

# Old Time Radio **DIGEST**

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6th ANNUAL

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&  
**NOSTALGIA**  
CONVENTION  
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# Old Time Radio DIGEST

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Monday, February 9, 1948

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# "LO-FI" ...IN A HI-FI AGE

By Bob Proctor

*Last time in "Lo-Fi"...in a Hi-Fi Age, a look at the "digitized delirium" swiftly forcing Old Time Radio analog recordings into an "orphan status," in this increasingly digital age. Now, "Lo-Fi" concludes, with the cynics taking a hard look at the digital medium...and the challenges lying ahead for serious Old Time Radio program collectors.*

## Battle Dispatches

The first awful truth about the digital medium is that compact disks are not a "lifetime" storage medium. In researching this article, I've also found that at least one British study finds DAT recordings tend to self-erase in the higher frequencies. Yet before these archival challenges can be addressed and solved, a generation of music listeners are being pre-sold on digital audio. Tremendous improvements in reproduction have completely obscured how we store that audio. By the time we fit essentially two separate battle problems together, we could find ourselves long past a point where we can benefit from that knowledge...unless we start thinking ahead now, on how to save our past.

That first awful truth above was illustrated to me in a telephone conversation with the curator of the U.S. Library of Congress Recorded Sound Division. Gerald Gibson told me of an unpublished draft report by the National Institute of Standards, which found that the average lifespan of a compact disk is from eight to ten years.

"I attended a conference in Vienna," Gibson said, "and saw them holding up a

CD that was coming apart in chunks." Silk screen printing labeling inks had eaten into the disks' substrate.

Gibson told me that both Philips and Sony "had representatives attending that same conference, and both companies hotly denied the ink effect" —but even the most impartial observer found it difficult to ignore those shards of disk, lying on that conference room table.

Inevitably, the CD lifespan issue leaked out to the "average audiophile" ...and the consumer-oriented audio magazines (which survive on manufacturers' and music publishers' goodwill) soon rallied around the Philips/Sony flag. Michael Riggs at *STEREO REVIEW* stoutly maintained, "Essentially, [disc deterioration] is just a rumor. Compact disks are not indestructible, but they normally will not deteriorate on their own."

Gibson, however, quietly stresses that "if the NIS study is upheld, the fate of compact disks should rightfully be held in doubt." He added that the Library of Congress "has long held a firm policy to accept only the 'best copy' of a given work, for Copyright purposes. This has caused some Library staff members to now challenge a publisher from offering solely a CD copy."

Perhaps the silkscreen-ink issue is a red herring in our search for the ideal OTR archival method. Hobbyists would use conventional stick-on labels (if any at all), on the disks they do record. But contrary to Michael Riggs' position, "chunks" *do* suggest that another (as yet unknown)

factor might cause CD substrate erosion. High-stress injection-molded polycarbonates used in the earliest commercially-released CDs are like any other emerging product: design or *material* flaws could show up only many years later.

Overall (according to the CD manufacturers' trade journal *OPTICAL INFORMATION SYSTEMS*), constant technical progress is being made in CD substrate components and molding. Some pessimists immediately use that innocuous statement as "proof" that the NIS study may be right, after all.

So even if the NIS draft study is upheld (but it's only the silkscreen ink problem). Old Time Radio program collectors may be halfway home, in the search for a suitable long-term storage medium. But for the significant number of collectors who actively trade programs, the battle to survive past the death of analog recording is far from over. Traders still must face what has become the true pariah of digital home recording: Serial Copy Management System (or SCMS).

Aimed at protecting against the illegal distribution of fully-copyrighted modern material, SCMS circuitry will be incorporated into all Philips-licensed DCC equipment, and domestic-DAT and recordable CD systems. The Recording Industry Association of America has strong-armed audio equipment manufacturers, into preventing us from exercising our right to record and copy any *public domain* material...say, from prehistoric times prior to 1962 and the death of Old Time Radio Programs.

Certainly, a good technician could remove SCMS chips from a domestic digital recorder...and then you find yourself talking to the FBI, if you need

repair work and can find only an authorized dealer. Copyright laws are changing—and as other recent OTR-related copyright events have shown us, the legal infighting is becoming as cold-blooded as a crack-house gang-execution.

Another entirely darker viewpoint returns us to the Chunk Effect...and anyone who's ever studied Machiavelli's *The Prince* may find this one has all the charm of a Borgia family reunion. One CBS/Sony engineer I interviewed "on deep background" told me: "The army in the Old West wasn't the only ones with forked tongues. CBS/Sony's the world's largest music publisher, right? It's simply good business to protest that NIS draft report, because how else can you convince people to buy something, if they *know* it's going to 'last forever,' as the ads tell us?..."

"Then there's the flip side: *so what* if the NIS study pans out? So much the better! Every ten years, you sell the same disks to the same people—if that consumer wants to hear what we choose to sell them. Anyone with specialty interests like yours is just plain out of luck, unless somebody takes a risk and puts out a few CDs for you—and *only* a few—unless and until they catch on."

General Motors is credited with the phrase "planned obsolescence," which Gerald Gibson pointedly declines to even discuss in general terms, including its very real long-term impact in the world of archival storage. (Considering the multi-billion-dollar recording industry's political clout in Washington, we can hardly blame him.) Gibson does say, "The Library does strongly prefer the analog disk as its main method of storage. It's the medium of choice. If LPs were good enough for space travel on board Voyager I, then it's

good enough for us. After more than 50 years of use, the analog disk's technology is perfected. It seems unlikely that it will be made permanently obsolete."

Tom Owen (Gibson's counterpart at the New York Public Library) agrees. "You could stick a wire coat hanger into a groove and get *something*."

That, my friends, is a bonafide Helluva Quote, as journalists phrase it. It's technically accurate, vivid as the human imagination can allow...and yet Owen (technical consultant and analog-restoration equipment manufacturer in his own right) also touches on the fragile balance between old technologies and new approaches to saving our aural past.

