
ILLUSTRATED PRESS

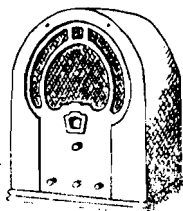
EST. 1975

#111 - JANUARY, 1986

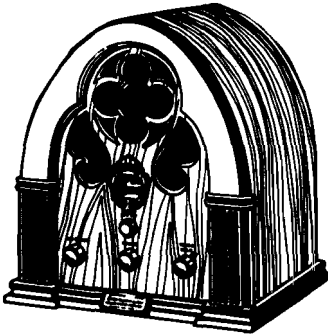


Our Miss Brooks

THE OLD TIME



RADIO CLUB



THE OLD TIME RADIO CLUB
MEMBERSHIP INFORMATION:

Club dues are \$17.50 per year from Jan. 1 through Dec. 31. Members receive a tape listing, library lists, a monthly newsletter (The Illustrated Press), an annual magazine (Memories), and various special items. Additional family members living in the same household as a regular member may join the club for \$5.00 per year. These members have all the privileges of regular members but do not receive the publications. A junior membership is available to persons 15 years of age or younger who do not live in the household of a regular member. This membership is \$12.00 per year and includes all the benefits of a regular membership. Regular membership dues are as follows: If you join in January dues are \$17.50 for the year; February \$17.50; March \$15.00; April \$14.00; May \$13.00; June \$12.00; July \$10.00; August \$9.00; September \$8.00; October \$7.00; November \$6.00; and December \$5.00. The numbers after your name on the address label are the month and year your renewal is due. Reminder notes will be sent. Your renewal should be sent in as soon as possible to avoid missing issues. Please be certain to notify us if you change your address. OVERSEAS MEMBERSHIPS are now available. Annual dues are \$29.50. Publications will be air mailed.

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

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

NEW MEMBERSHIP DUES:

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

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

Richard Olday
100 Harvey Dr.
Lancaster, NY 14086
(716) 684-1604

REFERENCE LIBRARY:

Ed Wanat
393 George Urban Blvd.
Cheektowaga, NY 14225

MEMBERSHIP RENEWALS:

Pete Bellanca
1620 Ferry Road
Grand Island, NY 14072
(716) 773-2485

TAPE LIBRARY:

Francis Edward Bork
7 Heritage Drive
Lancaster, NY 14086

CANADIAN BRANCH:

Richard Simpson
960 - 16 Rd., R.R.3
Fenwick, Ontario L0S 100

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

Dominic Parisi
38 Ardmore Pl.
Buffalo, NY 14213

The Old Time Radio Club meets the FIRST 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.

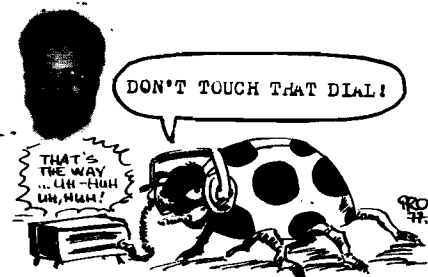
DEADLINE FOR IP #112 - January 6
#113 - February 3
#114 - March 3

ADVERTISING RATES FOR MEMORIES

\$40.00 for a full page
\$30.00 for a half page
\$20.00 for a quarter page

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

Advertising deadline - September 1.



JERRY COLLINS

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

Many people have asked me questions about the sources of the many stories that I have written in the last 8 years. Actually Chuck Seeley once asked me where I came up with all these strange stories. Either way I thought it only appropriate to enumerate the many books that have made my column possible.

There are 21 books in all. The 2 books that I turn to most frequently are the 2 standard works in the field: THE BIG BROADCAST, 1920-1950 by Frank Buxton and Bill Owen and TUNE IN YESTERDAY by John Dunning.

Other general works that I have used on occasion are: FASTER THAN A SPEEDING BULLET by Stuart Silvers and Isodore Harblum, MA PERKINS, LITTLE ORPHAN ANNIE AND HIGH HO SILVER by Charles K. Stumpf, THE OLD TIME RADIO BOOK edited by Ted Sennet, THE PICTORIAL HISTORY OF RADIO by Irving Settel, GREAT RADIO PERSONALITIES by Anthony Slide and RADIO by G. Howard Poteet.

There are also excellent books on radio networks and stations. The list would include THE GOLDEN YEARS OF BROADCASTING, A CELEBRATION OF THE FIRST 50 YEARS OF RADIO AND TV ON NBC by Robert Campbell, CBS, REFLECTIONS IN A BLOODSHOT EYE by Robert Metz and Dick Osgood's WYXIE WONDERLAND.

When researching certain areas of radio programming I frequently turn to Jim Harmon; either THE GREAT RADIO HEROES OR THE GREAT RADIO COMEDIANS. When I need material on soap operas FROM MA PERKINS TO MARY HARTMAN, THE ILLUSTRATED HISTORY OF SOAP OPERAS by Robert LaGuardia is turned to immediately.

The 2 most legendary heroes in the GOLDEN AGE OF RADIO were the Lone Ranger and The Shadow. WYXIE WONDERLAND as well as WHO WAS THAT MASKED MAN? THE SOTRY OF THE LONE RANGER by David Rothel and HIS TYPEWRITER GREW SPURS by Fran Striker Jr. are used when writing about the Masked Man.

THE SHADOW SCRAPBOOK by Walter Gibson is also an excellent source of The Shadow.

Autobiographies and biographies can also be important sources of information for articles like mine. Irving Fein's JACK BENNY as well as MILTON BERLE, AN AUTOBIOGRAPHY and George Burn's two excellent books THE THIRD TIME AROUND and LIVING IT UP OR THEY STILL LOVE ME IN ALTOONA have frequently been taken off the shelf.

