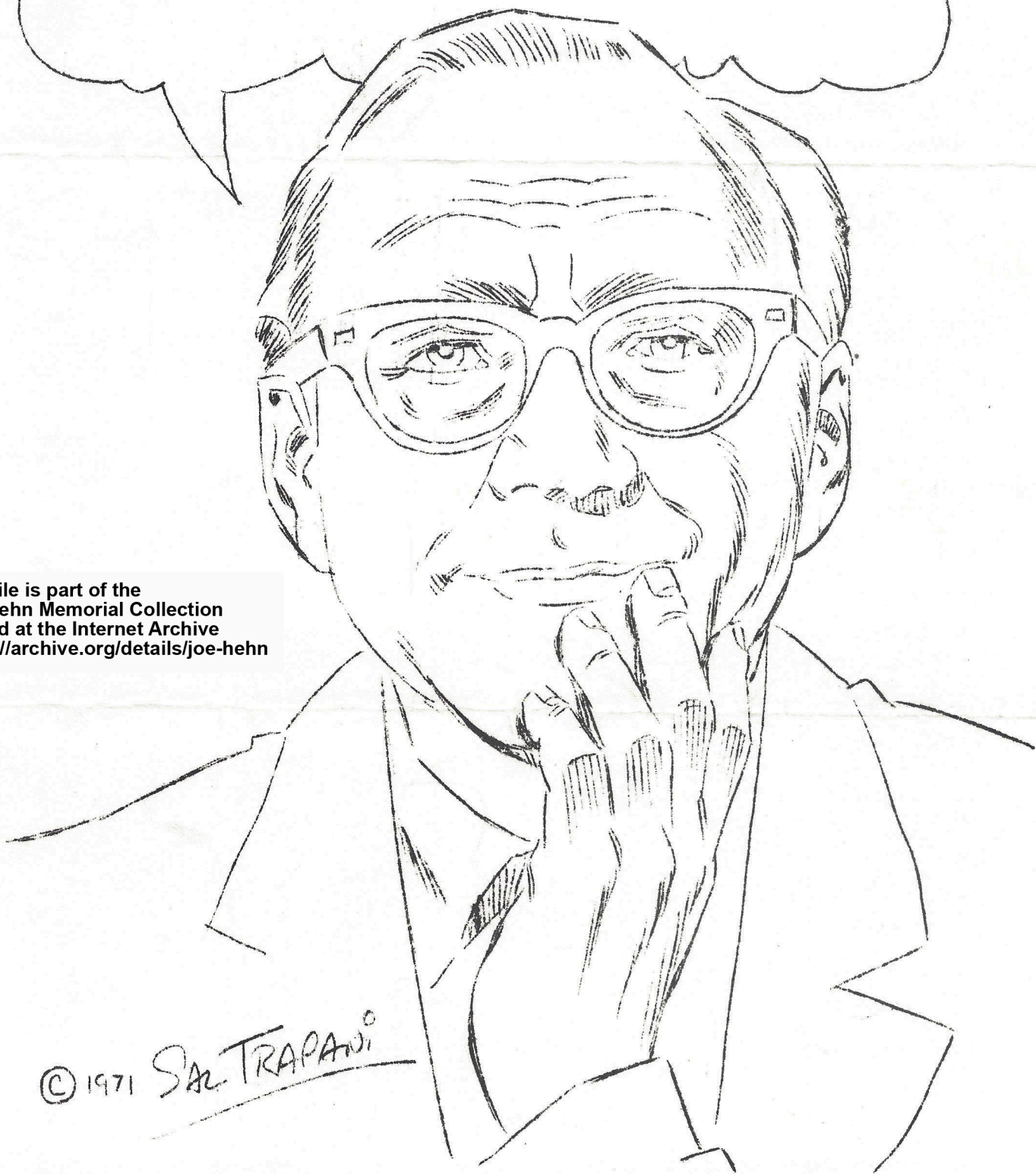


HELLO AGAIN!



