

Old Time Radio **DIGEST**

No. 12 November-December 1985 \$2.50



Howard
Duff
"Sam Spade"

**Is this
the future
of OTR?**

Old Time Radio DIGEST

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Private Eyes for Public Ears

by Jim Maclise

In a 1945 essay praising the Sherlock Holmes sotries, the American literary critic Edmund Wilson speaks of "the total atmosphere of cozy peril" in which Dr. Watson's tales unfolded. Wilson confesses that he has fallen into the habit of reading himself to sleep with the Holmes stories. Radio too, with no need for a reading light (nor a television tube), could create a most cozy and perilous atmosphere, preferably in one's darkened bedroom on a chilly night. And frequently it told tales of private detectives, those modern heroes who have become as much a convention of our times as the knights errant of Arthurian romances. Like Gawaine or Lancelot, the detective went forth on quests, encountered dangerous adventure, and usually returned triumphant: a maiden rescued, a treasure recovered, or a villain slain. And on radio he could accomplish it all in thirty minutes, minus commercials. In American fiction the heyday of these private eyes lasted roughly from 1930 to 1950. It was no coincidence that this was also the classic period for radio drama, and the two went together like hand and glove. This is the first of a series of examinations of those golden age programs in which private eyes detected crime within the cozy atmosphere of the vacuum tube, while public ears eagerly listened in.

Sam Spade, Dashiell HAMmett's hard-boiled San Francisco detective, first reached radio on *Academy Award's* July 3, 1946, production of *The Maltese Falcon*, during which Humphrey Bogart rather half-heartedly recreated his brilliant 1941 screen portrayal. Nine days later CBS unveiled *The Adventures of Sam*

Spade starring Howard Duff, who instantly became the definitive radio version of the famous shamus. Duff's Spade was less angrily cynical than Bogart's, and his off-the-cuff humor was decidedly more whimsical. The amusing conversational sparring between Spade and his secretary Effie Perine (Lurene Tuttle) during the show's weekly opening telephone conversation became one of radio's highlights. (In 1949 the pair shared the cover of *Look* magazine.) Director William Spier also directed *Suspense* and twice borrowed Howard Duff to play Sam Spade: briefly in the opening and closing of the classic "The House in Cypress Canyon" and again for a one hour sequel to *The Maltese Falcon* titled "The Kandy Tooth." Spier and his writers kept the well-plotted stories moving at a lively pace. The show was handsomely ornamented by Lud Gluskin's musical direction, from the suspenseful opening theme to the final "Goodnight, Sweetheart" which echoed Sam's weekly closing words to Effie. Within the limitations of the mystery format, this program was virtually flawless, and several decades of public broadcasting have failed to produce a detective show to equal it. Furthermore it has probably aged as well as any vintage show one could name.

A light-hearted approach to crime was evidenced by calling each of Spade's weekly cases "capers," a word which implies frolics and a definite lack of solemnity. Each adventure began with a ringing telephone answered by Spade's harried secretary Effie, saying "Sam Spade Detective Agency" in a sing-song voice. "Me, sweetheart," Sam would respond. "Ohhh, Sam! It must be



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telepathy. I was just thinking of you!" Not one for sentiment, Sam would shout: "Put those paperclips back where you found them. Own up, Eff, you've purloined pencils, absconded with erasers, pilfered stationery, filched stamps for your personal use! Besides making unit phone calls and charging them to me, you've tapped the petty cash drawer for lunch money, and you've been filling your pen with company ink!" In protest Effie cries: "I didn't think you'd mind, Sam. I'll pay it all back!" But Sam's attention is already elsewhere. "Stay where you are, sweetheart, and I'll be down in my unlimited generosity with your back salary ("Really, Sam/" squeals Effie.) and two tickets for us to go to the fights tonight, and dinner, and last but by no means least, my stirring and vivid report on "The Prodigal Daughter Caper."

And stirring and vivid it would be, including the fake murder of a corpse, an effort to convince an erring daughter to leave her gangster lover and return home, a visit to the morgue to identify a body, and Sam being thrown into San Francisco Bay in return for his efforts. Finally, the case solved, Sam would wrap it up with a "period, end of report" while Effie whined "But I don't understand, Sam." And frequently the listener would not have understood either, lost like Effie amid swift plotting, staccato gunshots, funny asides, and the sudden "whodunnit" revelation. But too bad for both Effie and dull-witted listener alike, for Sam had already said, "Goodnight, sweetheart," the band had played a few bars of same, and now the Wildroot Cream Oil commercial was on. (But with tape, one can relisten and conclude that yes, by golly, that solution *does* make sense after all.)

To hire Sam Spade was to run a considerable risk. His clients, when they

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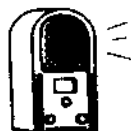
aren't eventually proven to be the very murderers they've engaged Sam to expose, are killed with regularity. In "The Dry Martini Caper" three hundred pound Gordon Martini is shot to death by his chauffeur within minutes of Sam's arrival at Martini's home in the San Francisco marina district. In "The Prodigal Daughter Caper" no doubt the earliest killing of a client in the program's five year run occurs when Sam's employer turns out to have been dead even prior to his hiring Spade. But while Sam is out in Raven's Wood investigating "The Stopped Watch Caper" his ancient female client lasts until the commercial break. On her bedside table Sam

discovers an old-fashioned lady's watch: "I picked up the watch and held it to my ear...it wasn't ticking. I had a hunch my client wasn't either, and I was right!" (Music up, cut to Wildroot.) "The Fairly Bright Caper" finds Sam somewhere down the San Francisco peninsula on another family estate called Fairly Pines, where he encounters a howling witch in the foggy woods. In no time at all, Miss Wilma Fairly, whose Halloween party guests Sam has been hired to protect from jewelry theft, is found shot to death near the party bonfire, and the witch is missing. Says a surprised Sam: "According to the local chief of police, who was rapidly turning into a toad, she had flown away on her broom! I checked my nose for warts." (Music up, Wildroot commercial.)

Thought clients might wind up dead or in prison, Sam's life was hardly a bed of roses. While any series detective could pretty well count on being alive at the



Lurene Tuttle



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half-hour's end, Sam was nonetheless frequently beaten or half-dead from lack of sleep. In "The Insomnia Caper" he is both. "Ohhh, Sam, look at you!" cries Effie. "Black eyes, scratches, lips cut!" And this is the result of "the ineffable Miss Perrine" (a name pun, folks) and her advice to our run-down hero to go home and get a good night's sleep. "Which is how I happened to be at home in bed at 10:30 p.m. wearing a sleep shade, ear plugs, and quiet pajamas. At 10:45 my right arm went to sleep. I turned over. That's when one of the ear plugs fell out. I tore off the sleep shade, dug the plug out of my other ear, stuck my head under the pillow, and was just beginning to drowse off but..." Suddenly sirens sound in the street, a cat fight begins, neighbors start a violent quarrel, and minutes later a damsel in distress knocks on Sam's door and another caper begins. During which, needless to say, Sam gets no sleep, but does receive a beating.

