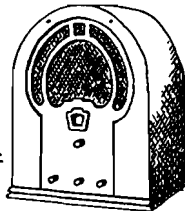

ILLUSTRATED PRESS

EST. 1975

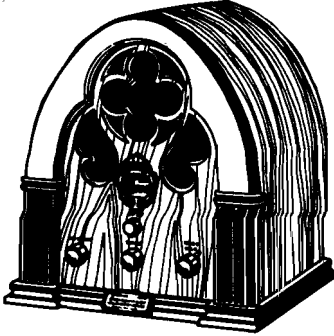
No. 85 - October 1983



TYRONE
THE OLD TIME



POWER
RADIO CLUB



THE OLD TIME RADIO CLUB
MEMBERSHIP INFORMATION:

Club dues are \$15.00 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 \$3.00 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 \$7.50 per year and includes all the benefits of a regular membership. Regular membership dues are as follows: if you join in Jan. dues are \$15.00 for the year; Feb., \$14.00; March \$13.00; April \$12.00; May \$11.00; June \$10.00; July \$9.00; Aug., \$8.00; Sept. \$7.00; Oct. \$6.00; Nov. \$5.00; and Dec. \$4.00. 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 \$27.50. Publications will be air mailed.

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

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Lancaster, N.Y. 14086
(716) 683-6199

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TAPE LIBRARY
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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 #87 - November 14
#88 - December 12
#89 - January 9

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.

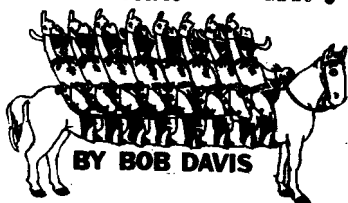
Advertising Deadline - September 15th.

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

Cover Design by Eileen Curtin

SAY!

WHO WAS THAT MASKED MAN?



THE PRODIGAL RETURNS!

O.K.: I apologize! How was I to know that I was supposed to keep the columns coming even during the summer break. Hey, when I take a break I do absolutely nothing..and I take my time doing it. Dick Olday should have said something to me but he didn't. It's all his fault--blame him. I'm just a victim of circumstance. Remember, it's all Dick's fault!

I'm a bit steamed this time around. Just got a flyer from Jay Hickerson listing all the activities planned for the upcoming OTR convention to be held in Newark, N.J. this coming November 11th. THEY'RE NOT GOING TO HAVE THE TRIVIA CONTEST THIS YEAR! Sure, I finally get a chance to get even with Dave Resznick and now the contest gets cancelled. Sheesh, I never get the breaks. This is probably Dick Olday's fault too.

Well, the way things are going I'll probably lose out on this years "Rocky" award too. As you all probably know I've been conducting an extensive ad campaign in newspapers all across the country in my bid for this years "Rocky". After last years unsuccessful backing of whatsisname for the award, I thought that this year I would back the most deserving person I could find.

At first I thought maybe Saginaw's gift to OTR trading might be my man, but then Snyder stopped trading with me..so to heck with him! Then the name Gene Bradford came to mind. Gene's a personable kind of guy and I have it on good authority that he once personally shook hands with Arnold Stang. Very Heavy credentials. Unfortunately Gene won first place in a Jack Nicholson lookalike contest and since then no one can even talk with him. His new agent wouldn't even return my phone calls...so scratch Gene Bradford.

I was starting to get desperate. So desperate in fact that I was reconsidering trying once more with whatsisname. I gave ol' Chuckles a phone call and was forced to endure the most foul-mouthed rejection I've ever had. I haven't heard such physically impossible filthy suggestions since the last time I accidentally wandered into a Hells Angels bar and ordered a perfect Rob Roy (shaken-not stirred). Needless to say, scratch Seeley!

Now I was down to one last name. A guy with talent and personality, a guy with his finger on the pulse-beat of OTR collecting and trading, a guy that I really admire....me!

After checking my war fund I decided that newspaper ads would be my best bet so I went about placing ads in Pennysavers all over the country. The Walla-Walla Weekender, The Everglades Swamper, The Tucumcari Free Press, I covered them all. Naturally I had to hit a few of the smaller papers too. The Bolivar Bugle, The King of Prussia Shoppers Special, The Binghamton Buyers Guide..none passed me by.

My TV spots also went over well. Prime time costs being what they are I couldn't afford the normal times so I had to settle for the off-hours. I was usually sandwiched between the ads for the amazing ratchet wrenches and the Slim Whitman records but, by golly, I was there. They mostly aired just after Sermonette and before the National Anthem. (Sometimes they aired after the Anthem. Prices are much cheaper them!)

Well that's it. My bid for the "Rocky". I'm not overconfident but the first draft of my acceptance speech is already half done. I've done all I can and if, by some miracle, I lose, it can only be one persons fault. Yeah, you know who...Dick Olday! (((Gee, just like home where I get blamed for everything...Ed.)))

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.

Wireless Wanderings



JIM SNYDER

Last summer I vacationed in Alaska and took a cruise ship back from Juneau to Vancouver. One interesting item on that ship (The SS Rhapsody operated by Paquet French Lines) was that twice each day they piped old time radio shows into each stateroom. These seemed to be equally divided between comedy and drama. The drama leaned heavily on programs from the Suspense series. I heard some of the other passengers talking about these shows and how much they enjoyed them. I tried to recruit those people for the OTRC, but unfortunately failed. While in the Yukon Territories I stopped in a restaurant along the Alcan Highway and there was a "Mountie" having lunch. I asked him if he was Sgt. Preston and where his faithful dog Yukon King was. Unfortunately he had absolutely no sense of humor.

