoy. You know the-- haven't hit the convoy in all this?

There's another fight going on now. I s'pose about 20-25-30,000 feet above our heads. There's a Spitfire... there are one, two, three, five fighters right over our heads now, and here's one coming right down on the tail of what I think is a Messerschmitt... Well, that was really a hot little engagement while it lasted.

RADIO GOES TO WAR continued.

The particular strain that an eyewitness broadcaster felt in such a broadcast, one of how to accurately convey the story while in the midst of danger was probably the most grueling of the strains of the foreign correspondents, but before the United States entered the war William Shirer in Berlin endured another type of nervousness. Shirer, who later wrote one of the more popular books of the European war period, "The Rise and Fall of the Third Reich", was born in Chicago in 1904. His first job became reporting for an Iowa newspaper, and to further his knowledge of the field, and the world he travelled to Europe. The Chicago Tribune hired him as a reporter in its Paris bureau. In 1934 Universal News Service hired him to be its Berlin correspondent, at the same time radio news broadcasting was developing to be a reputable medium and by the time that the airship Hindenberg exploded and Herb Morrison recorded the disaster radio news was very much in demand. The Columbia Broadcasting System called Shirer at this time to prepare a broadcast on the German people's reaction to the tragedy. By chance Shirer and his wife were almost passengers on the dirigible, he refused free passage offered for him and his wife due to job commitments and other reasons which Shirer remembers only as being obscure. The broadcast was edited by the German government because of references to possible sabotage, Shirer was shocked and nervous but the report was covered adequately and Shirer found himself an employee of CBS a few months later. The Nazi Germany was not well understood so Shirer felt that he was in an important position to attempt to convey the serious aims of the party to America. The job had its peculiar hazards of war. On Sunday, August 14, 1938 Shirer set himself up for a shortwave broadcast to America concerning Czech maneuvers. Skoda planes were demonstrating power dives above the marching troops and one in particular caught Shirer's eye. He described the plane swooping down when he realized that the plane hadn't managed to pull up in time and was going to crash, matter of fact the plane landed just a few yards from Shirer's set-up. Shirer and the others twisted the pilot out of the wreckage, who was still breathing. Afterward Shirer did not remember much about the broadcast, with the image of the plane whipping down still in mind, but a woman, Phoebe Packard from the United Press remembered that throughout the event he had kept the commentary running smooth. It turned out that the broadcast was only a trial run, and the real broadcast was made afterward, though the shock of the witnesses and Shirer remained.

After the war had begun in 1939 Shirer remained positioned in Germany, as the United States correspondents were encouraged since their country was neutral. The strain of living in wartime Germany as an outsider must have both exhausted and stimulated him. Correspondents were treated very well by Germany, given double rations, etc. to sway them to Germany's side, but radio news in particular was heavily censored. Shirer said that his stay in Germany was somewhat unpleasant but he felt that it was important to remain in his position and try as best he could to convey the real meaning of Germany's war position. In the fall of 1940 when Shirer appeared for a broadcast while the RAF

retaliated with raids, he was provided with a special phase-cancelling microphone, which could be used only in close proximity to the mouth, effectively cancelling the sound of bombs in the distance. In time the information that was allowed to leave that nation contained almost exclusively lies. Adeptly by unusual phrasing and emphasis, Shirer was capable of slipping bits of truth between lines. From his book "Berlin Diary" he describes his technique: "For the last few months I've been trying to get by on my wits, such as they are; to indicate a



German troops in Warsaw, 1939

truth or an official lie by the tone and inflexion of the voice, by a pause held longer than is natural, by the use of an Americanism which most Germans, who've learned their English in England, will not fully grasp, and by drawing from a word, a phrase, a sentence, a paragraph, or their juxtaposition, all the benefit I can."

This system, as one might have guessed, came under close scrutiny by the censors and Shirer realized that there was a limit to what could be transmitted under the circumstances. After the Luftwaffe bombing attack on London wormed into the Berlin newspapers Germany issued a statement that the bombing had been conducted but that England was doing the same thing to German civilian targets. Shirer's broadcast that September was inspected line by line and questioned so heavily that by the time it was to be aired it was still in the process of being cleared. By a secret shortwave system he found out that the CBS in New York had been told that Shirer didn't show in time for that day's broadcast. Shirer was to leave Germany shortly because of the adverse conditions and he remarked from his book about one of the later broadcasts: "Tonight I noticed for the first time that one of the young Germans who do my modulating was scanning a copy of my broadcast as I spoke, making funny little lines under the syllables as we used to do in school while learning to scan poetry. He was trying to note down, I take it, which words I emphasized, which I spoke with undue sarcasm, and so on. I was so fascinated by this discovery that I stopped in the middle of my talk to watch him." At the end of 1940 he sailed back to America because he saw no point in continuing if his job could not be performed at a reasonable capacity.

The method the communications were transmitted to America was short-wave. Short-wave has particular assets that make it suitable for long transmission. In any radio wave two waves are generated, one is a direct ground wave that travels across the surface of the earth, gradually decaying as the earth itself acts as a negative ground attracting the signal. This type seldom can travel more than a few hundred miles, and in the case of short-wave this ground waves loses power in a short distance. In the case of regular medium and long waves this is the usual signal that our radios receive. The second type of wave is a "sky-wave" which travels up to the ionosphere, is reflected to earth, and is reflected again upward again with the result that it can skip around the earth. Antennas which broadcast and receive short-waves are usually directionally aimed in a particular pattern. The angle at which the wave strikes the Kennelly-Heaviside layer determines the angle of reflection the same way the angle a ball hits a flat wall determines the angle in which it is deflected. When a wave is concentrated on a small area small power is retained in that area rather than becoming diluted as is the case of spherical ground waves. As an example a 5 kilowatt signal from the east coast of the U.S. will have as much strength on arrival in England if sent directionally as a signal 26 times as strong would have if the stronger signal were to be sent omnidirectionally. If the beam is made very narrow (a function of antenna design) the receiving antenna can be located in an attitude so that the signal hits it exactly. This point to point communication is what the correspondents used to transmit their messages across the globe, where they were later processed and sent through the standard network feed system.