Cold, cynical vivid truth continues to permeate the search for an OTR archival system. Our *realpolitik* CBS/Sony insider is telling the truth: abandoning LPs and going to commercial CDs is good business...and it's our decision whether or not to buy a new copy of a beloved album. No sane music lover would dare suggest

that CBS/Sony employs legions of Digital Thugs, to force us to buy anything...much less to buy it twice. But *if* the Chunk Effect (as I call it) is caused by something other than printing ink, then we *do* need to factor that into any reasonably Hobby-wide discussion on archival methods in our digital future.

Cynicism is absolutely unavoidable in this discussion—and possibly quite necessary, as we struggle for objectivity.

Little Johnny Goldconnections (that avant-garde audiophile behind the "music store" cash register) will openly sneer at Gibson's earnest assertion that LPs are the "medium of choice." Johnny will smugly remind us not only of the proven short term advantages of CDs over LPs (lower background noise, wider signal bandwidth, higher dynamic range, almost-unmeasurable wow and flutter) but also a few cynical observations about the Library of Congress. Johnny fancies himself management material, and reads *The New York Times* and *The Wall Street Journal*.

He'll phrase it in TeenSpeak or North American Yuppie, but our Johnny will point out that the Library of Congress is verifiably the world's single largest repository of printed and recorded material. The devastating impact of Gram-Rudman federal budget deficit-reduction measures have in fact sharply curtailed LoC's funding, for any orderly re-mastering of very early recorded material and far too little funding, to re-master into any new (albeit more permanent) medium.

"They're stuck," smug Johnny observes. "They have a budget to keep to, and so they have to defend their 'medium of choice,' as the medium of choice." And our young Mr. Goldconnections will then ramble on about the superlative advantages of his generation's CDs, while we remember that Rodriguez cartoon in defense of our reel-to-reel or cassettes.

Truth—ever-precious in today's slick world of advertising hype—can sometimes be "all of the above," just as much as any

one particular view. As a working newspaper reporter, I have interviewed some of the sleaziest and most polished political hacks and liars in recent memory...yet I was also struck by Gerald Gibson's very evident sincerity and institutionally-wide respect for objectivity and fairness. It's Little Johnny Goldconnections' defense of his generation's CDs versus our defense of open reel and analog cassettes...and Johnny's very true observation that the Library of Congress (just as much as you and I) *are* stuck (at least until funds become available) with *our* medium being *the* medium.

Is this remastering issue strictly philosophical, and another example of some writer trying to create a story out of nothing? I believe not. While Tom Owens' Owl Audio and Mike Stosich's Esoteric Audio both manufacture and sell high-quality equipment for restoring analog LP (or even Edison cylinder) audio...the *other* real truth is that consumer

## MORTIMER AND CHARLIE

## SAVED BY A CLICK.



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## By EDGAR BERGEN



recording is racing headlong into a digital future, and to disseminate Old Time Radio shows to a significant number of newcomers, the Dinosaurs of OTR must begin NOW to study the digitally-remastering/archival process. The very future of The Hobby demands no less.

We must personally choose our individual futures in OTR: we can remain Hobbyists...or we can genuinely serve future Hobbyists, as archivists. We can collect analog recordings (increasingly, the cassettes, unless we buy pricey studio decks)...and *still* see a day in our lifetimes when analog audio dies altogether. I flatly predict this will be not later than 2010 A.D. and probably sooner...again judging from the exponential advances underway in the recording industry.

The average home recordist is not the OTR Hobbyist and yet in analog we've fortunately benefitted from equipment designed for "the norm," both in using stereo decks for quarter track monophonic recording, and cassettes for casual listening. The cassette-users (naturally enough) will not be as alarmed by digital re-mastering, as are reel-to-reel users: the average cassettes collector has far fewer recordings to worry about, and generally speaking, far more time to re-record their treasures.

The 1960s showed us the first-generation OTR Hobbyists, who may have actually begun far earlier, but didn't actively trade material on a wide basis until after original OTR did leave the air. Their technology was in genuine half-track recordings, which second generation (1970s) Hobbyists converted to quarter-track, and 1980s third-generation OTR collectors converted to cassettes. Fourth-generation collectors will break this chain

of events, forever.

Dazzled by interactive video games, awed by "super-clean" CDs and the impending High Definition Television era, our Fourth Generationists are from the same sterile shores as Little Johnny Goldconnections...and like us, equally defensive about their own medium of choice. We dinosaurs of OTR can remain apologists for analog (and watch our beloved Hobby die altogether), or we can come full-circle. We can embrace Big Byte technology itself (while awaiting the ideal storage medium)...and attract new converts, as OTR most certainly deserves.

Time is incontestably against us. A collection of 100,000 programs can easily round off to 40,000 actual hours of material. Not including set-up time, or down-time for equipment repairs, vacations, illnesses, or any time off whatsoever, one person would have to work *eight hours a day for 20 years*, to remaster into any digital medium.

Our first challenge in planning ahead: recognizing we cannot stop the rush into digital, and the crucially important need to re-master, in any digital medium. This buys time, until Digital Audio Workstations do come down in cost, and restoration can succeed actual re-mastering.

Our second real challenge: a division of labor to achieve this transfer, more quickly than 2010 A.D. (or the death of analog, choose one).

We all have individual listening tastes, favoring some shows over others. So it doesn't seem *too* difficult to ask "specialist collectors" to re-master what they personally like, first, to avoid unnecessary replication of labor. This, friends, is brain addled wishful thinking. These last 20 years in OTR have shown me that co-

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operation among Hobbyists indeed extends only so far. Then the dark side of OTR surfaces, along with some very real personality types, which novice collectors only suspect are there:

• *Cheap Charlie*: "Technology's changing every day, right? So why buy tomorrow's planned obsolescence? Besides: why re-master into any digital medium...and then have to do it all over again, when they do give us a true permanent medium?"