When I returned home from that trip I found that I had been "burgled" while away. While the thieves took cameras, three TV's, etc., it is interesting to note that they did not touch a single one of my seven reel to reel tape decks, which were clearly out in the open. The police officers said that it was a "professional operation" where they knew exactly what to take, and what they could "fence". Apparently those of us in the hobby are using a piece of equipment for which there really isn't a market. That was a relief to me as those machines are not very readily replaced, even though covered by insurance.

On the subject of reel to reel tape decks, last October (IP #73) I mentioned that Akai had put out a new machine (Akai GX-4000-D) that was both relatively inexpensive and that had quarter track capability. Approximately seven months after I purchased that machine the motor burned out. Someone I trade with had purchased the same machine, and theirs lasted about two months longer than mine before they had the same problem. My machine has been in the repair shop since last March 7 (theirs a couple of months less than that). Akai has been unable to provide replacement parts, and the

repair people have been unable to find out from AKAI if they ever will be able to provide them. We have a case of not being able to get parts (on a brand new line of equipment) and not even being able to get information about those parts. I'll leave it for you to decide if you want to get mixed up with this machine or not. Stay tuned for further information.

I have in front of me seven letters that I have received over the past year or so on the subject of "buying groups." A buying group is where several people get together and "kick-in" a given amount of money, each month, to purchase top quality new shows from some of the dealers. Then each member of the group can copy the original tape for good low generation material. I have never been invited into one of these groups, although I have seen occasional ads and articles praising them, over the last ten years or so. In theory they sound like a pretty good way of getting good material at a relatively inexpensive price, since several people are pooling their funds for the purchase. While I am sure that most of these groups are reputable and give honest value, the correspondence that I have received would certainly lead one to believe that there is a gigantic "rip-off" going on in some of these groups. Of course the only ones I would hear about are the bad ones, I suppose, but there certainly seem to be an abundance of bad experiences. The worst one I have been told about charges a \$100 entrance fee (I have no idea of what this is for) and \$25 a month. The individual who told me about this one had no voice in what material was "common" to trading circles and the sound quality was not particularly good (he sent me copies of two of the tapes so I could confirm that). Obviously this person could have purchased his own material directly and saved a great deal of money. While there was obvious fraud involved with this group, others also write about dissatisfaction, even when the problems aren't as great as this one. I would suggest some ground rules for those of you considering one of these groups. First, know who you are dealing with; make sure that all the people in the group are those who you feel you can trust. Secondly, if there is an "entrance fee" (I can't imagine what the purpose of this could be other than to give someone a "fast buck") make very sure exactly what the purpose of that fee is, and make sure that it is reasonable for what it provides. Next you should never enter into something of this sort where shows are picked by majority vote.

You may wind up stuck, as one person who wrote me, entirely with material you don't like, don't want, or already have. If there are ten people in your group, for example, YOU should be permitted to select every tenth reel, and also to keep every tenth reel without having to copy it. That will ensure that everyone gets something he wants and gets his share of original tapes. Finally, make sure you are getting what you are paying for. The monthly fee (combined from everyone in the group) should never be more than the actual purchase value of the tapes you receive each month. I can't envision a need for an "administration fee" since the cost of sending the tapes "round robin," once they have been received, would be identical for everyone. If there is such a fee, it should be miniscule. There seem to be some real problems with many existing buying groups, so be very careful if you decide to get into one. I am sure that many of you have thoughts on this subject which are worth a letter to the editor.

I have recently received a couple of newly revised catalogs from dealers I have reviewed at an earlier time in one of my "dealers columns." The first was from Hello Again Radio, P.O. Box 6176, Cincinnati, Ohio 45206. The catalog lists 627 cassettes with a wide assortment of different shows. Minimum order is three (60 minute) cassettes at \$10.00. The catalog is free. The other catalog is from Aston's Adventures, 1301 North Park Avenue, Inglewood, California 90302. This catalog has 176 well organized pages and costs \$5.00. Prices are \$14.95 for an 1800' quarter track reel, and \$6.99 for a 60 minute cassette.

* * * * *

QUESTION: Where does the Lone Ranger take his garbage?

Answer: To the dump, to the dump, to the dump-dump-dump.


—Bob Rastromer, quoted by Alex Thore in Milwaukee Sentinel

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.

HEY, **BLONDIE**, WE'RE ON THE AIR!

I KNOW IT, **DAGWOOD**— EVERY MONDAY

7:30 P. M.—WIBX



© Hear Penny Singleton and Arthur Lake, the same stars you see in the "Blondie" movies, in this fifteen half-hour of comic adventure!

ON THE AIR FOR **CAMEL** CIGARETTES

2/15/43

BEN BERNIE'S BACK!



AND NOW ON NBC
Coast to Coast Network of 40 Stations

TONIGHT at 9 Eastern Daylight Sav. Time

W B E N

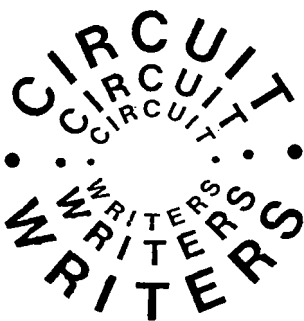
BROADCASTING FOR THE OLD ALMA MATER

BLUE RIBBON MALT

1932

What happened to the black gentlemen who played Jack Benny's valet? I believe his name was Rochester. Is he still alive?
— Mrs. E.L., Buffalo.

Eddie Anderson, who began playing Rochester the pullman porter on Benny's radio show in 1937, died of congestive heart failure at age 71 in 1977.