As already noted, a number of elements contributed to the success of *The Adventures of Sam Spade*, yet if any single feature stands out as indispensable it is probably the quality of writing throughout the series. Within the limits of the half-hour show, plots are frequently worked out in brilliant fashion. (Listen to those mentioned above, plus "The Love Letter Caper" or "The Bluebeard Caper.") Descriptions are often equal to those of Hammett or Raymond Chandler (who's better than Hammett by a wide margin), such as this one of Ralph Raven in "The Stopped Watch Caper": "The wasted figure that looked up at me from the wheel chair was more like a ghost than a man. His face was chalk white, so white it seemed almost luminous, and the skin clung so close to his skull there seemed to be no flesh beneath it. And his wide staring

eyes looked like two cups of black coffee on a snow white tablecloth." Furthermore the director and his staff displayed a certain humorous integrity which could allow a tasteful joke even when actress Lurene Tuttle was hospitalized one week, and Sam discovers her "little sister Buffie" taking her place in the office. Buffie explains to Sam that Effie is visiting a sick friend at St. Joseph's hospital in Burbank, an actress named Lurene Tuttle. "Is it serious?" asks Sam. "I hope not for Effie's sake," replies little sister. "They're very close." Indeed the entire production crew seems to have been that, which probably accounts for some of the affectionate regard so many listeners had (and have) for what might have been simply one more cynical, banal crime drama.

In recent years a number of Sam Spade shows have surfaced, so that currently more than two dozen programs are available to the collector. While sound varies, I'd suggest buying them all, unless you're on a tight budget. In that case Sam would say: "How much you got on you? Two hundred? Okay, I'll take that and you can pay me the rest later."

Next time: *Nick Carter, Master Detective.*

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It didn't start with Orson Welles

Some Other "Panic" Broadcasts by George Wagner

Nearly everybody is familiar with the famous Orson Welles Mercury Theater broadcast of "The War of the Worlds" on Sunday, October 31, 1938. What may not be so widely known, however, is that this adaptation of H.G. Wells' novel was not the first radio drama to be taken as straight news by large sections of the public nor was it the last.

The first scare was a BBC program broadcast on the evening of Saturday, January 16, 1926. Like the Orson Welles broadcast of nearly 13 years later, this one began mundanely enough with a speech transmitted from the Edinburgh to the London studios. An excited announcer suddenly broke into this speech to reveal that London had unexpectedly erupted into bloody civil war!

"The Houses of Parliament are being demolished by an angry mob equipped with trench mortars," the announcer told the public. "The clock tower 320 feet in height has just fallen to the ground, together with the famous clock, Big Ben, which used to strike the hours on a ball weighing nine tons....One moment, please....Fresh reports announce that the crowd has secured the person of Mr. Witherspoon, the Minister of Traffic, who was attempting to make his escape in disguise. He has now been hanged from a lamp post in Vauxhall....London Calling....That noise you heard just now was the Savoy Htel being blown up by the crowd."

Subsequent "news flashes" described violent pitched battles raging in Trafalgar Square. The leader of the rioters was identified as a certain Mr. Popplebury, the national secretary of the revolu-

tionary party which was attempting to seize power in London. The "joke" should have been evident from the very name of this "revolutionary" faction: the National Movement for Abolishing Theatre Queues' that is, people tired of standing around in long play and cinema lines!

That the joke *wasn't* immediately evident can be seen from the fact that the telephone lines quickly jammed up throughout England, Scotland and Wales, as people frantically tried to contact family and friends in London. Other callers telephoned the Admiralty, begging that the naval fleet be hurried up the Thames to London. When the authorities assured these callers that there was absolutely no disturbance in the metropolis, they met with an almost universal response: "Of course there is! We heard it on the radio!" (Or, to be more precise, "on the wireless!")

The announcer on this broadcast was the Rev. Msgr. Ronald Knox, a Roman Catholic priest who was a man for all seasons — friend and confidant of G. K. Chesterton, theologian, scholar, Bible translator, and one of the all-time experts modern detective story. Although my source doesn't say so, I suspect that Father Knox wrote this material as well as announced it.

Another panic broadcast took place several years after Orson Welles' 1938 broadcast (I don't know the exact date). Radio dramatists in Lima, Peru, had the bright idea of translating the Mercury Theater script into Spanish. The result was much the same as it had been here in the States — people took to the streets, guns in hand, to repel the Martian

invaders. When the citizens of Lima realized that they had been "hoaxed," they burned down the radio station! According to one source, several actors and actresses were burned to death inside.

Still another broadcast of this sort was perpetrated by, of all people, our friends at the Armed Forces Radio Service. The program was broadcast at 7:00 p.m., local time, on Wednesday, June 4, 1947, over Army Station WVTR in Tokyo. (I assume that these call letters stood for "Voice of Tokyo Radio.") The program was intended to celebrate the sixth anniversary of the Armed Forces Radio Service.

This broadcast opened in much the same manner as the Orson Welles broadcast of nearly nine years before and the BBC broadcast of more than 21 years earlier. A breathless announcer broke into "regularly scheduled programming" to break the story that a 20-foot-long "sea monster" had been spotted by a shore patrol boat which was investigating the mysterious disappearance of two Japanese fishing vessels. The inference was that the "monster" had eaten the fishing boats and was still hungry.

A follow-up "news flash" revealed that the "creature" was now rampaging through down-town Tokyo. A thin line of American MPs was bravely trying to hold off the dragon-like demon with flame throwers. American residents were requested to stay off the streets if they were unable to actively assist with the fighting.

Within minutes, Station WVTR received frantic telephone calls from both the night officer at the Tokyo military police headquarters and the chief of the counterintelligence corps. The officers demanded the exact location of this raging battle of man versus monster, so

that they could rush additional troops there. Yet another call came from the office of General Douglas MacArthur himself. One officer, according to a contemporary news clipping in my file, "called the station to say his children were shaking with fright."

According to the same news item, "one newspaperman rushed into the Tokyo Correspondents' Club, seriously announcing, 'This is the biggest story of the Occupation..... Calls to military police headquarters and to crash-boat stations were so numerous that the station finally had to air a denial of the story.'"