For those young writers in the hobby there is no easy route to success. I have read and reread every one of the books on this list.

Until next month "Goodnight ALL"



Jack Benny parts reluctantly with a dime as Rochester puts on the pressure.



Al Jolson warms up famed vocal chords.

FRITZ KREISLER
PLAYS TONIGHT
ON THE
TELEPHONE HOUR
9 P.M. WSYR

Tune In The Telephone Hour
every Monday evening
NBC Network
•
NEW YORK TELEPHONE
COMPANY

Letters



I chose to write this letter as a formal response to many of the letters I have read in recent issues of the ILLUSTRATED PRESS. The letters to which I refer stated concern about the preservation and revitalization of old-time radio. One of the main themes that seems to be appearing in these letters is the desperate need to stimulate the interest of young people in our hobby. I wish to address both of these issues.

I feel especially strong concerning these things because I love OTR, and because I happened to be 18 years old. Radio was the only medium that allowed the audience to feel as if they were actually participating in the creative process. This was achieved by allowing the audience to use their own imagination, something totally unheard of in television.

Radio had so many different things that contributed to the overall magic which made the medium so special. It would take entirely too long to list the merits of radio, and the people involved were, in my opinion, that special "something" that made radio so much fun for all of us.

Last but not least, I wish to take the opportunity to sincerely thank everyone involved with trying to keep this great material alive and in circulation. It is through the dedication of people such as these that old-time radio will be preserved for the generations yet to come. They give so much and get so little in return. This letter has been a feeble attempt to express the great debt of thanks and appreciation that all fans of OTR, both young and old alike, would like to be able to repay.

I have made some absolutely wonderful friends since entering this hobby almost a year ago, but I always welcome any new correspondence; since it provided the means by which I may communicate with others of similar interest.

John Shores
4489 Tech Dr.
Macon, GA 31206

This is a brief reply to Ken Piletic's letter that appeared in the November issue of the I.P. Ken and I have done some trading and I found him to be an exceptionally nice guy and highly knowledgeable in OTR. (By the way, Ken, I plan to get tapes of the 10th convention from you!) Ken is, in fact, one of the nicest guys you'd ever care to meet in this hobby.

I found Ken's thoughts very well organized and very well written. The only question I would ask is how are you going to get a young person, particularly one with a stereo Walkman, to listen to the low fidelity of OTR when he can hear laser discs on the local FM station? Granted, I've seen so MANY people who don't care about audio, but have you ever put a pair of stereo headphones and listened to a monaural program? Ouch! This was exactly my point when I mentioned that videotapes could be used for OTR, but it was questionable as to whether the general users of VCR's now, having been exposed to digital audio, would accept OTR. Get the picture? I think if we're going to do that and use it for a testing ground, why not at least put stereo OTR shows or videotapes that have been equalized. Then, maybe. I completely agree that most of us in OTR now, with the majority being above 35, are going to have to do something to reach the younger public if this art is to survive. But, to give you another point, Ken, a booth at the railroad stations renting OTR for 25¢ a day would probably do a hell of a business. When should we get started?

Ed Cole
P O Box 3509
Lakeland, FL 33802

TAPE LIBRARY RATES: 2400' reel - \$1.50 per month; 1800' reel - \$1.25 per month; 1200' reel - \$1.00 per month; cassette and records - \$.50 per month; video cassette - \$1.25 per month. Postage must be included with all orders and here are the rates: For the USA and APO - \$.60 for one reel, 35¢ for each additional reel; 35¢ for each cassette and record; 75¢ for each video tape.

CANADIAN BRANCH: Rental rates are the same as above, but in Canadian funds. Postage: Reels 1 or 2 tapes \$1.50; 3 or 4 tapes \$1.75. Cassettes - 1 or 2 tapes \$.65; for each additional tape, add 25¢.

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.

The CRYSTAL EGG



HY DALEY

THE LIFE OF A STRIKER

I'm listening to a lot of OTRC these days but not enjoying it. It's not the contest, it's the situation. Our school is on strike here in Corry for the first time ever and I'm painting houses again with my reel to reel along.

I've soaked up a lot of shows in the past month and I'd like to comment on a few.

I've listened to several reels of Information Please and found them quite interesting. One thing I did notice was that questions were often designed for guest contestants. On a 1928 Basil Rathbone was given several Shakespearian questions while Fred Allen usually was given some showbiz questions. Oscar Levant usually was quipped on music. I suppose this was to tap their storehouses of knowledge.

Another fascinating reel encompassed the important broadcasts of WWII including England's Declaration of War, Elmer Davis's Broadcast on Dunkirk, France's Surrender, Pearl Harbor, Bataan' Surrender, and the Liberation of Paris. In six hours you followed the desperation of the early years to the feeling of victory of 1944.

I highly recommend this reel to anyone interested in WW II news and commentary.

I re-enjoyed the Superman serial with Bud Collier as the man of steel.

Several years ago I bought this segment on LP from Kellogg's Corn Flakes but this particular reel took the story a bit further past the yellow Mask Story to the Arson of the Star Mining Company.

also involved is a gripping tale of hot icebergs that the Nazis have made. When a "loaded" iceberg strikes a ship -- blam! Jimmy Olsen and his E.T. friend, Poco, are captured by the Nazis but Superman saves them in the end.

A rather obscure show, Those Sensational Years, 7-30-47, was concerned with the discovery of the North

Pole. Who was there first? I never realized Perry had competition in the discovery.

Another rather strange show was Americans All, a 1938 series which took a nationality and highlighted the ideas and inventions of immigrants. This particular show featured the Germans in American.

Summer never goes by without a couple Johnny Dollar shows. This unusual reel featured Edmund O'Brien and Charles Russell as Johnny Dollar rather than Bob Bailey. The shows were from late 1949-early 1950.

