

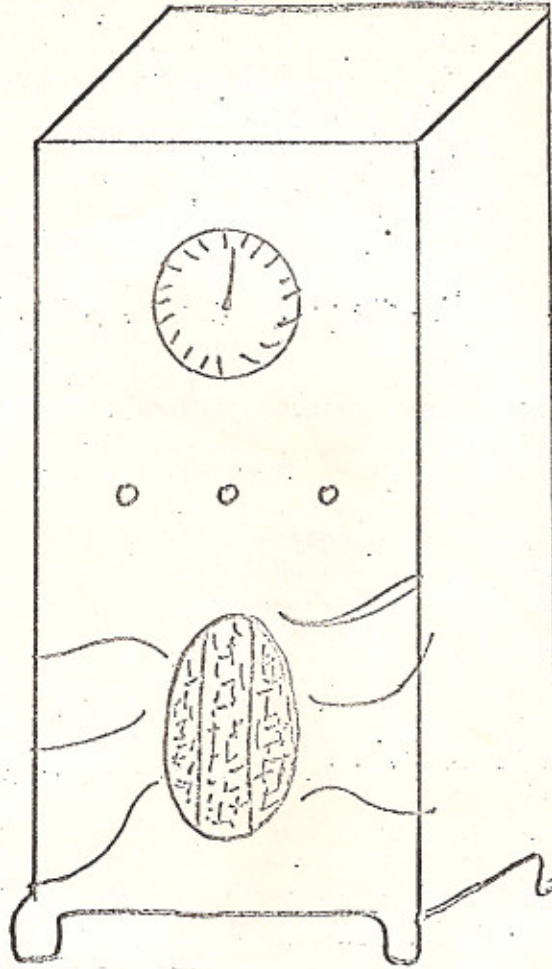
April 1971

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1250 LaBaron Circle

Webster, N. Y.

14580

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Sound Tapes Of the Past, Inc.
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Editor (For This Month) - Joanne Pagano

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John Monroe
Joanne Pagano
Carol Monroe
&
Friends

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EDITOR OF THE MONTH

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I am the editor for the month of April - Joanne Pagano, known to many of you as secretary for STOP. I have been asked to take over Stay Tuned for this month while Carol Monroe is busy doing other things, like having a baby. (Good Luck and Congratulations to Carol, John and Baby Monroe.) Being editor for this month I thought this might be a perfect opportunity for me to get to know some of you better, and for you to know something about me.

First off, I am the sister of Bob Joseph, President of STOP, and friend and co-worker of John and Carol Monroe. I have lived in Webster, a suburb of Rochester, for almost one year now. Before that time, my home was in Brooklyn, New York where I lived with my parents. After getting married, I moved to Webster to enjoy country living and to begin work at Xerox Corporation as a secretary. It was also at that time that I began working for STOP.

My first assignment for STOP was the typing and printing of our first catalog. (Most of the mistakes you noticed in our first catalog were mine.) Since that time our catalog has been done again three or four times. Besides the typing and printing of the catalog my other duties range from sending out catalogs, to keeping the corporation books for STOP, answering and filing correspondence (so that it can be found when necessary), placing advertisements, and always taking on extra assignments. Aside from this I make Bob happy by keeping a full can of beer handy, shutting my ears when he needs to blow off steam, and frequently sharing a couple of laughs. (I also share in his pizza's).

My work for STOP started out as a two night a week, three hours a night job, but success has brought me to longer working hours more frequently. Don't get me wrong, I enjoy my work because it is something that I also take an interest in.

Now you know a little something about the girl behind the scene, and I would like to know something about many of you that I have had the occasion to correspond with. I would also be glad to answer any questions or problems, concerning secretarial duties, that you may have. Send any correspondence to STOP.

In closing, let me say, "Thank You" to all for taking the time to get to know The Editor Of the Month.

Joanne Pagano, Secretary
Sound Tapes Of the Past, Inc.

BITS AND PIECES

While it's true that Gangbusters will be back on the air in the top 50 radio markets the schedule has not been firmed up yet. Gangbusters will join the Long Ranger, The Shadow, (52 episodes), Sherlock Holmes (13 episodes), Lum and Abner, The Devil and Mr. O (old Lights Out Series), and the BBC Goon Show as old radio shows that are being offered for rebroadcast to local radio stations. The Goon Show is only being offered to educational radio stations through the Educational Radio Network.

Look for an addition to this line up. A few years ago 52 episodes of the Green Hornet were syndicated for a year. Our word is these same 52 episodes will be available again for syndication real soon.

With the Merv Griffin late night talk show emphasizing one or even two shows a week dealing with Nostalgia, it is only a matter of time before he hits on old radio shows and actors. Merv's contract expires in August and the Nostalgia specials are being used to boost ratings and it is felt they are working. In addition to other, the show has already featured Silent film stars, big bands, comedians, composers and songwriters, and vocalists.

