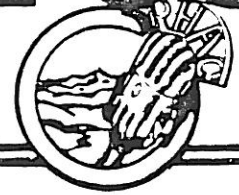


RETURN WITH US

The Radio Historical
Association of Colorado, Inc.

NOW...



Volume 17 Number 6

January 1992



RETURN WITH US NOW... is the official publication of the Radio Historical Association of Colorado, Inc., a non-profit organization. Cost of membership is \$20.00 for the first year with \$15.00 for annual renewal. Each member has full use of the Club resources. For further information contact anyone listed below.



Phone numbers are in the (303) area code except as indicated.

PRESIDENT.....Dick King, 900 W. Quincy, Englewood, CO 80110..... 761-4139
 VICE PRESIDENT.....David Michael, 1640 Grant St. Denver, CO 80203..... 830-0075
 SECRETARY.....Glenn Ritter, 750 Niagara, Denver, CO 80220..... 377-4798
 TREASURER.....Maletha King, 900 W. Quincy, Englewood, CO 80110..... 761-4139
 NEWSLETTER EDITOR.. *Temporary! Volunteers, please APPLY!* Glenn Ritter, John Adams
 TYPESETTING: Adrienne & Mika Rhoden GRAPHIC ARTS: Ron Cramer
 CLUB HISTORIAN: John Adams, 2811 S. Valentia, Denver, CO 80231.....755-9185
 TAPE LIBRARIAN for OPEN REEL: Dick and Maletha King, 900 W. Quincy, Englewood....761-4139
 TAPE LIBRARIANS for CASSETTES:
 #1 (1-499) Dan Decker, 10587G W. Maplewood Dr. Littleton, CO 80127..... 933-4232
 #2 (500 up) Dave Logan, 5557 S. Sherman Cir. Littleton, CO 80121..... 730-1430
 #3 (5001 up) Mika Rhoden, 3950 W. Dartmouth Ave. Denver, CO 80236..... 937-9476
 DIRECTOR AT LARGE: David L. Michael, 1640 Grant Denver, CO 80203..... 830-0075
 CORRESPONDING SECRETARY: David L. Michael (see above)..... 830-0075
 BLANK REEL TAPE SALES: Barrett Benson, P.O. Box 507, Pine, CO 80470..... 838-6185
 BLANK CASSETTE TAPE SALES: Guy Albright, 785 S. Quitman, Denver, CO 80219..... 934-0184
 TALKING NEWSLETTER: Mike Fields, 1207 Ruth, Longview, TX 75601..... (903)758-6319
 REFERENCE MATERIAL: Bill McCracken, 7101 W. Yale #503, Denver, CO 80227.....986-9863
 MEMBERSHIP: Glenn Ritter, P.O. Box 1908, Englewood, CO 80150
 LOGS AND SCRIPTS: Fred Hinz P.O. Box 1908, Englewood, CO 80150
 TAPE DONATIONS: Bill McCracken, 7101 W Yale #503, Denver, CO 80227.....986-9863
 Herb Duniven, 4184 S. Syracuse, Denver, CO 80237.....773-1142



THERE WILL BE A BOARD MEETING IN JANUARY!

ALL MEMBERS ARE WELCOME AND INVITED TO ATTEND AND PARTICIPATE AT THE BOARD OF DIRECTORS MEETING. The January 9th meeting is at home of Dick King at 7:30 PM.

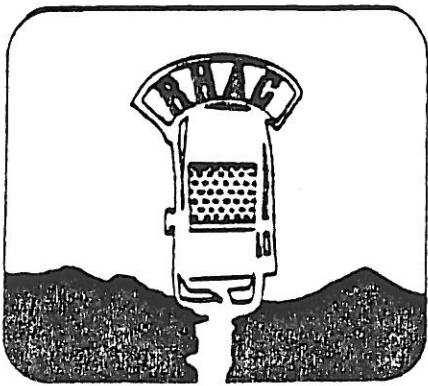


CLUB MEETINGS:

THE JANUARY 1992 MEETING WILL BE JANUARY 16TH AT THE CHURCH OF THE MASTER, LOCATED AT 17TH AVENUE AND FILBERT COURT.

OUR GUEST SPEAKER WILL BE Maurice Davolt WHO WILL ENTERTAIN US ON THE INTERESTING DETAILS OF HIS ROLE IN DENVER RADIO AND, MOST PARTICULARLY, HIS PLACE IN THE ORIGIN OF RADIO STATION KLAK!