RECORDING TAPE

By: Bob Burnham

Old time radio collectors, particularly those who have just begun to trade--perhaps are relatively new to the hobby--are often faced with the dilemma of which tape brand or grade to use when..and why. What can be expected of the widely used and abused "government surplus" Ampex 641? What is a good "mastering" tape to use? Does a collector REALLY have to spend \$12.00 for one reel of TDK Audua for copying some disks onto? And what about the readily available 'Radio Shack' line of tape..how good (or bad) is it?

These questions and a few more that pop up along the way will be those we'll deal with in this installment. The basics have already been covered in the debut installment of this column, so if you're confused or befuddled and haven't read it yet, refer back to that issue of the Illustrated Press. If you're still confused after that, well, write to me! For those of you who are cassette collectors, a discussion of them will follow also.

The popular real tape among collectors today is unquestionably, the used "surplus" Ampex 641. It is generally advertised as having been "used once," then bulk erased. Apparently, the government of this fine country saw fit to record all their radio communications and other classified things on tape for "future reference," then, rather than bulk erase the tape and re-use it, it was sold off for a fraction of its value. I don't know if they are still re-cording everything and are using new tape for that--if so, we can probably look forward to an endless supply of the tape from various dealers.

Ampex 641 was developed by Ampex Corporation back in the sixties. At that time, it was considered their top of the line tape. It is still being manufactured and sold new today, but is now considered a "standard" line. It is suitable for music,

but an improved version of the tape, Ampex 642, is a better choice for music because of the somewhat lower noise level--although there's not much difference in sound between the two, I've found. For the old time radio collector, though, the "used" 641, represents a good value. It's very cheap, and if you buy from a good source, very consistent in quality. Years ago, before the 641 "boom", collectors were using mostly Shamrock/Emerald--a reject grade directly from Ampex--new tape, yes, but very spotty in quality. Some sources offered "presorted Shamrock" but at a higher cost. The "used" tape available today is actually CHEAPER than what Shamrock was three or four years ago. The only defect, which is a minor one, is the reels of the used tape are generally sold without boxes--consequently, the actual plastic reels come quite scratched and marked up at times. White boxes are inexpensive, however, and so are empty plastic reels, so again, it's not a major flaw.

Ampex 641 itself, is a reasonable output tape characterized by a light brown oxide coating that's pretty durable and the tape itself holds up well when stored for many years. The "stretch test" will tell you if you have authentic Ampex. Cut a small piece of tape from the end of a reel and pull it until it's stretched to a thin plastic thread. If the brown oxide coating flakes off, you probably have an off-brand imitation. If the tape snaps without stretching at all, you have a tape which has an Acetate base, rather than polyester. Acetate should not be used under any circumstances. It is affected by humidity and becomes brittle with age. I've seen this type of tape with MOLD growing from it (yes, actual greenish furry mold!). Normally, if you buy the tape from a reputable source, you will not run into tapes like these. You may, however, run into the pinkish colored Scotch 150. The tape is similar in sound to Ampex 641, but noisier, and is not generally recommended. This tape has been said to be highly abrasive to tape heads, and the reason 3-M discontinued it many years ago. For general purpose use,--trading, non-critical mastering, etc, the used Ampex 641, would probably be a good choice. For dis dubbing, or other "close to source" mastering, a lower noise tape is recommended. New Ampex 642 or better is a good choice, although I prefer 3-M products, myself, although they are costlier. Scotch's "standard" output tape, #177, is excellent in terms of low noise and good output. Another

alternative is CBS Magnetics, which looks and sounds very similar to Ampex 641 with very slightly higher output, but it appears to shed a light amount of oxide upon repeated use. I've also used all of Radio Shack's line of tapes... their "Concertape" is not recommended because it merely reject tape from Ampex--Shamrock in disguise. Realistic is good quality, general purpose tape similar to Ampex 642, but the slitting is not as good, and the tape is overpriced. I could detect no improvement in performance between their red box Realistic, and highly touted "Supertape" despite the considerably higher price for the latter. The other brands of reel tapes you see on shelves -- TDK, Maxell, Memorex, are all excellent tapes, yes, but unnecessary for old time radio recordings. The main thing you need with old time radio is simply consistent quality, low noise and reasonable output. The Scotch 177 (1800') or Scotch 176 (1200') fills the bill nicely. But again, it's not cheap either--around \$5.00 a reel but you shouldn't need to use that good of a tape for routine trading.

For cassette users, there's really only one answer: BULK CASSETTES. These are sold as raw tapes--no label, no box, you order them separate. There are many different grades of bulk cassettes available; everything from "voice grade" to "audiophile" which includes chromium dioxide and high bias formulations you wouldn't normally need for old time radio. The cost for the various cassettes ranges from around 50¢ to \$1.50 per tape. The quality of the lower prices bulk tapes is surprisingly excellent--very adequate for OTR use. The only defect I've found with some of the bulk tapes is you'll run into drop-outs at the beginning and end of each side with some batches--but the answer to that is simple enough--just don't record there!

Advise for cassette users: DO NOT by the "3pack" specials you see at the drug stores, supermarkets, K-Mart, or anywhere else. The tape in these cassettes is extremely poor--very low output and noisy..and the shells are very flimsy. For what you pay for these you can easily get the same quantity of tape in the "Bulk cassette" format, and the quality will be ten times better. Also, when ordering bulk cassettes, it's a good idea to order as many at a time as you can possibly use, because the price goes down as your quantity goes up.

What follows is a list of a few mail order sources I can recommend who offer various tape products. These are not

the only "good" sources of tape, merely sources I've had good service and quality products from in the past year. If there are others you've had good (or bad) results from, perhaps you could forward your comments, to us. Meanwhile, here are the one I've dealt with:

AUDIO TAPES, INC.