The use of a particular frequency in medium and long band radio generally has no particular advantage over another frequency in that range. Short-wave radio's choice of frequency is essential for optimizing the broadcast quality. The reason for the difference is that the sky waves are dependent on the position of the Kennelly-Heaviside (E-layer) in transmitting any distance over a few miles. Different frequencies can be used to take advantage of particular conditions. The sun's effect on the E-layer causes a shift in position from 30 to 250 miles from the planet depending upon: 1) heat of the sky, that is day and night, winter or summer, and 2) an eleven year sunspot cycle. A trade-off exists in selection of frequency, low frequencies lose power in a shorter distance than higher frequencies (for example music over a distance sounds shrill as the bass section is absorbed). High frequencies can be so powerful however that they shoot through the ionosphere lost forever into space. During the day the sun expands the atmosphere forcing the E-layer up, so in this case one must select a high enough frequency to travel up to the layer with power. The choice of frequency in a single ground to sky to ground skip is a formula-made decision, imagine however the complexity of a signal that originates in South America on a

warm noon day with a destination in a cold section of the U.S.S.R. The signal not only travels from day into night, but through storms and temperature changes. To keep communications as clear as possible a compromise frequency is selected, and to insure reception against changing conditions many frequencies could be beamed simultaneously. In wartime jammed frequencies perplexed the problem a little further.

**AIRWAVES
201 E. PORTER
KIRKSVILLE, MO., 63501**

Newsletter REELS: AMPEX SHAMROCK CASSETTES: SONY
Special. the prices at right for the reels listed in this ad only will be offered until February 1, 1978.
\$8.00 \$7.00 \$3.75 / hour

*** REEL A106 PHILLIP MARLOWE -B**

- A106.11 5/23/50 "The Fox's Tail"
- A106.12 6/11/49 "Pisces' Blood"
- A105.13 6/4/50 "Unfair Lady"
- A105.41 4/18/50 "Acroy Eagle"
- A105.42 9/15/51 "Sound and the Unsound"
- A105.43 1/7/50 "Torch Carriers"
- A105.31 4/25/50 "High Collared Cape"
- A105.32 10/17/40 "Where There's A Will"
- A105.23 8/10/50 "The Dark Tunnel"
- A105.21 10/8/49 "The Open Window"
- A105.22 "The Eager Witness"
- A105.23 "Kid On The Corner"

*** REEL A220 PHILLIP MARLOWE/SAM SPADE -B*

- A220.11 8/5/47 "Trouble In High Places"
- A220.12 9/26/48 "Red Wind"
- A220.13 10/17/48 "Where There's a Will"
- A220.41 12/26/48 "The Old Acquaintance"
- A220.42 1/8/49 "The Restless Day"
- A220.43 3/6/49 "The Green Flame"
- A220.31 4/28/49 "Lady In Hink"
- A220.32 5/20/50 "Sea Horse Jockey"
- A220.33 9/15/51 "Sound and the Unsound"
- A220.21 SAM SPADE 11/7/40 "SOP CAPER"
- A220.22 SAM SPADE 4/10/49 "Stopped Watch"
- A220.23 SAM SPADE "Flopsy, Hopsy, Cottontail"

*** REEL A15 DAVID HARDING; COUNTERSPY GANGBUSTERS

- A15.11 10/6/49 "GENUINE COUNTERFEITS"
- A15.12 10/11/49 "SOCIETY SWINDLER"
- A15.13 10/13/49 "HIGH CLASS HIJACKER"
- A15.41 10/18/49 "PHOTOGRAPH FURRIER"
- A15.42 10/20/49 "INTERNATIONAL INTRIGUE"
- A15.43 "INSIDIOUS IMPERSONATION"
- A15.31 "HIDEOUS HIJACKER"
- A15.32 "SPECTROGRAPH"
- A15.33 12/21/53 "DIAMOND THIEVES"
- A15.21 6/9/44 "ART BETTLER"
- A15.22 9/22/45 "WILLIAM CRAVIN"
- A15.23 11/24/45 "MATT CASERA"

*** REEL Z108 PHILCO RADIO TIME -B* (Bing Crosby)

- Z108.11 2/5/47 BEATRICE LILLIE
- Z108.12 2/19/47 WILLIAM FRANKLY
- Z108.13 10/3/51 JANE WYMAN, HOAGY CARMICHAEL
- Z108.41 11/7/51 DEAN MARTIN, JERRY LEWIS
- Z108.42 3/12/52 BOGART AND BACALL
- Z108.43 5/7/52 MARLENE DIETRICH
- Z108.31 3/19/47 DANNY KAYE
- Z108.32 3/5/47 AL JOELSON
- Z108.33 12/26/51 BOB HOPE, DOROTHY LAMOUR
- Z108.21 2/13/52 HUMPHREY BOGART
- Z108.22 6/4/52 JUDY GARLAND
- Z108.23 10/30/52 GUEST HOST: JUDY GARLAND

*** REEL A69 GUNSMOKE -B*

- A69.11 8/9/52 THE KENTUCKY TOLMANS
- A69.12 8/23/52 SHAKESPEARE
- A69.13 8/30/52 THE JEWELER TREE
- A69.41 9/8/52 THE BROTHERS
- A69.42 9/20/52 DROP DEAD
- A69.43 9/22/52 THE RAILROAD
- A69.31 10/3/52 CAIN
- A69.32 10/10/52 HINKA-OO
- A69.33 10/17/52 LOCHINVAR
- A69.21 10/24/52 THE MORTGAGE
- A69.22 10/31/52 OVERLAND EXPRESS
- A69.23 11/7/52 TARA

*** REEL A70 GUNSMOKE -B*

- A70.11 11/14/52 SQUARE TRIANGLE
- A70.12 11/21/52 FINGERED
- A70.13 11/29/52 KITTY
- A70.41 12/6/52 I DON'T KNOW
- A70.42 12/13/52 POST MARTIN
- A70.43 12/20/52 CHRISTMAS STORY
- A70.31 12/27/52 THE CABIN
- A70.32 1/3/53 GEORGE JESSEL, guest
- A70.33 1/10/52 WORD OF HONOR
- A70.21 1/17/53 PAID KILLER
- A70.22 1/24/53 THE OLD LADY
- A70.23 1/31/53 CAVALCADE