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Technical Talk and Radio Rumblings

by: Bob Burnham

Somewhere along the line, I threatened to talk about equipment of interest to old time radio show collectors. Certainly, it's the backbone of our hobby — the essential tool needed to "exist" in OTR, along with the recordings themselves. Whether you use a \$30 cassette player, or a \$500 Teac, you just can't listen without a tape machine. What logic! The shows can't be tuned in on your radio, so you need a device to replay them.

Before we go any further, in a previous issue of the Digest, Ed Carr had mentioned and recommended a certain used equipment dealer he'd met at the convention. I too, met him, and was pretty intrigued by the type of service he was offering to program collectors — sort of a used tape deck clearing house. Somewhere along the line, I had mentioned some specific units I was interested in, and lo and behold, he found what I was looking for. You've undoubtedly seen his flyers and by now have figured out I'm referring to John Wallace. Well, I would just like to add my recommendation to Ed's. John's service, and price were outstanding. I only wish he was around ten years ago when I first started buying reel to reel recorders. I could have saved a pile of money. Don't buy any reel equipment before giving John a call *first* to see what he has available used... (919) 425-6813. He fully guarantees equipment, insures it and does an excellent job of packing — and takes "plastic" money you keep in your wallet.

Equipment can come in many shapes

and sizes. The usual "shape" of a reel deck we all know. There are some variations such as the Pioneer 707 decks. By the way, an error on that machine appears in my Tech Guide to collecting OTR. My book states you cannot record the left and right channels separately, when in fact, **YOU CAN**. The other unique thing about this machine is that it's very short and squat, with a very deep cabinet, with the meters squeezed in between the two reels. A lot of collectors have been very happy with the machine. My personal criticisms of this deck in the past have been that it doesn't seem to handle the tape as carefully as some of the Teac units, and there seems to be a channel leakage problem at mostly higher frequencies. But other than that, it's a first rate tape recorder and holds up with prolonged use and abuse us radio collectors impose on machines.

The reel machine that I've recently become most excited about, however, is one which actually has not been produced for several years. I still haven't found out the last year this machine was in production, but would guess it would be 1978 or '79. This machine seems to be somewhat regularly available on the used market, and in fact appears on one of John Wallace's flyers (this is where mine came from). The machine I'm referring to is the Sony TC-758. Judging from the design both inside and out, when new, it must have cost in the \$1000+ range. It has three motors, four heads, dual power supplies inside, has auto reverse - bi-directional recording, and 10-1/2" reel capability. It is one of the **HEAVIEST** machines I've ever laid my hands on. It weighs roughly the equivalent of TWO small Teac 7" machines. It also has some very unique design features — most notably, the mechanism that makes the bi-directional

recording possible. As mentioned, it has 4 heads. Two of the heads are erase heads. When recording on side 1, the left erase head is operating. When recording on side 2, the right erase head operates. If this were not done, the tape would be erased seconds after you record it, when recording on side 2. The novel thing about the machine design is the record and play heads are mounted on a heavy block of steel. When you push the button to record side 2, the machine PHYSICALLY reverses the positions of the record and play heads (they trade places). This block the heads are mounted on rotates. From my description, this may seem like a crude mechanical arrangement prone to failure, head misalignment, etc., but that simply is *not true*. The construction of this mechanism appears to be extremely durably constructed, and designed for industrial use. The positive, FIRM logic used in this mechanism reminded me of the design used in equipment designed for broadcast use — equipment stations pay \$3000-5000+ for. In terms of reliability, the TC-758 is one of the most solidly constructed machines I've ever come across. It uses Ferrite heads, which for all practical purposes, will last forever. The only area I found the machine to be lacking was in audio performance. But even in this area, I found it sounded better than a typical 7" Teac machine (which is quite excellent) but not as good as my mastering decks. This is for MUSIC recording. For old time radio, the TC-758 is as good as any deck used by any collector. If you want a top notch deck for mastering radio shows, this would be a great choice. Judging by its design, it should last you a lifetime, with a little periodic maintenance. Other minor flaws in the design were some of the features the later produced machines made

standard. The arrangement of the controls is a little cluttered and the pause in an awkward spot...the record buttons must be HELD in place while the machine is put in motion. The machine lacks "cue" features. You can't LISTEN to the tape while it's rewinding or fast forwarding. In fact, the play head seems to be completely muted out except when record/play is engaged. This machine is a BAD choice for editing with a splicing block. The other minor flaw is you cannot go directly from play to record ("punch in record") while the tape is in motion. On the plus side for radio collectors is you CAN record left and right channels separately. So if this machine fills your needs, is within your price range, and you want one of the toughest decks ever made for home use, don't pass this one up.

I frequently get letters or calls from people who are buying their first (or second or third) reel tape deck, and they list a certain model number and want to know if it's a good machine for OTR. Sony Corporation produced many many dozens of models over the years they were involved in reel to reel, and unfortunately, I haven't been able to find any old Sony catalogs to use as reference tools. If anyone has old Sony reel catalogs, please get in touch with me as I'd like to borrow it to make photocopies. My general statements in my book apply to all tape decks. If it has three motors, three heads, and is made by a major manufacturer of tape decks (preferably still in business), then it's PROBABLY a good machine. I can't usually tell just from a model number — unless it's a very common number — if the machine will hold up for old time radio.

I do have some additional information on the Teac line, for those of you looking for used equipment. Here is an

expanded list to supplement the list given in the Tech Guide...These can be added to my list of "workhorse" reel decks: A-2300S, SX (already listed). A-2300SD (same as 2300SX, but with Dolby), A-4300SX (has auto reverse on play only), A6300 (all of the features of the 4300 + 10½" reel capability.) A-7300 (all the features of the 4300, 6300 + direct drive capstan motor, built in mixer, and other features), A-3340S (4 channel deck with 10-½" reels — *not* recommended because the lowest speed is 7-½ ips), A-2340SX (4 channel deck — *recommended*). The following Teac models are NOT recommended because they have strictly ½ track capability: A-3300SX-2T, (the ¼ track version of this IS RECOMMENDED). Also *not* recommended are the A-6100 and the A-7300 because they are not in the track format most commonly used for OTR. I

recommend against the remaining reel machines still being produced by Teac today. They are extremely unreliable according to my service technician who works with them daily. The problem lies in the fact that all Teac products are using DC motors not, and the motors tend to burn out, and/or cause associated components to burn out or make the motors burn out. That's the basic design flaw, as I understand it.

Next time, we'll have a more "newsy" less technical article here in "Rumblings", but in the meantime, I'd be interested in your experiences with tape machines you've used to listen to your collection on — whether good or bad.