There are concerns about the availability of 1/4" tape. Today this tape is still widely used in broadcasting and other businesses and its availability should NOT be a problem in the near future. However, the cost is always a concern. We can furnish 1200' reels of Ampex Gran mastering tape at \$2.35 per reel. The 1800' reels of Ampex 641 government surplus tape is also available for \$2.35 per reel. The prices are FOB Englewood, Colorado.



Radio Historical Association of Colorado

FROM THE KING'S ROOST

by Dick and Malettha King

We have discovered that a few catalogs went out without pages 243/244. If your catalog does not have these pages, just drop a note to Malettha King, and she will forward one to you.

Five members from Denver were able to attend the SPERDVAC convention in November. SPERDVAC moved their convention from the Vicount to the Holiday Crown Plaza, only a block from the Vicount. The Holiday was much nicer Hotel that added to the pleasure of those of us attending.

Friday night's dinner was served at the table, which made it easier for those of us who hate to juggle plates. After dinner we had the pleasure of watching a re-creation of "Nick Carter, Master Detective". The leading role was played by Lon Clark, who helped make the show much more enjoyable.

In recent years Lon Clark's activities had been somewhat limited because of illness. Now it is very obvious that Lon is operating with energy and professionalism and is looking much younger.

Spike Jones was the subject for Saturday morning's panel. Lon Clark and his wife conducted the panel. This panel was interesting; it was Lon's bubbling personality and good humor that carried the panel to succeed as entertaining.

Saturday afternoon brought a re-creation of "Quiet Zone" and other panels.

After Saturday evening dinner came "The Adventures of Archie Andrews". This was the ultimate in a re-created show: having the original stars playing their lead roles. Bob Hastings was "Archie" and Harlan Stone played "Jughead" just as they had in the late 40's. The show was so well done that it was easy to forget the year and place yourself back in front of your home radio.

Sunday brunch was followed by a panel of the families of Bud Abbott and Lou Costello. They shared with us some of the memories of that famous comedy pair. The family members told how Abbott & Costello had shared most of their profits by donating them to programs to help children. They also told of how the persistence of the IRS had resulted in shattering the lives of Bud & Lou in their later years. The program ended with a great rendition of "Who's On First" by two of the convention goers.

We were able to spend several days being "tourists" and saw just enough to make us think about going to California again to spend more time. We saw "illegals" hiking and coming to work, we saw deserts blowing, and we saw many very nice parts of California. What a mixture! The great masses of humanity out there seem to move on the highways in a more organized fashion than in the eastern cities, and they certainly have better roads, but without all the toll booths. Makes us wonder what happens to the tolls and the taxes in the east???

Now that we are facing a new year, we should reflect over conventions, their purpose, and most of all, their meaning. Putting together a convention is a lot of work and very expensive. We cannot increase the charges and still have it available to many of the seniors on limited income, and they certainly make up a large part of those attending. The clubs that put on conventions usually lose money, but feel that it is worth it to bring together the people that gave us so much pleasure from radio and let them know we care. Our GOOD entertainers are not getting younger, and are certainly decreasing in numbers every month. Our hobby is not the hottest thing in town, but it certainly is the most valuable thing for those of us that enjoy our memories.

CRANKSHAFT



YOURS TRULY, JOHNNY DOLLAR

Yours Truly, Johnny Dollar was first heard on CBS February 18, 1949, starring Charles Russell as the insurance investigator with the "action-packed expense account."

Dollar was a freelance insurance investigator, ever ready to hop away to far corners of the earth for a client who would pay his expenses and fork over a cut of any goods recovered. He was equipped with a keen, analytical mind, a nose for murder, and more than enough brawn to take care of himself when the going got dirty -- as it inevitably did.

Clients stood in line for his services. Whenever a big diamond heist or valuable stolen art brought about big insurance claims, Johnny Dollar was sent in for the probe. Often he worked through Universal Adjustment Bureau, a clearing house for all client companies. Sometimes the assignment, on its face, was simple; perhaps Pat McCracken, Universal's head adjuster, merely wanted Dollar to play bodyguard for a wealthy client whose life had been threatened. But once a case began developing, the result was usually murder.