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Many thanks to 92 people who are now receiving this newsletter and supporting it. Partly due to the increase in mail rates sometime in May, as of the June issue the subscription rates will be \$2.00 a year. Whether you pay the \$2.00 then or later will depend on how long you have received the newsletter so far and how much you have given so far. But more about that next month. It was suggested I send this 3rd class. Knowing that 3rd class mail could take up to 2 weeks or more to travel across the country, I prefer to spend a little more for stamps so you get this within 3 days of mailing.

TAPE RECORDERS: Mel Shlank hopes to write an article about tape recorders in the future. It would be primarily a description of features of various makes. He would welcome information from any of you before he writes it (M S, 553 Howelton Rd, Orange, Conn 06477). Don Fisher reminds us that Sony makes good variable speed recorders which will correct the speed of most off-speed programs. Bruce Ruggles tells us that Sony has recently put out a new longer-wearing record/playback heads that give double the life of the heads that come with the machine. Bruce has the beginning of a very good article on the do's and don'ts of trading and dubbing which will appear later on.

DATES: In an effort to get as many correct dates as possible I am making up a master list by crosschecking the many catalogs I have. I have made a good beginning into this and have dated many of my programs that were without them. I would appreciate xeroxed copies of radio logs from years 1930-1962. The only way you can verify a date is to know the day the program was on (and many changed through the years). If you want dates for certain programs or the day they were on for certain years let me know. If I can get some help I will eventually publish as complete a list as I can of each network program, what years they were broadcast, and the day of the week it was on..but I need help. If I can get to the library and check the microfilms of old New York Times that would help.

CORRECT DATES AND TITLES: JOAN DAVIS with Danny Thomas: 10/4/47. **MAN CALLED X:** "A-bomb" and "Monte Carlo Story" the same. **MARCH OF TIME** 4/31/43-Troop supplies-~~is~~ wrong. April has 30 days. Who has the right date? Be careful in listing Arch Oboler programs. There were at least 3 that I know of. **LIGHTS OUT** was the first. Very few of these programs are circulated. A few of the ones that are were part of a special revival of these programs. **ARCH OBOLER'S PLAYS** was another. This occurred later and used many of the programs on **LIGHTS OUT**. The last series was **THE DEVIL AND MR. O**. This was a fairly recent syndicated series which also used the same stories but with different titles and cast. Arch oboler introduced these programs. Many people list as the series title **LIGHTS OUT** irregardless of the correct program. Please be careful about this. Some people, like myself, are only really interested in the original **LIGHTS OUT**. **ESCAPE "Open Boat"** is about 3 men in a lifeboat washing toward shore. **"Conquerer's Isle"** (mine has no title mentioned) is about a bomber that crashes on an island run by Dr. Grove. **DIMENSION X "Magnificent Hoax"** and **"Dr. Grimshaw's Sanitorium"** the same. The second title is the correct one. **EXPLORING TOMORROW "Alien"** and **"Desert Object"** the same. (Hope you can read my program titles a little better. I am capitalizing the series and putting in quotes the program title, thanks to the suggestion by Carl Erickson)

OFF-SPEED PROGRAMS: I was asked why some programs are off speed. I can think of 2 basic reasons. When the program is initially transferred from disc to tape either the turntable is fast or the recorder is slow. This would account for a fast program-the opposite being true for a slow one. From tape to tape-a fast program will result if the

"master" recorder is fast and/or the dubbing machine is slow. The opposite is true for a slow program. Once the slow dub is used as a master on a machine at correct speed the program will then be dubbed fast.

DEATHS: P.T Farnsworth, TV pioneer died Mar 12, 1971. Mrs. Atwater Kent, widow of the pioneer of radios, died Mar 18, 1971.

