
ILLUSTRATED PRESS

EST.1975

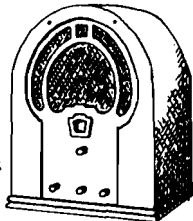
No. 87 - December, 1983

CHICK CARTER, Lyle Talbot

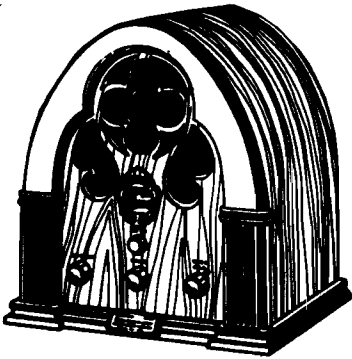


Columbia Pictures new serial, "Chick Carter, Detective" marks the first screen appearance of the master detective, Chick Carter, of Shadow Magazine, Shadow Comics and radio fame. Chick is the son of famous detective Nick Carter and his adventures can be followed monthly in the two magazines published by Sreet and Smith, the largest pulp magazine publishers in the country. Chick's radio adventures can be heard weekly in their usual half hour format.

THE OLD TIME



RADIO CLUB



THE OLD TIME RADIO CLUB
MEMBERSHIP INFORMATION:

Club dues are \$17.50 per yr. 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 \$10.00 per year and includes all the benefits of a regular membership. Regular membership dues are as follows: if you join in Jan. dues are \$17.50 for the year; Feb., \$17.50; March \$15.00; April \$14.00; May \$13.00; June \$12.00; July \$10.00; Aug., \$9.00; Sept. \$8.00; Oct. \$7.00; Nov. \$6.00; and Dec. \$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 © 1983 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.

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

CLUB DUES:

Jerry Collins
56 Christen Ct.
Lancaster, N.Y. 14086
(716) 683-6199

ILLUSTRATED PRESS (letters, columns etc.) & OTHER CLUB BUSINESS:

Richard Olday
100 Harvey Drive
Lancaster, N.Y. 14086
(716) 684-1604

REFERENCE LIBRARY:

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1620 Ferry Road
Grand Island, N.Y. 14072
(716) 773-2485

TAPE LIBRARY

Frank Bork
7 Heritage Drive
Lancaster, N.Y. 14086
(716) 683-3555

BACK ISSUES: All MEMORIES and IPs are \$1.00 each, postpaid. Out of print issues may be borrowed from the reference library.

Chuck Seeley
294 Victoria Blvd.
Kenmore, N.Y. 14217

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

DEADLINE FOR IP #89 - January 9
#90 - February 13
#91 - March 12

ADVERTISING RATES FOR MEMORIES

\$30.00 for a full page
\$20.00 for a half page
\$12.00 for a quarter page

SPECIAL: OTR Club members may take 50% off these rates.

Advertising Deadline - September 15th

PLEASE NOTE CHANGE IN NAME AND ADDRESS FOR THE TAPE LIBRARY AND CLUB DUES.

Cover Design by Eileen Curtin

Wireless Wanderings



JIM SNYDER

I recently received a letter from Roger Hill, OTR pioneer and the founder of the North American Radio Archives, in which he asked me, "Does it seem to you that the excitement and interest in OTR of ten years ago has disappeared?" This somewhat goes along with an article by Bob Burnhan, about a year ago, in his private publication RADIO CURRENTS, in which he wondered "if the hobby is dying." There does seem to be pessimism about the hobby on the part of many.

Many point to the current lack of independent hobby publications. They mention the demise of the NATIONAL RADIO TRADER and COLLECTOR'S CORNER. HELLO AGAIN is a publication that has been with us for many years and which still exists, however, annually it is only publishing half as many issues as it once did. When HA started years ago, I think it was meeting a real need for the time. I am not sure that same need now exists and so there may be less interest in that type of format. There is one independent magazine that recently started up, THE GOLDEN YEARS OF RADIO AND TV, but as stated in its title, it is not pure radio publication. It also seems to be off to a shaky start in that I have received only two issues in its year of existence, and neither was exactly a "barn burner." But all of this is certainly not a new problem. My files are filled with assorted OTR magazines and newsletters that have come and gone over the years. The first I ever subscribed to was the RADIO HISTORIAN. I only received three issues on my subscription before it folded up in 1975. There was THE GREAT RADIO SHOWS that disappeared in 1977. I say disappeared since the publisher, Thomas Riggs, did just that. He vanished with my money, and the money of many others. I don't think I have ever seen a private publication dedicated to OTR that has lasted very long, except HELLO AGAIN.

I find the same national clubs in operation as I found when I first started in the hobby. There is the granddaddy of them all, The North

American Radio Archives, that is still with us, putting out a fine publication, in spite of recent financial problems. Their magazine comes out only four times a year, but it has been that way almost from its beginning, and each issue is rather massive. There is SPERDVAC, which many feel will ultimately destroy the hobby. I doubt that, but only because I think that they have very little influence. They are strong in numbers because of their fine tape libraries, but they offer absolutely nothing else except rather pompous pronouncements from some of their officers. Those pronouncements carry little weight in the hobby because they don't represent the feelings of the membership. The Colorado Association has been going on for years. It has had its ups and downs (I dropped my membership in anger with them, once), but it continues to plod along. Actually, the ups and downs of these organizations pretty much depends on the people who are handling them. A case in point would be our own organization, the Old Time Radio Club. Several years ago I commented that the OTRC was giving more for the money than any other organization in the hobby, mostly because of the editor at that time, Chuck Seeley. He put a fantastic amount of work into the club's publications and we all received a fantastic amount of benefits because of that. I feel that once again the OTRC is the "best buy" in the hobby, and for exactly the same reason. The publications are the best, and the most frequent. This is because of the immense effort put forth by Dick and Arlene Olday. I think they are doing an absolutely super job. There is no money involved for them; in fact I am sure that the publications cost the Oldays a great deal through what they put into both the ILLUSTRATED PRESS and MEMORIES. They have been tireless in trying to get people to subscribe, to write, and to get involved. I have seen, especially in the last year, a change coming into the IP, a change that's making it even better. They have more people writing very interesting letters and articles, and it is evolving into a really class publication; certainly the best to be found in the hobby today. To go back to the original statement from Roger Hill, with which I started this, the Oldays are giving us the same excitement and interest that Roger himself gave us ten years ago.