For cassette users, a last minute tip on blank tape. M & K RECORDINGS' Gary Kramer is now using Columbia Magnetics tape in their "5000" series cassettes. This is one of the best



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sounding cassettes I've ever heard in this price range, for both music and old time radio. Give them a call or drop them a card for their catalog — 8496 No. Saginaw, Mt. Morris, MI 48458 (313) 687-7610. Gery (like many of us) has been involved in our annual F.O.R. conventions for quite a few years now, and you may have spotted him stuck sitting at a tape deck, or behind tables loaded with OTR cassettes. His blanks are goo, too! So give him a try, if you haven't already.

Until we meet again... I'm quietly yours, Ernest...well, you know who I really am!

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Ann Sheridan: Honestly, I never touched him. I guess he just has a vivid imagination.

Gracie Allen: It's love—that's what it is. Why Ann, you and Bill might become one of the great love affairs of history—like Romeo and Juliet—or Anthony and Cleopatra—or Tommy Manville and the women of America.

—Burns & Allen (CBS)

● George Shelton: My brother bought a car. It's a mother-in-law special.

Harry MacNaughton: A mother-in-law special?

George Shelton: Yeah. The crank is in the back seat.

—It Pays To Be Ignorant (Mutual)

● Pat Barnes: Are you getting along all right on your army pay?

Soldier Contestant: This week I made an extra \$50 for shooting.

Pat Barnes: Oh, a marksman? I didn't know you got cash bonuses.

Soldier Contestant: This wasn't rifle shooting. This was craps.

—Correction, Please (CBS)

● Jerry Mahoney: Say, we can play a game I made up.

Imogene Carpenter: What's that?

Jerry Mahoney: We'll play Christmas Tree.

Imogene Carpenter: Christmas Tree, how do you play that?

Jerry Mahoney: We all stand in a corner and get lit.

—Winchell-Mahoney Show (Mutual)

Where it's



audio tapes, inc.

Ron Barnett

Welcome to AUDIO TAPES...

The reel-to-reel recording tape we offer is government surplus, Ampex 641 and 671. It has been used once by the government for classified monitoring on ships, planes and listening posts. The tape is splice-free and bulk erased. The tape has the same specifications as nationally sold Ampex 641/671. The 1800' & 3600' lengths are suitable for all recording purposes including music, while the 2400' length PROVIDES 25% MORE RECORDING TIME THAN 1800' ON 7" REELS.

Since we ship our tape as we unpack it from its original cartons, we cannot provide all Ampex or any one type exclusively. We mix brands and types in order to give everyone an equal assortment. Most of the tape has been degaussed by "Fast Forward" erasing, and therefore the tape sometimes appears unevenly wound. However, once the tape is played in the normal record/play mode, it is identical to normally wound tape. Hubs are sometimes scratched or marked; this is due to the tape being used and sold without boxes.

CONVENTION SPECIAL — 25 Reels Used AMPEX 1800' or 2400'
With New Boxes: **\$35.00** + Shipping: (\$4.95 East of Miss. — \$8.45 West of Miss.)

Offer expires December 1985



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RECORDING TAPE
MOSTLY AMPEX 641/671**

Used Once; Bulk-Erased, Unspliced. Ideal For Music, Voice, Etc.
An Outstanding Value

1800'
Mostly Ampex 641
7" Plastic Hub 1.0 Mil

10*-24	\$ 1.65 Each
25	\$ 38.75 (\$1.55 Each)
50	\$ 70.00 (\$1.40 Each)
100	\$125.00 (\$1.25 Each)
250	\$247.50 (\$.99 Each)

* Minimum Order: 10 Reels

2400'
Mostly Ampex 671
7" Plastic Hub 0.75 Mil

10*-24	\$ 1.80 Each
25	\$ 42.50 (\$1.70 Each)
50	\$ 77.50 (\$1.55 Each)
100	\$140.00 (\$1.40 Each)
250	\$287.50 (\$1.15 Each)

* Minimum Order: 10 Reels

3600'
Mostly Ampex 641
10 1/2" Plastic Hub 1.0 Mil

10*	\$37.50 (\$3.75 Ea)
18	\$61.00 (\$3.39 Ea)
36	\$110.00 (\$3.06 Ea)

*Minimum Order: 10 Reels

SAMPLE: \$3.75

Shipping

Quantity 1800'/2400'

	<u>EOM*</u>	<u>WOM**</u>
First 10 Reels	\$2.25	\$3.50
Each Additional Reel:	\$ 1.15	\$ 2.50

* Addresses EAST of the Mississippi

Quantity 3600'

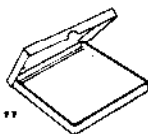
	<u>EOM*</u>	<u>WOM**</u>
10 Reels	\$4.75	\$6.75
18 Reels	\$6.75	\$9.90
36 Reels	\$12.50	\$19.25

** Addresses WEST of the Mississippi

Price List Effective 1 June 1985 - Prices Subject To Change Without Notice



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7"

All White, Hinged, Solid Construction

10*-49 \$.39 Each
50 \$18.50 (.37 Each)

*Minimum Order: 10 Boxes

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10* \$9.40 (.94 Ea)
18 \$15.75 (.88 Ea)
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*Minimum Order: 10 Boxes

Shipping

Quantity	EOM	WOM	Quantity	EOM	WOM
First 10 Boxes:	\$1.75	\$2.25	10 Boxes	\$3.25	\$7.50
Each Additional Box:	.06	.08	18 Boxes	\$1.10	\$2.70
			50 Boxes	\$5.80	\$8.65



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7"

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10*-24 \$.48 Each
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50 \$20.50 (\$.41 Each)

*Minimum Order: 10 Hubs

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DeLuxe, Heavy Duty, Grey Plastic, NAB

10*-18 \$ 2.25 Each
(Case) 20 \$42.00 (\$2.10 Each)
50 \$99.00 (\$1.98 Each)

*Minimum Order: 10 Hubs

Shipping

Quantity	EOM	WOM	Quantity	EOM	WOM
First 10 Hubs:	\$1.50	\$1.95	First 10 Hubs:	\$2.10	\$3.46
Each Additional Hub:	.04	.05	Each Additional Hub:	.11	.25



10 1/2" METAL REELS

Slightly Used — In Excellent Condition



Quantity	Price	Shipping	EOM	WOM
5*-9	\$4.75 Each	First 5 Reels:	\$1.95	\$2.60
10-24	\$4.50 Each	Each Additional Reel:	.35	.45
(Case) 25	\$4.25 Each			

*Minimum Order: 5 Reels

Sample: \$4.75



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3600' UD18-180 \$8.49

UD SERIES 10 1/2" Metal

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3600' UD35-180 \$18.99

XL I SERIES Back Coated

1200' XLI 50-60B \$7.99
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3600' XLI 35-180B \$22.49
(10 1/2" Metal)