Everyday more and more shows are finding their way into circulation, mainly through the Armed Forces Radio and Television Service which saved all these discs. Reports from servicemen returning from overseas indicate that the Armed Forces Network are currently rebroadcasting shows in their collections. I guess this saves them from the few G.I. disc jockeys and news reporters who give their own opinions on sensitive matters.

Our editor for this month is STOP secretary, Joanne Pagano who in addition to her other duties is taking over for Carol Monroe (or so it is planned) while Carol has her baby. Carol will be back in full swing for the May issue offering her comments on our articles.

THIS MONTHS ACTIVITIES

The month of March has produced a flurry of activity around here including another big snowstorm. That kind of reporting has to cease soon.

With the acquisition of two more tape recorders and with Stay Tuned gaining in popularity (thanks all) we moved the den (office) from the smallest room in the house to the second largest. We have a bigger working area and my three year old daughter has a smaller but sunnier bedroom.

We acquired a Sony 230 four track recorder this month and it is on the line and working as two Wollensaks entered the shop.

Browsing through a discount department store I came upon a Japanese reel to reel dual track tape recorder called Aiwa that is in an attache case and includes Automatic Volume control, input and output pin jacks, AC or DC operation, and comes with a microphone with built in on/off switch and plastic stand. DC operation is from eight D cell batteries or utilizing a supplied attachment that plugs into the car cigarette lighter. From literature supplied Aiwa also makes a four track machine of the same size and same operating modes. Our dual track machine has been in operation for two weeks now with no complaints at all. A must for every old radio fan as the portability makes it a necessity.

EDITORIAL

Believe it or not nostalgia is now the craze. I guess it was only a matter of time and the time has come. From fashions to entertainment the look is backward. Surprisingly enough the age group that you would expect to look back are not the ones who are bring back old times. The spark, the push or call it what you may, is being instigated by the 25-35 year old age group or so it looks from here. No wonder.

As far as those of us who are interested in old radio programming, or even early television programming are concerned, the reasons are quite obvious. The big arguments between television being used as an educational or entertainment media that prevailed a couple of years ago seems to have been settled with the establishment of educational television (mostly on UHF channels) and combination education - entertainment on commercial stations.

Looking back to radio dramas and mysteries or even early television dramas and mysteries, what was offered was entertainment pure and simple. Since each mystery tried to show that crime doesn't pay and each drama had some sort of message to deliver.

Look at television today. Do you get drama entertainment? Shows like The Bold Ones, Name of the Game, Medical Center, and on and on are delivering acted out messages on ecology, racial situations, cancer, student unrest, social conditions, war in Southeast Asia, etc. What is offered are one hour dramas on the conditions of the economy today with a suggested solution,

or no solution at all. The same thing we read in the newspapers, listen or watch on the news is continually being placed in front of us in other forms, and television entertainment has become one form. If we listen to an old radio show such as Lux Radio Theatre, and then watch a current television drama the difference will definitely be there. We are being subjected to entertainment - education whether we like it or not and the most difficult part of all is that constructively there really isn't much you and I can do about it except to make monetary donations to every cause going as well as pay our increased tax bill to support the ever increasing functions of government.

The subject has drifted and I didn't mean to wander since I believe in change but no change can be rapid. Maybe us old radio bugs have taken a step backward, but a step backward now and then prevents running blindly forward.

CARE AND CLEANLINESS OF TAPE RECORDERS

Collecting radio programs is expensive! Most of us have found that out and one of the largest expenses is that of recorder repair. Our friendly repair man is taking good money (and more and more of it all the time) that could well be spent on blank tape or buying out some collector that for some reason refuses to trade with us.

To reduce this large expenditure and improve the sound quality of our tapes this opus is dedicated. The following ideas will 1) lower repair bills, 2) allow recorders to spend more time on the job and less in the shop, and 3) improve the sound quality of the tapes - which will benefit us all.

Cleanliness is next to Godliness and its also next to good recording - and to our pocketbooks. It is most important to us collectors for most of us use our machines 10 hours a day, 7 days a week.

First, as most of us know, the heads must be kept clean at all times. This will reduce head wear and also prevent oxide build-up on the heads that can break loose and be redeposited on the tape down stream. Second, I am sure no surprise either, the pinch roller must be kept clean, very clean. Most of us use the cheaper grades of tape for trading like Concert and Shamrock. These tapes are dirty and therefore, the pinch roller and heads must be cleaned more often, say every several hours or so of running time. Cleaning the pinch roller will eliminate slippage of the tape as it passes the capstan and will prevent WOW as well as a slow running tape.