BOX 9584

ALEXANDRIA, VA. 22304

(Operated by Bob Walters & collector Ron Barnett, Excellent source for used Ampex tape--also offers bulk cassettes.)

M & K RECORDINGS, INC.

P O BOX 195

MT. MORRIS, MICHIGAN 48458

(Operated by Ken Milks & Gary Kramer, formerly of Omega Magnetics. Excellent source for bulk cassettes, Scotch reel tape, CBS reel tape, cassette & recording supplies, duplicators.)

TOWERTRONICS, INC.

7426 TOWER ST.

FT. WORTH, TEXAS 76118

(Operated by Don Andrews. Excellent source for bulk cassettes--very extensive catalog--cassette accessories, equipment, Ampex reel tape, etc. Great service from Towertronics.)

DIAL WHEC TONIGHT!

SHOW GOES ON 8 P. M.

ROBERT Q. LEWIS
Emcee

"The Booking Office Of The Air"



RICHFIELD OIL
Sponsors

"ESCAPE"
10 P. M.

Excitement And High Adventure!

WHEC ALWAYS OUT IN FRONT IN Rochester!

Letters



While I am certainly no expert on the issues, I would like to comment on the questions raised by Thomas Monroe in his letter in the August IP. He mentions using the 1 7/8 IPS speed on reel to reel tapes so that he can get more material in smaller space. Generally, it seems that the faster the tape speed the higher the quality of the recording. I personally find this makes little difference in recording OTR shows; their quality wasn't all that great to begin with. I personally can't tell the difference when material is recorded at this slow speed rather than the higher ones. But, I do find that traders are unwilling to accept material at this speed, so if your intention is to trade (and that is much of the fun of OTR), better stay away from 1 7/8. Secondly, very few of the new machines on the market have the 1 7/8 speed. Many, in fact, now have only 7½ and 15 i.p.s. capability. So, if you change machines in the future, you may find you will have to re-record all your material at a higher speed in order to use it on your new equipment.

Tom also asks about different tape brands. Specifically he seemed attracted to Realistic tape. I have recently uncovered a problem with the Realistic tape in my collection (none more than nine years old). The coating is flaking off the tape on the Realistic brand. I am finding patches of clear plastic that I can see through, with no coating left in place, which causes sound drop outs. I have not hit this problem with any other tape, including the cheaper Concert tape from Radio Shack, which I find unacceptable for other reasons. Has anyone else had the problem I have with Realistic? I find no problem in general with the used Ampex 641 that seems to be currently most popular. There are occasional defective tapes, but then I guess there will be with any brand. I see no reason at all to go to expensive high quality tape for OTR because the sound wasn't high quality in the first place.

He mentions that he makes up his reels of one show exclusively (i.e.

full reel of Suspense, full reel of Gunsmoke, etc.) I guess that most of us do that same thing, but I think that Hy Daley made a very valid point several years ago in one of his columns when he mentioned that it is often very difficult to listen to six straight hours of one show. Unless you are very fond of the series you become bored with so much of the same thing. From a listening standpoint it seems far more enjoyable to have a variety of shows on a reel. From a trading standpoint it is probably far easier to trade a reel of one show than one with a variety. I guess Hy and I are bucking the majority on this one.

Perhaps others have thoughts they could share with the rest of us on these subjects.

James L. Snyder
517 North Hamilton Street
Saginaw, Michigan 48602

Over the years the accumulation of paper concerning old time radio has reached "fire hazard" proportion at our house. In a recent attempt to reduce this collection of "this and that" to a reasonable level, it was my good fortune to come across an interesting and amusing glossary of terms used by production men, announcers and studio engineers around 1930. Some (if not all) of this jargon has carried over to the present time but others are perhaps dated. So here, in no particular order, are the words and phrases of broadcasting in 1930:

KILLIE LOO BIRD—a flighty coloratura soprano with a florid style.

ANNOUNCER'S DELIGHT—control box in the studio containing a complex row of lights.

BIRDIE—tweet-tweet sound encountered on long-distance transmission lines.

TOWN CRIER—one who sings too loud.

BLASTY—a blasting sound, too much volume.

FUZZY—voice lacking clarity.

ADENOID TENOR—a tight voice

GELATINE TENOR—vibrato or tremolo in voice.

FIGHTING THE MUSIC—lacking ease in singing.

TALKING IN HIS BEARD—muffled voice.

SHORT VOICE—limited range voice.

SCOOPER—a singer who slides up and down the scale without distinguishing clearly between notes.

CORN FED—uncultured performance

TRICK—individual instruments in a group selection are not distinguishable.

LOCK JAW—the voice of one who sings or talks as if tired.

OLD SEXTON—a bass with a funeral quality as if from the tomb.

WOODEN VOICE—lacks variety and expression

SOUR OR BLUE—off pitch

NERVOUS BARITONE-one who over emphasizes the dramatic effect.
SCRATCHES-noise caused by faulty equipment
CROSS-TALK-conversation picked up from a foreign source
CROSS-TONE-foreign tones picked up.
CROSS-FIRE-morse telegraph codes picked up by program lines.
NEMO-programs originating outside the studio.
WOOF-a word used frequently in making tests, but having no meaning.
PEAKS OR KICKS-the maximum point of the needle swing on a volume indicator.
CHECK PEAKS-comparison of peaks on two or more programs.
LINE HITS-when overhead transmission wires contact accidentally, usually during storms.
HAYWIRE-equipment in poor condition.
DEAD MIKE-one out of service
DOWN IN THE MUD-an order directed to studio engineers to reduce the volume.
BRING IT UP-order to increase volume.
FADE IN or **FADE OUT**-gradual reduction or increase in volume.
STANDBYS-alternative for programs on the air.
FILL IN-those who standby to go on the air in case a program change must be made.
STANDY-a warning to get ready to take or go on the air.
ON THE LOG-an entry in the studio record complimentary or otherwise.
RIDING GAIN-keeping program volume within practicable limits.
BUGS-trouble in equipment caused by something not immediately obvious.
PIPE or **PATCH**-temporary and removable connection on studio equipment.
BUG JUICE-carbon tetrachloride.
FINAL SHOT-last test of program from point outside main studio.
ON THE BEACH-out of a job, unemployed.