PERIODICALS AND BOOKS: Received the March issue of Riverside Quarterly, excellent reading for the science fiction enthusiast. If you are interested in information about the 29th World Sci. Fiction Convention write Noreascon, Box 547, Cambridge, Mass 02139. Dave Swift recommends the new series of books published by Time-Life, "The Fabulous Century." Volume 4, 1930-40, has a nice section about radio with pictures and scripts. Received Stay Tuned, Mar 1971. Another 20 pages of interesting reading for the radio buff (S. M. 1250 La Baren Circle, Webster, NY 14580.) Address of Riverside Quarterly is Box 40, Univ. Station, Regina, Canada. Roger Hill mentions the possibility of a more sophisticated magazine for radio buffs and state and local chapters of the RHSA. Haven't heard from Charlie Ingersoll at this point about his thoughts. Charlie did do a poll at one time and found that most of the traders preferred the informal newsletters that he, I and others put out. What are your thoughts on fancier newsletters and state chapters.

CONVENTIONS: Next convention of various nostalgics is Southwesterncon 1971, July 8-11 at Statler-Hilton, Dallas Tex. It will cover Old films, serials, sc. fiction, comics, old records, radio, magazines, etc. Contact Mr. J B Williams, Box 242, Lewisville, Tex. 75067 for details.

Our small northeastern radio gettogether is still in the planning stage. If we have it, it will be a 1 or 2 day affair at a moter inn or hotel in the New Haven area in July or August. 10 people responded favorably to the idea mentioned by Sal Trapani in last month's newsletter. However, for someone to travel many miles we want to ensure their satisfaction. What would you expect at a meeting such as this. There could be guest speakers, you would hobnob with fellow collectors. What other appropriate activities can you suggest to make this affair successful. If we had it one day would Saturday or Sunday be better? Please send any encourage^{ment} and suggestions to me as soon as possible.

BROADCASTING MAGAZINE: 3/22/71; W Cronkite to anchor return on YOU ARE THERE. Like its earlier radio and TV presentations, it will depict historical events. It was on CBS radio 1948-50 and CBS TV 1953-57.

SUSPENSE: More dates and info. I will soon have a supplement to my SUSPENSE list together with a dated ESCAPE. "Actors Blood" also 9/21/43??; "Donavans Brain" also 2/7/48 with J MacIntyre; "Nightmare" also 9/1/49 with G Peck; "Sorry "rong Number" also 2/24/44; "Death of Old Flame" also 10/29/61; "Four of a Kind" 1/25/59; "Give me Liberty" 10/21/48; "A Little Piece of Rope" with L Ball 10/14/48; "Death of Mrs. Allen" 10/20/52; "Frankie and Johnny" 5/5/57; "Amateur" 5/3/59; "Riabouschenska" 11/13/47; "Hangman wont Wait" 2/9/43, "Marry for Murder" 9/9/43; "A Friend of Daddys" 5/17/59; Music was also composed by Alexander Semmler

HERE AND THERE: New Friends: Alan Dobrey, 5940 Balsam St. #307, Vancouver, BC, Canada. Alan has about 1000 programs. Don Fisher, 343 Main St, Bennington, VT 05201. Don was in broadcasting for about 15 years in the late 50's and 60's. He started as a producer-director with CBS and helped direct OUR GAL SUNDAY, and THIS IS NORA DRAKE. Don then went to NBC where he got to know Jimmy Wallington quite well. Jimmy is now an announcer and news man with the Voice of America in Washington. Then Don went to ABC and in 1966 opened his own station in Middlebury, VT. He sold out in 1970 and now owns the Radio Shack store in Bennington. Don would like to know of all people putting out newsletter or magazines about early radio and/or trading. (The ones I know

of are RADIO DIAL, STAY TUNED, EPILOG, ECHOES OF THE PAST, HERO HOBBY, REMINISCING TIME, HELLO AGAIN. Details on all of these have been in various newsletters. Let me know of any others. Don also has a 1/2 hour prepared presentation that he gives to civic groups in the area about old time radio. It has been very successful and if you send him a 1200 ft reel he will dub it for you and send the script with it.