Well, if our school strike goes on, I'll have more shows to tell you about.



Ed East and Ralph Dumke, the "Sisters of the Skillet," were a popular comedy team of the mid-1930's.

10

ROCHESTER DEMOCRAT AND CHRONICLE
Tuesday, October 10, 1950

CARL CHAMBERLAIN

and

NEWS OF THE SPORTS WORLD

7:20-7:30 PM

Mon. Thru Fri.

Brings his wealth of sports knowledge to WARC. On the local scene, he's a leading basketball coach and athletic director of two high schools. Nationally known as a player, coach and official. It's Chamberlain for complete sports news.

FAMILY STATION

24 HOURS

ABC

EDWIN C. HILL
7:15-7:20 P. M.
FOR NEWS

WARC **950**

OTR DEALERS

Our reel to reel library has grown by more than 25% in the past 2 years. Our cassette library has grown by some 40% in the same period. Most of this growth is due to the generosity of several dealers at the Friends of Old Time Radio Convention in Newark. I have talked with most of those dealers, and would like to say something about each one so that our members will get to know them a little better. All of the dealers I will mention are members of the OTRC. The IP does not except advertising, so by giving them this plug our members will be aware of what services these dealers have to offer.

Thom Solome, whose publication is "SHADOW SOUNDS OF THE PAST", had the largest contribution of all with a donation of 119 reels. His address is 196 Lawrence Avenue, Brooklyn, New York. A collector of some 13 years Thom (pronounced TOM) does not consider himself a dealer at all. Thom's catalog is a 112 pages, doubles as a log for many titles and is available for \$5. He also sells 1800' reels for an unbelievable \$5. a piece plus postage and insurance. In February a cassette catalog will be available. Thom will offer cassettes for \$2. a piece plus postage, custom reels for \$12. per reel plus postage, and custom cassettes for \$3.50 a piece plus postage.

Thom donates both his time and tapes to various blind organizations. If you don't find what you are looking for in Thom's catalog, let him know. He may be able to find it, copy it and sell it to you cheaper than you can buy it somewhere else.

Our Cassette library was increased by 25 cassettes, donated by Edward J. Carr, 216 Shaner Street, Boyertown, PA 19512. I met Ed some four years ago at the Newark Convention. One year I bought "SPACE FORCE" a BBC science fiction reel from him. I copied it and donated it to our library (OTRC REEL #336). The quality of Ed's reel was excellent. This year I bought a number of "WHITLER" reels from him, and as usual they were of top quality sound. The WHISTLER reels even had Signal Oil commercials in them. To obtain a catalog from Ed, send him \$2. which is refundable with your first purchase. Ed sells reels for \$7.25 plus shipping and will also make custom reels within reason. He also has a unique feature; 90 minute cassettes (3 shows per cassette) are available for \$3.00 a piece plus postage. These have a minimum of 3 cassettes per order. This can be used as sort of lending library. For example: Purchase 3 cassettes, copy them, then return the originals to Ed

with a cash order for 3 more and you get to choose 3 extra FREE. Contact Ed for further details. Ed sells books and discs in addition to writing a regular column in the Old Time Radio Digest entitled RADIO BOOK COLLECTING. Ed is currently taking a survey on where and how you listen to your OTR cassettes (on a stereo system, in your car, on a simple recorder etc.). Please drop him a line.

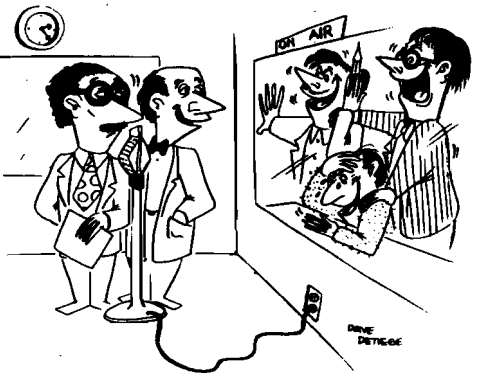
As a service to our readers, I am inviting all dealers who belong to the OTRC, to write and tell me about yourself and your OTR business, so I may share it with our readers.

Frank C. Boncore
38-15th Street

Buffalo, NY 14213

Ph: 716-886-3966 after 8:00 p.m.

John Brown, NBC's Digger O'Dell, explains intricacies of sound effects to Leanne Griffen, Television starlet.



"Oh, these are my gag writers!"

25 WORDS OR MORE

I was born in 1943. Sometime around 1950 we got a Muntz television and I doubt if I listened to much radio after that. So, my recollections of listening to original old time radio are from a very early age, but I do remember hearing some shows.

My favorite show was The Fat Man. I guess this is an odd favorite selection for a young kid, but I liked mystery and detective programs then, and they are still my favorites today, I can remember the introduction to The Fat Man where he steps on the scale to weigh himself and then discovers that his fortune is danger -- a neat beginning. I can remember those kinds of scales located in public buildings. For a penny they would tell you your right and dispense a small card informing you of your fortune I even remember once, when with my mother, I stepped on one of these scales, inserted a penny, and weighed myself and received a fortune card. I had hoped the fortune card would say "Danger", but instead it said something silly like romance or wealth was in my future. What a disappointment.

I can remember listening to other old time radio shows. I know I listened to the Lone Ranger. I know this because after a Lone Ranger episode I would pretend I was riding a horse and gallop through the house yelling "Hi yo Silver, away!!!" I heard the Green Hornet; Sky King was a "must" listening while eating supper. I know I heard broadcasts of Inner Sanctum. That creaking door would cause chills to run down my spine. I was never a big fan of comedy, but I did hear episodes of Ozzie and Harriet and Our Miss Brooks. I don't remember ever hearing the Shadow which is my favorite show today.