Gene Bradford
 17706 Elizabeth
 St. Clair Shores, Mich. 48080

The response to my letter printed in the August, '83 IP has been very positive.

How about a query to all current members to drop a note to IP about the type of reel to reel tape they use, why, and what speed they record at. This would be very informative to those of us who are coming in new and to not have personal access to such information.

Have you considered printing a small brochure to be given to new members of OTRC concerning collecting? I am picking up information which is extremely helpful BUT this information does not seem to enjoy wide notoriety.

Please look over the attached photostatic copies of an ongoing

battle I've been having with Old Time Radio, P O Box 27301, Denver, Co. 80227. As you note, it started last June, 1982 when I sent in an order and received only my cancelled check. Follow-up letters to ORS, The U S Postal Service, and the Denver Better Business Bureau have not been able to resolve the problem. Perhaps a warning to our membership concerning this supplier would be in order.

Best regards and keep those recording heads clean.

Tom Monroe
 1426 Roycroft Avenue
 Lakewood, Ohio 44107

ED WYNN
 as lovable "KING BOOGIES" of
HAPPY ISLAND
 with lovely
EVELYN KNIGHT
 and
JERRY WAYNE
 featuring music by
MARK WARNOW
 "Elsie, Elmer and Beulah!"
WGR-TONIGHT-7 P.M.

WGR
BLUE
 NETWORK
 350 ON YOUR DIAL

Happy Island ★
7:00 P. M. A new and delightful show featuring that grand old trouper **ED WYNN**, Buffalo's own **JERRY WAYNE** and **EVELYN KNIGHT**.

Parker Family ★
8:15 P. M. Another fascinating episode in the lives of 79 or neighbors, America's neighbors, **The Parkers**.

Gang Busters ★
8:00 P. M. **Mr. Don McLaughlin** and re-enact the story of a Southwestern gang leader who eventually outsmarted himself.

WGR Drama Guild
10:30 P. M. Buffalo's most talented actors present "Bride of a Feather," written by a well-known radio dramatist.

For other WGR programs, see complete listing elsewhere on this page.

NICK CARTER

in

COPYRIGHT:
STREET & SMITH

gold & guns

Oct. 1933

CHAPTER XII BLACK MASK

Nick Carter's flashlight was ruined. But as the man fell under his blow, Nick's hand went into his pocket, came out with matches. He struck these.

He had never seen the face of the man who lay at his feet. Nick shouted up the stairs.

"Come on, Chick!" he called. "Bring Pritchard down and turn these lights on."

The door opened, and Nick could hear steps coming down the stairs carefully. Two or three minutes later the lights went on, and Nick saw young Pritchard with his hand still on the switch. Beside him stood Chick Carter. On the stairs were Iris and the two servants.

"Does anybody know this man?" Nick Carter asked crisply.

No one did.

Nick reached into his pocket, pulled out his make-up kit. With the aid of a black past and a sheet of paper, he took the man's finger prints. These he handed to Chick Carter.

"Get on the phone with these, Chick," he said. "See if you can identify this boy."

Meanwhile, Nick Carter bound the prisoner's hands behind his back. Then he looked around the cellar.

The man had been at work on the safe when Nick discovered him. There was a hole already drilled in the tumbler of the big safe. Pritchard, Iris, and the servants were coming closer.

"Get back!" he yelled. "Get back--all of you!"

Very carefully the detective prowled around with his fingers on the concrete floor. He found what he was looking for--a small leather case. Inside it were some steel drills, and a bottle of colorless fluid. This Nick Carter carefully set in a corner.

He turned to his audience. "Nitroglycerine," he explained. "This bozo was about to blow open the safe."

Nick Carter's brow was corrugated with thought. If this man was about to crack open the safe, it could mean only one of two things. Either the man was not the one who had stolen the gold--otherwise why would he be opening the safe now?--or the gold was already in the safe.

Nick turned to Pritchard. "Do you know how to open this safe?" he asked.

The young man shook his head, so did Iris Gravesend when she was asked the same question.

Nick squatted over the body of his prisoner. With those tools, the detective knew, he could open the safe himself. Given time, he could even open it without the tools. But that did not fit into Nick Carter's plans, not at the moment.

Chick reappeared at the head of the cellar stairs.

"I talked to New York police headquarters," he reported. "This guy is a member of the same gang you rounded up today, Salami---"

Even as he spoke, Chick Carter suddenly doubled up, fell over backward. Nick started dashing toward the stairs.

But a gun peeped out from under Chick's armpit, and Nick stood still. A hard voice was speaking.

"Yeah, he's one of Salami Mulligan's gang," the voice said. A black-masked face appeared over Chick's shoulder. "I'm coming downstairs, Carter," the voice behind the black mask said, "and if you ever want to see your buddy here alive again, you won't fire!"