....Robert Monaco, Box 24, Upper Jay, NY 12987. Bob has 25 and also collects 8mm and 16mm spind films....Jack Thompson RR1 Fwy 2 East, Kingston, Ontario, Canada. Jack works at a radio station and has quite a few discs....Dan Visco, 32 Cresthill Rd, Brighton, Mass 02135....Herb Wells, 2108 Forest St, Des Moines, Iowa 50311. Am dubbing 10 hours of programs for Dave Davies, manager of Radio Shack in Hamden, Conn. Perhaps he will join the trading circuit.

Old Friends: Bill Blalock mentions that early reels of tape came in 1250 ft and 5" reel 650 feet....Roy Bright gives us Carlton E Morse's phone number (415) 851-7454....Tom Cole's new address: 613 North 8th St, Allentown, Penn 18102. Tom has had to stop trading temporarily until he gets a new recorder....Fred Dickey and John Furman (they live within 5 blocks of each other) have talked with John Gunn, producer-director from the 30's to the 50's. John was a close friend of Ed Begley and Karl Swenson. Among other things he was once fired by Phillips H Lord....Carl Erickson would like to know what stations in the Long Island listening area are broadcasting old radio programs (Box 449, Shoreham, NY 11786). Carl would also like to know about a program called THATCHER COLT written by Anthony Abbott and broadcast about 1936 on Sunday afternoons on NBC Red....Got a call from John Furman from Schenectady. John just acquired a huge batch of newspapers which someone bought from a local library from 1928-1955. I hope to visit him soon to cut out the logs. This will certainly help my project of days and dates....Ernie Hack is selling rubber stamps for radio buffs with radio nostalgia on them. Bill Blalock did the art work. They are \$3.75 each (6 Perkins St, Bristol, Conn 06010)....Received the syllabus for the Broadcast Communications course taught by Roger Hill. From the looks of it, his students should be experts on radio from the 20's to the 60's.Charles Hoefler has several relatively uncirculated ESCAPES. Opening is missing but quality is good. "3 Skeleton Quay" 3/17/50 with V Price; "Danger at Matecumbe" 2/24/50, F Lovejoy; "Green Splotches" 3/31/50; "The Footprint" 8/18/50, W Conrad....Got a call from Eric Klare From Atlanta. Eric is very interested in a convention and may try to have one in the Atlanta area....(C Hoefler's address: 21 Charlemont Ct, No Shelmsford, Mass 01863)....Evan MacBride is looking for SUPERMAN. (3521 Arden Creek Rd, Sacramento, Cal 95825)....Bill Nitsch is looking for IT PAYS TO BE IGNORANT (255 Heberle Rd, Rochester, NY 14609).... Jim O'Neal is looking for "A Girl, A Girl" by Eddie Fisher (86 Pearl St, New Haven, Conn 06511).... Rolly Roos has all of the Super bowl games and many of the New Years Day College bowl games for the last 3-4 years. ...Bruce Ruggles, as of April 15th, will be converting his entire library to half track. He is writing a 5-hour radio production for his station entitled "The History of the Acedemy Awards." Every number in the best song catagory will feature the original sound track.

UNCLE DON-DID HE OR DIDN'T HE

According to Ted Husing in his book Ten Years before the Mike (1935) even though the New Yorker printed the story, without names, as true, it never happened. But something like it did happen in Philadelphia in 1921. In those days there were at least 2 mikes in every studio-one for the announcer and one for the artist. At the announcer's table was a 3-way switch; Down it cut off the concert mike and threw in the announcer's, up the concert mike was live and the announcer's was dead,

and a middle position which killed both mikes. At the Philadelphia station was Uncle Whip, one of radio's pioneer bedtime raconteurs, and he was an embittered man-telling little Johnnie to eat his spinach and little Betty not to bite her nails. One evening he reached the breaking point. He was at the announcer's table that day. At last he reached the blessed line: "Now, good night, children. Don't forget to eat your Malted Mush, and be sure to tune in on Uncle Whip again tomorrow." With that he slammed the switch to turn off his mike so hard that it passed neutral and brought in the concert mike. Muttering to himself as he passed the concert mike he informed the world in general, "I'm a bastard if this isn't one hell of a job for a he-man." He said this with his back to the mike and the broadcast was dim but it went out just the same. Considering that there were just a small number of receiving sets then not too many listeners heard him. Yet it registered and has persisted in various versions to this day as radio's classic bad-break story.

