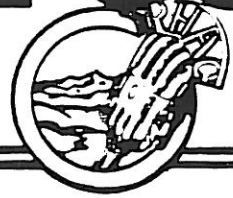


RETURN WITH US

The Radio Historical
Association of Colorado, Inc.

NOW...



Volume 16 Number 7

February 1991



**FRED ALLEN
AND
PORTLAND HOFFA**

PH

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.



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LOGS AND SCRIPTS: Fred Hinz P.O. Box 1908 Englewood CO 80150



BOARD OF DIRECTORS MEETINGS:

THE MARCH BOARD MEETING WILL BE HELD AT THE RESIDENSE OF DAVID MICHAEL ON MARCH 7TH.

THE APRIL BOARD MEETING WILL BE AT JOHN ADAMS HOME APRIL 4TH.



CLUB MEETINGS:

ARE HELD ON THE THIRD THURSDAY OF THE MONTH AND ARE HELD AT THE CHURCH OF THE MASTER 17TH AVE AND FILBERT COURT THE ENTRANCE IS ON THE FILBERT SIDE. MEETINGS START PROMPTLY AT 7:30 PM. DAVID MICHAEL HAS AGAIN WAVED HIS MAGIC WAND AND FOUND ANOTHER DENVER RADIO ON AIR AND MANAGERIAL PERSONALITY, JACK MUMEY, TO BE OUR SPEAKER AT OUR FEB. 21ST MEETING.



Radio Historical Association of Colorado

FROM THE KING'S ROOST

By Dick and Malettha King

Bob Shriver, our guest speaker at the January meeting, was most informative. Bob related his experiences in his early days on radio in Denver, including remotes from Elitch Gardens' Trocadero Ball Room. It was nice to be reminded of the big band remotes done all over the country. It really is too bad today's youngsters will never have the opportunity to enjoy those evenings. Our turnout

for the meeting was lower than we expected, but many were trying to understand the Middle East situation. Television today is playing the same role that radio did during World War II, with nothing left for the imagination.

Bob Shriver came into the radio field after World War II and had the opportunity to build his career during the post war growth in communications. The most fascinating part of listening to these "Masters of the Industry" is to observe them displaying their ad-lib skills as Bob Shriver did. The era of "when radio was king" as we remember it may be past history but certainly was the training grounds for those who moved on to television as individuals like Bob Shriver did. The members that attended the meeting enjoyed listening to Bob as he shared some of his experiences about his career.

WANTED: Kitty Kallen is looking for radio and television shows that she appeared on. She sang with Harry James, Jimmy Dorsey and others. She worked on the Danny Kaye radio show, David Rose shows and on her own show called "Kitty Kallen Kalling". Should anyone out there have any of these shows please contact Walden Hughs at (714) 545-0318.

Our libraries send out their boxes of tapes and cassettes with strapping tape, often with the ends folded back to make a convenient tab for the member to use to open the box. Very few of the members notice that when they receive the boxes and use a knife to open the box. If used the way it is intended, you can use the same tape to secure the box for return to the library. The members that seal boxes with a lot of wide tape, either clear or tan, are cutting the life of the box and adding to the cost of sending out tapes from the libraries. With the increase of the postal rates, we are asking that the members help us to keep the increased expenses down to avoid an increase in rental rates, as Speedvac has decided to do. The new postal rates will be \$1.61 for a box of five reels, either 7" reel or the equivalent in cassettes, and \$2.33 for a box of ten reels. Be sure to get the library postal rate that you are entitled to when returning tapes to the libraries. Remember, the tapes are available to our members at such a minimum fee only because of the volunteer work by the librarians and your cooperation to keep expenses down. Late charges are expected from you when you have not returned the tapes when due. Do your part as a good club member and get the tapes back so others may also enjoy them.

New entries into the libraries cost the club money, but the rental fees have been able to keep it to a minimum. We hope that you enjoy the privilege of listening to the shows that were a major part of our lives during the time when families dined together and knew where their offspring were.