• *Myron Myopic*: "This Old Time Radio thing is just a fad, anyway, so why even think about 'historical preservation?' Analog is here to stay: my repair tech told me so, even if he does have spare parts on back order..."

• *Tommy Technobabble*: "Digital technology is hot, it's state of the art! If it's new, and costs a lot, it's just got to be good!"

• *Squabblen ben-Anything*: "Digital? — bah! I'm against it! It wasn't my idea, and besides, if I can't lead the parade to digital, then the whole idea just has to be worthless."

• *Scrooge McProgram*: "Serves you people right, if digital wipes you all out. I've spent years finding uncirculated material, and now you're saying I've 'got' to let you 'save it,' in digital? Don't you mean trade it or sell it in digital? I'd sooner die in boiling head-cleaner fluid, than allow you common rabble to get my shows!"

• *Festus Jayhawker VonCopyright*: "I'm delighted! I'll copyright those re-mastered shows in my own name, then file nuisance-suits against my competition, while I dominate the market. I love digital!"

• *Average Q. Collector*: "I'm running

short on time to remaster into any digital medium. So do I let my collection die, when I do...or am I supposed to spend my kids' college money, on equipment?"

### What's Ahead?

The exhilarating, sweet 30-year ride of analog OTR is now about to end, for an admitted Hobby minority who are looking beyond their own collections to attracting future hobbyists. The self-serving modern recording industry will protect modern copyrighted material, simply by forcing all home recordists to buy new (SCMS-equipped) equipment. Serial Copy Management System technology will become the Ultimate Ugly Truth about OTR in our digital future.

Every digitally-mastered and commercially-released recording will have a binary "flag," in an otherwise-unused audio track. Domestic DAT, DCC or disk recording equipment will sense this "flag," and add a flag of its own, to the digital copy you're trying to make. If you are going from the digital output port of say, a DAT playback unit, the SCMS circuits do allow you to make one copy of that grand master. But if you then try to copy your new copy, SCMS stops that "serial copy" (third generation or more)...and to acquire another copy, you must again use that first generation grand master...*provided that you actually have it, or know who does.* This, above all other factors, is the ultimate danger to Old Time Radio program collecting.

Working from a purely analog source is hardly any better. If your digital recorder's SCMS circuits can't find a "digital source" encoding-flag, your new digital grand master is given exactly the

same code as a commercial CD, DAT, or DAT release. From this you can record digital-to-digital copies, but each one has

Doesn't sound too bad, does it? The grim reality is that trading OTR material becomes severely curtailed, searching for collectors whose digital grand masters will allow that one additional copy—yours. And even then, you inadvertently become Scrooge McProgram, because even if you wanted to, you can't copy your master for others...unless it came directly off an analog master. The nature of the OTR beast is that any given analog recording passes through several collectors (and/or collector/dealers) before you get your copy. Unless you know who actually hold the "unrestricted copies" SCMS-code grand master, you won't acquire a copy you can trade.

In 2010 A.D., how many owners of digital recording devices will also have analog playback equipment in proper working order—much less know where that same equipment can be fixed, if it does break down? By then, another type of Scrooge McProgram might well exist: "Sure, you want a direct-from-analog master that'll let you make any number of copies? What's it worth to you?..."

In that light, our cynical engineer at CBS/Sony was far more correct than even he dreamed. Perhaps only the OTR music collectors (big bands, major vocalists, etc.) will see those commercial releases...while the rest of OTRdom will see itself unable to acquire "new" material at all, unless and until someone does put out a few commercial releases (and only a few).

That, *mein freund*, is what's ahead for Old Time Radio program collecting strictly from the "equipment side." Even scarier, the absolutely immutable truth that

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future listeners will treat analog-mastered *anything* exactly the same as you and I treat a wire recording. There is the savage irony that even if we do beat SCMS and acquire digital recordings we can trade, future listeners will flatly reject OTR material for its *fidelity, and not its content.*

Time, the implacable enemy to us all, is against us. With a remastering project of more than 20 "man-years," itself bad enough, comes the breathtaking advances in recorded sound that will lure the next generation of potential OTR program collectors away from *The Hobby*. In 20 years we'll hear, "My dad used to have a lot of that old analog junk, but I threw it away...." And if you think that's exaggeration: how many Victrola disks do you own and still play?

So you are far more unique than you ever imagined, by collecting Old Time Radio programs. You not only are one in about 5,000 who does collect these priceless scraps of history...but also are about to be among the final generation to do so...*unless we collectively act now.*

Although our children may believe otherwise, we are not Old Fogies who know nothing...and never will. For starters, we know there is profound truth in that statement, "A mind is a terrible thing to waste." And the avid fan of Old Time Radio knows probably better than anyone else alive that *we CAN recruit tomorrow's collectors, if we only meet them on their own terms.*

You and only you can answer the question, "How much did your imagination blossom, from Old Time Radio?" Don't we owe it to *society's* heirs (if not our own) to acquaint them, too, with the Theater of the Mind? SCMS, aimed purely at modern copyrighted material,

freezes out the great programs of the past, which were seldom copyrighted (or whose copyrights have since fallen into public domain). SCMS, *unless we act now*, will also freeze our contributions to historical preservation.

I (or one, am scared silly by digital remastering — and by the idea that Tommy Technobabble might convince me to buy a recording system which won't survive even the time to bring "lo-fi" into the digital age. Yet without at least a few of us willing to take that first step (and quickly)...that 20-year remastering process won't be done before analog playback equipment becomes a museum artifact...and the recordings only junk in a landfill, thanks to "hi-fi" heirs.

We do have knowledgeable professionals in broadcasting and audio engineering work, already within the OTR hobby. They need to combine their talents *now*, to give us straightforward technical advice for less technically-minded OTR hobbyists, so they too can chart their own journey to our digital future. We need professional advice, on how to keep the baby, while someone else is forcing us to throw out the bath water.