Jim O'Neal

AIRCHECKS

by

Carl T. Erickson

--MR. DISTRICT ATTORNEY, patterned on the vigorous and robust prosecuting success of the New York District Attorney Thomas E. Dewey, was first broadcast as a summer replacement for the BOB HOPE SHOW in June of 1939. The networks would not guarantee that the same time slots would be available to sponsors when programs returned to the air in the autumn so the sponsor had to purchase 52 weeks of air time, replacing the popular shows with a 13-week replacement series in the summer.

--During 1939, some fifty radio serials were produced with credit to Frank and Anne Hummert. They started out in Chicago in 1924, working for an advertising agency. Realizing that the continuing story was a potential goldmine, they purchased some 9 million dollars worth of air time and then sold it to sponsors. Between them they created such soap operas as STELLA DALLAS, LORENZO JONES, JUST PLAIN BILL, BACKSTAGE WIFE, OUR GAL SUNDAY, etc. The Hummerts would devise the plot line and turn it over to a stable of dialog writers (at \$25 min. per show), rather than to creators (at up to \$2,000 per week, e.g., Gertrude Berg). The Hummerts would then supervise the final script. They sold a package consisting of story, actors, and producers. Some of their scripts were also used on Radio Normandie, after undergoing changes for the British audience (e.g., LORENZO JONES became MARMADUKE BROWN).

--On Dec 24th, 1939 S Temple made her radio debut. She had turned down several offers including one for \$35,000 to appear with Bergan and McCarthy and instead performed for free for the GULF SCREEN GUILD THEATER Xmas show. On that show she sang a duet with Nelson Eddy of Silent Night.

--SCREEN GUILD THEATER has access to some 95% of Hollywood's talent who donate their time to the show. In return the Gulf Oil Corp. pays \$10,000 a program into the Screen Actor's Guild retirement fund. Since their sponsorship began, Gulf has contributed \$370,000.

--The best-known cowboy artist of movies and records began his radio series on Jan 7, 1940. Gene Autry, who turned down an offer of \$3,000 to endorse cigarettes, started at \$1,000 a week for Wrigley's on CBS replacing GATEWAY TO HOLLYWOOD. Since 1936 Autry was Hollywood's top western star. In 1939 he was making well over \$100,000 a year.

--Crossley ratings for 1939 were 1. Bergan; 2. J Benny; 3. Lux Radio Theater; 4. Fibber McGee and Molly; 5. Kraft Music Hall; 6. Major Bowes; 7. Bob Hope; 8. Fitch Bandwagon; 9. Kate Smith; 10. Pot O'Gold (does anyone have #10). Fred Allen dropped to 11th.

ZOUNDS! WHAT SOUNDS!

Our LIGHTS OUT classic this month kiddies is about a man planning a surprise party for his wife. It started out quite innocently and what was intended as a joke became a living horror. He arrived home well ahead of her and decided to hide behind a Japanese screen. She presently arrives at home and you can hear a clicking of ladies' heels as she comes in the door. There was a pause and then you hear her going into the next room and closing the door. Again this was all done with sound and you had the feeling she was disrobing by the sound of her coat coming off. Suddenly the receiver is lifted and she begins to dial. She whispers, "Madge. There's someone in this room--He's hiding behind the screen--What am I going to do?--I don't know. It can't be George. George is out of town. No it's somebody hiding behind the screen--Oh God, what good would it do to call the police. It will take them at least 20 minutes to get here. He's going to kill me. What am I going to do?" She hangs up. A drawer then opens. She then calls Madge again. "Madge, do you remember that sword my brother, Charles, brought home from the war? That Japanese sword? I'm going to have to do something. It's the only thing I've got--O.K. Look, you can call the police, for God's sake, quikk." She walks across the room (It was toward the end of the show and the suspense had been built up beautifully). And then--whoooooshhh! The sound of a sword cutting through the air, going whoooooshhhh--kech-h-h-hah! Did it cut. You could hear the sound of something cutting. My God. She split his head open. What a sound. It just went wuch-h-h. And then she gasps "Uh-h-h-h..." When she saw what she had done and who it was. In the distance you can hear the sound of sirens arriving.