I have been collecting old time radio shows for about two years. I started my collection by buying record transcriptions. I have many Murray Hill records, a few Radiola albums, and other odds and ends. I then started buying, from dealers, cassette transcriptions of old time radio broadcasts. Finally I joined several old time radio clubs, bought a dual cassette stereo, and rent and copy library tapes. I try to listen to an hour of old time radio every evening. While listening to these broadcasts I often wonder if I will hear a program that will ring a bell and I will recall having heard the original broadcast during those very young years. So far no bells have rung.

As a matter of fact I can remember the story line from a single individual show well a part of the story line.

the beginning. This story is from none of the programs mentioned above. It's maybe from Suspense or some other drama anthology. The story opens with a protagonist (I don't remember if the protagonist is a man or a woman) who suddenly finds himself in a mental hospital. He doesn't realize he is in a mental hospital. He just wakes up and regains his sanity. He recognizes his surroundings and seems to know the names of other inmates and doctors, but he doesn't recall how he got there. She story continues and I suspect tells about his recovery and release. I don't know, I only remember the beginning. Maybe someone reading this knows the program I am trying to recall. Even better maybe someone has a recording of this shows If you do, please let me know; I would love to know the story's ending.

David Vopicka
Albuquerque, New Mexico

Few people have the busy schedule that I have. Between my family, my teaching job, my coaching career, my other hobbies, and now my political career very little time is left. How do I maintain my sanity? My only answer is "old time radio." When I want to return to a calm and more relaxed environment nothing works better than Fibber McGee and Molly, the Great Gildersleeve, or Henry Aldrich. If I want to bring back memories of my childhood the Shadow, The Lone Ranger, and Nick Carter always work. If I want something more creative than anything on television I turn to I Love a Mystery, Lux Radio Theater, or Mr. President. Well, I believe it is time to turn on another radio show.

Jerry Collins
Lancaster, New York

My favorite radio show is Baby Snooks, or Lux Radio Theater. But then what about the Shadow, Johnny Dollar, Suspense, The Lone Ranger, Capt. Midnight, Jack Benny, Columbia Workshop, Fibber McGee and Molly, the Whistler, Magic Island, Inner Sanctum, Sam Spade, Gunsmoke, Dragnet, Phillip Marlowe, The Green Hornet, Wayne and Shuster, Red Skeleton, Screen Direct's Playhouse, Mr. District Attorney? This list seems to go on and on, so just forget it. It seems I like most radio shows, so I think I will return to an easier question, like, "Which came first, the chicken or the egg?"

Richard Simpson
Fenwick Ontario

There's so much good to say about being an old time radio enthusiast. I couldn't decide on whether to tell

how I got into the hobby while living in Syracuse (I accidentally turned in to Alan Rockford playing a Jack Benny show, sent for this sample tape, ordered shows met Alan and saw his collection of tapes crawling all over his living room walls, and decided that that was for me); or how much the radio conventions mean to me (they're not the usual buy-and-sell meets of other hobbies; instead I have met friends there whom I look forward to seeing again year after year and share a table with); or how my dream came true this past year when I met my favorite radio personality, Frank Nelson, and had a home movie taken of his saying "Yeeeee" to me. Well, I still can't decide which to write about.

Mitchell Weisberg
Fredericksburg, Virginia

FINAL ISSUE

This will be the last issue you will receive UNLESS you mail your 1986 dues to:
Pete Bellanca
1620 Ferry Road
Grand Island, NY 14072
by January 31, 1986. Most of our members have already renewed. Don't be one of the few to miss out on our plans for 1986, send your dues in today!

I've had plenty of adventures the past few nights. There was a police chase that ended in a gun battle, an extra-alarm fire, and the helicopter rescue of an injured sailor by the Coast Guard. I overheard someone who was probably a spy, and I listened to a Russian pilot chatting with a flight controller in Algeria.

Further, I did it all without ever leaving my study in New Jersey. That's because, besides my regular radios, I have special radios that reach outside the AM and FM broadcast bands, into the fascinating world of high-frequency broadcasting: shortwave and beyond. That's where you hear police and fire calls, ship-to-shore and air-to-ground communications, and the international radio programming of most of the nations of the world.

Thanks to modern electronics, the radios that receive high frequency broadcasts are smaller, but more sensitive, than ever before. And you can still buy a lot for under \$100. On less expensive units, you'll still spin a dial to bring in a station. On the advanced models, punching in the frequency on a keypad locks you onto the exact station you want — from Radio Havana to your local police department.

It's a big world out there, with hundreds of thousands of broadcasts to be heard each day. But you can't hear them all on a single type of radio. To understand why, you should know a little about radio frequencies. In this case, frequency refers to the number of radio waves that pass a fixed point each second. The AM band runs from 540,000 to 1.6 million waves per second (540 to 1600 kilohertz), and the FM band from 88 million to 108 million waves per second (88 to 108 megahertz). Shortwave, at 3 and 30 megahertz, comes in between. It's called shortwave, by the way, because the more waves per second, the shorter each wave is.

A shortwave signal can travel thousands of miles, and many countries offer international shortwave programming. Among the easiest to pick up are the world service of the British Broadcasting Corp., the North American service of Radio Moscow, our own Voice of America, and the international services of Canada, the Netherlands, Germany, Greece, Isra-

el and more. Shortwave receivers, the size of a paperback book or smaller, are available from the likes of Sony, Panasonic and Toshiba. Prices start at \$75, and any of them will bring in regular international broadcasts, plus AM and FM.

Shortwave offers far more than these broadcasts. With the right equipment, you'll hear a supertanker captain reporting home, an airliner halfway around the world talking to a ground station, and even the planes of our Strategic Air Command (in code, though). And you'll hear mystery stations — Spanish-speaking female voices reeling off strings of numbers. Are these instructions to secret agents?