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- Extended linear response to obtain superb mid-range and high frequency response to 20,000 Hz \pm 3DB
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Quantity	C-60	C-90	C-120	Shipping
10* -24	\$1.30 Each	\$1.50 Each	\$1.85 Each	10-49 \$2.75
25** -49	\$1.15 Each	\$1.30 Each	\$1.65 Each	50+ \$4.15
50 -99	.99 Each	\$1.19 Each	\$1.49 Each	
100+	.90 Each	.99 Each	\$1.30 Each	

*Minimum Order: 10 Cassettes **Free Cassette Head cleaner with orders of 25 or more



CASSETTE CASES

Norelco Type, Clear, Hard Plastic



Quantity	Price	Shipping
10* -49	\$.22 Each	10-49 \$1.25
50 -99	\$.18 Each	50-99 \$1.75
100+	\$.15 Each	100+ \$2.25

*Minimum Order: 10 Cases

NEW AMPEX 641 (1800')

FACTORY SEALED IN ORIGINAL BOXES

CLOSE OUT...LIMITED QUANTITIES

PRICES: 5* - 9 \$3.95 ea
10 -24 \$3.70 ea
25 (Carton) \$3.40 Each

Shipping	East	WEST
Miss.	Miss.	Miss.
First 5:	\$1.75	\$2.50
Each Add'l:	.25	.35

*Minimum Order: 5 Reels

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*For Use In Critical Music Applications

*70 WPS Equalization

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10* - 24	\$1.45	\$1.75		50 - 99	\$3.95
25** - 49	1.35	1.69		100+	\$4.75
50 - 99	1.29	1.59			
100+	1.25	1.55			

*MINIMUM ORDER: 10 CASSETTES

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Special...Norelco Cases For The Above .19 ea(Postpaid)

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3/14/84

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Gentlemen:

I acknowledge with thanks receipt of the sample high bias C60 Tape. It is one of the best sounding tapes I ever used. It passes my critical listening test with flying colors, and performs like the Ampex Headmaster II, which I used before early retirement as an electronics engineer.

It also "scraped out" at about 650 Hc Vs. 1.5 K gauss, and displays a somewhat square hysteresis loop. It is therefore very good for very wide dynamic range recordings, requiring high outputs with lots of "head room".

You may expect my 1st order around the 15th of next month.

Very truly
Edward C. Finlay

ORDERING INFORMATION: Please make checks and money orders payable to **AUDIO TAPES, INC.** Check orders may be subject to a two week hold. We welcome both **VISA** and **MASTERCARD** on orders of \$30.00 or more. When ordering by credit card, please provide your account number, expiration date of the card, and if **MASTERCARD** is used, the bank number. For fast service, credit card orders may be placed by calling (703) 370-5555 Virginia residents, please add 4% sales tax

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Radio... Past, Present, Future

A column by George Wagner

First of all, gang, I'm not going to insist that you believe the following story. But I thought that you'd want to know about it anyway.

It seems that an anonymous family in northern Georgia claims to own a 1930 Philco radio that only receives "live" broadcasts from the 1930s! So far, the family has listened to and taped such programs as Amos 'n' Andy, Jack Benny, Rudy Vallee, plus Walter Winchell's Jergens Journal and one of President Franklin D. Roosevelt's Fireside Chats. Indeed, the family claims to have recorded 12 hours from 1934 alone.

According to the newstand and supermarket tabloid WEEKLY WORLD NEWS for August 20, 1985 (on sale by August 2nd), the ancient Philco had been unplugged from 1934 until 1985. Two boys discovered the radio in the attic of their home. When they plugged the radio in they began receiving "live" programs from the 1930s. The family fled the house in terror. (Fellow collector — would you have run?)

The radio is being studied, the WEEKLY WORLD NEWS continued, by "telecommunications experts" and "private radio engineers." One of the engineers reportedly declared that he "heard a... newscast and it wasn't the re-broadcast of a tape.... This was the real McCoy, either that, or the finest electronic sensing equipment in America isn't worth a damn. We must have had half a million dollars worth of equipment stacked around that old radio. But our staff didn't pick up a thing, no sound, no static, no nothing. And yet, here was this broken down Philco blaring away.... about movie stars and conditions in pre-war Europe

and the Great Depression."

In the case you *do* believe all of this, fellow collectors, could I possibly interest you in a really great deal in some slightly used gold bricks? But wouldn't it be great if this nonsense really turned out to be true?

★ **TONIGHT** ★

Lux Radio Theatre

GINGER ROGERS

with

Burgess Meredith

George Murphy and

Alan Marshall

in the screen success

TOM, DICK and HARRY

Directed by

CECIL B. deMILLE

Music by Louis Silvers

WABC 9 P.M.

★

New York Times

★

THE SHADOW

FOILS A STICK-UP!



TODAY--5:30 P.M.

WOR Presented by
your 'blue coal' dealer

Radio Book Collecting

by Edward Carr

Last issue I wrote that I had Volume 5 of "Between the Bookends" with Alden Russell for trade. This issue I am very happy to report that I have an extra copy of "Between the Bookends" with Ted Malone for trade. Anyone caring to trade please get in touch. If you've been in touch before some books if really interested I might trade for excellent sounding radio shows.

I must give a person his due when well deserved. Ray Poindexter has written at least to me one of the better most informative books on Old Radio to come out in a long time, granted it was written in 1978 but the praise, even though belated, never the less is more than overdue and well earned. Ray wrote, "Golden Throats and Silver Tongues". The book deals exclusively with the

radio announcers. The importance radio announcers had, and the influence they had on the general public. It's all here plus so much more. Yet you don't realize until you read the book how many of them there were, how numerous the shows they worked, the high and low of the pay scale; as much as \$1,000 a week and as low as a meal. The announcers paid their dues, and Ray paid his when he wrote the book.

Now I know what some of you are thinking. You are thinking that a mistake was made at the very beginning on who wrote "Between the Bookends". Alden Russell is Ted Malone or Ted Malone was Alden Russell. It's all part of "Golden Throats and Silver Tongues". I would have never known.

Keep your bookmarkers dry!