We need to know a legal way to co-exist with the RIAA, to avoid SCMS by legitimate means...perhaps an "archival DAT" system, say 32 KHz sampling-rate, with a mandatory bandwidth ceiling pegged at 12KHz...well below today's copyrighted DDD material...and well below even today's analog FM. For lack of a better name: OTR/digital. But to get it, we need lobbyists and others who can educate the RIAA that our hobby is *not* one of piracy...and that the RIAA does *not* have to make us walk the aural plank.

We also need to cooperate...Scrooge

McProgram be damned. It will be no less devastating to leave analog recording behind than to battle those relatively wealthy souls with truly rare material, who do have the money to afford studio-grade analog equipment...long after it's off the consumer market. These people will be able to afford to play the waiting game that you and I cannot...and they'll be a formidable challenge, if we are to salvage those programs from the inexorable ravages of time.

We average collectors can argue among ourselves — and procrastinate — and Old Time Radio will die when we do. Or you and I can do what the Library of Congress cannot: *collectively remaster our programs, by spreading costs over a Hobby-wide basis.* By doing so, we can tickle the imaginations of listeners unborn...giving them the same priceless enjoyment that OTR has given you and me.

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*We cannot surrender. Nor can we say, "Let George Do It," and hope "some other guy" will bring "lo-fi" into the hi-fi digital age. We all must sit down NOW and actively — cold bloodedly — plan for the death of analog audio.*

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After all: these are the 1990s. "Lo-fi" in a hi-fi age simply won't do.

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*Bob Proctor is a private collector, and was Contributing Editor to Old-Time Radio's Listening Guide Newsletter. Proctor is best known as author of "War in the Oxide Trenches," which appeared both in LGN as well as here in "Old Time Radio Digest," "Hello, Again" and elsewhere.*

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# Cincinnati Convention

Jim Snyder

In late April Bob Burchett put together his sixth "Old Time Radio and Nostalgia Convention" in Cincinnati, this year. It was the third one that I have attended. In the last two years I have expressed my great pleasure (I think I have used the word "magnificent") at these programs in these pages, and this year's event was right up there with the others.

I have a habit of arranging my schedule so that I arrive at the hotel late Friday morning each time. On my first two visits I would head right for the convention rooms only to find them completely deserted until the announced starting time of 3:00 p.m. So, each of those years I returned to my room to take a nap. This year the place was already booming at noon so, in essence, the convention started three hours early for a number of us. That first afternoon was largely devoted to visiting the dealer's room, which was greatly enlarged this year, so that it was almost twice as big as in the past. One interesting side note was that one dealer had reels for sale, and it looked to me as if there were just as many people pawing through and selecting those as there were looking at cassettes for sale. It appeared that there are still an awful lot of people involved in collecting their shows on reels.

Friday evening there was a question and answer session with Willard Waterman, the "Great Gildersleeve" himself. This was followed by a brief presentation by Barney Beck, sound effects man extraordinary. He also put on a more lengthy presentation on Saturday. Radio show re-creations on Saturday were "The Whistler" and a "Great Gildersleeve" episode. These included Waterman, and Shirley Mitchell and Louise Erickson, who were also from the Gildersleeve radio cast. They were joined by a large number of OTR fans who were given parts so that they could participate in these shows with the stars. That was fun for them,

and frankly, some of them were every bit as good as the stars themselves. Again this year the events wound up with a Saturday night dinner which must have had almost twice as many people in attendance as last year. All together there were around 350 people at this year's convention, so many in fact that the "Great Gildersleeve" re-creation had to be presented twice, as there wasn't room for everyone at one sitting.

As in the past, the program was magnificent, although I would like to see a couple other OTR presentations in the program. For example, Don Aston has given some terrific presentations in Newark, and a half hour talk on Westerns from him would be a real addition. Perhaps Jack French could be lured in with one of his talks on just about any topic in OTR.







While the program is what always brings us together, it is the people who make it the most fun for me. I love renewing old friendships, and every year I make new ones. As usual, Tom Monroe took in none of the programs, as he was manning a table the whole time trying to recruit new members for the various clubs around the country. By the way, don't ever let Tom select a place for you to eat. He convinced me that the lunches in the hotel were too expensive and that I should walk to a nearby restaurant. Well, as it turned out, the hotel wasn't a bit more expensive and the hotel food was much better and in much greater quantities. So, just ignore Monroe on that issue! Bob Newman was manning the registration desk, and busy as he was, he was willing to put up with rather constant needling from me. A really neat guy. Dave Warren (he is the one who makes me look skinny in that caricature with my columns) presented me with a

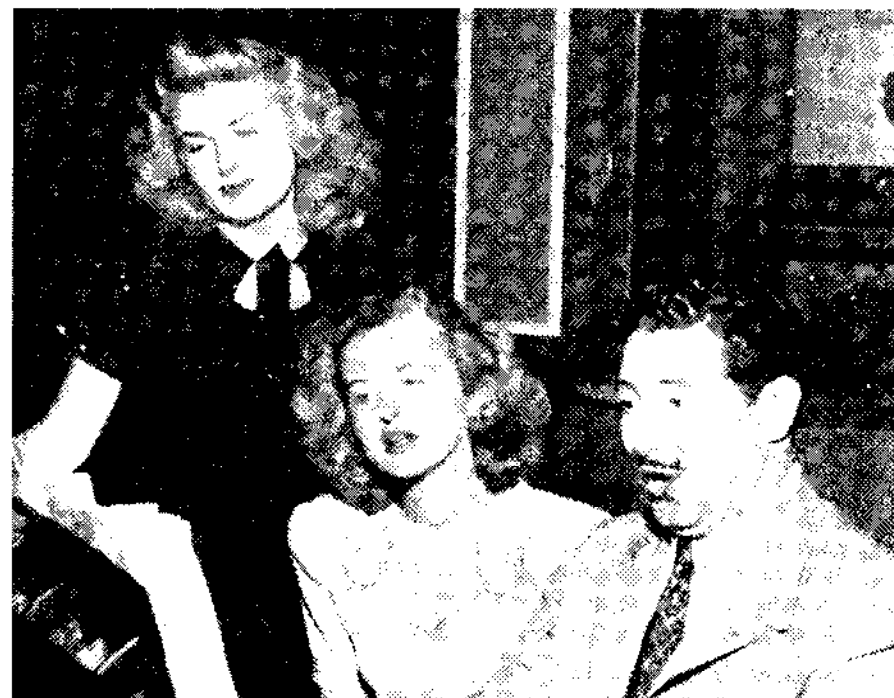
tape of one of his outstanding presentations from the Newark convention. I always enjoy Don Aston's company, although he always gets me to spend too much money at his table. So much, in fact, that I am considering declaring him as a dependent on next year's tax return. My fellow conspirator from Michigan, Jack Palmer, who writes some really good stuff in some of the OTR publications, is always great fun to be around. I should also thank Barbara Davies' husband for going to another table so that I could have dinner with his wife, a truly beautiful (both to the eye and in her personality) lady. And, of course, there was our ebullient host, Bob Burchett, who is responsible for all of this.