In its last days, *Yours Truly, Johnny Dollar* was one of the best detective shows on the air. The hero's character was as fully developed as 30-minute doses of radio would allow. Dollar was a shameless padder of his expense account. He was a confirmed bachelor, at least as long as he pursued "this crazy life," which probably meant forever. He had an in-bred streak of impatience, forever pleading with friends and clients to get to the point. More than once, Johnny charged ahead after hearing only part of what a person was telling him. Naturally, he had missed the most important part.

Playing against these characteristics were several semi-regular but well developed supporting people. There was Betty Lewis, his best girl, plotting to get Johnny settled into the paper-and-slippers routine. There was Randy Singer, the cop, and Smoky Sullivan, the arsonist turned stoolie and one of Dollar's best tipsters. Finally there was Alvin Peabody Cartwright, an eccentric client whose odd notions had a disturbing way of being at least partially right.

But mostly Johnny Dollar worked alone, dealing with new people each week. If the regulars appeared at all, it was only briefly; then Dollar would be away to a new locale. Dollar was the narrator of his adventures, and the stories always developed in terms of his expense account: "Expense account, item one," and we were off. It might be a buck fifty for cab fare across town or \$200 airfare across the country. At the end of each case, the expenses were neatly totaled and signed, "Yours Truly, Johnny Dollar."

The show thrived five changes of lead. Edmond O'Brien became Dollar in 1950; John Lund in 1952; Bob Bailey in 1955; Robert Readick in 1960; and Mandel Kramer in late 1961. As originally played by Charles Russell, Dollar was a generous fellow who tossed silver dollars as tips to busboys and doorman. That corny trademark had vanished by the time O'Brien and Lund took the part. So stereotyped and hardboiled were these two that they were almost indistinguishable. In those early 1950's, some of the stories were about as dry as week-old biscuits. Paul Dudley and Gil Doud wrote for Russell, the music was by Mark Warnow, and Richard Sanville directed. Jaime Del Valle directed through the O'Brien-Lund years; writers included E. Jack Neuman, John Michael Hayes, Sidney Marshall, and Blake Edwards. Music was by Leith Stevens, Milton Charles, and Eddie Dunstedter. It ran as a five-a-week serial during the 1955-56 season; otherwise it was 30 minutes weekly.

With the coming of Bob Bailey and the 15-minute era, *Yours Truly, Johnny Dollar* began to take on life. Bailey was far and away the best Dollar, though Mandel Kramer ran him a close second. Both men projected real personality into the character, bringing insights that none of the others achieved. Bailey was a tougher Johnny, more the street-fighter than we had seen before. Kramer's interpretation was lighter; his Dollar developed a finely-tuned, low-key sense of humor. Jack Johnstone became producer-director at the beginning of the Bailey era. Under his guidance, the serial was one of the brightest 15-minute shows on the air. Virginia Gregg, who appeared almost weekly during this period, played a variety of characters, from socialite to murderess; she was heard most often as girlfriend Betty Lewis. In its last year, Johnstone took over the writing chores, leaving the directing to Fred Hendrickson and Bruno Zirato, Jr. Music was by Ethyl Huber.

Yours Truly, Johnny Dollar used the acting talents of most of radio's old pros. Among those called back for repeat performances were Jim Boles, Bill Mason, Lawson Zerbe, Teri Keane, Ralph Bell, Larry Haines, William Redfield, Roger De Koven, Gertrude Warner, Jack Grimes, Elspeth Eric, Bob Dryden, Vic Perrin, John Dehner, Marvin Miller, Forrest Lewis, Bartlett Robinson, Russell Thorson, Sam Edwards and Harry Bartell.

Yours Truly, Johnny Dollar was the last major dramatic show on the network air, finally bowing out September 30, 1962.

Tune In Yesterday, John Dunning, 1976

SUSPENSE

Suspense, "radio's outstanding theater of thrills," was first heard on CBS June 17, 1942, starring Charlie Ruggles in "The Burning Court," by John Dickson Carr. It was on the air for the next twenty years, under many talented directors. Each brought his own mark to *Suspense*, making it one of the most diverse, unusually broad-based shows of the air. It finished its long run September 30, 1962. *Suspense* began as a 30-minute show and switched to a 60-minute format in 1948; at one time or another, it was heard on every night of the week.

In the early years of Producer William Spier's reign, some unwritten rules were established that served as rough guidelines through the entire twenty-year run. *Suspense* dealt in life-or-death situations. That element was usually established within the first few minutes. Then, through characterization and audio coloring, little touches were added to heighten the sensation of impending doom. That was what suspense was all about: The slow tightening of the knot.