Nick Carter saw the justice of that remark. The leader of the attacking gang was using Chick as a perfect shield. Nick Carter backed up as the man moved on down the stairs, still holding Chick's unconscious body in his arms.

Nick used the time while the man was coming nearer to think out what had happened that evening.

Some one had attacked Nick Carter in the dark--that was clear. Then either Chick or Pritchard or Winslow had slugged Nick Carter, still in the dark, thinking that Nick himself was the intruder.

There had been another man in the cellar--a man who belonged to this gang, to the gang that Nick thought he had rounded up that afternoon.

The black-masked man was already on the cellar floor, still holding Chick between Nick and himself.

Other men poured into the cellar. One of these came over, cut the bonds on the prisoner whom Nick had tied up.

"Get going, guy," he said to the prisoner. He reached down,

slapped the man's face. "Get up."

The Black Mask spoke now. "Finish opening that safe," he told the prisoner. "That's what we hired you for, Peterman."

The prisoner, still stunned from the blow that Nick Carter had given him, stumbled over toward the safe. The drill that he had put in the tumbler was still there. He started turning it.

One of the guards of the gang pushed Nick Carter aside. Nick stumbled into the corner--the same corner in which he had set the little black leather case.

Two of the other men, following Black Mask's directions, moved over. One got behind Iris, one got behind Mrs. Winslow, and they slid their arms through the elbows of the two women.

Now the gang had three shields --Chick and the two women. They were completely protected from any attempt that Nick Carter might want to make to capture them.

The detective stood still. But behind him on the floor was the nitroglycerine. It was up to Nick Carter to figure how to use it.

Peterman kept on working on the safe. He had drilled two holes in the tumbler now. He got up, looked at one of the guards who was standing over him.

"I gotta have my soup," he said.

"Where is it?" the guard asked. The safe-blower looked around the cellar. He spied the little black leather case behind Nick Carter.

"Over there," he said. And at that moment Nick Carter saw his plan. The safe-blower had called the turn for him had warned every one in the cellar that there was nitroglycerine in that case.

Nick raised one foot, held his heel poised over the black leather case.

"I'll give you Mulligan rats a break!" Nick Carter snapped. "Get going out of this cellar, and I'll let it go at that. But if you don't turn that guy and those two women loose, I'm going to kick this case, and that means curtains for all of us."

The safe-blower had slipped away from the man who was holding the light for him. He was on the other side of the cellar now, trying to get up the stairs.

"There's soup in that case," he quavered. "Soup! He'll blow us all up!"

The terror in the professional safecracker's voice communicated itself to the other robbers. The black-masked man's gun pointed un-

certainly. Then, suddenly, there was a disturbance.

Up the driveway came the siren of a police car, wailing!

Nick still kept his heel poised over the case of nitroglycerine. The black-masked man still kept his gun pointed at Nick, still kept one arm holding Chick's unconscious body to him. The other two men still held the women.

They were deadlocked. In the meantime, the police car came closer and closer. It must be nearly up to the house now.

Black Mask laughed. "You don't want to die, shamus," he said to Nick Carter, "any more than we do. Take you foot off that soup, we'll take our dukes off your friends here. But we'll all stand here till the cops go away."

Nick hesitated, then nodded. That seemed like a fair-enough move. Black Mask let go of Chick Carter; the detective's assistant slumped forward and fell on the concrete floor. Nick hurried forward, bent over him.

Black Mask growled, but could make no effort to stop Nick Carter. Evidently the chief crook was afraid of a tussle, afraid of any noise.

Heavy feet tramped through the house upstairs. The cops were searching the place.

"What's the idea?" Nick asked, looking up at Black Mask. "You've killed this boy!"

Almost involuntarily Black Mask bent over. Chick Carter lay still--very still.

Nick's hands were under his assistant's body. No movement of Chick's chest, of his eyelids, could be seen. Black Mask bent over farther, dropped a hand down to feel of Chick's pulse.

Then the Carters acted. As though by a prearranged plan, Chick Carter brought up one knee quickly, caught Black Mask on the chin. The gangster chief straightened up, turned, and thudded to the concrete floor.

One of his assistants fired at Chick Carter. Chick dropped beside the chief, but unwounded, simply to take cover.

Nick had swept Iris Gravesend and the maid to one side. Now he dove across the cellar, high into the air. His hand closed around the handle of the switch that controlled the lights for the whole house. He jerked it down.

Then he flew back across the cellar toward the place where he had left Iris. He must get the girl under cover.

All was in darkness now. Upstairs, some one was pounding on the

door shouting: "What's going on down there?" The cops were coming.

A rain of bullets poured into the place on the wall just below the light switch. There were three crooks left alive, uninjured.

Nick reached Iris. His hand groped for her, another hand was doing the same thing. Nick caught the hand of this man, started to pull him toward him. Then he realized from the feel that it was Chick.

"Take the women under cover, Chick," Nick ordered. The detective himself started to cross the cellar to the stairs. He wanted to get to the cops, let them in.

"This way!" Geoff Pritchard was calling. "Come this way, Iris!"

Nick could hear the gangsters turn, their feet scraping on the floor. A gun came up, and glinted in some stray little bit of light in that cellar.

Nick Carter leaped forward, fired at the blue steel. The gun flew out of the man's hand. There was an animal-like scream of agony, as Nick realized that he must have blown the gangster's hand half off.

Another man closed with Nick Carter in the dark, and Nick and he tried to club at each other's neck with the barrels of their pistols. Some one got behind Nick Carter, jabbed a gun into his kidneys, and said: "Who's this?"

Nick turned his head a little, saw one of the gangster's faces.

"Hey, I've got the back door open," somebody else yelled.