Not only is it fun talking OTR to all of these people, but there is always helpful information to be gained. For example, I purchased my favorite reel to reel machine some nineteen years ago, and it

is showing its age. One particular problem that has been plaguing me for the last few years had pretty well convinced me that I was going to have to discard the machine, as repair shops have been unable to do anything about it. Last year in Cincinnati, I received a couple of suggestions for handling it. I tried them but they simply didn't work. I mentioned the problem to someone else this year (I wish I could remember who,

so that I could thank him) and he offered another suggestion. When I got home I tried it, and I have a completely rejuvenated machine. It now works beautifully. That made the costs of the convention worthwhile to me, if there had been nothing else at all.

As always, I want to thank Bob Burchett for making all of this possible. I hope I can make it again next year, Bob.



**SHIRLEY MITCHELL**—is heard as Martha on Tales of Willie Piper, Thursdays, 9 P.M., EDT, over ABC. Born in Toledo, Ohio, she played summer stock while a University of Michigan student; tried radio in Cleveland, Toledo, Chicago and Hollywood, where she played Alice Darling in Fibber McGee and Molly and Leila Ransom in The Great Gildersleeve.

## Further Review

by Bob Burchett

Each of our conventions has been special in its own way. This year's was no exception. There were four reasons: Willard Waterman, Shirley Mitchell, Louise Erickson, and Barney Beck. We went all out hoping they would bring out the Gildersleeve fans, and bring them out they did. I was in the dealers room, and someone came up to me and suggested I look out in the hallway. It's hard to put into words how I felt when I saw a packed hallway. Robert Newman said the people in the back of the line would not pay the admission if they weren't going to see the show. I went into the closed rehearsal to ask if the stars would mind doing a second show, and they agreed without hesitation. The room was filled for both shows. Our attendance was 343, our highest so far. It was like throwing a party and hoping someone would come. I'm happy to say our party was well attended.

Shirley Mitchell called Tuesday and sounded like there was no way she was going to be able to make it with the way she was feeling; called back Wednesday and sounded much better. She was going



to read for a part, so she wouldn't be in until Friday. I quickly assured her that was not a problem.

Thursday we got a call from Louise Erickson that 15 minutes from her takeoff time a plane made a crash landing, closing the New York Airport and she missed her flight, meaning she wouldn't be in until Friday. I also quickly assured her that wouldn't be a problem because the re-creations all were on Saturday.

Shirley and Louse arrived too late for the Friday night "visit," but Willard did arrive on Thursday so he was there for the WVXU Radio interview and the Friday night "visit." WVXU has a small theater in which the interview was held before a live audience. Can't thank Dr. Jim King and Larry Ashcraft enough for the hour they gave us on air promoting the convention. The interview went well with caller and audience questions.

We got off to a shaky start, but it



### NO DATE WITH JUDY

Dear Editor:

Could you tell me if A Date With Judy is on the air? If so when does it come on and what time? Also, could you please tell me if Corliss Archer is on the air? If so when and what time.

Miss J. N.  
Parsons, Kansas

*A Date With Judy is not on the air at the present time but here's Louise Erickson who played the title role. Meet Corliss Archer, with Janet Waldo, can be heard Sunday evenings at 9:00 P.M. Eastern Standard Time on most stations of the Columbia Broadcasting System.*



Louise Erickson





turned out to be a great weekend of Old Time Radio reminiscing.

Would like to thank Don Ramlow for again directing the re-creations. This is no small task. For just working with Barney Beck, the sound effects artist, he should get a medal. It takes a load off my mind having him doing the great job he does.

There's another gentleman to which the convention owes a great deal for its success — the first man most of you see on arrival, Robert Newman. Can't say enough about the job he does. Most of the time when there's a problem, I hear about it after it has been solved. Later in the day his lovely wife also lends a hand.

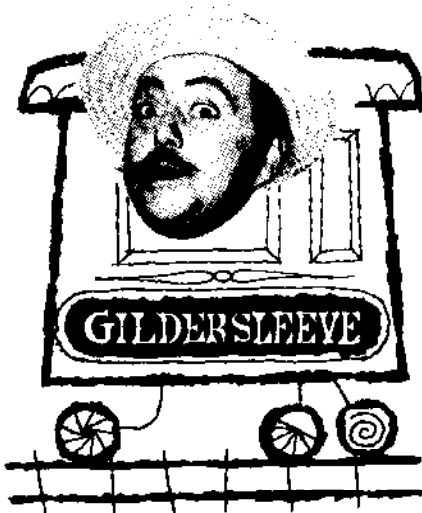
For the most part, once the convention starts, I just try to stay out of everyone's way, take a few pictures, serve as a go-for and run a shuttle service to and from the airport for the stars. The shuttle service was the best job. Got to spend a lot of quality time with some very nice people. People who I listened to growing up and never in my wildest dreams ever thought I would meet and come to regard as friends.