Trading becomes more difficult as one's collection increases in size, and because of that one gets a distorted view. I would prefer to trade with

beginners, but my catalog with 225 pages is much too large to make in large quantities, and is much too expensive to send out to everyone. So, I have to limit myself to those who have large collections, who might have something new for me. Many of these people are difficult to deal with. They tend to make the hobby somewhat unpleasant and discouraging. I was running out of people to trade with so, a year or so ago when SPERDVAC put out a trading list of their membership, I went through it carefully. I wrote to five people who had collections similar in size to mine, and who indicated interests similar to mine. Not one of those five people had the courtesy to even send me a postcard saying they weren't interested. They just ignored me. But this isn't a new problem. In issue #4 (the August 1976 issue of the NEWSLETTER, which later became the ILLUSTRATED PRESS), I find Chuck Seeley, Pete Bellanca, and Hy Daley all complaining about this same thing.

I am sure I am missing a lot by not being able to trade with those who are new to OTR. Their letters indicate to me that they are having lots of fun. I have considered throwing my entire collection away and starting over so that I could join them. I do wish that OTRC would put out a membership list once a year to help people, especially beginners, find others to trade with.

Many of the really "big time" collectors from the "old days" do take the fun out of the hobby and do tend to give it a bad name. I absolutely refuse to trade with them. They are impossibly demanding and arrogant. To cite an example: a couple of years ago one of these people sent me a list of his most recent two hundred reels. This saved sending an entire catalog. He asked to trade, but also included a list of "demands" before he would actually do so. I sent him a list of my last couple hundred reels, and pointed out that since our collections were of similar size I wouldn't accept his "demands" but would be willing to trade on an "equal" basis. I heard nothing from him, so after three months I wrote to ask if he had received the pages. If there wasn't anything of interest I asked him to return the pages. Three more months went by and then I received a postcard from him. All that was on it was the demand, "Send the rest of your catalog," and his signature. No offer to send the rest of his in return. I wish this were an unusual occurrence, but unfortunately I find it one of

my least offensive experiences with the "big boys." But then again, I find the same comment from others in the RADIO HISTORIAN back in 1975.

Is the hobby losing its enthusiasm, or is it in danger of dying? I don't think so, at least at the present time. It does have problems, but those are really no different from the problems people complained about in the various OTR publications years ago. I think perhaps we have changed direction, a little bit, and I think maybe those changes are for the best. It seems to me that there are more collectors who are considerably more informed than I was, years ago. More people are involved in the Newark convention than ever. It is now a gigantic operation. We have the same national clubs as ten years ago. Some are stronger and some weaker, but this seems to be a natural cycle. Enthusiasm? When I started in the hobby it was provided by Roger Hill and Chuck Seeley. Today it is provided by Dick and Arlene Olday. It is still there, just the names and faces have changed.

Jim Snyder

517 North Hamilton St.
Saginaw, Michigan 48602

((Thank you very much, but the writers of the columns are the people to thank for making our publications interesting and lest we be accused of only printing complimentary material please see our letters column. Dick and Arlene))

RETURN WITH US TO... 
GABRIEL HEATTER



MILLIONS OF AMERICANS HUNG ON EVERY WORD OF GABRIEL HEATTER'S INSTANTLY NEWS COMMENTARIES DURING WORLD WAR TWO. HEATTER GOT AN EARLY START IN JOURNALISM TAKING A JOB AS CLUB REPORTER FOR A NEW YORK NEWSPAPER WHEN HE WAS FOURTEEN. IN 1938 HE WAS PROMOTED FROM A RAMP NEWSMAN TO A \$8500-A-WEEK COMMENTATOR.

GABRIEL HEATTER PIONEERED THE FIELD OF "PERSONALITY" NEWS WHO DEVELOPED LOYAL AUDIENCES

BOAKE CARTER
FLOYD GIBSON
LONNELL THOMAS
H. V. KALTENBORN

CIRCUIT WRITERS

THE 1983 FRIENDS OF OLD TIME RADIO CONVENTION

Once again the convention has come and gone and left me with a bunch of fond memories. This was my second convention and I am looking forward to next years convention, and by the way, I am very glad that it only comes once a year, or I would be in bankruptcy court.

I find that all through the convention I couldn't resist the dealers tables, especially John Furman's corner. By the way, John please send me your Social Security number so that I may claim you as a dependent on my income tax. It seems that I couldn't go in the dealers room without buying a tape from John. When I got home I counted 68 tapes that I bought just from John alone. For the record, I bought approximately the same number from him last year and only one was bad and good ol' John replaced it when I mentioned it to him.

I had the pleasure of getting to know Jim Snyder a lot better this year. It took Jim 1 1/2 hours to fly from Michigan to Newark and approximately the same amount of time to get from the Newark International Airport to the Hotel which is across the street from the airport; I'm sure that good ol' Jim will elaborate on this fact later.

As a fan of the Shadow, I must say that I really enjoyed the recreation of the Shadow with many of the original cast and Rosa Rio on the organ. Parley Baer of Gunsmoke was the second star from California to attend the convention and was a very warm person to talk to, a very fitting replacement for Frank Nelson and Viola Vonn. I laughed when Jay Hickerson presented him with his award and Parley quipped in his Chester voice "eat your heart out Mr. Dillon."