That was the end of the show, another of Arch Oboler's fantastic sounds. Care to hear how they did that one? Well, a real sword was actually used. They then obtained a large head of cabbage and inserted two nails, one on each side. Then strong cords were tied on them and the cabbage was suspended from the ceiling. At the moment of decision, the microphone picked up that chilling sound of the sword going through the air and it cut the cabbage, going wuch-h-h-h. Do you realize that sound is exactly the same sound as a skull being split in two? Hoo boy. You know, you can do many things with sound. Sounds are always far more frightening than sight. This was the horrific beauty of Golden radio. I think many a monster movie became completely loused up the moment the monster became apparent.

Another famous classic was about a bio-chemist working alone in his basement lab on a mysterious algae, but that's another story and I'll tell that one next month.

Sal Trapani

MORE NEWS AND TIDBITS: FADES: I still can't get rid of the fades and unfortunately some addresses weren't clear. Here are a few repeated: Jack Thompson, RR1 Hwy 2 East, Kingston, Ontario, Canada. Dan Visco, 32 Cresthill Rd, Brighton, Mass 02135...Herb Wells, 2108 Forest St, Des Moines, Iowa 50311. I hope in the future I will be able to afford a self-inking mimeograph machine. This gets awfully messy and I don't like to send out a newsletter you can't read too well.

BRUCE RUGGLES, looking for a copy of Barry Brooks or Dave Goldin's catalog. Anyone have a copy they can part with (Box 3000, North Bay, Ontario, Canada)...WARREN SANFORD, 3475 Erie Blvd. E. Box 53, Syracuse, NY 13214....What follows is the beginning of an informative article of hints to traders by Bruce Ruggles. He would welcome your comments and will continue to add to it. Send comments directly to Bruce.

.....

RANDOM NOTES

by

Bruce F. Ruggles

This article is not intended as a sermon, but as a helpful guide to those of us in radio—that is the hobby of collecting "radio's golden age" on tape. I have been in radio, in almost all capacities, since 1950 and I would like to give some helpful hints on the fine-art of preserving those we hold dear...Jack Benny, Fred Allen and all the rest. We as a "club" even though we have no membership badges and we are scattered throughout a dozen countries, must immediately take steps to weed out the "unfortunates" and help those who desire quality and not just quantity in obtaining radio shows. Here are hints, as I see them, which I hope will be of benefit to you—whether a newcomer to the hobby or a collector for many years. (editor's comments will be in ()).

CARE AND QUALITY OF TAPES: Always use 1200 ft tapes on 7-inch reels. Even though due to a space shortage 1800 or 2400 ft reels work best, in the long run they don't. The thinner the tape, the more likely it is to stretch. After many dubbings this causes drop-outs and loss of quality, not only in your master but in every dub you send out.

Half-track; yes. Quarter-track; no. This can be argued pro and con for hours. One of the problems is cross-talk on $\frac{1}{4}$ tracks due to limited spacing between tracks. If storage is a problem, get out of the hobby and take up stamp collecting. Any tape, even the best of quality, will in time "ripple" at the outer edges, which means programs recorded on tracks 1 and 4 are almost lost.

Most tapes have a poor oxide coating, wrinkles and other problems at the very beginning and end of the tape. Since an extra 2 or 3 minutes is allowed on any new tape, it is best to start recording 1 minute into the tape. And for your friend's sake, put a leader on both ends of your tape to prevent them breaking off, resulting in shows starting a few seconds or minutes into the program.