Radios that bring in everything that shortwave has to offer start at \$200 (from Sony and Panasonic) and run to \$750 or so (from ICOM, Kenwood and Yaesu). Pay more, and you get better controls and the ability to bring in otherwise hard-to-land broadcasts.

Once you set your dial above shortwave, you're in the realm of very-and-ultra-high frequency — up to 500 million cycles per second. But these kinds of signals don't travel very far, so you'll mostly pick up things from closer to home: ship traffic from local rivers and harbors, aviation traffic from local airports and nearby police and fire departments.

To receive these broadcasts, you'll need a scanner radio that keys into 20 or more different frequencies. The radio scans among them and comes to a stop whenever it locks onto a clear enough signal. Prices for radios with brand names like Bearcat, Regency and Radio Shack start under \$200.

Finally, with so many frequencies out there, how do you know what's available, and where to listen? Get a copy of *World Radio TV Handbook*, which has lists of all frequencies used by the radio stations of every nation. For scanner frequencies, Radio Shack sells *Police Call*.

And, each month, *Popular Communications* magazine, in addition to listing interesting shortwave and scanner frequencies, features stories to appeal to junkies of high-frequency stations. **FW**

Gordon Williams is business correspondent for ABC News. His broadcasts are heard daily on radio stations all over the country.

MR. HI TECH

GORDON WILLIAMS' MONTHLY COLUMN

PICKING UP ON SHORTWAVE ESCAPADES



★MYSTERY

SUNDAY

- 6:00 CBS—Mid-Center
- 7:00 NBC—Sunrise
- 8:00 CBS—Sun News
- 9:00 CBS—Sunday Morning
- 10:00 CBS—Sundays at 10
- 10:30 CBS—Coke 6-12

MONDAY

- 6:00 CBS—The Forum
- 6:30 CBS—Sunrise
- 8:00 CBS—Sunrise

TUESDAY

- 6:00 CBS—Sunday Theatre
- 6:30 CBS—Sundays at 6:30
- 8:00 CBS—Sunrise
- 10:00 CBS—Late Wolf

WEDNESDAY

- 6:00 CBS—Mr. Champion
- 6:30 CBS—High Adventure
- 9:30 CBS—Mr. S. A.

THURSDAY

- 6:00 CBS—FM to Peace & War
- 9:00 CBS—Suzanne
- 9:30 CBS—Police Photographer
- 10:00 CBS—Suzanne Treasurer
- 10:30 CBS—This Sea

FRIDAY

- 6:00 ABC—The 5th Hour
- 6:30 ABC—The 5th Hour
- 7:00 ABC—The Short

SATURDAY

- 6:00 ABC—Amazing Mr. X
- 6:30 CBS—Police Photographer
- 9:00 CBS—Suzanne

I'm sick. I have what is known as a form of mental illness. In medical circles the illness is described specifically as "antique phonoitis". In layman's terms it is called the old time radio fever. Every known case has been terminal and there is no known cure. The only way it can be treated is with constant fresh doses of old time radio shows. The disease can be transmitted to other people but it poses very little threat to the television-watching public. The disease is transmitted from person to person by the exchanging of catalogs or by reel or cassette tapes who oxide particles have been exposed to OTR.

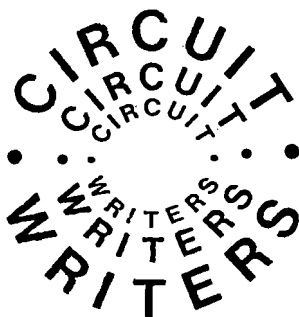
When the time comes to go to that great recording studio in the sky (the same one that has every known show of OTR in its library including thousands that no one here on earth has), I wonder how they are going to bury me. Perhaps I'll be wrapped in Ampex 641 from head to toe with a copy of TUNE IN YESTERDAY in the casket with me. I'll be wearing a pair of headphones connected to a Walkman that is playing Amos 'n' Andy. Or if the setting is more serious I might be listening to LUX. When that time comes I know I will have plenty of time to listen to those thousands of shows that I've traded for and bought over the years. Now I tell people I no longer trade because I have so more room in this apartment for any more reels. Last week I transferred 4 boxes of reels to the bathtub because the oven was already full. Now I realize that my refusal to trade was a cop-out. There is simply no excuse since there are places that rent warehouse space.

One of the symptoms of this disease is that it causes you to spend money impulsively on telephone calls and correspondence to other collectors. The person I call never get a chance to say anything but "hello" because I am a chatterbox. I've just got to tell them about my new discoveries. Last month I set the world's record for the longest nationwide telephone call in A T & T history and my telephone bill came in last week. G.T.E. had it sent over in a box that a Whirlpool refrigerator came in. It cost them \$240. to mail it but it cost me \$240,000. And that's only the beginning. It can only end as I've described it above.

One of the most interesting aspects of this disease is that I Don't want to be cured. If there is a series that I absolutely HATE (and I say IF there is), I will

shortly have every surviving show in that series, and be thinking about a way for me to get the ones that didn't survive. Oh well. Tomorrow's another day.