Source Books on the History of American Network Broadcasting

TITLE	AUTHOR	PUBLISHER
69. Ten Years Before	Ted Husing	Farrar & Rinehart 1935
70. B'casting Music	Ernest LaPrade	Rinehart & Co., Inc. 1947
71. Out Of The Air	Mary McBride	Doubleday & Co. 1960
72. Fall Of The City	Arch MacLeish	Farrar & Rinehart 1937
73. This Your Ann'cer	Henry Lent	Macmillan Company 1945
74. 14 Radio Plays	Arch Oboler	Random House Pub. 1940
75. Radio's 2nd Chance	Charles Siepmann	Little, Brown & Co. 1946
76. Oboler Omnibus	Arch Oboler	Duell, Sloan & Pearce 1945
77. Pct. Hist. Radio	Irving Settler	Citadel Press Inc. 1960
78. Modern Radio	Kingdon Tyler	Harcourt, Brace & Co. 1944
79. This Is War!	Various Authors	Dodd, Mead & Co. 1942
80. Radio 5th Estate	Judith Waller	Houghton Mifflin Co. 1946
81. Rape Of Radio	Robert West	Rodin Publishing 1941
82. Not So Wild Dream	Eric Sevareid	Knopf Publishing 1946
83. Take My Life	Eddie Cantor	Doubleday & Co. 1957

TITLE	AUTHOR	PUBLISHER
84. Careers Bob Hope	Morella & Clark	Arlington House 1973
85. Good Evening	Raymond Swing	Harcourt, Brace & Co. 1964
86. Magic Dials	Lowell Thomas	Lee Furman & Co. 1939
87. Nostalgia Bible	Bert Sugar	Quick Fox Pub. 1981
88. Praised & Damned	Booton Herndon	Duell, Sloan & Pearce 1954
89. Winchell His Life	Herman Klurfeld	Praeger Publication 1976
90. Good News Tonight	Gabriel Heatter	Doubleday & Co. 1960
91. This Is London	Edward Murrow	Simon & Schuster 1941
92. Prime Time	Alex Kendrick	Little, Brown & Co. 1969
93. Search Of Light	Edward Bliss	Alfred Knopf & Co. 1967
94. Psychology Radio	Cantril & Alport	Harper & Brothers 1935
95. David Sarnoff	Eugene Lyons	Harper & Brothers 1966
96. American Scriptures	Van Doren & Carmer	Boni & Gaer Pub. 1946
97. Berlin Diary	William Shirer	Alfred Knopf & Co. 1941
98. News On The Air	Paul White	Harcourt, Brace & Co. 1947
99. Easy Aces	Goodman Ace	Doubleday & Co. 1970
100. Behind The Mike	John Floherty	J.B. Lippincott Pub. 1944
101. Tower In Babel	Erik Barnouw	Oxford Univ. Press 1966
102. Radio News Writing	William Brooks	McGraw-Hill Book Co. 1948
103. More By Corwin	Norman Corwin	Henry Holt & Co. 1944

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Raymond Stanich, 173 Columbia Heights, Brooklyn, NY 11201 / reel / 4,000+ / 15 / Elect. enginner / 56 / Music, personalities, drama, comedy / Railroad Hour, Chicago Theater of the Air, Fred Allen, Richard Diamond, Baby Snooks, Bickersons, Ray Bradbury./ Co-authored book: "SOUND OF DETECTION-ELLERY QUEEN ON RADIO." Do research on old time radio. Issue logs.

WANTED: Amos & Andy radio program items, puzzles & stand-ups. Bob Morgan, 4005 Pitman Rd., College Park, GA 30349.

Tom Monroe, 1426 Roycroft Av., Lakewood, Ohio 44107./ (216) 226-8189
Cassette and reel / always growing / 4 / traffic / 41 / Mystery, adventure, sci-fi, westerns, drama, some comedy /

James L. Snyder, 517 North Hamilton Street., Saginaw, MI 48602 / (517) 752-4625/ reel / 16,000 shows/ All, except music/sports.

TV GUIDES: 1948-1953 Pre-nationals. Abridged chronological index and pricelist for SASE. TVA-D, POB 3, Blue Point, NY 11715

Radio books, parts wanted prior 1950 from radio repair shops. Send price list. Richards, Box 1542-D, Brooklyn, N.Y. 11201.

NOSTALGIA WAREHOUSE offers a wide selection of old time radio on reel and cassette. Low prices, fine quality recordings, Hobby-related magazines and books are also available. Catalog - \$2.00. Nostalgia Warehouse, Inc., P.O. Box 268, Glen Cove, NY 11542.

RADIO PREMIUMS at your price in each of our mail bid auction catalogues. Each list includes decoders, manuals, rings, and other rare premiums. For sample catalogue send \$2 to HAKE'S AMERICANA & COLLECTIBLES, Post Office Box 1444, York, Pennsylvania 17405. We also buy premiums and comic character items, especially pin-back buttons and 1930's Disney material.

Steve Dolter, 577 West Locust, Dubuque, Iowa 52001./ (319) 556-1188/ reel/200 reels/3/Truck driver/28/ Comedy, mystery, drama/Fred Allen, Jack Benny, Suspense, I Love a Mystery/ Interested in books about OTR or OTR performers.

WANTED: Classical music broadcasts, ET's, Acetates, tapes, all speeds, sizes, formats, for cash, Joe Salerno, 9407 Westheimer #311A, Houston, Texas 77063

William R. Lane, 236 W. 6th, Brigham City, Utah 84302./ 1-801-723-3319/reel/ 2600 hours/ 5 / Hill Air Firce Base /60/ all types/Lum & Abner, Jack Benny, Lux Radio Theater. Will buy or trade.

Old-Time matinee serials on videocassette! Tom Mix, Buck Jones, Zorro, etc. Free list, send S.A.S.E: Serials, P.O. Box 173, Boyertown, PA 19512.

CAN YOU HELP/ I am looking for programs with magic or related material. My catalogue has 48 pages, November 1976, and grows. Will trade recordings of anything and catalogue with you. Drop a line: Snader, Box 12-655, Mexico 12, D.F. Mexico.

WANTED: Classical music broadcasts, ET's, Acetates, tapes, all speeds, sizes, formats, for cash. Joe Salerno, 9407 Westheimer #311A, Houston, Texas 77063.

WANTED: Classical music broadcasts ET's, Acetates, tapes, all speeds, sizes, formats, for cash. Joe Salerno, Houston, Texas 77063.

Wanted: Space Patrol - Tom Corbett, Capt. Video, old radio cereal giveaways, gum cards, pep pins, nostalgia, comic character items 1930's - 1950's. Joseph Fair, 10 Crestwood-R.D., New Castle, PA 16101 (35)

OLDTIME RADIO BROADCASTS on superior-quality tapes. Free catalogue! Monthly special: "The Whistler" narrates three hours of stories full of twists, surprises, unusual endings. Only \$7.95. Specify cassettes, eight-tracks or open-reel. Carl K. Froelich, Heritage Farm, New Freedom, Pennsylvania 17349.