*** REEL Z121 JACK BENNY SHOW

- Z121.11 11/3/35 Kenny Baker's Debut
- Z121.12 1/2/49 First Show for CBS
- Z121.13 12/6/53 Palm Springs Vacation
- Z121.41 11/29/53 Thanksgiving Dinner
- Z121.42 4/3/58 George Jessel, guest
- Z121.43 12/1/40 Jack Catches Cold at Don's
- A70.32 1/3/53 "Best Word"
- A70.33 1/10/52 "Word of Honor"
- Z121.21 4/7/50 Al Jolson
- Z121.22 1/9/49 Jimmy Stewart
- Z121.23 1/23/49 Don's new Contract

*** REEL A139 SHERLOCK HOLMES (HMS) -A*

- A139.11 A STUDY IN SCARLET 90m.
- A139.41 THE SIGN OF THE FOUR 90m.
- A139.31 THE HOUND OF THE BASKERVILLES 90m.
- A139.21 THE VALLEY OF FEAR 90m.

*** REEL A134 THE CINNAMON BEAR -B*

- A134.11 Episodes #1 - #7 90m.
- A134.41 Episodes #8 - #14 90m.
- A134.31 Episodes #15 - #21 90m.
- A134.21 Episodes #22 - #26, 11AM 90m.

*** REEL Z161 SUSPENSE -B*, last two are -C**

- Z161.11 12/26/47 "TOO LITTLE TO LIVE ON" Ozzie & Harriet
- Z161.12 8/5/48 "AN HONEST MAN" Charles Laughton
- Z161.13 9/9/43 "HARRY FOR MURDER" Lillian Gish
- Z161.41 9/16/43 "THE CROSS EYED BEAR" V. Bruce
- Z161.42 1/6/44 "ONE WAY RIDE TO NOWHERE" Alan Ladd
- Z161.43 3/9/44 "THE DEFENSE RESTS" Alan Ladd
- Z161.31 6/29/44 "THE WALLS COME TUMBLING DOWN" Keenan Wynn
- Z161.32 7/13/44 "THE BEAST MUST DIE" Herbert Marshall
- Z161.33 7/29/44 "THE BLACK SWAM" N. O'Sullivan
- Z161.21 11/2/44 "THE SINGING WALLS" Van Johnson
- Z161.22 3/11/62 "HEADS YOU LOSE" William Redfield
- Z161.23 4/8/58 "THE INVISIBLE APE" Larry Parks

*** REEL Z160 SUSPENSE -B*

- Z160.11 4/6/50 "SALVAGE" Van Johnson
- Z160.12 3/22/54 "THE GUILTY ALWAYS RUN" Tyrone Power
- Z160.13 4/5/54 "GRAND THEFT" David Niven
- Z160.41 4/12/54 "PARADE TO PANIC" B. Crawford
- Z160.42 6/2/52 "GOOD AND FAITHFUL SERVANT" Jack Benny
- Z160.43 9/22/52 "JACK KETCH" Charles Laughton
- Z160.31 3/8/54 "CIRCUMSTANTIAL EVIDENCE" Ronald Reagan
- Z160.32 3/15/54 "THE GIRL IN CAR 32" Victor Mature
- Z160.33 11/2/53 "ORDEAL IN DOWNER PASS" 11/2/53
- Z160.21 12/21/53 "TOMAS THE NIGHT BEFORE CHRISTMAS" Greer
- Z160.22 1/18/54 "THE FACE IS FAMILIAR" Jack Benny
- Z160.23 1/25/54 "WANT AD" Robert Cummings

*** REEL A367 ESCAPE -B*

- A367.11 4/11/48 "THE BRUTE"
- A367.12 4/18/48 "DRUMS OF THE FORE & AFT"
- A367.13 5/2/48 "JOHN JOCK TODD"
- A367.41 5/16/48 "THE MATCH"
- A367.42 6/6/48 "BEAU GESTE"
- A367.43 6/28/48 "COUNTRY OF THE BLIND"
- A367.31 7/4/48 "TOOTH FOR PAUL REVERE"
- A367.32 7/18/48 "HABIT"
- A367.33 8/1/48 "MAN WHO WOULD BE KING"
- A367.21 8/15/48 "THE FUGITIVE" -C*
- A367.22 8/22/48 "S.S. SAN PEDRO"
- A367.23 9/19/48 "MAN WHO COULD WORK -C* HIRACLES"

*** REEL A169 ESCAPE -B*

- A369.11 7/25/51 "THE EARTH MEN"
- A369.12 2/22/53 "I SAW MYSELF RUNNING" -C*
- A369.13 5/17/53 "NORTH OF POLARIS" -C*
- A369.41 3/29/53 "THE SWARDE"
- A369.42 9/13/53 "ADMONISHABLE SNOWMAN" -C**
- A369.43 10/4/53 "ZERO HOUR"
- A369.31 8/7/54 "PRICE OF THE HEAD"
- A369.32 6/24/54 "JUDGEMENT DAY AT CRIPPLED BEER" -C*
- A369.33 7/10/54 "THE BIRD" -C*
- A369.21 4/1/54 "THE RETURN"
- A369.22 7/17/54 "EYE OF EVIL"
- A369.23 9/25/54 "HEART OF KALI"

EDITORIAL CONTINUED.

also consist of new productions, yet I have seen a set of reels purported to contain the complete X MINUS ONE series actually contain duplicate programs for both dates, one program for one of the airings and none for the other, or one of the two programs, but with the other's date! This may seem to be a minor point, except that in some cases the two versions are radically different, and a complete collection of anything should consist of every different element. X MINUS ONE'S "Skulking Permit" for example was done two times. The acting and interpretation of one show is not at all the same as the second. The dialog is not even the same. The solution to avoiding these programs or correcting bad information generally is to be aware that mistakes happen. Specifically, it pays to check the date of the program and the program title that is dated a week later with the usual announcement given on the series of what follows. This is not a certain test, ESCAPE for example does not always air what they say they will, but for the most part the error in dating programs is a collector's mistake. Almost all collectors clamor for dates (why, I don't know. It really doesn't make too much difference to me if a program was broadcast in March or August. I collect dates with shows primarily because the others want them.) yet once the date is had the collector isn't concerned with the accuracy of that date. One wonders then if collectors would be happy if we manufactured numbers for, let's say, NICK CARTER. If one checks the dates on one's collection, especially the older material one will find a number of shows only broadcast on a certain day of the week dated to appear on the air for another day.