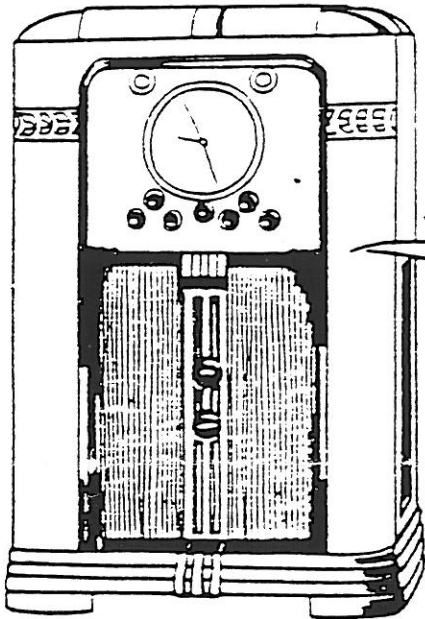
RETURN WITH US TO...

by Bill Owen
Don 33
Sherwood

Tom Mix

© SHERWOOD AND OWEN 1976

STRAIGHT SHOOTERS ALWAYS WIN
WAS THE BYWORD OF THE TOM MIX
RADIO PROGRAM.



TOM,
YOU'VE
DONE
IT
AGAIN!

THAT'S THE
KIND OF MAN
I WANT
TO BE!



THOUGH TOM MIX PLAYED HIMSELF
IN THE MOVIES, FOUR ACTORS TOOK
THE ROLE ON RADIO...
ARTELLS DICKSON, RUSSELL
THORSON, JACK HOLDEN,
AND CURLEY BRADLEY.

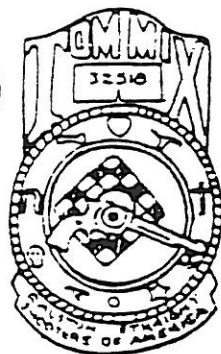
FEW RADIO SHOWS OFFERED SO MANY PREMIUMS FOR ITS LISTENERS...



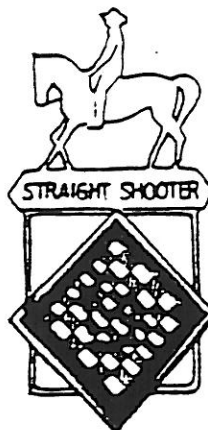
SIREN RING



CLUB RING



DECODER
BADGE



CLUB BADGE



POCKETKNIFE

THERE WAS ALSO A SLIDE-
WHISTLE RING, A MAGNET
RING, A COWBOY SPUR,
A TOY GUN, A FLASHLIGHT,
AND MANY OTHER THINGS
FOR TOM'S COUNTLESS FANS
(AND CEREAL BUYERS).

DAT finally takes a bow

HIGH FIDELITY ■ Digital audio tape is here, hot—and expensive

It has taken a while. But this month's arrival of digital audio tape, or DAT, finally gives audio connoisseurs a capability they have long sought: To be able to make tapes, whether from other recordings or from their own sources, with the wide-range, low-noise fidelity that digital technology has conferred on compact disks. Anyone still mulling the purchase of a CD player might even prefer DAT. The tapes are actually more compact than compact disks, and they won't skip the way CD's sometimes do in car and portable players.

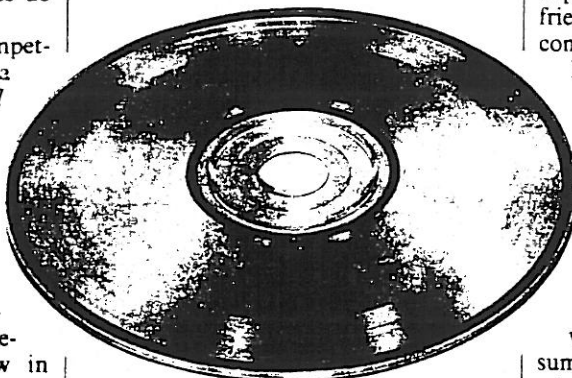
Led by Sony, which has been trumpeting the imminence of its DAT machines in full-page ads in the *Wall Street Journal*, *USA Today* and elsewhere, four Japanese manufacturers—Denon, Matsushita (Technics) and JVC fill out the quartet—plan to ship decks to the United States by the end of summer. Sony promises its machines for June. Several other companies displayed versions at the recent Consumer Electronics Show in Chicago but held off formal introductions. Sony figures the industry will sell between 80,000 and 100,000 DAT units during their first full year in America. Compact disks, by contrast, sold 35,000 players in their rookie season.