Jay Hickerson did a terrific job coordinating this convention, so thanks for a great time and I look

forward to seeing you and our old time radio family again next year. Frank C. Boncore



Phil Harris and Leah Ray

PHILADELPHIA INQUIRER 9/4/83

'Doing well'

Retired singer Kate Smith, widely known for her rendition of "God Bless America," is back home in Raleigh, N.C. and reported doing well after a two-week hospital stay. Smith, 76, a diabetic, had aggravated a sore on her heel and checked in to Raleigh Community Hospital to avoid a serious infection, according to her niece, Kathryn S. Rodriguez. Mrs. Rodriguez said the family had become concerned recently when a Canadian man sent condolences over what he thought was Miss Smith's death. "We don't know where the rumor originated, but we sure would like to stop it," Mrs. Rodriguez said. "She's doing pretty good. She's in good spirits." Miss Smith has lived in Raleigh since 1979.



JOEY NASH

His prominence as arranger and soloist with Richard Himber may have caused many fans to forget that Joey was once first sax player with Ben Bernie and Vincent Lopez. Hear his recollections on the Studebaker Champions program, Mondays at 8 p.m. EST over an NBC-WEAF network, and over a CBS-WABC web Saturdays at 9:30 p.m.

Program Notes

Christmas is almost here and we can once again look forward to special Christmas programs on WEBR Buffalo 970 Khz. These shows can be heard on December 17 from 9 am to 7 pm and Christmas Day starting at 8 am. The following are the shows to be broadcast: The Bing Crosby Show, Great Gildersleeve, Duffy's Tavern, Jack Benny Program (Both the 1952 and 1953 Shopping trips), Miracle on 34th Street, Burns and Allan, Fibber McGee and Molly, Charlie McCarthy, Our Miss Brooks, Ozzie and Harriet, Suspense (Out for Christmas), Casey Crime Photographer (Christmas Shopping), Hallmark Playhouse (A Christmas Carol) The order of broadcast will be announced at a later date by WEBR.

Special Christmas programs will be available on CBC Radio. Check Sunday Drama at 4 pm on CBC AM 740 Khz Sundays. Both Saturday and Sunday Stereo Theaters will also have Christmas programs. Both shows at 7:05 pm CBC FM 94.1 Mhz. Saturday and Sunday respectively.

A new Big Band show began on November 14th at 9:05 pm on WHAM 1180 Khz Rochester, N.Y. The title is "The Big Band Sounds" with host Ed Farland. The show is broadcast Monday through Friday. Ed also does the Opinion Program immediately preceding it, at 7:00 pm.

If there is an Old Time Radio Program in your area or programs that may be of special interest to OTR members, drop me a line and it will be listed.

Joseph O'Donnell
206 Lydia Lane
Cheektowaga, N.Y. 14225

OTRC special offer

JOIN OR RENEW YOUR MEMBERSHIP BY FEBRUARY 1, 1984 & RECEIVE A FREE QUALITY CASSETTE OF THE PILOT PROGRAM FOR THE LONE RANGER RADIO SERIES (NOT THE ORIGIN) ORIGINALLY WRITTEN OVER 50 YEARS AGO. THIS PROGRAM WAS RE-ENACTED & BROADCAST LIVE OVER RADIO STATION WEBR IN BUFFALO FROM THE LONE RANGER CONVENTION IN ARCADE, NEW YORK ON JUNE 25, 1983.

DUES \$17.50/ YEAR
*OVERSEAS \$29.50/YEAR

*EVERYTHING SENT BY AIR MAIL

TAPESPONDENTS-Send in your wants and we'll run them here for at least two months.

I am looking for recordings of some early programs to copy, including: Uncle Ezra, Hobby Lobby, Guy Hedlund Theatre, Ben Bernie, Renfro Valley Barn Dance, Bobby Benson, Buck Rogers, Bradley Kincaid, National Barndance.

Ed. F. Lawlor
5 Pauline Street
Carteret, New Jersey 07008

Tapespondents is a free service to all members. Please send your ads to the Illustrated Press.

** CONTINUED FROM PAGE FIFTEEN **
came up in a wide arc. He had seen that he couldn't kick the guy away. But the toe of his boot connected with the flashlight.

The flash went flying down the corridor, ended up pointing in the other direction. Nick and Winslow were in absolute darkness.

The serving man fired. Nick Carter dropped to the floor and lay still.

** CONTINUED NEXT ISSUE **

TO each and every Silver-Haired Mother and Daddy; To all my Friends, Young and Old, and not forgetting

RADIO GUIDE

WISHING YOU-ALL A

Merry Christmas

AND A

Happier New Year

THAT'S IT!

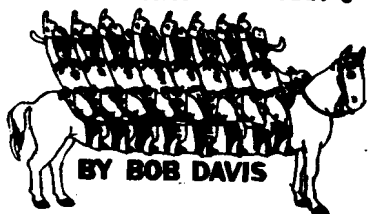
OKLAHOMA'S YODELING COWBOY OF WLS

GENE AUTRY



SAY!

WHO WAS THAT MASKED MAN?



BY BOB DAVIS

Why me? Why all the time me? First of all, after all the planning and preparations for this years OTR convention in Newark, I had something come up and I was unable to make it. Secondly, it turns out that I didn't win the coveted "Rocky" award that I'd campaigned for so hard. The "force" is obviously not with me. Oh well, maybe next year...for both things. Hmmm, I wonder. Could it be that I did win but whatsname and friend just don't want to tell me. After all, ol' Chuckles is still steaming from last year. Hmmm, I wonder....

Anybody hear the Star Wars or Empire Strikes Back radio shows? They are a part of the new breed of dramatic radio programming that still exists today. You frequently hear that radio stories died years ago and the only thing available today are returns of the old shows. Not true!