There was a rush of feet across the concrete. Nick ran after them. In the moonlight, as the cellar door was open, he saw the gangsters piling out. He fired.

One man stumbled, then got up and ran along with his pals. Nick tore up the cellar stairs after them, hit the ground just as they disappeared around the corner of the building. He started to run after them.

Then, suddenly, in front of the house, there was the sound of many shots, pistol shots.

The men started to run back toward Nick Carter, tried to get to the cellar door. But Nick was inside now, leaning on the cellar stairs, his gun peering out. As the first gangster came around the corner, Nick Carter fired.

The man jumped to one side, took cover behind the brow of a little hill. His companions poured after him.

Nick Carter fired again. All he could see were some black smudges on the lighter gray outline of the little hill.

The police came tearing around the corner of the building after the crooks. The guns of the gang hidden behind the hill all spoke at one time.

A policeman staggered, fell back. The cops ran back, took cover. Then, suddenly, something white shone through the air.

Nick Carter gasped. One of the gang had snatched up the case with the nitroglycerine in it. He had just thrown the bottle at the police.

There was a dull, horrible explosion, a sheet of flame in which indescribable objects rose. Then there was the screaming of a single policeman, the noise of falling plaster and stone.

Nick Carter started to creep forward. He didn't know whether the cops had been killed off or two of the policemen had been murdered by the nitroglycerine. But he no longer cared. He was going to get the gang that hid behind that hill, get them or die in the attempt. He had never seen anything as cold, as heartless, as the way in which they had heaved the nitroglycerine at the police.

A shadow showed over the brow of the hill for a moment. Nick Carter fired. A man towered to his feet behind the hill, staggered a minute, fell. As he did so, bullets from the side of the house tore his body apart, and Nick Carter realized that the cops were still there, were entrenching themselves, ready to fight it out with the gang.

Just as Nick had gotten to the corner of the building, some one behind the hill spied him.

Bullets tore the ground up not six inches from Nick's face. The detective leaped backward, landed on the cellar stairs, rolled down them. Some one caught at his shoulder, pushed him forward, and he realized that it was Chick.

Together the two Carters crawled back up the stairs. When they reached the top they lay very still, watching.

Then, suddenly, a voice sounded out from behind the hill

"I got another bottle of soup," the man called. Nick recognized the voice. It was that of the man who wore the black mask. "If we don't get out of here in five minutes, I'm goin' to throw it."

The guns died away, and for a moment everything was silent.

CONTINUED NEXT MONTH

The Whitehorse Star, Monday, June 27, 1983

Editor's DESK



I would like to thank everyone for their expressions of sympathy. The last 2 months have been very difficult but would have been much worse without your concern.

During the past few months, I have been swamped with things to do. Therefore, I have to cut back on some of my activities. As it is, this issue of the I.P. is about 10 days late getting to the printer. I will not be able to join some of the new clubs forming or be able to subscribe to some of the worthwhile publications available today. I hope that the parties involved understand and perhaps in the near future things will improve to the point where I may again involve myself with additional activities.

Beginning next year, MEMORIES will be published only once a year. This is not a reduction in material however, since each issue will be twice as large as previous ones. Production and advertising problems are the reasons for the change. Advertising rates will go up slightly with the next issue but the members discount will still be 50%. As a bonus, this fall's MEMORIES will be in the new giant size.

I am looking for Tarzan programs on cassette for a friend of mine who has a large Tarzan collection. Please send lists of programs-do not send tapes. He is only interested in good sound quality.

NARA is holding a West Coast convention on November 4 & 5, 1983 at Inglewood, Calif. Write to Don Aston, 1301 N. Park ave., Inglewood, California 90302 for details. Happy 10th Assnivesary, NARA.

Incidentally, since I use cassettes exclusively, I thought I might mention that I use TDK D60 tapes and these may be bought in some areas at 99¢ a piece with a hard plastic case. I have even seen these on sale for 79¢ and at that price, grab all you can. This is a great tape for our hobby if you can buy them reasonably. These tapes may sell for over \$2.00 each in some areas, be careful.

See you next issue.

Native radio

Native radio stations in the Yukon will get their first programming from the Northern Native Broadcasting Yukon Society this week.

While regular programming will not begin until late this year at the earliest, the society is sending out a package consisting of five one-hour shows to be played on each weekday by the five radio stations run by local native broadcasting societies.

George Henry, society director of operations, said the tapes, to be circulated throughout July and August are another phase of the society's planning process, leading up to the day when the community radio stations receive programs from the society's Whitehorse production centre via satellite.

The first batch of tapes went out last Thursday. They include, amongst other things, a pot pourri of newscasts, interviews on land claims, and discussions on alcohol treatment.

Henry said that as results of a recently completed audience survey are analyzed, the results will be applied to the one-hour shows.

"It's a pilot project and when we go through the survey, we'll be incorporating a bunch of ideas."

The survey forms were administered recently to a group of Indians expected to listen to the new service to see what they want to hear. For example, if people want to hear traditional music, that will be put on the tapes.

When the two months are up

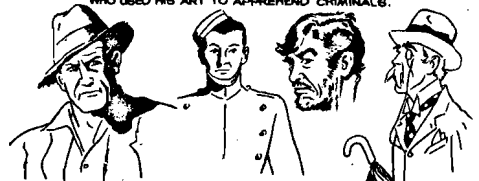
RETURN WITH US TO... 

MR. CHAMELEON

MR. CHAMELEON IS A CLASSIC EXAMPLE OF THE TYPE OF SHOW RADIO DID BEST... STIMULATING THE IMAGINATION OF THE AUDIENCE.