Political hostages. At \$900 to \$1,700 list, the new DAT's are priced beyond a mass market, if less than many industry observers expected. And, as with other electronic gizmos, prices should drop; the first wave of CD players in 1983 brought similar prices, yet far better players now cost \$300 or less. Sony's DTC-700, at \$900 list the cheaper of its two new models, is expected to carry a discount price of \$800 or so. Sony has set up a DAT hot line, (201) 766-9328, to help consumers find the units.

Until now, U.S. consumers whose ears yearned for



The DAT. Tiny digital audio tapes might push conventional tape cassettes aside, as the CD has all but done to vinyl



The CD. Lasers and digital technology gave birth to the compact disk in 1983



The tape cassette. It was meant for dictating; the fidelity came later

digital tape could buy only professional models that often cost \$3,000 or more, or track down versions sold in Japan through the so-called gray market. Consumer DAT's were political captives. First the Recording Industry Association of America, which represents the major labels, complained that the superb quality of DAT duplications would lead to widespread home taping of CD's, cutting into sales. Why pay for a CD, after all, when you could make a perfectly clean digital copy of Madonna or Mozart from a friend's disk? Moreover, the recording companies worried about pirating. Since

DAT recordings lack the distortion and irritating background hiss typical of ordinary cassettes, pirates could produce digital offspring that sound as good as the original master tapes.

A compromise was worked out last July between the recording companies and manufacturers of DAT machines. New machines would come with a chip that lets consumers make a DAT copy from a CD or other digital source but adds an inaudible signal that keeps the newly recorded tape from being used to make subsequent digital recordings. The system should thwart massive pirating while not unduly handcuffing consumers. In early June, the Japanese government agreed to permit the export of DAT machines to the United States. The stalemate seemed ended.

But DAT's future isn't entirely settled. Manufacturers of DAT machines are adding the chip voluntarily and, along with the recording companies, are urging Congress at hearings this month to make it mandatory. Songwriters are fighting the potential legislation because they want royalties, not just technological restrictions. Sony and others are bringing in the new DAT's anyway, but some com-

The LP. In 1948, the 33 $\frac{1}{2}$ record pushed typical playing time per side to 23 minutes. Low-fi 78s fit about 4 minutes

Reprinted by permission

panies are cautiously keeping their recorders on the sidelines.

DAT machines also face potential rivals on the horizon. Several firms are working on CD's that can be recorded upon and erased. Philips is reportedly experimenting with a "digital compact cassette" machine that could handle both analog and digital cassettes. Since none of the alternate formats poses an immediate threat, it is unlikely that DAT's will become obsolete before they have a chance to make an impact.

Today's obstacle, rather, is the puny supply of prerecorded DAT's. The few existing titles are hard to find. New titles will sell alongside the new decks in hi-fi specialty shops and in CD outlets. Most major recording companies are waiting before flooding the market with DAT recordings. "Normally, labels are conservative about new formats," says Marc Finer of Communication Research, a Pittsburgh-based consultant for Sony and other consumer-electronics companies.

Play it again. Sony at least is giving buyers of its DAT machine something to play on it. Sony Classical, formerly CBS Masterworks, is releasing 10 DAT titles. Priced at \$19.95 each, the releases include Vladimir Horowitz's *The Last Recording*, Gustav Mahler's *Das Knaben Wunderhorn: Songs of a Wayfarer* and Niccolò Paganini's *The 24 Caprices*. Twenty more titles are planned by Christmas. A few dozen selections are also available from smaller labels. Customers can order prerecorded DAT's directly from Delta Music in Los Angeles (213) 479-0667. Delta has a modest roster of 528 classical DAT's on the Capriccio label. A few jazz titles, all \$18, are available from GRP Records (212) 245-7033, ranging from *In the Digital Mood* by the Glenn Miller Orchestra to *Light Years* by the Chick Corea Elektric Band.