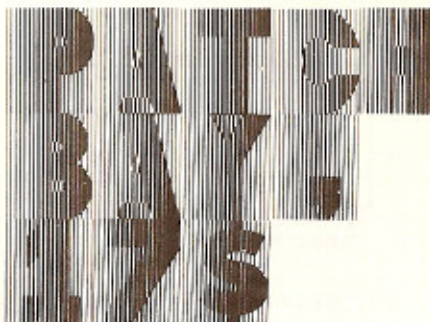
Some collectors may alter material in ways that make the material better for their collection and if this is the motive one can't fault them for circulating bad material if it is properly documented. In the fifties for example aircheckers often deleted commercials and sometimes theme music and openings to save space. Some collectors have considered doctoring shows by inserting commercials in APRS recordings, and I even know of a case where many Ziv discs were found along with ads and Heart and Lung Association public service announcements, with the result that these two disc types were dubbed on a tape to make a "whole" program as they might have been aired for real.

Because the commercials were offensive, and to preserve the true nature of the syndicated disc I prepared copies for myself with the extra material deleted, and the disc noise and hum between breaks tightened up. In the case above people have different tastes so that neither one of our methods was wrong, yet since people do not like to feel they have been swindled I think it would have been proper to trade the phoney commercials within the syndicated show with a little notice telling what was really going on. (I should point out that when this material was traded to me, the supplier told me about the two types of discs, and how they were combined) Purists dislike tampering in any fashion, with the line that, "If there is a better way to do it, then a copy can always be constructed from the original, if the original is kept intact." As a general rule, I think it makes sense, but special cases warrant changes to be made. Equalization for example used to be regarded by some as improper. But what they fail to see is that there is no standard equalization. What was broadcast in New York sounded different often from other areas because of feed line filtering and compensation. The discs themselves might have sounded different from what the radio sounded like, etc. The real integrity can even be open to interpretation. The tape collector may say that an uncut GUNSMOKE program, complete with commercials is the only pure program. A listener could remark truthfully that the only way to keep the integrity of the dramatics would be to cut the commercials. Although I have not heard them, I've been told that listening to "WHAT'S UP FRONT WITH THE FILTER" after an act in GUNSMOKE is not only jarring, but that it actually is contre-productive to the show intent.

Since the time when radio shows were airchecked in the fifties some standard practices have developed so that tapers have more of an idea today how to go about things correctly. People who are recording CBS RADIO MYSTERY THEATER probably are recording the entire program complete with network and local commercials.

One problem that afflicts a majority of old radio programs yet has gone relatively unnoticed is that of speed. It has been estimated that 75% of the programs that most collectors acquire are off pitch from 2 1/2 to 7%, usually the programs run fast. The reason why fast and not slow or an equal distribution has not been completely answered but it is in part due to a fact that fast programs generally go unnoticed, while slow programs are easily spotted. The availability of the Pioneer real decks 701 and 707 are probably the best method for correcting pitch. In the future I shall go more into the subject of pitching and how to do it accurately.

Jerry Chapman



Construct your own patch-linkage-bay. An article by Bryce Jones of Airwaves Tape Sales.

One of the necessities for those of us with a number of tape recorders and signal reprocess equipment is a patch bay with capabilities for rerouting our deck and equipment patches at a moment's notice. The prospect of becoming strangled by stray patch cords while reconnecting machines comes to mind, not to speak of electrocution by high fidelity voltages. And if not by your own cords, surely you have shivered at the thoughts impatient onlookers have toward you when your muffled statements of "This'll only be another minute, all I have to figure now is if input means input from this item, or if it implies that this jack supplies the signal for the input to the matching component." Last January the only force impeding Jerry's fist into my ear was his memory that when he tried it the year before his arm escaped only after serious injuries due to the clinging and sucking ability of the Dokorder cords. There are several substitutes to the backache of folding one's body across the equipment in order to re-patch it.

Switchboxes might appear to be the ideal solution, simply patching equipment into the box, using front panel switches to make the patching combinations. Unfortunately most switchboxes are either non-versatile to meet the needs of many channels, or are too expensive. Faulty switches account for many problems in some units. Russound is an example of a company that makes switching equipment.

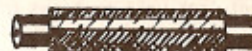
A patchbay is an elegantly simple method of routing equipment with the advantage that the system is adaptable to all possible patching needs. The "switching" that is performed with a patchbay is implemented by patching short cords into inputs on the front panel of the patchbay unit. The back of the unit contains out-

puts which remain more or less fixed. When the bay is set up in normal order, the controlling of the patches is all done on the front panel. At the end of the article suggestions on how to work the patchbay will be discussed.

Teac and Russound have patchbays at a cost of \$80 to \$90 (list). The size of the Teac box is forty input jacks on the front panel. While this is less expensive than a switchbox or mixer of equal versatility, it is possible to build one yourself for a lower price. I shall describe the way I built mine where the aims of fast construction time and cost are met rather well, it does not even require wiring.

MATERIALS NEEDED:

- 1 wooden board 3/4" thick
suggested width = 18"
suggested height = 12".
- 20 - 40 female/female RCA connectors molded into an approx 1 inch plastic connector. (pictured below)
- 4 L-shaped braces
- 16 wood screws (must fit through holes in L-shaped braces)
- 1 Contact paper sized to fit the wood board. (I used black)



Patchcords are also needed after the unit is built to implement the system. These should be 12 to 18" long.

The principal cost, other than the cords, is for the RCA connector adaptors. I was able to obtain mine from a mail order firm at 50¢ apiece. The entire patchbay that I constructed, using 28 adaptors, cost under \$17.00.