MR. CHAMELEON WAS A MASTER OF DISGUISE WHO USED HIS ART TO APPREHEND CRIMINALS.



KARL SWENSON, THE ONLY ACTOR EVER TO PLAY MR. CHAMELEON ON RADIO, WAS HIMSELF A VERSATILE PERFORMER PLAYING SUCH DIVERSE ROLES AS LORENZO JONES, JOE PALOOKA, AND OUR BAL SUNDAY'S HUSBAND, LORD HENRY.

MR. CHAMELEON, ALONG WITH HIS TRUSTED ASSISTANT DAVE ARNOLD, BEGAN SOLVING CRIMES OVER CBS RADIO IN 1948.



SOBBI, MR. CHAMELEON... YOU'VE DONE IT AGAIN!

programs sent out

surveys will re-appear to see if, having heard what they asked for, people have changed their opinion.

The taped shows will also give the society a chance to try out broadcast styles, Henry said.

"Then we'll know, when we make the actual program schedule, we'll know the type of music they'll like and the style of delivery," he said. "We don't want it as formal as CBC, but not as informal as CKRW."

While the society has submitted several funding proposals to the government in the past, Henry said it must be done all over again to meet the requirement of the northern native broadcasting funding policy established earlier this year by Ottawa. He said the society expects to submit its

program, management and training plans by mid-August and hope to hear in October what their funding arrangements will be.

The Yukon's share of the new funding program is expected to be \$3.4 million over the next four years.

The society is also setting up a training seminar in Whitehorse for two people from each of the community stations, which operate closely with the society although they are independent. That will take place late next week. Later this summer, society staff will be on the road, spending a week with each community radio station teaching them practical techniques of gathering information and putting together shows.

Most of the community stations, and the small FM

station run directly by the society in Whitehorse, have only 600 to 1,000 milliwatts of power. Henry said the federal government is planning to allow small stations to broadcast up to 10 watts (10,000 milliwatts) in strength without going through a complicated application process. He said the society will be applying to up its Indian Centre transmitter to 10 watts which will allow it to reach all of Whitehorse rather than just Riverdale. It broadcasts on the FM band at 88.9 megacycles.

Henry said many of the community stations will probably seek to increase their power.

Old Crow, Haines Junction, Carmacks, Ross River and Pelly Crossing are already licenced to run native community radio stations and others are working on their applications.



Joe Worthy

"Jim Anderson & Narrator"—
We Deliver The Goods
Norman Corwin Series



Don Douglas

"Sheriff"—Chuck Carson Plymouth Dealer
"Announcer & Actor"—Victory Is Our Business
"Black Castle"—One Man Mystery & Horror Show



Jack Manning

"M.C. (Starred)"—Saturday Senior Swing
"David Crawford"—Young Dr. Malone

Program Notes

The following changes take place at WEBR 970KHz Buffalo, N.Y. effective October 3, 1983.

Inner Sanctum replaces The Mysterious Travler, Monday's at 8:30 PM and Saturday's at 6:30 PM.

The Phil Harris and Alice Faye Show replaces Our Miss Brooks at 8:00 PM.

The Big Band Stand presents the Music and Antics of Bing Crosby, Sunday at 7:00 pm on WEEB Oct, 2, 1983.

WCAU's Radio Classics Saturday and Sundays at 8:00 pm can be heard weeknights at the same time when there are no ballgames being broadcast. WCAU 1210 KHz Philadelphia, Penn.

Comedy Tonight Changes to 8:30 Monday--Friday WBFO 88.7 MHz, Buffalo, N.Y. October 3, 1983

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



THE BOB AND RAY SHOW RETURNS TO THE FM90 PLAYHOUSE

The popular FM90 PLAYHOUSE is announcing the return of the legendary comedy team of "Bob and Ray." Returning to Sunday evenings during the FM90 PLAYHOUSE "The Bob and Ray Show" will again feature the zany humor and special slapstick that has made Bob and Ray favorites for almost forty years. Recreating the "golden age of radio" the delightful comedians will take aim with their classic cast of characters and perform their trademark parodies of radio drama. Joining "The Bob and Ray

Show" on Sunday evenings this September will be such perennial favorites as "The Bob Hope Show," with superstars Bob Hope, Bing Crosby, and Desi Arnaz, "Fibber McGee and Molly," with Gale Gordon, and classic new radio productions like the popular "Lord of the Rings," and "The Secret Garden." The FM90 PLAYHOUSE can be heard Sunday evenings from 7:30 p.m. until Midnight and Monday through Friday evenings from 7:30 p.m. until 10 p.m., exclusively over FM90 NEWSRADIO.



11/9/43

TONIGHT
9:00 P.M.

★ | ★ | ★

BRIAN DONLEVY

... the rugged, handsome screen actor, will be a great of radio's wedded couple

GEORGE BURNS & GRACIE ALLEN

In a hilarious show with Paul Whiteman and his orchestra. Presented by Lever Brothers Company, makers of

SWAN
PURE, WHITE FLOATING SOAP

★ | ★ | ★

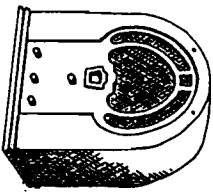
WIBX

GRACIE ALLEN, SUPER SALESWOMAN! If George Burns wears that hat, will Gracie wear the pants in the Burns household? Will Gracie think up next? Will George suffer in silence? For 30 minutes of everything but silence... tune in to **GEORGE BURNS** and **GRACIE ALLEN**, with **Bill Goodwin**, **Jimmy Cash**, **Felix Mills** and his orchestra... **TONIGHT WIBX... 9 P.M.**

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