H. Edgar Cole
P O Box 3509
Lakeland, FL 33802



Last time we discussed some terms found in the manual that came with your reel-to-reel recorder. Here I want to touch on some unrelated things before I get on to the topic this time. If you are buying a used reel-to-reel machine, take along a tape known to have been recorded on a machine with heads in proper alignment. This is something we tend not to concern ourselves with, but it is most important that the tape be absolutely in alignment. The tape head should be seated at exactly right angles to the tape edge. Any deviation will cause improper recording and playback. Commercially recorded alignment tapes are available, which are usually at 7-1/2 inches per second and contain a pure sine-wave at a relatively high frequency such as 5 kilohertz or 20 kilohertz. This tone runs for several seconds so as to give you time to adjust the heads. A word of warning here, though. If you aren't sure what you're doing the best thing is DON'T DO IT! If you do know how to do it but need an alignment tape and can't find one, send me \$5. and I'll make you one. Alignment isn't widely discussed because tape decks heads are securely mounted. However any jarring of the machine that may occur could possibly upset this slightly. If you never move a machine you won't likely have to worry about head alignment. Misalignment occurs over a period of time if the machine is moved frequently. The result is that if the record head is affected, your tape will not sound right on any other machine in proper alignment. The recorded track will be in the wrong place on the tape.

If you are using an older machine that had a combination record/playback head (the same head) this problem would not be noticeable because the same head records and plays back. Compatibility with other machines will be affected. Enough said about that here, but if cleaning and demagnetizing the heads still yields "muddy" or "mushy" sound, alignment is the next thing to check.

Most modern decks use three heads. From left to right looking at them with the head cover removed, the function of each head is erase, record and playback. By separating record and playback functions by letting a separate head do each, performance can be optimized. Some machines offer reverse playback as well as the usual forward playback. Those are four head decks and the functions of those heads from left to right would be erase, reverse playback, record and forward playback.

A "pet peeve" of mine has always been level fluctuations that are caused by the person doing the recording. Nothing is more irritating than to hear level adjustments made in large steps during a recording. The proper procedure for setting level is to put the machine's function switch on SOURCE so that you are monitoring the recording. Set the level so that the VU meters hit the "0" level (100%) during the LOUDEST part of the program to be recorded. Occasional slight peaks into the red area are okay, but the meters should never be pinned. If you have maintained your recorder properly and have cleaned the heads and DEMAGNETIZED them, you can usually set the level as above. Then, FORGET IT! Let the lower parts of the program fall where they will on the meters but never so low that the meters are just barely moving or don't move at all. As you get familiar with your machine and the type of tape you're using you will soon see how to optimize recording levels. With some high output low noise type of tapes you can record 3 db or so "in the red" without any distortion problems. You will also discover that some machines are more forgiving when recording in the red area than are others. One thing to consider is whether your VU meters are reading the R.M.S. (average) input level or whether they're reading peak input level. With machines that use a "bar-graph" level set-up, you will be seeing peak levels because these meters can respond to a complex wave form much faster than the RMS type meter. Ballistics of all VE meters vary so

the best answer is to get familiar with your equipment and tape you will be using.

One problem we are facing now which is of no consequence if you're dealing with OTR is recording properly digitally mastered material onto tape (analog). This would be such things as compact or laser discs, which if properly mastered, will FAR exceed the dynamic range recording capabilities of your reel to reel or even your cassette deck. To use one of Bob Burnham's expressions: "There will always be a blanket of noise present." This is especially so with classical material. With digital there is NO noise whatsoever and you'll find it's like putting a tornado through a keyhole. It is impossible to record such material because with analog, the dynamic range isn't nearly as good and if you increase record level during low passages you will be into distortion during loud portions of the program. In the recording of analog programs, such as tapes and commercial LP's, a compression amplifier is often used which reduces the level on the high loud portions and expands gain on the low soft portions. It limits dynamic range. Compression amplifiers and limiters are a subject I could write volumes about but we won't concern ourselves with that here.

For OTR, set up the record level as I have previously mentioned and you usually will be okay. If you have recorded your programs "off the air" you will see that the levels will be much more constant because the station has already "processed" the audio for you. Comments and questions always welcomed. Happy listening until next time, gang!

H. Edgar Cole
 P O Box 3509
 Lakeland, FL 33802



PENNY (BLONDIE) SINGLETON POSES FOR PICTURE WITH JEFFERY (ALEXANDER) SILVER AND JOAN (COOKIE) ROSE.

WHAT DO YOU WANT FOR CHRISTMAS?

"What do you want for Christmas, My Dear?"
Cried the Old Man, with passion and a tear.

"Just a Philco will do, and a little chair, too.
Oh, to hear Fibber and Molly this year!!"

"What do you want for Christmas, Old Friend?"

"Pal, how much do you want to spend? It would be fun to follow The Shadow and his laugh so hollow, and those Jack Benny programs without end."

"What do you want for Christmas, my child??"

"Oh, give me nothing so expensive or wild.
Godfrey's songs would be fine, to go with my wine.

Just to hear his voice, so mellow and mild."

"What do you want for Christmas, dear one??"

"The sounds of the past would be fun.

Fred Allen and his gang,
All that Bing ever sang,
And Jimmy Durante, the greatest, bar none."

"What do you want for Christmas, my sweet?
You say Radio is very hard to beat?? Well, I have George and Grace, And Sherlock's in this space.
MERRY CHRISTMAS and let's pull up a seat!"

John A. Barber
Box 70711
New Orleans, LA 70172



The girl who meets the eye here is Janet Waldo of "Meet Corliss Archer."

Editor's DESK



Our first issue for 1986 bring you the following resolution fom your editor; to continue bringing to you each and every month the most information and entertaining publication about Old Time Radio.


Arlene and I would also like to take this opportunity to wish all of you a VERY HAPPY NEW YEAR!!



ALSO ON

NBC
Wednesday
8:30 a.m.

THE ALAN YOUNG STORY



Alan gets a break comedy lift it needs.
Alan Young

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

FOR SALE: Commercial VHS - 1 copy of each: If you Knew Susie-\$15. plus post. Its a Joke Son-\$15. plus post. Mary Poppins-\$20. plus post. all played twice.