CONSTRUCTION:

The wood used is cut twice. The first cut separates the main board that is to become the front panel from the sides. The piece left is cut diagonally to form right angle triangles. The function of these pieces is to set the board at an angle for access, and to provide clearance in the back for the equipment patching cords. The main board is drilled in the pattern that you wish the jacks to reside. At this point one must be careful to allow room on the edges for the sides to be attached. The drill bit that is used must be just under the diameter of the connector. This is crucial. Before drilling

Constructing a PATCH-BAY continued.

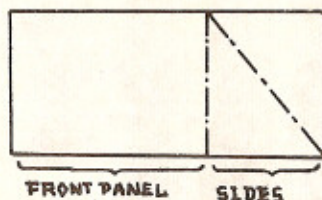
holes in the actual wood, test the drill bit out on a scrap. The RCA connector needs to be inserted through the hole so that both ends eject equally, and the connector needs a snug fit so that it will not budge once it has been inserted through the hole. The connectors I used measured a little under $\frac{1}{8}$ inch diameter at the widest section. The drill bit that worked for me with these was a 7/16 inch awl bit.

After all the holes on the panel are drilled (one for each connector) cover the front face of the wood panel with Contact adhesive vinyl. The sides of the unit should then be covered on one side with contact. Though the face is covered, one can easily tell where the holes are located. The connectors are pounded lightly into the hole, breaking the Contact covering the hole. If one is careful the broken Contact will move into the hole with the connector keeping the appearance neat. If the connector does not look well centered through the board, it of course can be moved further in.

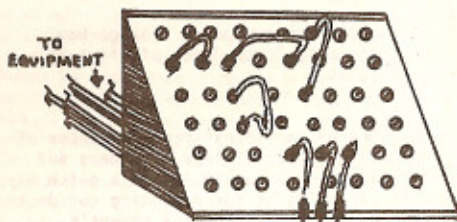
The last part of the construction is to attach the triangular peices to the back enabling the panel to sit at a 45° angle to the horizontal shelf. The wood screws and braces are used in this attachment.

USE OF THE PATCH-BAY

The hard electronic equipment is hooked into the connector backs. A memory or record of how the back is connected is needed when making patches on the front panel. Short patch cords are used to go from connector to connector on the panel. Here is a sample description of how your set-up would work. The patch that is wanted is one from a reel deck through an equalizer, and out to a cassette deck. The permanent back connections are as follows: the reel deck output is linked to connector 1. The equalizer output is in 2, the equalizer input linked to 3 and finally the cassette input is linked to 4. On the front of the patch panel a connection is made from 1 to 3, and another connection is made from 2 to 4. Notice that the number of cords used on the front correspond 1:1 to the number used in actual hard connections if the equipment were to be hooked into each other conventionally. In this patching set-up if the equalizer is to be bypassed one cord is used from 1 to 4. I have been using such a patchbay for 6 months and have not encountered troubles with the unit.



ORIGINAL CUTS IN THE WOOD



FINAL PATCH-PANEL IN USE



 MANY NEW ROMANCE PROGRAMS ARE CIRCULATING, FORMERLY THERE WERE AROUND 24 IN CIRCULATION. OTHERS THAT ARE NEW ARE: 8 TRUE DETECTIVE PROGRAMS FROM 1937 THE EPISODE #'S ARE IN THE TWENTIES, LARGE RUNS OF GREAT GILDER-SLEEVF, OUR MISS BROOKS, AND BURNS & ALLEN ARE RUMORED TO BE COMING FROM CALIFORNIA. 90 OF THE 106 HAVE GUN PROGRAMS EXIST AND CIRCULATE IN GOOD SOUNDING NETWORK VERSIONS, OTHERS ARE AERS. THERE STILL MAY BE 5 MISSING. DIMENSION X PROGRAMS "PARADE," AND "MARTIAN DEATH MARCH" DO EXIST BUT AT THIS TIME ARE NOT CIRCULATING. PHILIPS HIGH FIDELITY HAS INTRODUCED A NEW 3 MOTOR, 3 HEAD TAPE DECK SELLING FOR AROUND \$300 ACTUAL PRICE. THE DECK FEATURES SOLENOID OPERATION AND A DYNAMIC NOISE REDUCTION CIRCUIT WHICH ENABLES NOISE REDUCTION OF 30DB IN RECORDINGS. THIS CIRCUIT WORKS ON PLAYBACK ONLY, NO ENCODING IS NECESSARY. ANOTHER NON-COMMON FEATURE IS A PUMPING SPEED OF 1 7/8 IPS IN ADDITION TO THE TWO HIGHER SPEEDS USUALLY FOUND. THE CABINET IS CONSTRUCTED OF STAINING GRPY AND BLACK STYRENE.

Adventures of Philip Marlowe

by Janet Chapman

The adventures of PHILIP MARLOWE, adapted from the stories of Raymond Chandler, was first heard as an NBC summer replacement series for the BOB HOPE SHOW in 1947. Van Heflin starred as Marlowe, the detective with a tough appearance and a soft heart, throughout the summer series. Milton Geiger adapted Chandler's stories for the NBC shows. The series was dropped in the fall however, but a year later it again appeared, only this time for CBS. Norman Macdonnell directed this version, and Gerald Mohr starred as Marlowe for the show's three year run 1948 - 1950. The show was sustained for most of the run, though Ford Motor Company sponsored it in 1950. Mohr portrayed a tougher Marlowe than Heflin's, and his introduction to each show set the tone: "Get this and get it straight," Mohr threatens, "crime is a sucker's road and those who travel it wind up in the gutter, the prison, or an early grave ..."

The scripts for the CBS show were written by Gene Levitt, Robert Mitchell and Mel Dinelli. Despite the show's obvious quality, the writers' interpretation of Marlowe differed from Chandler's. I noticed three basic changes. The first seems to be a slight discrepancy, but in my mind it considerably changed Marlowe's character. The difference is his calling women "baby." Both the word and the tone Mohr used seem to convey an image too gangster-tough to suit Marlowe. In the books, he lived a tough life, dealt with rough people, was roughed and kicked up, but remained a sensitive man. Another change in the radio version is that the humor found in Chandler's stories is lost. The original Marlowe is a man with a very dry wit -- similar to the dry humor associated with the British. In general, the radio humor sees either obvious or non-existent. And finally, the similes for which Ray Chandler is so famous don't sound as spontaneous in the radio scripts. "A hand as big as a catcher's mitt" is fine once, but overdone when it's heard in three shows.