Over 6,000 OTR shows—Many very rare on reels for cassettes...as low as \$1.25 per hour! Fastest service anywhere, best quality anywhere. Catalog \$1.00, Ed Cole, Box 3509, Lakeland, Florida 33802.

Trade Fibber McGee and Molly Cassetts VG/EX only. Offer 110 shows. Exchange list. Bill Oliver, 516 Third St. North East, Massillon, Ohio 44646.

OLDTIME RADIO BROADCASTS on superior-quality tapes. Free catalogue! Monthly special: Three hours of classic Christmas programs, including "A Christmas Carol" starring Lionel Barrymore and Orson Welles; "Lum and Abner," "Amos 'n' Andy," "Fibber McGee and Molly," and others. Only \$7.95. Specify cassettes, eight-tracks, or open-reel. Carl K. Froelich, Heritage Farm, New Freedom, Pennsylvania 17349.

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Old radio programs, cassette reel, 88 page catalog free. Okay, Box 441-RP, Whitestone, N.Y. 11357 (33)

OLD TIME radio. Original broadcasts on cassettes. Comedy, mystery, drama. Free show with first order. Catalog 44¢ (stamps). Charlie Garant, P.O. Box 331-D, Greeneville, TN 37744.

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If It's Radio We Have It
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Is this the future of OTR?

by George Wagner

Here it is in a nutshell: the OTR community must begin now to investigate the possibility of buying or building our own radio stations. We must take it upon ourselves, on a *grassroots* basis, to re-introduce radio comedy and drama to the American people, to once again make radio into the living artform it is meant to be.

Dramatic radio is as much of a vibrant, breathing artform as music, painting or sculpture. That radio in the mid-1980s rattles back and forth from jukebox to public address system to a sort of sophisticated citizens' band channel may not be our fault (oh? then whose fault is it?), but it certainly is our *disgrace*. Restoring dramatic, informative, creative radio must not merely be our dream. It must be our *DUTY*.

A couple of years back a modern-day radio executive told me that he hoped his station would come out of the current ratings war with a six percent share of the local radio market, an increase of one percent over the previous period. At five percent his station had already been one of the most popular in town.

"Look," I said, "instead of playing the round-the-clock records you now play, why don't you go after all the people who simply refuse to listen to radio anymore — all those people who got tired of record after record plus a nickle's worth of news at the top of the hour? It strikes me that if you ran some really intelligent programming, and then advertised the hell out of it, that you could at least double the size of the radio listening public. Then you'd be talking about a whopping fifty percent share of

the radio audience, not merely a five percent share."

"Gee," he said, "I've never heard anybody even suggest *that* approach before." *No doubt!*

In my own job, I am perfectly free to listen to the radio as I work, and would listen to radio comedies and dramas if I could hear them regularly broadcast. I am by no means alone. A few weeks ago I was nearly strangled at work when I informed two teenaged boys there that we were going to listen to a news program rather than the weekly GILDERSLEEVE re-broadcast, since I had that particular episode in my OTR collection and had heard it many times. (We would up listening to GILDERSLEEVE!)

I've talked about this to numerous office workers and especially to nighttime workers such as watchmen and security guards. *All* these people tell me that they are SICK, SICK, SICK and TIRED, TIRED, TIRED of the music-news-music jukebox "formats" on contemporary radio. Many people who used to listen at work have given up radio *altogether*. Numerous guards tell me that they now carry portable radios with television soundtracks, so they can at least gain the *illusion* of dramatic radio. One young guard informed me that if there was a radio station carrying mainly radio dramas and (especially) comedies, that he'd listen as a matter of course. His fellow guards (also young) nodded their approval.

"Yes," agreed my fellow OTR collectors, "but shouldn't we leave all this up to National Public Radio? Thank God for N.P.R.!"

I've heard many OTR people say exactly this. Yes, I also thank God for both National Public Radio and American Public Radio. But, to only slightly paraphrase St. Augustine, we have to pray as though it is entirely up to God — and then to work like athiests!

For, you surely must realize, radio drama and comedy is pretty much a wayward stepchild to both N.P.R. and A.P.R. These two very fine radio networks are in business to satisfy the majority of their listeners. And at least 80% of their listeners prefer wall-to-wass Mozart rather than anything so plebian as the spoken word. Look, sometime, at one of the yearly listeners' surveys from a strong N.P.R./A.P.R. station like WGUC-FM in Cincinnati (a station which sends out a great deal of its own network programming). The overwhelming majority of the station's listeners prefers border-to-border Beethoven. Radio dramas and comedies

come *waaaay* down at the bottom of the list, right below stamp news and right above sign-off. While we *do* owe a great debt of gratitude to the public radio networks, we can no longer settle for an hour or two of "real" radio every month. With our own stations, we can give radio listeners steak rather than occasional crumbs. We will eventually be able to feed programs back to the networks. That will be a great time to be alive.

We (I mean *you* and *me*) have it within our power to make radio greater than it ever was before. If we are successful (and I have never been as certain of anything before in my life), other stations will eventually have to come into line with us. In short, we have the power to change the face of contemporary radio broadcasting. *What we are going to do is to re-invent radio from the start!*

I *guarantee* you that our station will have a larger audience in its first week on the air than any station in the same

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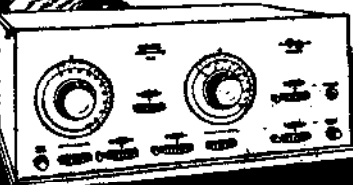
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city had during the entire year of 1927, during the earliest years of network radio. That's based on simple mathematics: in 1927, 79% of American households had not yet purchased a single radio! There were less than 12 million radios in the entire country, compared with the nearly 500 million around today. There's one hell of a vast audience out there that will listen to our stuff, listen *faithfully*, but we have to go out and get 'em.

Let's face first things first — we are *never* going to "bring back" the Golden Age of Radio. That is as impractical and impossible a dream as had George Washington and Thomas Jefferson labored to "bring back" the glories of the Roman Republic. What Washington and Jefferson *did* do was to create something New that was even better than the Old. They did not try to recreate the past — rather, they created a Future that was a loving homage to the Past. What *we* can do is, quite simply, to create a *new* Golden Age of Radio. And that is the finest tribute I can think of to the radio of the 1930s and 1940s.

To phrase that another way, we cannot even hope to "bring back the past." The past is gone, dead, vanished, not here anymore, gone bye-bye, no longer with us, passed away (why else do we call it "the past"?). If we sit around and wait for some kindly and mysterious radio bigwig to "bring back" the Golden Age of Radio we are going to be waiting for a very *long* time indeed. We are still going to be sitting when the mountains crumble and the sun grows cold. But what *we can* do (*MUST* do) is more wonderful yet than any tricks with a time machine: we can create the *FUTURE* of radio. We can create the *new* Golden Age!