Of course, DAT's don't depend completely on prerecorded tapes. The same music enthusiasts who had to have the first audiocassette decks alongside their turntables in the 1960s will now want a DAT machine as a companion for their CD player. And some buffs will want to tape their old record albums.

Anyone used to a conventional cassette machine will have no trouble operating a DAT deck. The DAT cassette, which resembles a miniaturized VHS videocassette and is three fifths the size of a conventional audiocassette, is inserted. The playback, record, fast-forward and other functions are exactly the same as on any cassette deck. Inside the machine, the action works much like a VCR. A spinning magnetic head scans the tape, reading a stream of digital impulses.

A LITTLE CARE WILL KEEP OLD RECORDS SPINNING

Preserving those treasured LP's

The digital audio tape may become America's newest sonic sweetheart, but preserving old records still makes sense. A lot of music on LP's will never be reissued on compact disk or DAT. And those old platters will sing sweetly for years—if cared for properly and played on decent equipment. Even ancient albums can sound terrific, says Jerry Gladstein, owner of Manhattan's G&A Rare Records, who has 15,000 LP's in his collection and over 125,000 in the store.

No magic can remove scratches or fossilized peanut butter or heal grooves gouged by a worn or chipped stylus, but records that are merely filthy—the vinyl, not the performance—can often be restored with a bath. Holding it by the edges, dip the LP into a sink of warm water. Then place the album flat and gently pat dry with absolutely clean terry cloth. Some audiophiles add a few drops of liquid soap—not dish detergent—to the water and rinse in clear water. True purists bathe their LP's in distilled water, with nothing added.

Large record collections may argue for a cleaning machine. These devices gently scrub the grooves with a cleaning solution—usually an alcohol-water mix—then vacuum away the residue. The ritual needs to be performed only twice a year or so. Deep-cleaned records, even if old and previously neglected, often sound remarkable, says Gladstein, revealing nuances and musical detail once obscured by embedded dust. Two manufacturers of record-cleaning machines, which cost from \$220 to \$700, are Nitty Gritty and VPI, both sold in audio specialty shops.

A bath or wet vacuuming represents extraordinary care, however. For regular maintenance, a soft record brush like the Audio-Quest Record Brush (\$15) is fine. This model is used dry; with other brushes, like the Signet SK 310 (\$29.95), a few



drops of LP-cleaning solution are applied before gently wiping the record concentrically. Both brushes, say the manufacturers, reduce static charges. Ideally, the brushing should be done before each play. If dust still remains trapped by static electricity, a devilish problem in dry

winter weather, the pistol-shaped Zerostat 3 (Discwasher, \$30) may help. The device emits a stream of charged particles that neutralize the static cling. Using an anti-static turntable mat (under \$10) and keeping your records in anti-static plastic sleeves (roughly a few dollars for packs of 10) also control clinging dust and troublesome paper fragments.

Dust motes are like boulders to the diamond tip of a stylus. When caught between the stylus and the walls of the grooves, dust scours away like gravel, producing crackles and pops. In addition to periodically lifting dust off the LP's surface, the stylus can be kept clean with the aid of a special stylus brush. Applying a drop of stylus cleaner before brushing loosens dirt. The DiscSet (Discwasher, \$19.95) includes LP and stylus brushes and cleaning solutions. Similar record-cleaning accessories are sold by the Last Factory and Radio Shack.

Record-cleaning brushes, solutions and record sleeves vary in effectiveness, however. Some may be too abrasive or leave dust-catching residues. Seeking advice at audiophile stereo shops and from serious record collectors should steer you to the best products.

Once you have cleaned and stored them vertically, the best way to preserve cherished albums may be to record your favorite music on tape, digital or otherwise. Enjoy listening to the tape and save your rare LP's for your children, who will regard them as quaint curiosities.