These are the differences I noted, but you might be interested in Raymond Chandler's opinion. In the book of his collected letters, *Raymond Chandler Speaking*, edited by Dorothy Gardner and Kathrine Sorley Walker, Chandler says: "I have nothing to do with it (the radio program) except to complain to my agency and to collect a weekly royalty... the character (let us keep this secret or they might stop paying me) has about as much relation to Philip Marlowe as I have to Winnie the Pooh."

The Philip Marlowe that Chandler did create was a tough private detective who lived and worked in Los Angeles area in the '30s. He had an ethical code as strict as an angel's, but he always managed to get involved with characters just as rough as you could find.

It's curious that Chandler, who portrayed the underworld of L.A. so accurately, was himself a British public school man educated in the classics. He was born in Chicago, of Quaker descent, then left with his mother for England. After his education there, he was tutored in France and Germany. Hardly the background for L.A. crime and violence! Chandler came to California in 1919, and after completing a 3-year book-keeping course in six weeks, he went on to become a successful officer of half a dozen independent oil companies. Had the depression not occurred, we might never have heard of Phillip Marlowe, for it wasn't until after the businesses folded that Chandler turned to pulp mystery magazine writing to make his living.

Chandler was never a prolific writer -- he published only seven novels in his lifetime and had a handful of short stories -- but the books he left are classics in the mystery field. Chandler's strong point was his fascination for words. He became intrigued with slang and used it to his advantage in all of his books. He was able to bring L.A. into focus, describing perfectly the many different characters found there in the 30s. As described in the introduction of the *Raymond Chandler Omnibus*, Chandler "was neither for nor against L.A.; his vision was not dazzled by the neons that rainbow the southern California night. He had the X-Ray eye that penetrates blacktop and fog... he had the gift of tongue; he was a poet."

continued next page.

PHILIP MARLOWE continued.

Chandler's object was always to write well. If the stuff does not vibrate, the hell with it, he said. It irritated him that the mystery was delegated to a sub-category of literature. He corresponded with Erle Stanley Gardner, author of the Perry Mason mysteries, and discussed at length his vision of a good mystery being accepted as a good book. In Chandler Speaking, he writes to Gardner about the Perry Mason books; "When a book, any sort of book, reaches a certain intensity of artistic performance, it becomes literature."

In many ways, Chandler's personality mirrors Marlowe's. He considered himself to be pretty hard boiled, but his passion for cats shows the sentimentalist in him. He disliked most people who disliked cats. His own cat, Taki, lived for 20 years and spent a lot of that time on Chandler's desk as he wrote. In all of Chandler's writings you'll find numerous references to cats or cat-like behavior. He appreciated a cat's sense of humor and independence. He was fond of telling others about Taki's almost unique attitude toward catching prey. She never killed them, but always brought them unharmed to Chandler for him to kill (if it were a mouse) or set free (in the case of birds and butterflies).

The Films

MOVIES BASED ON CHANDLER WRITINGS.

TIME TO KILL	based on the "High Window"	starring Lloyd Nolan	
MURDER MY SWEET	based on "Farewell My Lovely"	starring Dick Powell	1944
THE BIG SLEEP	based on the same title	starring Humphrey Bogart	1946
LADY IN THE LAKE	based on the same title	starring Robert Montgomery	1946
BLUE DAHLIA	screenplay by Chandler	starring Alan Ladd	1946
BRASHER DOUBLOON	based on "The High Window"	starring George Montgomery	1947
LONG GOODBYE	based on the same story	starring Elliot Gould	1970s
FAREWELL MY LOVELY	based on the same title	starring Robert Mitchum	1970s
MARLOWE	based on the "Little Sister"	starring James Garner	1969

"Time to Kill," although based on a Chandler story was from a series of movies based on the character of Michael Shayne. The tough private eye genre got its start with what is still considered to be the best film of its type, "The Maltese Falcon," based very closely to the story written by Dashiell Hammett. Dick Powell, needing to strengthen his appeal saw in the Marlowe character a chance to establish a new image. The resulting film, "Murder My Sweet," unexpectedly restored the genre's popularity after a series of films had become produced in assembly line fashion in the early forties. This film, not liked as much as "The Big Sleep" for the most part, is nevertheless the best Marlowe film, and also considered to be the second best private-eye film made after John Huston's "Maltese Falcon." "The Big Sleep" was one of the most commercially successful Marlowe programs, undoubtedly because of the Bogart/Bacall team. The distinguishing factor is this film is complexity, though the book ties up the ends, Hawks movie includes so many details lightning-fast, and eliminates the pornographic book angle, that the movie is incomprehensible on one's first viewing. "Lady In The Lake," made by MGM was novel in its use of the subjective camera, but the movie becomes tied down by the camera's sluggish pace. The "Brasher Doubloon" is typical of the poorer detective pictures. The mid-forties developed a number of good motion pictures in this genre, "Dark Corner," "Out Of The Past," "Somewhere In The Night," and "The Blue Dahlia," with the screenplay written by Chandler himself. Nostalgia of the old private eye movies brought Paul Newman to the role of "Harper" in 1966. Perhaps because the film was played in a traditional Marlowe style, rather than a comedic approach, the film was not liked by large audiences, and did not restart the trend. The two most recent films suffered in that they did not portray a true enough Marlowe. The Long Goodbye had merit in how the characterization was interpreted, but it definitely was not along Raymond Chandler lines. Farewell My Lovely suffered for a number of reasons, foremost, I believe the trouble was with Mitchum in the role of Marlowe. Around 1974 Jack Nicholson starred in "Chinatown." Though the shamus was not named Marlowe, the references to him were more than coincidental. Southern California, near broke detective, but with just enough money to reject divorce cases, and the sleazy atmosphere rekindled the feeling of the forties movies, yet "Chinatown" was not nostalgia for its own sake. The movie keeps the genre up to date with modern sensitivity evoking strong emotions from viewers. The audience of today permits the director to show more on the screen, and as a result, Nicholson is filmed horizontal with Faye Dunaway, making the film's interpretation of a Marlowe character more complete than the films of the forties, where such activity is at most merely implied.