Barb and Dave Davies again helped by sharing the duties of being hosts to our guests. We had our annual convention lunch at Mike Fink's Riverboat Restaurant, trying to figure out where

the last year went. It seemed like just last week we were there having lunch with Ezra Stone.

Again, thanks to everyone who gave of their time and effort to make this year's convention a success.

Next year's convention will be held April 16 and 17. Special Guest to be announced. I have a new address: RMS & Associates, 10280 Gunpowder Road, Florence, KY 41042 (606) 282-0333.



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PAST TIMES • 7308-TR Fillmore Dr. • Buena Park CA 90620

NEWS RELEASE: AUGUST 6, 1992

The Radio Enthusiasts of Puget Sound (REPS) has announced that they will host a radio convention on June 26, 1993. It will be held in Bellevue, Washington, a suburb of Seattle.

President Mike Sprague said, "We're a relatively new club, but we have been blessed with a high level of enthusiastic volunteers and generosity. For example, within the first week of our vote to have a convention, we had 22 volunteers for the committee." He added "Even so, we are starting on a very conservative basis, with a tight budget and a one day program."

REPS began in January of 1991 and presently has 130 members. The club has a high quality cassette library which just passed 1300 hours, a printed materials library and a bi-monthly newsletter called Air Check.

They have monthly meetings with special programs, and special Listening Parties. All meetings and other significant gatherings are video taped so out of town or absent members can stay in touch.

The convention will feature personalities from the Golden Age of radio, and says Sprague, "We will have at least one feature on current radio drama with a leading writer/producer." The club plans to have one new drama taped live with all available technical developments. There will also be one re-creation of an old show, in the old manner.

All radio enthusiasts are invited to put the June date on their calendars. "Seattle is a wonderful place to visit, and June is especially nice" commented Sprague. "Perhaps some of our friends out there will plan a vacation around this gathering."

The program details are well under way and will be announced within two months, along with hotel arrangements and other important matters.

For more information, contact REPS at the address above.

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ABBOTT AND COSTELLO Haunted house BABY SNOOKS Halloween night 11/1/46 SCREEN GUILD THEATER "Arsenic and Old Lace." 11/18/46 w/Boris Karloff CASEY, CRIME PHOTOGRAPHER "Great Grandfather's Rent Receipt." 10/30/47

All Time Greatest Shockers Special #6 \$13.95

QUIET PLEASE--"The Thing on the Fourble Board." 9/18/48 SUSPENSE--"The House in Cypress Canyon." 12/5/46 ESCAPE--"Three Skeleton Key." 11/15/49 MYSTERIOUS TRAVELLER--"Behind the Locked Door." MERCURY THEATER--"The Hitchhiker." 6/21/46 ARCH OBOLER--"The Revolt of the Worms."

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## Classified Ads

RADIO SHOWS ON CASSETTE, also radio/tv related material. Catalog \$1, Phil Kiernan, 30235 Cupeno Lane, Temecula, CA 92592

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

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

Raymond Stanich, 173 Columbia Heights, Brooklyn, NY 11201  
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.

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

CAPTAIN MIDNIGHT ITEMS wanted. DeWayne Nail, P.O. Box 555, Cleburne, TX 76031

Want these Lux shows: Red River, Alice in Wonderland, Paradine Case, Kent Coscarelli, 2173 Willester Ave., San Jose, Calif. 95124

RADIO ITEMS BEFORE 1935, sets, speakers, tubes, parts, literature & advertising. Schneider, 9511-23 Sunrise Blvd., Cleveland, OH 44133

WANTED: To hear from anyone with Baby Snooks programs. Buy, sell or trade. Will buy or exchange catalogs. Lynn Wagar, Box 202 B.C.A., St. Cloud, MN 56301.

WANTED TO BUY: Tape recordings of Jay Roberts' Nightlight show on WJR-AM. Please send prices to Jeff Jontzen, 21465 Detroit Rd., #205A, Rocky River, OH 44116

OLD RADIO SHOWS on cassettes. Rare Big Bands and Vocalists too! The absolute best quality. Free catalog. 2732-R Queensboro Ave., Pittsburgh, PA 15226

Tom Monroe, 2055 Elmwood, Lakewood, Ohio 44107/(216) 226-8189 Cassette and reel, mystery, adventure, sci-fi, westerns, drama, some comedy.

MORNING MEN wanted on cassette—older 1940s style especially: Bob Steele, John Gambling, etc. Lieberman, Hazel St., Tunkhannock, PA 18657.

Wanted: Juvenile adventure serials, Mysterious Traveler, Gangbusters, Fred Allen, 2000 +. Cassettes only.  
Ken Weigel, 7011 Lennox Ave. #126, Van Nuys, CA 91405

Nelson Eddy and Bing Crosby Research; send data Box 724, Redmond, WA 98073-0724

Have 488 archival quality sound Cavalcade of America shows. Will buy or trade for more.  
Murry Schantzen, 207-B Lynn Ct., N. Aurora, IL 60542

Wanted: 1st Nightbeat program (2:6:50) as well as one where William Conrad appears. Victor Padilla, Jr. 104 Marcy Ave., Brooklyn, NY 11211.

Wanted: Trade or buy Tom Corbett and other SF cassettes. Mark Skullerud, 20110 21st Ave. NW, Seattle, Wash. 98177

WANTED: 16" RADIO transcription recordings. All types.—Paul Scriven, 238 West State Street, Niles, OH 44446. my40441

RADIO TRANSCRIPTION DISCS wanted. Any size, speed. — Box 724H, Redmond, WA 98052.

EDWARD HAMILTON, 933 Naismith, Pl., Topeka, KS 66606 wants CBS Radio Mystery Theater; prefers cassettes...