The cleaning agent can be the commercial products especially bottled for the occasion or it can be the far less expensive Wood Grain Alcohol. This sells for about \$1.00 a quart. As long as you don't use it to make a martini it is safe and very effective. Caution: DO NOT use Carbon Tetrachloride as its fumes can be very harmful and can do you in!

Equally important as cleaning the pinch roller is cleaning the inside of the machine. This is often overlooked but it is where your repair costs can be cut drastically. Most of the time when you take the recorder in because it is running slow or won't go at all, the repair man will simply clean the rubber idler wheels and return it to you with healthy bill.

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Just as the pinch roller drives the tape past the capstan, the rubber idler wheel inside the recorder drives the flywheel which in turn drives the capstan. Dirt and grease can accumulate on the wheel and cause slippage which result in slower speeds. These rubber wheels must be kept clean for smooth operation and constant speed. This fact can not be over stated.

To get at these idler wheels, follow the directions in your owners manual for removing the top plate or cover from your recorder. Save those small screws! Inside there will be several small rubber wheels with the most important one (as far as speed is concerned) linking the motor shaft with the flywheel. This particular wheel must be kept very, very clean in order to maintain constant speed.

Again Wood Alcohol may be used to clean the rubber part of the wheel. Moisture an old piece of bed sheet or pillowcase with the alcohol and with your finger place the cloth against the wheel while it is turning. In this manner the wheel will "clean itself". Or if you prefer, you can remove the wheel from the recorder - just be careful that the retaining ring doesn't "shoot out" as you remove it. It can get lost quite easily. Also, make sure that the wheel is replaced right-side UP!

The amount of dirt and grease you remove determines how often you should clean the wheels. If you are using the machine every day for long periods, then the wheels should be cleaned once or twice a week at the minimum. This will help keep the recorder out of the shop and insure proper speed.

Judging from the amount of slow shows I receive, there is a great need for us all to indulge in some spring cleaning - and to keep it up summer, winter and fall!

Another area of maintenance that I believe a lot of us are neglecting, judging by some of the tapes I have been getting, is that of head demagnetizing. A magnetized head will "record" hiss on to the tape even in playback mode! So, if your heads are not demagnetized properly, you can induce hiss on your valuable tapes while you just listen to them.

To demagnetize your heads, follow the directions that accompanies your demagnetizer. One suggestion: Don't use the demagnetizer around any tape - blank or recorded. Estimates vary on how often to use the demagnetizer. Some say every 10 hours of recorder use and others say as much as 40 hours. But since it takes only a short time and we are dealing with tapes that literally cannot be replaced, it seems foolish to take chances.

We are dealing with a priceless relic of the past that cannot be replaced if we destroy what we now have by poor taping methods and lack of recorder care. I began by saying how these methods could save you money. They will also insure these treasures for our heirs in the bargain. So landlubbers - "Get out and Swab Them Decks" - tape decks, that is.

Thomas Alexander

WE DO GET ARTICLES SUBMITTED

The following article was submitted to "Stay Tuned" by Mr. Bruce Ruggles of North Bay, Ontario, Canada. While Mr. Ruggles and the members of STOP disagree on the sale of recorded radio shows we support his article in its entirety and we ourselves have instituted some of the suggestions in his article while others were already being followed. We urge each of you to read and heed. Any comments can be sent to the editor of "Stay Tuned" or to Mr. Ruggles.

RANDOM NOTES FROM A PROFESSIONAL BROADCASTER

This article is not intended as a sermon, but as a helpful guide to those of us in the hobby of collecting "radio's golden age" on tape. I have been in radio, in almost all capacities, since 1950, and I would like to give some helpful hints on the fine art of preserving those we hold dear... those being Jack Benny, Fred Allen, Easy Aces and all the rest. We as a "club", even though we have no membership badges and we are scattered throughout a dozen countries, must immediately take steps to weed out the "unfortunates" and help those who desire quality and not just quantity in obtaining radio shows. Here are hints, as I see them, which I hope will be of benefit to you; whether a newcomer to the hobby or a collector for several decades.

CARE AND QUALITY OF TAPES

Always use 1200 ft. tapes on 7 inch reels. Oh, I know, many collectors find, due to a space shortage or storage problems, that 1800 or 2400 ft. reels work best; but in the long run, they do not. The thinner the tape, the more likely it is to stretch, especially on home tape-recorders. After many dubbings, this causes drop-outs and loss of quality, not only in your "master", but in every dub you send out.

Half-track: yes. Quarter-track: no. This can be argued pro and con for hours, and we don't have time to go into the problems of the cross-talk on quarter tracks due to the limited spacing between the tracks. But if you desire quality..... you need half-track. Again, if storage is a problem, get out of the hobby and take up stamp collecting. Any tape, even the best of quality, will in time "ripple" at the outer edges, which means programs recorded on tracks 1 and 4 are almost lost.