Ever hear of a series called "Dameron"? Dameron is a detective-type that has some pretty incredible adventures and is good solid listening. I don't know if they are still in production but more and more of them have been showing up in trading catalogs. The same goes for an anthology series called "Crisis". Good stuff and very well produced.

NPR, (Bless Them), has given us the Star Wars and Empire Strikes Back sagas along with Earplay and The Hitch-hikers Guide to the Galaxy. They continue producing and/or importing some really fantastic stuff for our eager ears.

A series that I've run across recently and have instantly fallen in love with is the radio version of the TV hit, "The Avengers". If you liked the TV show you'll love the radio show. For one thing, instead of an hour long, each story is ninety minutes long. It's from South Africa and is a lot better than many of the "old time" radio shows. No Virginia, that is not

blasphemy. Even an old, died in the wool, radio fan must admit that there were some really terrible OTR shows.

Rod Sterling's "Zero Hour" made a gallant attempt but couldn't quite hack it. The CBS Radio Mystery Theater was terrific but unfortunately wasn't carried by all the CBS affiliates. Buffalo, for one, only got it occasionally. The Sears/Mutual Radio theater fell into the same category. The powers that be, just wouldn't back it properly. What a shame!

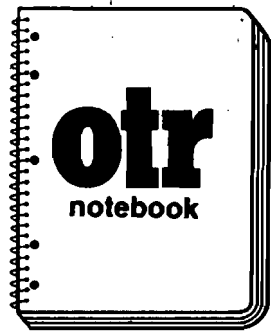
There are others around if you take the time to look for them. Canada still produces radio drama and if you're lucky enough to pick up Canadian stations, you can still hear regular dramatic series. Some are good, some not, but at least they are out there trying. Of course what I consider as poor, others might like a lot. Different strokes for different folks and all that. After all...I loved "ALIEN WORLDS"!

Well, that's about it for now. Right now I've got to sit down and write a few anonymous letters of protest to Hickerson and Webb. (Only kidding fellas!) (not really!)

Oops, almost forgot. No new word on the new "War Games" radio show but rest assured...IT IS COMING!

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. 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. For Canada: \$1.35 for one reel, 85¢ for each additional reel; 85¢ for each cassette and record. All tapes to Canada are mailed first class.

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.



HIS TYPEWRITER GREW SPURS
(a biography of Fran Striker)
by: Fran Striker Jr.

When my copy of HIS TYPEWRITER GREW SPURS arrived I eagerly opened the package and my first reaction was I got ripped off when I looked at the size of the book. Well, as long as I paid for it I might as well read it, and almost immediately my first impression began to change.

For you picture lovers, there were some previously unpublished pictures of Brace Beemer and John Todd, radio's Lone Ranger and Tonto. There were some interesting pictures of Fran Striker.

Mary Small, a radio child star, had her own radio show which debuted over the NBC Blue Network in 1934. The show was titled MARY SMALL.

In a radio advertisement, Mary Small played "Little Mis Bab-o".

She was also a singer on the BEN BERNIE SHOW.



However, most of us buy books for the words that are in them. Once I started reading I got hooked and did not put the book down until I finished reading it. As a Western New Yorker, I took great pride in reading that Fran Striker grew up in the same area that I did; that he also attended Lafayette High School (around the corner from Dom Parisi's home); that this man who became a radio legend was so closely associated with WEBR; that I met the first Ranger, John Barret, and that today Mr. Barret still lives in Buffalo. After reading this book, how can a Western New Yorker drive down route 98 without hearing HI YO SILVER, AWAY?

I was moved by the little boy who went to Heaven with the Lone Ranger and by the other little boy who was buried with his Lone Ranger badge pinned to his shirt. I was further moved by the way Mr. Striker was cheated out of the proper recognition that he deserved and the proper financial rewards that went with it.

This book is a bargain at twice the price.

Frank C. Boncore

Letters



The questions raised most recently in this publication concerning kinds of tape to be used in this hobby is one which has intrigued and baffled me for some time. It would appear on the surface that this entire concern about tape is purely economic. However, in the analysis, this may not be the case. For instance: a person who uses cassettes is perfectly willing to pay 99¢ for a 60 minute tape (or \$5.94 for 6 hours), however, this same person would not consider paying (\$5.94) such a price for a six hour reel. And then there are those of us who will only accept the very best of sound and the lowest generation from the source, but send out copies on used tape! We send out material at the cheap fourth class mail rate and complain when our material takes so long to arrive. None of this makes a whole lot of sense because we don't seem to have much integrity. If economics is your only consideration, then do not complain when your quality is poor. The fella in California who is so very proud of his first generation archives will send you what he calls a master reel made on some of the cheapest tape being manufactured-- what you really get is hiss and hum, and charge you \$5.00 to copy it. This sounds like a bargain? For him maybe, but not for you. Get your priorities straight first and then decide what tape to buy. If you're going for quantity (which means a big collection) and don't listen to the shows anyway, it won't make any difference what kind of tape you use. Now that makes sense.

The second issue which was broached most recently by Mr. Jim Snyder is that of buyers groups. Again, I think the biggest problems with buying groups can be equated to economics. It would seem that in most cases the people who start these groups have goals which they may not share with you at the outset. These goals usually take the form of securing sufficient funds (not theirs, of course) to buy a certain group of choice programs. To get you to help they will send you 'stuff' from their collection or from other collections at very little cost to themselves. When they have accumulated enough funds, they will

make the big buy. Goal accomplished-- end of group. This is not always as bad as it sounds depending on how much material you already have in your collection. My suggestion is this: if you plan on purchasing at least \$150. (about ten reels at today's prices), worth of material from a dealer this year or any year, the buying group should be a bargain because you will probably get 50 reels from the group and 15 of these will be something you will want. If you are not going to spend this kind of money, forget it.

Keep those cards and letters coming in.....