Care kit. Dust killers from Discwasher

by Vic Sussman

RHAC TAPE LIBRARY

<u>TAPE 921 SUSPENSE (C)</u>		1200'
1L	3-28-46 Out Of Control 4-4-46 Post Mortem	
2L	4-18-46 The Night Reveals 4-25-46 Dark Journey	
1R	5-16-46 The Plan 5-30-46 Leading Citizen Of Pratt County	
2R	6-6-46 The High Wall 6-13-46 Too Many Smiths	
<u>TAPE 922 SUSPENSE (C)</u>		1200'
1L	6-20-46 Your Devoted Wife 7-11-46 Feast Of The Furies	
2L	8-15-46 The Last Letter Of Dr, Bronson 9-5-46 You'll Never See Me Again	
1R	9-12-46 Hunting Trip 9-19-46 Till The Day I Die	
2R	10-10-46 A Plane Case Of Murder 10-31-46 Lazarus Walks	
<u>TAPE 923 SUSPENSE (C)</u>		1200'
1L	11-7-46 Easy Money 11-14-46 The One Who Got Away	
2L	11-21-46 Drive In 11-28-46 Strange Death Of Gordon Fitzroy	
1R	12-5-46 House In Cypress Canyon 12-12-46 They Call Me Patrice	
2R	12-19-46 The Thing In The Window 12-26-46 Philomel Cottage	
<u>TAPE 924 SUSPENSE (C)</u>		1200'
1L	1-2-47 Tree Of Life 1-9-47 The Will To Power	
2L	1-16-47 Overture In Two Keys 1-23-47 One Way Street	
1R	1-30-47 Three Blind Mice 2-6-47 The End Of The Road	
2R	2-13-47 The Thirteenth Sound 2-27-47 Three Faces At Midnight	

RHAC TAPE LIBRARY

<u>TAPE 925 SUSPENSE (C)</u>			1200'
1L	3-6-47	Elwood	
	3-13-47	You Take Ballistics	
2L	4-3-47	Swift Rise Of Eddie Albright	
	4-17-47	Green-Eyed Monster	
1R	4-24-47	Win, Place And Murder	
	5-1-47	Lady In Distress	
2R	5-8-47	Dead Ernest	
	6-12-47	Stand-In	
<u>TAPE 926 SUSPENSE (C)</u>			1200'
1L	1-3-48	The Black Curtain	
2L	1-10-48	The Kandy Tooth	
1R	1-17-48	Loves Lovely Counterfeit	
2R	1-24-48	Eve (The Blue Angel)	
<u>TAPE 927 SUSPENSE (C)</u>			1200'
1L	2-7-48	Donovan's Brain	
2L	2-14-48	The Lodger	
1R	2-21-48	Beyond Reason	
2R	2-28-48	The House By The River	
<u>TAPE 928 SUSPENSE (C)</u>			1200'
1L	3-6-48	In A Lonely Place	
2L	3-13-48	Nightmare	
1R	3-20-48	Wet Saturday And August Heat	
2R	3-27-48	Night Must Fall	
<u>TAPE 929 SUSPENSE (C)</u>			1200'
1L	4-3-48	Suspicion	
2L	4-10-48	Crossfire	
1R	5-1-48	The Blind Spot	
2R	5-15-48	Deadline At Dawn	



RADIO HISTORICAL ASSOCIATION

**CASSETTE LIBRARY #3
 C/O BILL STIPP
 6289 YARROW
 ARVADA, CO. 80004**

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 (____) _____

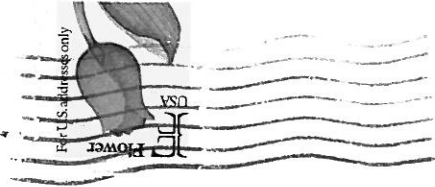
I do hereby agree to abide by the RHAC rules and agree not to sell or use library materials for monetary gain.

 Signature

REMEMBER
THIS FORM IS FOR CASSETTE REELS 5001 UP

1/92

BARRETT BENSON
P O BOX 507
PINE CO 80470



BARRETT BENSON
P O BOX 507
PINE CO 80470
RADIO HISTORICAL ASSOCIATION OF COLORADO, INC.
(A non-profit organization)
POST OFFICE BOX 1908
ENGLEWOOD, CO. 80150



**JACK MUMEY WILL BE OUR
GUEST SPEAKER FEBRUARY
21ST THIS WILL BE ANOTHER
GREAT MEETING**