Edward J. Carr
216 Shaner St.
Boyertown, PA 19512
P.S. Also many 16" transcriptions. Most \$6.50 ea. send SASE for list.

FOR SALE: Subscriptions now available for new, bi-monthly, hero-pulp fanzine GOLDEN PERILS. Depts. in each issue will include a Radio Roundup column (consisting of a review of 1 episode of an OTR series), a Dark Shadows column, & much, much more. Issues #1 & 2 are out. Issue #3 in January. \$3.00/sample copy. \$18. for 6 issues. Make check out to Howard Hopkins, editor.

Chuck Juzek
57 Hutton Avenue
Nanuet, NY 10954

WANTED: I will purchase on cassettes most shows of Roy Rogers, Charlie Chan, Hopalong Cassidy and Sherlock Holmes.

Chuck Wheeler
1537 Berwin Ave.
Kettering, OH 45429

WANTED: Christmas programs taped off your local OTR station with the hosts comments if possible. Will reciprocate with same type programming off my local station, or will pay for tape. Please use both channels.

Phil Scott
Apt 123
601 Four Mile Rd.
Alex, VA 22305



Jim and Marian Jordan ("Fibber McGee and Molly")



HAVE YOU HEARD CAMEL'S NEW TUESDAY NIGHT CARAVAN WITH RUPERT HUGHES AND SHILKRET'S CONCERT ORCHESTRA?

YES, AND THEY HAVE BENNY GOODMAN'S 'SWING' BAND AND HOLLYWOOD GUEST STARS TOO!

NEW! HOLLYWOOD RADIO TREAT. Camel cigarettes bring you a FULL HOUR'S ENTERTAINMENT! Benny Goodman... Nat Shilkret... Rupert Hughes, Master of Ceremonies... Hollywood Guest Stars. Tuesday—8:30 pm E.S.T. (9:30 pm E.D.S.T.), 7:30 pm C.S.T., 6:30 pm M.S.T., 5:30 pm P.S.T. over the WABC-Columbia Network.

TONIGHT AT 10:00



-dial CBS 940 . WMAZ

SING IT AGAIN

NICK CARTER

IN

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STREET & SMITH

THE NINE O'CLOCK FIRES

May, 1935

CHAPTER II

A FIEND AT LARGE

Downtown in the Fourth Ward a roaring flame leaped into shadows, cut a cruel red streak against the black. A twin flame sent a lurid glare against the sky. For a second the fire hung with indecision. Then the flames roared out, LAPPING, curling, red tongues over the edge of the building, blackening and igniting a tenement next door.

A woman saw a streak of red race into her room. Curtains and window sill flamed before she could move.

The policeman on beat saw the lurid glow, raced to call his call box. There was a click in his ear. Police headquarters came on.

The alarm was radioed over Police shortwave even as it was relayed to Fire Alarm Headquarters, known as Transverse Number One, a log gray stone building in the security of Central Park. A dispatcher jumped across the room to a row of file cabinets.

His fingers flew over small plates, numbered, each about four by nine inches. He snatched out the one he wanted. Across it were perforated holes small ones barely noticeable in its gleaming surface. He slammed the plate into a frame atop a mass of upright metal wires. As he pressed down, wires came upward through the holes. The telegraph signal was given mechanically. Instantly it was on its way without a chance for the inaccuracy which might come as a result of hand tapped telegraph signals.

At Engine House 20, the Housewatchman listened to the sharp notes of the fire gong. 5-7 116 20 beat out raucously. A one-alarm for Engine Company 20 to answer assignment to box 116.

"Roll out, Engine 20! Box 116 in the slums!" he called. Most of the men had heard the alarm. The call was for the benefit of the PLUGGERS, the heavy sleepers who needed an oral prodding.

Smoke eaters were already hitting the brass, skidding down pole with lightning speed, tightening arms and leg muscles in time to keep from hitting the two inch rubbed pad at the base too hard.

Iron doors rolled open on well oiled rollers. There was a crack and roar as engines responded to the starter. Firemen leaped into assigned places, kicked shoes free as they yanked on heavy boots over bare feet. Smoke eaters clapped on varnished and baked-hard leather helmets, snapped on black rubber coats and leaped to tail board of hose wagons seemingly in one motion. There was a blast of crescendoing sirens, the heavy, wild gong of bells and roar of powerful, well kept motors. Engines swung out of the barn, stretched out in assigned positions.

Engines raced down an avenue, swerved into a cross street, headed beneath the El. Ahead of them, the sky was an ugly mottled red. The glare showed blocks away.

Answering companies stretched in sixty seconds after the first alarm. Men jumped from engine tails cradling hose couplers under arms. The engines went on a few feet, the hose unfolding while it was being coupled to hydrants.

The fire had spread, roared red and angry throughout a loft and one tenement. Shambly wooden structures with match-box walls and drafty air wells, they balzed from roof to cellar.

"Take the rear!" the chief shouted at his aide. "Get the people out." He glared at the fire, crackling and lapping with furnace heat before him. The El structure stopped the use of aerial ladders. The fire had gone too far to use scaling ladders on the burning buildings. "Hit the fire!" he roared as hose was coupled.

A veteran smoke eater climbed to a tenement roof, took the pipe, operating the nozzle and directing the stream. There was a sudden geyser of licking flame. It burst through a shroud of jet billowing smoke.

"The top's out!" He shouted down. The fire had eaten through the flimsy roof of the tenement. The old structure became a raging chimney for itself.

Shrill screams of trapped people, the wail of a frightened child, broke over the roar and crackle of flame. A stream of water proved to powerful for the rickety structure, carried through a flooring. There was a shower of sparks.

A crippled man, barely able to hold himself at a window, cried piteously. Two firemen manned a scaling ladder, clogged it fast to the nearest window of the unfired building one floor above that where the man held his frail body out the window. A cloud of smoke burst out over his head. His cries smothered in a hacking cough. Tongues of flame laced by him.