The thrill of the nighttime; the hushed voice and the prowling step. The crime is almost committed. The finger of suspicion, pointing perhaps at the wrong man. The stir of nerves at the ticking clock. The rescue that might be too late, or the murderer who might get away... Mystery and intrigue and dangerous adventure...

Another of Spier's rules was that the murderer rarely got away. He also believed in staying close to home, with realistic themes and common-man heroes. No science fiction or ghost stories for him. *Suspense* featured tales of people in trouble. Human emotions were stretched to the breaking point, and the solutions were withheld until the last possible moment.

Suspense always had top directors. Norman Macdonnell, who followed Leader, was one of the best in the business, handling *Gunsmoke* and *Escape* as well. But perhaps the most distinctive *Suspense* work was done by Elliott Lewis. Under his hand, the program turned its emphasis to true material, to ultramodern themes and even to classics. Jack Benny, Red Skelton and other comics were cast in serious roles.

Even in its old age, the show was good. William N. Robson, who took the helm in 1956, opened with a neat mixture of drama and rough-cut philosophy. He became known as "the master of mystery and adventure." The series kept the bells and a variation of the same music to the end. In its late years, the opening signature was breathed into the microphone in a menacing "And nowwww...another tale well calculated..."

Tune In Yesterday, John Dunning, 1976



Tape Recipe: Heat and Serve

by Dee McVicker

CHAPEL HILL, N.C. Sound archivists at the University of North Carolina at Chapel Hill (UNC-CH) recently cooked up a scheme to save valuable recordings.

Faced with rapidly deteriorating sound recordings of some of North Carolina's most distinguished folk musicians and storytellers, they baked 50 tapes for four hours at 122° Fahrenheit.

The oven technique was used on 1970s' and 1980s' vintage reel-to-reel tapes, enabling the archivists to preserve one-of-a-kind recordings documenting historical vocalists and the rich African-American traditions of Coastal and Piedmont North Carolina.

Among the recordings preserved were those by popular singers Shirley Ceasar and Elizabeth Cotten. Field recordings of

OFFBEAT RADIO

Southern folklore, in particular the rhymed stories passed on through generations of African-Americans, also were preserved by the baking technique.

Advanced deterioration

"We realized that we had a body of important material, including some really fine performances, that was showing advanced forms of deterioration," said Mike Casey, sound and image librarian at UNC-CH library's Manuscripts Department. "We had to find some way of saving it for future generations."

Funded by a grant, the University's manuscript department, which archives more than 40,000 recordings and some 10 million manuscripts, began seeking methods to restore the recordings long enough to rerecord them onto long-term storage media.

Challenging the group's efforts was a problem common of mastering-quality tapes made in the 1970s and 1980s. As Casey explained, "The binding system breaks down. When you try to play the tapes, the lubricant material migrates to the surface. And sometimes, the binder material comes to the surface."

This shedding of binding material—the chemical agents that "glue" layers of tape material together—significantly hinders tape performance.

Says Casey, "Tape-to-head contact becomes very poor and the recording you make is not going to be very good. Sometimes the tape doesn't even play because it is shedding so bad." Or worse, he adds, "they squeal."

Several remedies were tried to get the tapes to at least make one pass through for rerecording, including coating them with a silicone lubricant. Unfortunately, Casey noted, "We could never get (the silicone) to hold onto a tape for a full pass."

The archivists also tried re-recording cuts onto various tape machines, finding some success with those that had fewer tape guides and parts in contact with the tape. "That helped some," Casey said, "but it wasn't a foolproof method and we didn't exactly have a whole run of machines to work with."

After repeated attempts at these more conventional methods, the archivists

decided to try the unorthodox approach of baking the tapes. The technique promised success by melting the tapes' bindings slowly at a low temperature so that, when cooled, tape bindings would reformulate.

We were aware . . .

"We were aware that the technique was used by some tape manufacturers. I had heard talk of it at various conferences," Casey said.

Gathering as much information as possible on the technique, the archivists constructed a small baking "oven" made out

of cardboard. For the heating element, they purchased a hair dryer from a professional salon "with the largest number of settings as possible because we didn't know what we would need."

Initial experiments were carried out on throwaway tapes in the same binding condition, which were donated by WUNC, the University's FM station.