Gene Bradford
19706 Elizabeth
St. Clair Shores, Mi. 48080

Just a word to add my praise and thanks for the incredible job done by Jay Hickerson, Joe Webb and the rest of the committee on the recent Friends of Radio convention in Newark.

I missed out the past couple years, and that's definitely something I'm gonna try not to let happen again. Congratulations! I'll be back!

Bob Burnham
BRC Productions
P O Box 39522
Redford, MI. 48239-0522

I received my October IP today, and while I think it is nice that you like to experiment with the publication, I was not really prepared to handle what you did with this one.

Now my issue had two page 7's, two 8's, two 9's and two 10's. Unfortunately I didn't save my movie 3-D glasses from back in the fifties, so your attempt at making me read this in 3-D is a failure.

Now I also realize that since you did not include pages 5, 6, 11, or 12 you were probably expecting me to use Superman's X-ray eyesight to discover the missing material, but to expect even Superman to read all the way from Saginaw to Buffalo is expecting too much.

So, I would like to request a replacement copy of this issue, and also respectfully suggest that next time you decide to experiment that you give us ample warning, so we can search second-hand shops for 3-D glasses when needed.

James L. Snyder
517 North Hamilton St.
Saginaw, MI. 48602

I am returning the latest issue of ILLUSTRATED PRESS to you as I find it a bit hard to read. It would appear that something has been left out. I cannot find pages, 4,5, and 6, but I can locate 2 each of pages 7, 8, and 9. I think pages 11, 12 and 13 are also missing. I also bet

some things are missing about which I do not even know.

You have a very fine publication and my favorite columnist is James Snyder. I sometimes get mentioned in his column. I might not have complained about the strange make-up of this latest issue, however, it is his column that is missing about half was through it. I might be talked about and I can't bear the thought of not knowing if I made the lates Snyder effort or not.

Incidentally, the NORTH AMERICAN RADIO ARCHIVES 10TH ANNIVERSARY CONVENTION that was to be held on November 4 and 5 has been postponed. This very unfortunate cancellation was brought about by lack of support from the hobby. 16 dealers, antique radio displays, movie memorabilia, video stuff, and tape recorder manufacturers were going to be there. The Saturday night program did have several members of the GUNSMOKE cast being honored as well as an Old Time Radio spoof with Rudy Vallee as EmCee. Evidently, people just couldn't get around to making a reservation by the October 4th deadline. The hotel had this set as a cutoff date to decide to go ahead and let us hold the convention if enough people were interested. This date was in all the advertising. We're going to try for a March, 1984 nighttime celebration instead of a two day affair. Maybe we can get more support then.

You can send me another copy of THE ILLUSTRATED PRESS or hand me one in Newark on the 11th. All the best.

Don L. Aston
Aston's Adventures
1301 No. Park Ave.
Inglewood, Ca. 90302

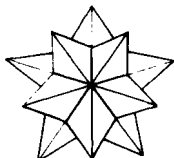
((Jim and Don both have been sent good copies of the IP. Unfortunately, mistakes sometimes happen and if they do, let us know and we'll do our best to correct the problem. For those new members who have not received a copy of the tape library, they will be sent out shortly and you will receive a special offer for borrowing tapes. We are sorry for the inconvenience...Ed))

** CONTINUED FROM PAGE TWELVE **

I've also heard Sony now makes only ONE reel deck, which is not the model I consider the ultimate old time radio workhorse (the TC-765)... anyone have a used one for sale? Also, we'll be concerned in a future article with methods of connecting your equipment together (is a patch bay really necessary?).

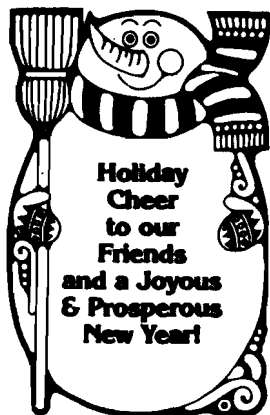
Until then, keep the reels rolling and the cassettes winding, and always

keep your patch cords in place.
BRC OTR DISTRIBUTORS
17173 WESTBROOK
LIVONIA, MICHIGAN 48152



Merry
Christmas
to All!

Love
May it
touch
your holidays,
May it
live
in your heart.



DICK AND ARLENE

CIRCUIT CIRCUIT 2 WRITERS WRITERS

THE USE OF EQUALIZERS TO IMPROVE RADIO PROGRAMS BY: Bob Burnham

Equalizers are those funny looking things with all the slide controls up front. Many collectors have never touched an equalizer... some have an inexpensive model that just sits there most of the time because they can't figure out how to use it, or it doesn't seem to improve their programs much, if any. Then there are some, like myself, who faithfully feed everything that gets added to their collection through their equalizer. Where ever you fit in is up to you-- but there are a few points to be aware of to begin with, before you buy one -- important points -- and if you already have one, I have a few tips. This article will be a generalized overview of the topic. Further discussion on more specific areas may be in order later on.

An equalizer, in very basic terms, is a very sophisticated tone control. Most stereo amplifiers have bass and treble controls. An equalizer divides the spectrum up into several different spectrums... for example, low bass, mid bass, midrange, low treble, high treble. The first equalizers sold on the market several years ago, were offered as primarily tone controls for music. As radio collectors, we are interested in their filtering ability, first, and their tone shaping ability, second... Therefore the simplest least expensive FIVE BAND equalizers will not be very useful for radio program collectors. We should also mention that there are two types of equalizers GRAPHIC and PARAMETRIC--each of which have their own specific advantages, however, for this article, we'll deal with GRAPHIC equalizers because they're the simplest to work with and understand, and are also less expensive.