Firemen held to the tip of the ladder. They began to swing. The ladder swung farther over. The man was half out of the window, clinging desperately. There was little strength in those thin arms of which coat sleeves blazed and seared.

The ladder reached. A smoke eater leaped through the air, landed astride the sill. He grabbed the man, slung him over a shoulder.

Inside floors, walls, ceilings were a mass of flame. There was a crash as part of a staircase fell through.

The ladder was swinging back again. The Fireman kneeled on the narrow sill. His facae was set, his body steady. One slip, one miscalculation on the part of the man handling the hose from which came a sizzling stream of protecting water with eighty-

five pounds per square inch pressure, and he and his rescue would be knocked from the sill, carried back into that roaring blaze.

The ladder swooped up. The Fireman's mate locked legs around rungs. He extended an arm. There was a swish of rubbing rubber coats, a grunt. The ladder groaned, tore back through the air under the impetus of added weight.

The two smoke eaters turned back to join their companies. What they just done was all in the day's work.

The fire gutted both buildings. The loft had brick walls, resisted longer. But its insides were gone. It was a hollow, blazing skeleton. A floor crashed through as a company of men tried to carry a pipe in to save drab few possessions.

"Check your company!" the chief called as the men staggered back out.

"All here," the lieutenant answered. None had been trapped in that roaring hole.

The heat became unbearable. Companies backed down--changed position--to surround the fire from vantage points. There was nothing more could be done at close range. At any moment the fire would blow. A weakened wall would totter or the whole structure collapse upon itself.

Nick Carter received the detailed report of that fire an hour later. His eyes were bleak and cold as he said a silent prayer for those who suffered that night, the charge to be laid at the feet of the pyromaniac for that night's work.

Nick Carter turned a stern glance upon the three men who had gathered there during the past few minutes. "And now," he said, a deadly quiet in his voice, "although there is not yet proof of arson, possibly you gentlemen will take a more creditable interest in the theory?"

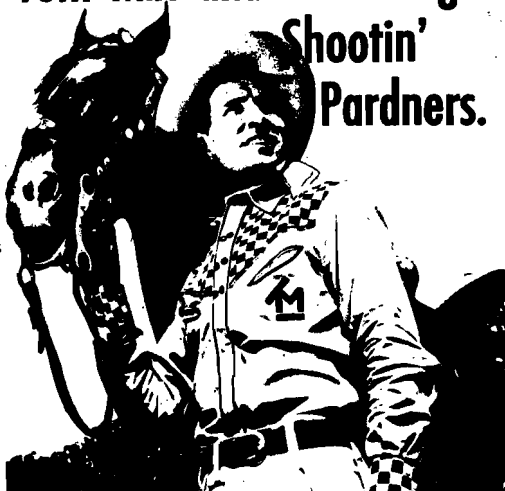
Marcus Raymond, vice president of the East Coast, nodded soberly. "I confess my mistake, Nick. Evidence or no evidence, there can be no mistake about four fires of unknown origin, all under the same circumstances. It has been a horrible catastrophe. You are to proceed with a full investigation immediately."

Commissioner Updyke nodded complete accord. He had watched for a fire in the Fourth Ward that night.

The third man was the chief investigator of the Fire Marshal's office. Officially, any investigation would be under that department. He had come with word that it would be agreeable to his office if Nick directed the combined investigations.

Somewhere at large was a fiend callous and indifferent to human life and suffering. He must be relentlessly tracked down, brought to justice for the most inhuman, sinister and feared crime known to man.

Tom Mix and his Straight Shootin' Pardners.



Corley Bradley, radio's dashing "Tom Mix," poses for the cameraman with his horse Tony, for benefit of "Straight-Shooter" fan members.



Jane Webb is the glamorous two-gun gal who graces the Tom Mix show, Leo Corley is grizzled, two-gun Sheriff Mix's, outlaws' nemesis.



The famous radio here addresses a meeting of youngsters who comprise a unit of his fan club. Messages to all kids: Be Straight Shooters.

** CONTINUED NEXT MONTH **

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THE SHADOW

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IN THE HEARTS OF MEN?

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HERO FIGHTS HERO
WHEN
The Shadow
MEETS
The Avenger!

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Magician, Writer Walter Gibson Dies; Author of 'The Shadow' Books

KINGSTON (UPI) — Walter Gibson, 88, a magician and novelist who created the mysterious crime-fighting character "Shadow," died Friday in Benedictine Hospital, officials said Saturday.

Using the pen name Maxwell Grant, Gibson wrote 283 "Shadow" novels during the 1930s and 1940s.

The character he created became a favorite of generations because of the popular radio program based on the pulp novels. Each broadcast was preceded by Orson

Welles' famous introduction: "Who knows what evil lurks in the hearts of men? The Shadow knows."

Gibson was a consultant for the radio scripts, but did not write any himself.

He was born in Philadelphia, where he began his career as a newspaper reporter. A prolific writer, Gibson wrote a biography of Harry Houdini and more than 100 other books in addition to the "Shadow" novels.

Boston Radio Station Refuses to Drop Show

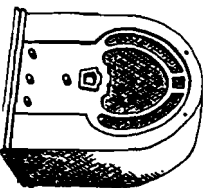
BOSTON (AP) — A group of black clergymen want Boston radio station WEEI to cancel rebroadcasts of the comedy show, "Amos 'n' Andy," saying it demeans blacks.

CBS-TV canceled the television version of the show in 1966 after two seasons because of opposition from the National Association for the Advancement of Colored People. But a WEEI spokesman said the station does not plan to cancel the show.

FIRST CLASS MAIL

THE OLD TIME

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