With these tapes, the group quickly discovered an effective temperature range. "If you get into the 130 degrees and above range, then there's the danger of melting the (tape) plastic. Lower temperatures won't do it," Casey said.

In the final experiment, archivists spaced tapes in individual hubs to circulate heat uniformly on all sides. With the exception of two tapes that had to be recooked for an as-yet unexplained reason, the baking technique proved to be effective for all 50 one-of-a-kind tapes. "We were 100 percent effective," Casey said.

He is not sure how long the technique can preserve tapes for replay, however. Experiments on the tapes donated by WUNC-FM show that transfer should occur within a month. Taking no chances, the group rerecorded the 50 tapes onto current-generation mastering tape for long-term storage.

■ ■ ■

Dee McVicker is a free-lance writer and regular contributor to RW. She can be reached at 602-899-8916.

Radio World

Vol 15, No 23 December 11, 1991

Editor, Alex Zavistovich
International Editor, Alan Carter
Associate Editor, Charles Taylor
News Editor, John Gatski
Contributors: Judith Gross,
Frank Beacham/N.Y.
Technical Editor, John Bisset
Technical Advisor, Tom McGinley


Production Director, Kim Lowe
Julianne Stone, Lisa Roach, Lisa Stafford
Ad Production Coordinator,
Regan Deatherage

Publisher, Stevan B. Dana
Associate Publishers, Arthur Constantine
Carmel King
Marketing Consultant, Albert Leon

Ad Coordination Manager, Simone Mullins
Circulation Director, Tiana Hickman
Circulation Manager, Rebecca Seaborg
Accounts Receivable, Valerie Mason

Advertising Sales Managers:

Eastern U.S., Art Constantine
800-336-3045, Fax: 703-998-2966
West & Midwest U.S., Jack Ducart
916-962-2240, Fax: 916-962-2194

 Radio World (ISSN: 0274-8541) is published semimonthly by Industrial Marketing Advisory Services, Inc., 5827 Columbia Pike, Suite 310, Falls Church, VA 22041. Phone 703-998-7600, Fax: 703-998-2966. Second-class postage rates are paid at Falls Church, VA 22041 and additional mailing offices. POSTMASTER: Send 3579 forms and address changes to Radio World, P.O. Box 1214, Falls Church, VA 22041. Copyright 1991 by Industrial Marketing Advisory Services, Inc. All rights reserved.

Free subscriptions are available upon request to professional broadcasting and audiovisual equipment users. For address changes, send current and new address to RW a month in advance at the above address. Unsolicited manuscripts are welcomed for review; send to the attention of the appropriate editor.

RHAC TAPE LIBRARY

<u>TAPE 970 JOHNNY DOLLAR/SUSPENSE (C)</u>			1200'
1L	1-17-60	JD: The Evaporated Clue Matter	
	1-17-60	SP: The Time, The Place, The Death	
2L	1-24-60	JD: The Nuclear Goof Matter	
	1-24-60	SP: Turnabout	
1R	1-31-60	JD: The Merry-Go-Round Matter	
	1-31-60	SP: End Of The Road	
2R	2-7-60	JD: The Sidewinder Matter	
	2-7-60	SP: Maria Roget	
<u>TAPE 971 JOHNNY DOLLAR/SUSPENSE (C)</u>			1200'
1L	2-14-60	JD: The PO Matter	
	2-14-60	SP: Sorry, Wrong Number	
2L	2-21-60	JD: The Alvin's Alfred Matter	
	2-21-60	SP: The Crank Letter	
1R	2-28-60	JD: Look Before The Leap Matter	
	2-28-60	SP: Lt. Langer's Last Collection	
2R	3-6-60	JD: The Moonshine Matter	
	3-6-60	SP: Sleep Is For Children	
<u>TAPE 972 JOHNNY DOLLAR/SUSPENSE (C)</u>			1200'
1L	7-3-60	JD: The Collector's Matter	
	7-3-60	SP: Bon Voyage	
2L	7-17-60	JD: The Back To Back Matter	
	7-17-60	SP: Memorial Bridge	
1R	10-30-60	JD: The What Goes Matter	
	10-30-60	SP: The City That Was	
2R	11-27-60	JD: The Empty Threat Matter	
	11-27-60	SP: Home Is Where You Find It	
<u>TAPE 973 JOHNNY DOLLAR/SUSPENSE (C)</u>			1200'
1L	10-29-61	JD: The Be Or Not To Be Matter	
	10-29-61	SP: Death Of An Old Flame	
2L	12-10-61	JD: The Cinder Elmer Matter	
	12-10-61	SP: And So To Sleep My Love	
1R	1-21-61	JD: The Terrible Torch Matter	
	1-21-61	SP: 2462	
2R	1-28-61	JD: The Can't Be So Matter	
	1-28-61	SP: Please Believe Me	