As mentioned, the basic 5 band Radio Shack economy model just worth to the job. There are a few models

of other brands that are somewhat more useful that are 5 band, however, the big advantages of 10 band models make them much more worthwhile and more flexible too. What are the advantages of the 10 band models? Well, they divide the audio spectrum into twice as many divisions. Instead of having the ability to boost or cut frequencies at 60, 120, 1000, 4000, and 10,000 hertz, they're divided up into maybe 30, 60, 120, 950, 2500, 3500, 8000, 12000 and 20,000 hertz. This is an advantage because there may be certain disk or tape hiss noises that while present perhaps at 8000 hertz, do not exist at 4000 perhaps, and your low cost equalizer, while it may make some improvement, *it also will have a greater effect on the frequencies surrounding the frequencies you want to remove.* Therefore, in filtering out the noise you don't want on a low cost 5 band equalizer, you may also filter out some of the frequencies that affect the clarity of the program and perhaps the fidelity of any musical content the show may have. With a better quality equalizer, you have more control over a smaller amount of the frequency spectrum.

I made some general statements about using equalizers with radio programs in the past. Since most radio programs we listen to are mono, and the equalizer you're likely to own is stereo, you can use either the left or right channel of the equalizer only, or more ideally, you can feed your signal into the left channel on the equalizer, then take your left channel equalizer output and feed it into the right channel equalizer input. The output of your equalizers right channel will then have passed through it "twice" and your controls will have double the effect on the signal.

Let's recap my "general" comments on improving radio programs with equalizers. In most cases, there's nothing below 50 hertz worth saving on most programs --- perhaps nothing below 60 hertz, either. Reduce these frequencies as much as possible. If you have hum, it's most likely at 60 hertz. Your other frequencies from 100-500 hertz can be adjusted to whatever sounds the best with your shows to your ears. Some of these frequencies when boosted, will make the program sound like it's coming through a tin can, others when cut, will make the program sound very "thin", however this latter effect may be desirable if it's a very muddy sounding program. At about 1000 hertz, it may be desirable to boost it a very slight amount, or leave it flat. Same goes for 1500 hertz. By the time you reach the 2000 hertz range, you'll notice a considerable

difference in the clarity of the program, when you boost or cut in this area. With most shows, a boost in the 2000 hertz range will improve the clarity quite noticeably. Same goes for the 2500-3000 hertz. By the time you get to 4000 hertz, the affect it will have on the program will vary with the quality and source of the tape you're recording from. It is in this area that tape hiss and other noises will start creeping in. Boost (or cut) in this area only as needed. There may be some musical content you'll want to keep. If this is the case and you have a relatively free-of-hiss master tape, then by all means, boost at 4000 hertz somewhat sparingly. Use your ears to try to balance out the overall tone of the show--you don't want it sounding overly bright, yet muddy sound is the most annoying problem of all, outside of overwhelming hiss. Many radio shows have no frequency response above 5000-6000 hertz, although a few go up to 8000. In most cases, on shows that do have especially wide frequency response, you should leave frequencies up to 8000 hertz flat--do not boost, because you'll most likely be boosting tape hiss with it. Typically, I find myself attenuating everything above 8000 hertz as much as possible. So if you have frequency controls for 8000, 15,000 or 20,000 hertz, you can in most cases, bring them all down. Attenuate as much of these frequencies as possible. You're getting rid of tape hiss in the process!

A few more comments on equalizers are in order--#1, if you're equalizing with two reel decks, you cannot get proper results unless you run machines at their normal playing speeds--in other words, do not double speed the reel decks. #2. also applying to reel decks, it is advisable to record track by track. If you double track through an equalizer two different programs feeding to the equalizers' left and right channels, you're asking for trouble. Equalizers were not designed for this purpose if they're the home-hi fi type, and you're inviting cross-talk (channel leakage). #3. If there's ever a question of whether to boost or cut a certain frequency, you're probably better off leaving it flat. With this information all in mind, you begin to realize that it takes a lot of time to properly equalize a reel (6 hours solid for an 1800' reel), and an alternate plan may be to only equalize the portions of your collection that really need it! Only equalize the shows you like listening to. Listen as you equalize, then it becomes less of a chore. In addition, if your "master" is in poor enough

sound quality, you might be better off looking for another improved copy. Equalizers ARE very useful tools, but it's true that they can only do so much. Some radio programs reach a stage where NOTHING can help other than erasing the tape and finding a better copy! 30 or 40 generations of tape has this effect, you see.

Remember, too, the comments I made about boosting or cutting frequencies are only general. Your source tape and your ears are the biggest factor in determining how your settings on your equalizer should be. With practice, you'll be able to tell immediately just by listening, what can be done with your equalizer to improve the recording. How much should you spend on an equalizer? You should be able to find a good 10 band model in the \$150. range, although some excellent models can be had for less, and some more advanced models or more prestigious brands are more.

Finally, an article on equalizers wouldn't be complete without a list of recommended sources. I buy all my equipment by mail, so here are some good mail-order equipment companies:
 J & R Music World, 23 Park Row, New York NY 10038; 1-800-221-8180.
 International HiFi Distributors, Inc. Moravia Center, Industrial Pk., Baltimore, MD. 21206; 1-301-488-9600.
 Sound Reproduction, Inc. 7 Industrial Road, Fairfield, N.J. 07006; 1-201-227-6720.
 Symmetric Sound Systems, 856J Lynn Rose Ct., Santa Rosa, CA 95404. The last company listed, offers a 12 band equalizer kit, for \$89.00, if you're handy with a soldering iron. Articles in Radio Electronics magazine have rated Symmetric's projects very highly, and for a technical magazine, that's worth considering.

Most of the other companies offer catalogs. If you have a charge card, you can order by phone if they have the item you want in stock, and you'll have it within a weeks time. International HiFi has an especially attractive "no lemon" guarantee, same day shipping policy, and they've been especially helpful to me on several occasions. If you're shopping for other equipment, reel or cassette decks, or whatever, most of these companies stock a variety of brands.