ALLAN SHERRY, 5410 Netherland Ave., Riverdale, NY 10471 is trying to locate the last date for Prescott Robinson on the air plus any other information about him.

THOMAS HEATHWOOD, 22 Broadlawn Pk., Chestnut Hill, MA 02167 looking for Portia Faces Life, especially July 1948 and April 1949.

ROBERT SHEPHERD, 129 Highfields Rd., Abington, MA 02351 wants to know: who was the announcer for Suspense after Larry Thor and also during Bill Robson's era as producer.

Ted Davenport, 1600 Wewoka, No. Little Rock, AR 72116 is looking for reel traders for VG-EX material. 15,000-25,500 shows.

LOGS: Ray Stanica, 173 Columbia Hts., Brooklyn, NY 11201 has a complete log of Mercury Theater of the Air and Campbell Playhouse for a S.A.S.E. with 2 stamps.

WANTED: To hear from anyone with Baby Snooks programs. Buy, sell or trade. Will buy or exchange catalogs. Lyn Wagar, Box 202 B.C.A., St. Cloud, MN 56301.

WANTED: Masterpiece Radio Theater, other multipart NPR or BBC dramas. Buy or trade cassettes. Howard Lewis, 132 Hutchin Hill Rd., Shady, NY 12409

Don Berhent, 807 Glenhurst Rd., Willwick, OH 44094. The Shadow and movie serials. Books on both also.

Frank Tomaselli, 29-10 Donna Ct., Staten Island, NY 10314 is looking for 11 AM from 1939-1944; also Fred Allen's Town Hall Tonight.

Tom Heathwood, 22 Broadlawn Pl., Chestnut Hill, MA 02167. Shadow programs between 1941-44. Has supplement to his catalog for a S.A.S.E.

Chuck Juzek, 57 Hutton Ave., Nanuet, NY 10954. Green Hornet episode where Reid reveals himself to his father as the Hornet around 1943. Need log from 1936-40.

New club based in Seattle invites you to membership. Growing 700 cassette library, printed materials and newsletter. For information write Mike Sprague, Radio Enthusiasts of Puget Sound, 11732 NE 148th Place, Kirkland, WA 98034.

Amos n' Andy Sale: 8mm film in box—Sheet Music Perfect Song—Fresh Air Taxi Cab tin sign. Bob Morgan, 4005 Pitman Road, College Park, GA 30349

Harry Goldman, RH6, Box 181, Glens Falls, NY 12801 wants Kraft Music Hall of 12-11-47 (Al Jolson) Jack Benny "The Bee", Fiorello LaGuardia tribute to Nikola Tesla over WNYC on Jan. 10, 1943.

WANTED: Kid Shows, Serials, Big Band Remotes, Transcription Recordings on Reel to Reel only please. Write to Wally Stall, 8408 N.W. 101, Oklahoma City, OK 73132.

Phil Evans, Box 136 Downtown Station, Bakersfield, CA 93302-0136. Looking for any info in the Candlelight Hour Broadcast from NYC in 1931.

Richard Pepe, Box 303, Elizabeth, NJ 07207. Looking for listing of Top-40 "Hits of the Week" broadcast on WMGM, NYC by Peter Tripp, the Curly-Headed Kid, from 1955-58 (especially 1956).

07/22/1945: Looking for ANY shows broadcast that Sunday. Network/Local. Trade/Buy. Jim Avoli, 239 Foxcroft Road, Pittsburgh, PA 15220-1705 (412) 279-4456

Oldtime Radio-Show Collector's Association (ORCA) is actively seeking members. You can remain loyal to your own local club and still belong. Write Reg Hubert, 45 Barry St., Sudburg, Ontario, Canada P3B 3H6.

Debbie Piroch, Rd 4, Box 234, Meadville, Pa 16335. Looking for any show with Nelson Eddy and/or Jeanette MacDonald.

Jim Blythe, 941 Redding Rd., Ashboro, NC 27203. Wants Lum and Abner, Magic Island, Jerry at Fair Oaks.

Marty Lewin, 8836 N. Lincolnwood Dr., Evanston, IL 60203. Looking for Sid McCoy Show (a Chicago DJ from 50's and 60's.) Also any new Phil Harris-Alice Faye Shows.

Ronald Waite, 578 Whitney Ave., New Haven, CT 06511. Interested in Jack Benny.

Chuck Juzek, 57 Hutton Ave., Nanuet, NY 10954. Would like any info about Maurice Joachim who wrote the scripts for The Avenger.

Classic radio programs on cassettes. Hundreds of titles. Big catalog \$1.00 (refundable). Radio Americana Inc., Box 7431, Baltimore, MD 21227

Richard Palanik, 165 Summitt St., Plantsville CT 06479. Looking for copies of NPR's Dol Savage shows and Nightfall.

Wanted: Jack Benny show dated 12/8/46. Jack Goes Christmas Shopping and Buys Don Shoelaces. Steve Ovaline, 10214 Black Mtn. Rd. 49, San Diego, CA 92126.

Wanted: Cassette of any of the radio program "Hotel for Pets" name your price. Bruce Manschak, 6549 N. Drake, Lincolnwood, IL 60645.

Wanted: I am looking for the Green Hornet Show "Underwater Adventure" that aired 9-24-46. Chuck Juzek, 57 Hutton Avenue, Nanuet, NY 10987.

Wanted: "We The People" Broadcast 1-13-50 and any Lum and Abner shows prior to 1941. Willing to trade for anything in my catalog. Steve Ferrante, Box 153, Oakland Mills, PA 17076.

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.

Vintage broadcasts, reliving radio's past. Free flyers. 42 Bowling Green, Staten Island, NY 10314.

Van Christo, 91 Newbury St., Boston, MA 02116. Looking for Goldberg's Episode which was called "The Hannukah Bush."