That's why I want to emphasize again and again that the OTR community

should be thinking far beyond any attempts to merely "bring back" old radio. We have the glowing opportunity to do so *very* much more. Once again, my friends, we have it in *our* power to reinvent radio from the start!

There *are* fan-owned radio stations in various areas of the country *now* (including Cincinnati) which play swing music from the 1930s and 1940s. While this is my own period and field of music, it is *still* jukebox radio, although much less objectionable than most. What these stations *do* demonstrate, quite forcefully, is that radio stations *can* be viably fan-owned and fan-operated.

If you believe that we can't carry this off "because there is simply no audience out there to listen to us," let me ask you an extremely simple question: "Was radio viable in 1930?" If your answer is "Of course!" then consider this: there are more blind people, more shut-ins, more invalids, more night-workers *today* than there were radio *listeners* in 1930! If we don't create a new Golden Age of Radio, it is not because the audience isn't out there waiting for us, but because *we* don't want to be bothered. This would be the only reason; there is simply no other.

The other objection I'll likely hear is that "people today are unable to understand stories unless they have pictures with them." That's probably true of certain small groups of people; but these unfortunates didn't listen to radio during the Golden Age either! The fact is that *we won't* be broadcasting many programs of interest to severely retarded people, any more now than we did then. We will instead be broadcasting to the *remainder* of the American people, a vast audience indeed.

Do you realize how very much easier it will be for us to do all this than it was for those long-ago pioneers of 1920? The

radio pioneers of the early 1920s didn't know a sound effect from a sound investvest. They couldn't even dream of the magic of tape recording. They would have been flabbergasted by stereo broadcasting. They would have cried out in amazed envy at the microphones we have today.

The 1960s, 1970s, and so far the 1980s have been a period of *specialized* radio stations. Station A plays hard rock, Station B plays soft rock, Station C plays what used to be called "hillbilly," Station D plays formless music that nobody understands, Station E plays music that isn't too bad if you really like elevators, Station F plays around-the-clock Tchaikovsky, while Station G has an all-news format that gives the same news stories over and over and I do mean over again. (I tend to listen to Station G almost by default, because it is at least not ashamed of the human voice.) What the world is *crying* for is a truly "generalized" station — one that is *more*

than a jukebox, one that is *more* than newspaper headlines read out loud. *You and I are going to create that station.*

We are not talking about anything beyond the financial range of the OTR community. In other words, we are talking about tens of thousands of dollars, not hundreds of thousands or millions. Using second-hand transmitting equipment, an FM station can actually be put on the air — as a fully legal, licensed broadcaster — for about the price of a new car; that is, for under ten thousand dollars. However, the OTR crowd will probably want to go the AM route, since AM stations have far greater power and range. An FM station 20 miles away often comes in as though it were broadcasting from the rain forests of Brazil. In Cincinnati parlance they are known as "steamboat stations" — on a good night a Cincinnati FM station gets a signal all the way downtown to the boats moored on the Ohio River!

We will also have to decide whether

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we can't go the public service or commercial station route. If we choose the public service format, we will be able to solicit tax-exempt donations. On the other hand, if we set ourselves up as a profit-making operation, we can offer advertising rates that will sharply undercut any other station in the area. There is even the possibility of a compromise: I am told that some religious stations sell commercial time and solicit contributions. Is there a broadcast attorney out there who can shed some light on this?

There is one great advantage to the non-commercial route. What we will be attempting is unique enough that we might even be able to obtain foundational and governmental grants. My personal opinion, however, is that any really creative enterprise ought to stay as far away as humanly possible from any outside control — especially governmental.

Even so, what we will be doing will be creative enough that we might be eligible not only for government grants but even for a sub-carrier link on one of the public service FM stations. But this has even more disadvantages than regular FM. In addition to many other problems, the listener would need to purchase a special (and expensive!) radio receiver just to hear us.

The government, however, might very well pay to have our programs cable-fed into such institutions as homes for the blind. Yet another possibility is to arrange for the station to be carried as an audio-cable feed by one of the TV cable companies. This can of course be run in conjunction with either an FM or an AM operation.

Our staff will have to be entirely voluntary, at least during its first years. Eventually we will have to pay at least a token salary to key members of the staff.

If someone volunteers ten hours a week, that is one thing; I hereby promise at least that much from myself. On the other hand, if someone agrees to work 50 hours a week, we cannot expect him or her to live on air (no pun intended).

Figure One gives a tentative schedule for a fan-owned and fan-operated station. Please understand that this hypothetical schedule is not intended to be taken as gospel; it is simply to illustrate a possible broadcast day. I have plotted this out for a twenty-four hour day, but a sunup-to-sundown station can be plotted accordingly. Even so, remember that it is at night when that radio signal really travels.

The reader will note that my schedule calls for approximately twelve hours of re-broadcast OTR plus six hours of new, "live" radio. The remainder of the schedule is taken up with news, discussions, interviews, etc.

I should note here that when I use the phrase "live" radio, that I am using the word "live" in a fairly loose sense. While some of our new programming ought to be live in the strictest sense of the word, I am by no means opposed to the use of recording tape. We can experiment with the proportions here as we go along — there will be absolutely nothing cut-and-dried about the great adventure upon which we are starting.

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Radio Facts

◆ Broadcasting studios in Radio City and other large office buildings are usually constructed so that they "float." The studio itself is suspended by hooks inside another slightly larger room, and in-between spaces filled with sound-resisting material so that no outside noises — not even the rumble of the subway — can get in.

◆ The industrial wartime problem of riveting wings and rudders in inaccessible positions has been solved with the aid of radio's own science, electronics. The rivets are made with a small explosive charge in their "open" ends. An electronic device called a Rivet Detonator passes high-frequency current through the rivet to the charge, instantly heats it to the point of explosion and thus fastens the rivet firmly in place.

◆ American radio listeners should be the best informed group of citizens in the world. Each week the 911 American radio stations now on the air broadcast an average of 18 hours and 26 minutes of news. The four major networks, alone, have 97 newscasters, and devote approximately 87 hours per week to news and comments on the news.

◆ The recorded songs, marches and symphonic selections piped into factories and shipyards are not intended primarily as entertainment for the workers. The real purpose of this music is to relieve the tedium of monotonous routine work, thus improving morale — and production — during the "fatigue period."



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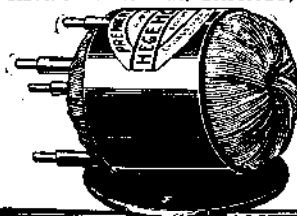
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