LOG

SERIES NAME DATE TITLE OR PLOT DESCRIPTION
***** **** *****

***** ***** THE FOLLOWING IS A LOG OF PHILIP MARLOWE
***** ***** PROGRAMS THAT ARE KNOWN TO CIRCULATE.

PHILIP MARLOWE	8/5/47	"TROUBLE IN HIGH PLACES"
PHILIP MARLOWE	9/26/48	"RED WIND"
PHILIP MARLOWE	10/17/48	"WHERE THERE'S A WILL"
PHILIP MARLOWE	12/26/48	"OLD ACQUAINTANCE"
PHILIP MARLOWE	1/8/49	"RESTLESS DAY"
PHILIP MARLOWE	3/26/49	"GREEN FLAME"
PHILIP MARLOWE	4/30/49	"LADY IN MINK"
PHILIP MARLOWE	6/11/49	"PIGION'S BLOOD"
PHILIP MARLOWE	10/8/49	"THE OPEN WINDOW"
PHILIP MARLOWE	1/7/50	"TORCH CARRIERS"
PHILIP MARLOWE	4/18/50	"HANGY EAGLE"
PHILIP MARLOWE	4/25/50	"HIGH COLLARED CAPER"
PHILIP MARLOWE	5/2/50	"SEA HORSE JOCKEY"
PHILIP MARLOWE	5/23/50	"FOX'S TAIL"
PHILIP MARLOWE	6/4/50	"UNFAIR LADY"
PHILIP MARLOWE	8/18/50	"THE DARK TUNNEL"
PHILIP MARLOWE	9/15/51	"SOUND AND THE UNSOUND"
PHILIP MARLOWE		"PANAMA HAT"
PHILIP MARLOWE		"PERSIAN SLIPPER"
PHILIP MARLOWE		"FINGER WITNESS"
PHILIP MARLOWE		"KID ON THE CORNER"
PHILIP MARLOWE		"HIGH ROLLER CAPER" (***MAY NOT EXIST***)



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IN YOUR OWN LIVING ROOM, AGAIN HEAR THE VOICE OF THE SHADOW, THE LONE RANGER, AMOS N' ANDY, BERGEN & MCCARTHY, GUNSMOKE, AND MANY OTHERS. HEAR AL JOLSON AS STAR OF THE SHELL CHATEAU AND MUSIC HALL.

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MR. STUART WEISS
136-49 JEWEL AVENUE
FLUSHING, N.Y. 11367

LETTERS

Dear Mr. Webb:

I was going to write after reading your July editorial regarding Chuck Seeley/Jay Hickerson controversy. I then decided that you simply had an off day, so forgot about it, but now you have compounded your error by doing exactly the same thing again in your September editorial. I submit the following three opinions, the last one being the most important as far as you are concerned.

- 1) I do not subscribe to *Hello Again* but someone who does sent me two copies to look over. Both have large parts where the printing is so faint it cannot be read. If Hickerson now has improved his workmanship, as you suggest in September, then probably Seeley did him a great service with his comments. Perhaps his workmanship will no longer scare away prospective subscribers.
- 2) In regard to the trading list Seeley clearly indicated that his displeasure was in Hickerson having the OTRCOB send out the questionnaire without telling them the size of this commercial enterprise. Other organizations find it necessary to pay for ads in the *Illustrated Press* but this was done as a favor because Hickerson did not have the courtesy to fully explain how it was to be used. Certainly Hickerson "used" Seeley in this matter.
- 3) This brings us to the hypocrisy of your two editorials. In both you take Seeley to task for "blasting" someone else who is in the old time radio field. You stress the need for "solidarity" and say he shouldn't attack others. In both editorials you are doing exactly what you are criticizing him for. It is all well and good to say that Seeley started it (although I personally wouldn't agree as seen above), but if you were truly sincere in that opinion, then you would let it drop without comment, or comment impersonally without using names. You are attacking someone by name in the same paragraph where you say that that shouldn't be done. Now I am delighted to see you criticize Seeley for his stand, just as I was delighted to see him criticize Hickerson. Honest criticism is helpful and useful. But don't yell at him for criticizing Hickerson while you are doing the same to him. Obviously you don't really believe what you are saying about criticism, so don't say it.

Sincerely,

James L. Snyder

Mr. Snyder:

You are of course right, and this perception of yours is the reason why Mr Webb feels that he has outlived his usefulness to this publication, and is currently busy preparing his "farewell" issue.

Seriously I, myself, feel your argument is sound. The one possible factor that is missing is perhaps it could be considered beneficial to warn others to be more considerate of people in a relatively small hobby such as OTR. And if this is beneficial, how does one go about stating one's opinion on the matter without themself becoming inconsiderate? I think Mr Webb truly believed that his editorial was meant to flag Mr Seeley's attitude, rather than "lash back" as it appeared.

My own feelings toward "solidarity" in our small hobby does not agree with Webb's attitude. Since, to my knowledge OTR people are not crusading for a common cause, there is no advantage to be in harmony with one another. Competition in the trading angle of this hobby has uncovered so much material that I wonder if otdrom combined resources and worked together for a common purpose of finding new material if it would work as effectively as single efforts.

Jerry Chapman

Coming in the future

- * Behind the scenes at the Broadcasting Museum in New York City.
- * Detailed analysis of graphic and parametric equalizers. Are they worth the money? Which type is best for OTR. Brands analyzed specifically.
- * Noise reduction via the Phase Linear 1000 Autocorrelator. Actual hands-on report.
- * Entire Suspense Log in dated order with additional information listings.
- * an amazing Chapman's Rule that was undiscovered at the time the August issue was written.
- * Pitching radio programs, and report on the Pioneer RT 707 with pitch adjustment.