Watch the humidity factor where you store your tapes. Basements and attics are out. Also, not in direct sunlight. Check your humidity reading occasionally.

Use a fair-quality tape..in fairness to yourself and others. Scotch or Philips is excellent if you can afford it. Remember, your collection is only as good as the tape you put it on. Take time to redub if someone sends you a cheaper brand. He should not complain if you return the same tape to him on the next trade or swap. (Since most collectors expect a new reel of tape, perhaps you should indicate that you are using his reel, erased; ed.)

CARE OF TAPE MACHINES: Oddly enough, the machine that does the job is probably the last thing the collector thinks about. If a machine is giving you any trouble, cease activities and have it fixed before one more dub is made. Most collectors would rather wait and get better quality.

Fade-ins and bang-ins and "no-nos." Either pre-set your level by means of a test before making each dub, or get an automatic level volume machine that will give you perfect levels without "twisting the dials."

If you do 15-hours worth of taping a week then every 9 months you should have these points checked by a professional serviceman.

1. Worn and loose drive belts should be replaced.
2. The machine should be oiled: one drop on the end of a screwdriver - no more or you're in trouble with a gummy crap, hence slow running speed.
3. Have patch cords checked for broken wires. Make sure solder joints are secure and there is no grounding.

4. Replace the playback/record head(s) of your machine. This is a "must" for continued top quality.

5. Replace the rubber capstan "which gives you the correct speed" and the pressure pads that go against the heads.

Use correct jack outlets and inlets. When dubbing, you can't feed one tape machine into the "microphone" jack of the second. Use proper input and output jacks or you'll get tapes that sound like they are nite or telephone recorded.

Make sure you are using proper jacks for both machines, especially if they aren't the same make. Often a jack for a Sony is not adaptable to a Philips because of the make-up of the machines.

Remember if your tape machines are not fully-transistorized, you must check tubes often. When they go on a radio or TV set, usually the set just stops working. Faulty tubes in tape machines cause noise and distortion yet the machine still appears to function normally.

Have the speed of your machines checked regularly with a stroboscope. How many programs do you know that are circulating simply because some neophyte didn't check the speeds of his tape machines.

Avoid moving machines. Leave them set up in a permanent place. make your own workshop. Move the wife out of the kitchen, if necessary. Moving your recorders around loosens tubes and tends to put heads out of azimuth adjustment.

Do not clean the heads with lighter-fluid, carbon tetrachloride, etc. These will erode the protective finish on the heads. Obtain a proper headcleaner, soft cotton swabs, and clean them every ten to 15 hours of taping. Make sure also that your tape does not scrape on the bottom or the top edge of the feed-up or take-up reel.

DUBBING FROM TRANSCRIPTIONS: You can't dub a transcription or AFRS disc on your home record player. These discs were designed to be played at radio stations, using their turntables, stylus and filtering techniques. I would be happy to make proper dubs and return both tape and discs to those who do possess these. I work in a radio-TV station.

Most pre-1950 ET's were designed for a 78 RPM-size needle stylus. An LP needle will not do the job. Correct filtering can only be done at a station. Get friendly with a DJ there. He'll do it for you. (You might discover some ET's at the station in the process. ed.)

To repeat..if you want perfect tracking, full sound; noiseless dubs at the proper speed, let the station do the job. Building your own 16-inch turntable to do the job is ridiculous.

OTHER HELPFUL SUGGESTIONS: Ride levels carefully when dubbing. No fair double-speeding or taking a bath. Listen to the output of the machine that is making the dub. This way, you can best judge the quality you are sending out. I've heard a certain Sherlock Holmes episode recently more than 30 times, and frankly I'm tired of it. But I know that the copy I sent out in every case, was just as good as the copy I received. (Which come to think of it was no hell in the first place, really. Again, a transcription that someone attempted to dub at home.