Wanted. Copies of owner's manual for AKAI reel recorders. Models 1722W and GX-215D. Reproduced coies acceptable. Willing to pay reasonable price. Jack Palmer, 145 North 21st Street, Battle Creek, MI 49015

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

Mary Sayer, 801 8th St. F5, Sioux City, IA 51105. Looking for any info on "Uncle" Jim Harkin, Fred Allen's manager.

Wanted: 1950 Summer Replacement Show "Somebody Knows" by Jack Johnstone. (8 show run) Dick Olday, 100 Harvey Dr., Lancaster, NY 14080.

GILBERT HUEY, 90 W. Triple Tree Dr., Carrollton, GA 30017 is writing an article on Flash Gordon and needs much information on the radio and tv show.

Pam Nemec, 1424 Heatherton Dr., Naperville, IL 60563 is looking for program listings of old radio stations of the 30's and 40's especially WDJ, KMMJ, KMA, KFNF and KFEQ.

WANTED: RADIO MAGAZINES before 1935, such as Radio News, Popular Radio, Radio Retailing, Short Wave Craft, etc. Gary B. Schneider, 9511 Sunrise Blvd., #J-23, North Royalton, Ohio 44133.

WANTED: Kid Shows, Serials, Big Band Remotes, Transcription Recordings on Reel to Reel only please. Write to Wally Stall, 8408 N.W. 101 Oklahoma City, OK 73132.

For autobiography would like to know date (at least year/year, month better) of Superman radio episodes in which (1) S. finds Atlantis; (2) S. catches crook by following crook's discarded peanut shells. Believe first is 1945 or 6. Other 47-9. S.J. Estes/205 E. 78/ NY, NY/10021. Many thanks.

For Sale: Boxed set of six tapes from Stephen King's Night Shift. Original Price: \$34.95. My Price: \$12.00 postpaid. Five sets available. Phil Nelson, 221 Scioto, Chillicothe, OH 45601.

Would like: Mysterious Traveler, Whistler, Pat Novak For Hire on cassette. I have a lot to trade. Write to: Victor D. Padilla, Jr., 104 Marcy Avenue, Brooklyn, NY 11211

Wanted: Amos and Andy, Roy Rogers, and Gunsmoke. Will buy or have shows to trade in X Minus One, Dimension X, Sgt. Preston, Captain Midnight, Suspense, Escape, others. Phil Nelson, 221 Scioto, Chillicothe, OH 45601.

WANTED: Aldrich Family radio programs on cassettes, as well as information. Kenneth Barker, 874 27th Street East, Owen Sound, ON N4K 6P3

FOR-TRADE: SCRIPT-FOR-PROGRAM THE SHADOW 9/26/37, 3/20/38, (have show also) 12/3/39, 4/11/54, 4/18/54, 4/25/54, 5/30/54, 7/4/54, 7/25/54, 8/1/54, 8/8/54, 8/29/54, 9/19/54, 9/26/54, 10/10/54, 10/17/54, 10/24/54, 10/31/54, 9/30/45-or 9/3/54 (not sure which I have). Adam Trachtenburg, 1243 Knorr St., Phila., PA 19111 (215) 745-8224

WANTED: NBC MONITOR. Broadcasts from '55 to '64. I have many complete editions from '65-'75. Write to: Warren Gerbe, 42-60 Bowne Street, Flushing, New York 11355-2907

WANTED: Radio Transcription Discs. Any type, any subject. Gilbert Smith, 248 South 36th St., San Diego, CA 92113-1613

JACK MELCHER, P.O. Box 14, Waukegan, IL 60087 wants to buy radio premiums, games, toys, buttons, comic related items. Disney, political, gum wrappers BUY SELL TRADE 312-249-5626

WILLIAM OSOVSKY, 2501 Ivy St., Chattanooga, TN 37404. Collector of Ralston Tom Mix premiums, green 20 Grand Ale bottles with neck and paper labels intact. Octagon soap premium kites. Alaga syrup tins.

Wanted: Jake & the Kid, Hardy Family, Maisie on cassettes. N.A. McNamee, Box 602, Organ, New Mexico 88052.

Amos & Andy or Jack Benny Shows, other comedy shows. Rob Cohen, 6635 Heim Ave., Reynoldsburg, OH 43068

Wanted: Hercule Poirot shows, Mutual Net, 1945; or info. on these shows. Tim Goggin, 1777 N. Vine #409, L.A., CA 90028 Thank You, Tim Goggin

WANTED: 16" transcriptions, for cash or trade. Joe Salerno, Box 1487, Bellaire, Texas 77402.

"THERE'S A SMALL HOTEL with a wishing well... Can anyone identify the show having this theme? Michael Sprague, 11732 NE 148th Place, Kirkland, WA 98034.

Kitty Kallen is looking for radio and TV shows that she appeared on. She sang with Harry James, Jimmy Dorsey, and others. She worked on the Danny Kay radio show, David Rose shows, and her own show called Kitty Kallen Kalling. Contact Walden Hughes at (714) 545-0318 or write 2527 Duke Place, Costa Mesa, CA 92626.

WANTED: Episodes of AGAINST THE STORM, TERRY & THE PIRATES, THE WOMAN IN MY HOUSE, ONE MAN'S FAMILY episodes prior to 1946, and THE VOYAGE OF THE SCARLET QUEEN programs #6, 7 and 10. Will buy or trade cassettes. John L. Woodruff, 145 Park Avenue, Randolph, NJ 07869-3442.

WANTED: Old time radio comedy traders in cassette tapes trade 60/90 min. tapes up to 10 at a time. Looking for Phil Harris/Alice Faye, Great Gildersleeve, Life of Riley fans. Couple other show. Serious traders only. Send a complete or partial list, if possible, and I will send you one when I answer your letter. Write to: Beth Holman 16705 Craigmere Dr. Middleburg Hts., Ohio 44130.

Bob Proctor, Box 362, Saline, MI 48176. Wants Horatio Hornblower shows with Michael Redgrave.

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