So that sums it all up in the equalizer department. In a future article I'll talk more about equipment sources, and of particular concern is the declining availability of new reel tape deck equipment.

* * CONTINUED ON PAGE TEN * *

NICK CARTER

in

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gold & guns

Oct. 1933

CHAPTER XIV HENRY WINSLOW:

A new idea had dawned on Nick Carter with the information that the cop had given him.

So Thomas Gravesend had been instrumental, had been practically the originator, of a scheme that had sent the brother of the Mulligan boys to prison?

This might explain several things.

Nick rearranged the entire crime in his mind. Supposing that the Mulligans, wishing to avenge their brother, had planned the whole thing? Supposing that they had stolen the gold, not permanently, but in such a way as to make the Federal authorities believe that Gravesend still owned it? In this way Thomas Gravesend would take a prison sentence. That was where Gravesend was now--under arrest by the Federal authorities.

But having done this, Nick Carter thought, no gang like the Mulligan gang would leave the gold alone. That might mean that they had stolen it, had hidden it, quietly, near the house. Now they had come back to get the gold.

This explained their desperate efforts to storm the house that evening. This was not just any haul to them--this was money that the gang already believed was their own.

An obstacle stuck out--the kidnaping that afternoon. If the gang knew where the gold was, why had they kidnaped Iris Gravesend, in order to get that information?

Nick turned that over in his mind.

Then it clicked into his scheme, too. Certainly the gang had not been very enthusiastic about the kidnaping---had not even made a very strong effort to hold the girl. Also, they had delivered their ransom note with the utmost of publicity; had dropped it out of an airplane.

They might have done this--supposing the rest of Nick Carter's thoughts were right--in order to throw more suspicion on Gravesend.

The scheme was a crazy one--but then, Nick Carter knew that most crimes did not make sense. The obvious thing for the gangsters to have done would have been to kill Gravesend for sending their brother to prison.

But this revenge was a more diabolical one. It not only took Gravesend's money away, and reimbursed the gang handsomely for their trouble, but it also put into prison the man who had put Jack Mulligan into prison.

Nick went back into the house, and sat in the darkened living room, while he turned this thought over. Geoff Pritchard and Chick came in.

Nick looked up. "Chickering," he said, "you get that guy out here that you saw today."

Chick nodded. He knew that Nick meant the safe-maker.

Nick regarded Pritchard for a few moments, gravely. Then, suddenly, the detective jumped to his feet, shook his hand under Pritchard's nose.

"All afternoon," Nick Carter complained, "your two servants have been waltzing me around about some secret passageway in the house. I want to find it".

"Why?" Pritchard asked.

"I don't believe the gold was ever taken out of here," Nick Carter said. "I think it's still hidden some place around the house." But he did not explain to Pritchard why he believed this. Nick did not believe in telling any one too much of his plans.

Pritchard's eye gleamed, his hands started to shake. "You mean you think we can get the gold back?" he asked.

"Why are you so interested?" Nick Carter asked. The young man he had liked so much earlier in the day was beginning to impress him unfavorably. He had seen Pritchard looking at Iris Gravesend, knew that the boy planned to marry her.

Was he marrying her for her money? Had Pritchard entertained, during the day, the thought of breaking off the engagement, now that Thomas Gravesend had lost his money?

Geoff Pritchard left the room again, and Nick was left alone with his thoughts. The firm conviction of everybody in the case that Gravesend had stolen his own money was beginning to shake Nick's faith in his client a little. But now that he had a reason for the Mulligan gang's belief in this theory, Nick's original idea that the money had been stolen was being strengthened again. He had found the criminals, he thought--it was the Mulligans.

And that meant the gold was still in the safe!

Henry Winslow entered the room with his usual air of humility befitting to a well-trained servant.

"I wanted to see you about that secret passage again," Nick Carter said. Outside, he could hear the cops taking the next installment of the Mulligan gang to prison. Nick wondered how many more of the gang there were.

But Henry Winslow was speaking. "We've located it," he said, "my wife and I. We'd forgotten about it. But we compared notes, and I know where it is. Follow me, sir, please."

Nick nodded. Winslow's broad back went up the stairs. The lights in the house were on now, all over.

Nick followed the servant. At the head of the stairs Winslow went directly into Thomas Gravesend's bedroom. He stopped short at the doorway.

"Why, sir," he said, turning to Nick Carter, "the mattress is gone! Some one's been searching this room."

Nick shook his head, "I used the mattress before, in the gun fight," he said.

Winslow looked at him. "I thought some one had been searching the room," he said, still suspicious.

"Go on," Nick Carter told him. "Let's find this secret passageway."

As the servant turned his back and walked over toward the now mattress-less bed, Nick Carter reached into his pocket and took out his case of imported Turkish cigarettes. He used the movement at the same time to check his gun. He did not know what he was going into.

Two guns were there, in his shoulder holsters. Nick remembered that one of them was empty--he had emptied it in the fight with the gangsters. Well, he wouldn't need that gun.

Winslow was straining at the big bedstead. Nick Carter stepped forward, got hold of one side of it, and helped the servant move it.

"Quite a job," Nick said.

Winslow nodded. "A two-man job," he said sourly.

Nick thought about that.

Behind the head of the bed was disclosed a brocaded curtain coming down from the ceiling. It formed part of the canopy of the four-poster but was not joined on to the bed. Nick noticed this, too. It confirmed the theory of the cops that Gravesend had stolen his own gold. For evidently this canopy was designed to hide the secret tunnel.

Winslow pulled the curtain aside. It brushed across the wall as he did so, and Nick noticed this, too.

By doing that, Winslow had removed any dust, had prevented Nick Carter from making any examination that would tell whether that passageway had been opened recently or not.

A paneled wall was disclosed. Winslow started tapping on the edge of this panel. Nothing happened.