If a tape has a splice in it or you are forced to make one make a good one. And not with Scotch tape or a bit of Bond-O. And overlap the ends of the tape by a sixteenth of an inch. Remember, after a few years the tape will pull apart a little, but by that time, if the splice has been ever-so-slightly overlapped, the ends will butt.

Include everything on your dub, right down to the NBC chimes and spots or promos that follow. Don't be in such a hurry to get to the next program. (and if your tape runs out, splice on some more. Don't cut the program short. ed.)

Include a card with each tape sent out, giving title of program, DATE, and code-number or page number of your own catalog.....

Continued next month

MORE NEWS: CORTLANDT PARENT JR., Crompond Rd, RFD 1, Peekskill, NY 10566. Cort has a varied listing and a well organized list. He is especially interested in FRED ALLEN and BABY SNOOKS and FRANK MORGAN. Cort has about 45 FRED ALLEN....MIKE RYAN, 185 Elder A, Millbrae, Cal 94030....DEATH: Manfred Lee, Ellery Queen creator, died Sat, April 3rd in Roxbury, Conn. Frederic Dannay, co-author, says the Ellery Queen stories will continue. The 35th novel, coming out this month, is entitled A Fine and Private Place....Dan VISCO is interested in DATE WITH JUDY, STEVE ALLEN SHOW, OUR MISS BROOKS, HOLLYWOOD STAR PLAYHOUSE. He is especially looking for a program called "Enchantment" with D Niven and Teresa Wright (32 Cresthill Rd, Brighton, Mass 02135)....According to Dr. John Braxton, psychiatrist, in the April 25th issue of the National Enquirer, nostalgia damages a nation by turning people into emotional cripples and creating a "do-nothing" climate. Although he says there's nothing wrong with collecting as a hobby-it can be very relaxing therapy-it's foolish to think you can turn back the clock. Braxton says that the 2 million people in America who make nostalgia a way of life just want to live in the past. Nostalgia is a form of withdrawal. (Is that what we are-dropouts from the present? mental patients?)....CHUCK SCHADEN'S radio program has been renewed another year. 2 years ago he had one beat up old tape recorder. Now Chuck has 6, including 4 new Ampex, a transcription turntable on order, and is having an addition built on his house to hold all the "junk" Has anyone else's life changed as drastically....BOB ERSCHEN, 313 Bryant St, Dubuque, Ia 52001. Bob has a variety of programs. He would like ELLERY QUEEN'S MINUTE MYSTERIES....A HELPING HAND; 8/14/41 is only the first half....MEL SHLANK apologizes for not continuing his article on tape. His work has been exceptionally time consuming. It will be continued in the May issue. He appreciates the many letters that you sent and will answer all of you shortly. For those of you not receiving last month's newsletter, Mel is selling blank tape of various brands at very low prices, even lower than those mentioned in last month's article. He will send you a price list if you write to him(553 Howellton Rd, Orange, Conn 06477)....More and more FIBBER MCGEE AND MOLLY of 1939, 1940, are being transcribed from disc to tape. Unfortunately some programs have skips and repeats....several JACK BENNY are beginning to make the rounds, all recently dubbed from disc. They include 1/9/49-1/23/49 and 10/1/44--one has the Colemans and one has Fred Allen.... I am listening to one of the Fibber McGees now and it also appears to be fast. The NBC chime is a half tone high. PLEASE be careful in the initial dubbing and CHECK the speed of your recorders.....

WELL...keep the cards and letters coming in. Let me know of news, meetings, wants, new material, etc. I am still looking for SUSPENSE dates and also material about ESCAPE including correct dates.

NEXT MONTH: More on tape by Mel Shlank, more about children's programs by Evan MacBride, more about dubbing by Bruce Ruggles, thoughts about phone-in talk programs about early radio by Jack Miller, another story by Sal Trapani, and more.

So..

Write if you get work
Hang by your thumbs

Jay H. Hickerson

Jay Hickerson, 6 Koczak Ct, North Haven, Conn 06473 (203)239-5251