RHAC TAPE LIBRARY

<u>TAPE 974 JOHNNY DOLLAR/SUSPENSE (C)</u>		1200'
1L	4-1-62 JD: The Blue Rock Matter 4-1-62 SP: You Died Last Night	
2L	4-15-62 JD: The Wrong Idea Matter 4-15-62 SP: Brother John	
1R	4-22-62 JD: The Skidmore Matter 4-22-62 SP: The Curse Of Kamoshek	
2R	5-13-62 JD: The Lust For Gold Matter 5-13-62 SP: Hide And Seek	
<u>TAPE 975 JOHNNY DOLLAR/SUSPENSE (C)</u>		1200'
1L	2-18-62 JD: The Takes A Crook Matter 2-18-62 SP: The Old Boyfriend	
2L	3-11-62 JD: The Golden Dream Matter 3-11-62 SP: Heads You Lose	
1R	3-18-62 JD: The Ike And Mike Matter 3-18-62 SP: Per Chance To Dream	
2R	3-25-62 JD: The Shadow Of A Doubt Matter 3-25-62 SP: Memory Of A Murder	
<u>TAPE 976 JOHNNY DOLLAR/SUSPENSE (C)</u>		1200'
1L	6-3-63 JD: The Wayward Gum Matter 6-3-62 SP: Stand In For Murder	
2L	6-24-62 JD: The Food Of Death Matter 6-24-62 SP: With Murder In Mind	
1R	9-23-62 JD: The Deadly Crystal Matter 9-23-62 SP: At The Point Of A Needle	
2R	JD: The Clever Chemist Matter (AFRS) JD: The Kirby Will Matter (AFRS)	
<u>TAPE 977 FBI IN PEACE AND WAR/TRUE DETECTIVE MYSTERIES (C)</u>		1200'
1L	TD: Program #22: Who Killed Bonnie Collins? TD: Program #24: Shipboard Beauty	
2L	TD: Program #23: Murder In The Horror House TD: Program #25: The Repossessed Wife	
1R	FBI: The Scientific Touch (AFRS) FBI: The Good Boy (AFRS)	
2R	FBI: Double Play (AFRS) FBI: The Silver Pearl (AFRS)	

RADIO HISTORICAL ASSOCIATION



**CASSETTE LIBRARY #2
C/O DAVE LOGAN
5557 S. SHERMAN CR. #8
LITTLETON, CO 80121**

Enclosed is my check or money order for the sum of \$ _____ to cover the one month rental charge of \$2.00 per set for the cassette ordered. You are allowed to order 5 cassette sets at one time although you may have only 5 cassette sets outstanding at any time.

Minimum Order is \$6.00

<u>Cassette number</u>	<u>Title</u>
1.	_____
2.	_____
3.	_____
4.	_____
5.	_____

Alternates:

1. _____	4. _____	7. _____	10. _____
2. _____	5. _____	8. _____	11. _____
3. _____	6. _____	9. _____	12. _____

Ship to: _____
Name Date

Address: _____

City: _____

State _____ Zip Code _____ Phone (_____) _____

I do hereby agree to abide by the RHAC rules and agree not to sell or use library materials for monetary gain.

Signature

REMEMBER
THIS FORM IS FOR CASSETTE REELS 500 UP

BARRETT E BENSON
P O BOX 507
PINE CO 80470

01-01-1992

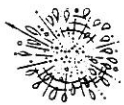
ENGLEWOOD, CO. 80150
POST OFFICE BOX 1908
(A non-profit organization)

RADIO HISTORICAL ASSOCIATION OF COLORADO, INC.



MAURICE DAVOLT

WILL BE OUR
GUEST SPEAKER THURSDAY,
JANUARY 16TH, 7:30 PM AT THE
CHURCH OF THE MASTER
17TH AVE AND FILBERT COURT



HAPPY NEW
YEAR!