Nick Carter stepped forward, and with his clever fingers felt the molding of the panel. He found a place in the wooden molding that was colder than the rest. This told Nick Carter that there was metal immediately under a thin surface of wood.

He squeezed here. Nothing happened. Nick Carter squeezed again, pushing the molding up.

The whole molding moved. A thin crack was disclosed, about two feet up from the floor.

Nick dropped to his knees, completely ignoring the servant for the moment. He got his fingers into the crack and pulled up.

The whole panel slid up toward the ceiling. Now there was an opening about four feet high, down near the floor. Nick stuck his head through.

Immediately on the other side of the panel there was a tunnelway, high enough for a man to walk through. Nick wriggled through, got into the passage.

He looked back, down. Winslow's head and shoulders came through the slit. In a moment the servant was standing beside Nick Carter.

All was dark there in the passageway, except for the light from the room behind them. Winslow fished in his pocket, took out a flashlight. He turned this on, and showed a passageway leading ahead of them.

About ten feet ahead there was a steep flight of stairs.

"Do you always carry that flashlight?" Nick Carter asked.

Winslow nodded, his shadow dancing on the wall. "I have to go out to the garage sometimes," he said, "to bring cars in for Mr. Gravesend in the evening."

Nick made no response to this, but he noticed that Winslow spoke of his employer as though Gravesend were still at liberty.

Nick started walking ahead. Winslow kept close behind him. When Nick reached the stone steps, he started up them, his hands in front of his face.

Winslow shone the light on the stairs, not on the roof of the passageway. But Nick Carter's keen eyes could look up there. There were no crevices, no apertures in which bags of gold could be hidden.

The passageway ended at the top

of the stairs, then turned sharply to the right. Nick went down this.

He found himself going down another flight of stairs. It was noticeably warmer in here.

"Where are we now--in the house, I mean?" he asked Winslow, although he already knew.

"We're going through the kitchen wall," the servant told him. "The heat's from the stove."

Nick nodded. They went on down. Suddenly it was cool again.

Nick knew that they were inside the wall of the cellar now, and his breath came faster. They must be in the end of the cellar near the vegetable bin. If the passageway ran all around the cellar, it would come very close to the safe that Thomas Gravesend had had built into the wall.

Nick went on. The passageway turned, following the wall of the cellar. It turned again. Now they were on the same side as the safe. They were going straight ahead.

And then suddenly, the passage narrowed out, became very small and high up. To go ahead, Nick saw, he would have to shin himself up into a thin tunnel. That would be running along the top of the safe, Nick Carter knew.

He decided to try it. The stone wall was rough, and made a fairly good ladder for Nick's nimble fingers, his agile feet. He started to climb up.

As he got his head and shoulders into the thin tunnel that ran along the safe roof, he suddenly felt a gun pressed into his back. An arm clasped his legs.

"No one can hear us here," Winslow said "I'm going to kill you, Mr. Carter."

Nick thought, half humorously, of the comedy of the servant calling him "Mr." in the same sentence in which he threatened to kill him.

Nick wriggled free, dropped back beside Winslow. The servant made no effort to keep Carter from getting back into the tall passageway. But he kept the gun trained on Nick.

Nick turned, leaned against what he knew was the safe wall. His hands were over his head, his eyes were narrow, dangerous.

"What's the idea?" he asked the servant.

"I brought you down here for a trap," Henry Winslow said, keeping the flashlight trained onto Nick Carter. "I'm on to you, Mr. Carter."

"How's that?" Nick asked. His eyes roved around the cellar anxiously. He was looking for some way to slip by Winslow, to get the gun away from the servant.

Although the serving man was

middle-aged, Nick had noticed before how brawny Winslow was. In a hand-to-hand combat, Nick unarmed, the servant armed, Nick would stand a good chance of getting wounded, of having to kill Henry Winslow. The detective decided to bide his time for a moment, keep the servant in conversation.

"You're not trying to find the thief," Winslow said. "You're trying to get evidence on my master, on Mr. Gravesend."

"Evidence of what?" Nick Carter asked, still stalling for time. He noticed that the hand in which Winslow held the gun did not shake at all. Evidently the servant was not afraid of firearms.

"Mr. Gravesend stole his own gold," Winslow said, "so that he wouldn't have to go to jail for holding it out on the government."

Still stalling for time, Nick tried to think of something to say.

"He wouldn't go to jail for that," he told the servant. "All he'd have to do would be to pay a fine."

"He can't pay a fine if he hasn't got the gold," Winslow said.

"If he hasn't got the gold," Nick grinned back, "he didn't steal it himself."

This exchange of conversation was getting him no place, Nick knew. The servant had no intention of letting Nick Carter out of the passageway.

The detective's heart was dull within him. He knew he could get loose from this trap, but even so, he had been wrong in his solution of the case. Evidently Winslow believed the same theory that the Federal men, that the police, did--that Gravesend had taken his own gold.

In the light of what he knew of the Mulligan gang, Nick now realized that there was at least one other alternative that fitted in with the same facts.

"Did you help Mr. Gravesend steal the gold?" Nick Carter asked.

"It isn't stealing," Winslow said furiously, "if a man takes his own money and moves it."

Nick's eyes again measured the servant. Nick's foot began to flex. He thought he might be able to kick the gun out of Winslow's hand, to fell the man with a punch to the jaw.

"Anyway," Winslow said, "Mr. Gravesend wouldn't take me into his confidence."

That clicked in Nick Carter's mind. Young Pritchard! If Gravesend had stolen the gold, Pritchard would have helped him. But then, Nick thought, why would the young man be cooling toward Iris?

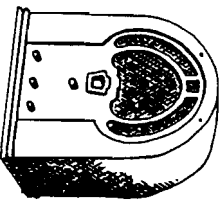
Suddenly Nick Carter's foot

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