GUNSMOKE continued

DATE	TITLE (copyright)	AUTHOR
7/20/58	MARSHAL PROUDFOOT	Tom Hanley
7/27/58	THE CAST	John Meston repeat
8/3/58	MIGUEL'S DAUGHTER	Marian Clark
8/10/58	A HOUSE AIN'T A HOME	Les Crutchfield
8/17/58	THE PIANO	Marian Clark
8/24/58	THE BLACKSMITH	Norman Macdonnell repeat
8/31/58	I THEE WED	Les Crutchfield
9/7/58	TRIED IT - DIDN'T LIKE IT	Les Crutchfield
9/14/58	FALSE WITNESS	Marian Clark
9/21/58	BIG GIRL LOST	John Meston repeat
9/28/58	KITTY'S REBELLION	Marian Clark
10/5/58	TAG, YOU'RE IT	Les Crutchfield
10/12/58	DOC'S SHOWDOWN	Marian Clark
10/19/58	KICK ME	John Meston repeat
10/26/58	THE TRAGEDIAN	Les Crutchfield
11/2/58	OLD MAN'S GOLD	Marian Clark
11/9/58	TARGET: CHESTER	Marian Clark
11/16/58	BRUSH AT ELKADER	John Meston repeat
11/23/58	CORRESPONDENT	Marian Clark
11/30/58	BURNING WAGON	Marian Clark
12/7/58	THE GRASS ASP	Les Crutchfield
12/14/58	KITTY'S INJURY	Marian Clark
12/21/58	WHERE'D THEY GO	Les Crutchfield repeat
12/28/58	THE CHOICE	John Meston repeat
1/4/59	THE COWARD	John Meston repeat
1/11/59	THE WOLFER	John Dunkel
1/18/59	KANGAROO	John Meston
1/25/59	THE BOOTS	John Meston
2/1/59	THE BOBSY TWINS	John Meston
2/8/59	GROAT'S GRUDGE	Marian Clark
2/15/59	BODY SNATCH	Marian Clark
2/22/59	INCIDENT AT INDIAN FORD	John Dunkel 3/15/59
3/1/59	BIG TOM	Marian Clark
3/8/59	MAW HAWKINS	Tom Hanley
3/15/59	INCIDENT AT INDIAN FORD	John Dunkel repeat
3/22/59	THE TRIAL	John Meston repeat
3/29/59	LAURIE'S SUITOR	Marian Clark
4/5/59	TRAPPER'S REVENGE	John Dunkel
4/12/59	CHESTER'S MISTAKE	Marian Clark
4/19/59	THIRD SON	Marian Clark
4/26/59	THE BADGE	Marian Clark
5/3/59	UNWANTED DEPUTY	Marian Clark
5/10/59	DOWAGER'S VISIT	Marian Clark
5/17/59	SCARED BOY	Marian Clark
5/24/59	WAGON SHOW	Tom Hanley
5/31/59	THE DESERTER	Marian Clark
6/7/59	DOC'S INDIANS	Marian Clark
6/14/59	KITTY'S KIDNAP	Marian Clark
6/21/59	CARMEN	John Meston repeat
6/28/59	JAILBAIT JANET	Les Crutchfield
7/5/59	EMMA'S DEPARTURE	Marian Clark
7/12/59	FRIEND'S PAYOFF	Marian Clark
7/19/59	SECOND ARREST	Marian Clark
7/26/59	OLD BELLER	Marian Clark
8/2/59	BALL NINE, TAKE YOUR BASE	Vic Perrin
8/9/59	MAVIS MCCLOUD	John Meston
8/16/59	POKEY PETE	Marian Clark repeat
8/23/59	THE REED SURVIVES	Les Crutchfield repeat
8/30/59	SHOOTING STOPOVER	Marian Clark
9/6/59	MATT'S DECISION	Marian Clark

The Gunsmoke log will be completed up to the final broadcast in the next issue.



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Ye Olde Equipment Shoppe
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Radio Crossword

- Is it our news of clubs and old-time radio happenings?

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something right!**

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 Post Office Box 1147
 Mount Vernon, Washington 98273

Then . . .

Please tell us what we're doing that's making us grow like a weed!

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1. Overall, are you happy with NRT? YES—96%; NO—4%
2. Is NRT worth the cost? YES—75%; NO—16%; ?—9%
3. If not, what should the price be? Forget it—4%; \$4—8%; \$5—12%; \$6—4%; \$8—72%
4. If you could get a reduced price by subscribing for two or three years, would you? YES—71%; NO—19%
5. Assume not enough people subscribe to lower the price next year. Will you renew at \$8 if necessary? YES—88%; NO—12%
6. Check the features you like in NRT: Ads—88%; Answerman—71%; Crossword—17%; Club News—38%; Other News—46%; Feature Articles—71%; Radio-In-Review—63%; Log Listings—70%; Club Listings—36%; Personality Profiles—50%. (Since each person reported more than one feature, the total is more than 100%)
7. What would you like added to NRT? Pictures, more pages, news, history of programs, cultural programs, more feature articles, list of books on old-time radio, publish every two months, more Answerman, more logs, new finds, sources for buying tape, comments on newly released material, list of specialized collectors.
8. What would you like deleted from NRT? Technical advice, crosswords, articles on "The Shadow" (we've never had an "Daley's Discovery" (already deleted), hi-fi articles, articles, puzzles, paid ads (they help pay the bill!

96% Report

Mail to: National Radio Trader P.O. Box 1147, Mount Vernon, Wash. 98273

NAME: _____
 ADDRESS: _____
 CITY _____ STATE _____ ZIP _____
 TELEPHONE _____
 START DATE _____ AMOUNT ENCLOSED _____
 NUMBER ISSUES _____ (See note below re: free ads)

Please Border My Ad
 50 cents for each 20 words or fraction thereof.

Fancy Border
 Double cost of regular border.

NOTE: Print one word in each space below, including name and address in copy. Rate per issue: \$2.00 for the first 20 words plus 5¢ per word thereafter. Subscriber, non-commercial ads: First 40 words free, then 5¢ per word. Free ads must be submitted with new copy for each issue in which they are to appear. Commercial rate per issue: \$3.00 for first 20 words plus 10¢ per word thereafter. Payment must accompany copy. No abbreviations. Display rates by quote.

					01	2 06 02	2 13 03	2 15 04	2 20
25	2 25 26	2 30 31	2 36 38	2 40 39	2 45 30	2 50 31	2 55 32	2 60 33	2 65
30	2 65 34	2 70 35	2 75 36	2 80 37	2 85 38	2 90 39	2 95 40	3 00	