Most tapes have a poor oxide coating, wrinkles and other problems at the very beginning and end of the tape. Since an extra 2 or 3 minutes is allowed on any new tape, it is best to start recording one minute into the tape. And for your friends' sake, put a leader on both ends of your tape to prevent them breaking off, resulting in shows starting a few seconds or minutes into the program.

Watch the humidity factor where you store your tapes. Basements and attics, as well as in direct sunlight are out. Check with a knowledgeable service man in your area. Keep a humidity reading within a few feet of your tapes so the room's humidity can be checked occasionally.

Use a fair quality tape: in fairness to yourself and others. Scotch or Philips is excellent if you can afford it. Remember, your collection is only as good as the tape you put it on. Take time to re-dub if someone sends you a cheaper brand: he should not complain if you return the same tape to him on the next trade or swap.

CARE OF TAPE MACHINES

Oddly enough, the machine that does the job is probably the last thing the collector thinks about. If a machine is giving you any trouble, cease activity and have it fixed before one more dub is made. Most collectors would rather wait and get better quality.

Fade-ins and bang-ins are "no-no's". Either pre-set your level by means of a test before making each dub, or get an automatic level volume machine that will give you perfect levels without "twisting the dials".

If you do 15 hours worth of taping a week, then every 9 months you should have these points checked by a professional serviceman.

- (1) Worn and loose drive belts should be replaced.
- (2) The machine should be oiled, one drop on the end of a screwdriver - No more, or you're in trouble with a gummy crap, hence slow running speed.
- (3) Have patch cords checked for broken wires. Make sure solder joints are secure and there is no grounding.
- (4) Replace the playback/record head(s) of your machine. This is a "must" for continued top quality.
- (5) Replace the rubber capstan (which gives you the correct speed) and the pressure pads that go against the heads.

Use correct jack outlets and inlets. When dubbing, you cannot feed one tape machine into the "microphone" jack of the second. Use proper input and output jacks or you'll get tapes that sound like they are "mike" or "telephone" recorded. Using the proper jack-holes on your machines will help insure a dub that sounds every bit as good as the original.

Make sure you are using proper jacks for both machines, especially if they are not the same make. Often, a jack for a Sony is not adaptable to a Philips because of the make-up of the machines. It's too technical to go into here, but a serviceman can explain it to you.

Remember, if your tape machines are not fully transistorized, you must check tubes often. When they go on a radio or TV set, usually the set just stops working. Faulty tubes in tape machines cause noise and distortion; yet the machine still appears to function normally.

Have the speed of your machines checked regularly with a stroboscope. How many programs do you know that are circulating, simply because some neophyte did not check the speeds of his tape machine?

Avoid moving machines. Leave them set up in a permanent place. Make your own workshop. Move the wife out of the kitchen, if necessary. Moving your records around loosens tubes, tends to put heads out of azimuth adjustment.

Do not clean the heads with lighter fluid, carbon tetrachloride, etc. These will erode the protective finish on the heads. Obtain a proper head-cleaner, soft cotton swabs, and clean them every ten to fifteen hours of taping. Make sure that your tape does not scrape on the bottom or the top edge of the feed-up or take-up reel. See your serviceman for an adjustment.

DUBBING FROM TRANSCRIPTIONS

You cannot take a transcription or an AFRS disc and dub it on your home record player or hi-fi. Note: it cannot be done...if you want quality. Remember, these discs were designed to be played at radio stations, using their turntables, stylus and filtering techniques. I do not collect discs myself, but would be happy to make proper dubs and return both tape and transcription to those who do possess these. (I work in a radio-TV station, in case you have not guessed by now).

Here's a few quick reasons, if you need to be convinced:

Most pre-1950 ETs were designed for a 78 RPM size needle stylus.

An LP needle will not do the job.

Filtering of all that surface noise is not available through your home recorder. It is not the same technique as turning all knobs to bass.

It must be filtered through the equipment of your local radio station.

Get friendly with a DJ there... he'll do the job for you.

Let me repeat: if you want perfect tracking, full sound, noiseless dubs at the proper speed...then transcriptions and AFRS records must be transferred to tape at a radio station. Building your own 16 inch turntable to do the job is ridiculous.

OTHER HELPFUL SUGGESTIONS

- 1) Ride levels carefully when dubbing. No fair double-speeding or taking a bath. Listen to the output of the machine that is making the dub. This way, you can best judge the quality you are sending out. I've heard a certain Sherlock Holmes episode recently more than 30 times, and frankly I'm tired of it. But I know that the copy I sent out in every case, was just as good as the copy I received. (Which come to think of it - was no hell in the first place, really. Again, a transcription that someone attempted to dub in home facilities.)
- 2) If a tape has a splice in it, or you are forced to make one...make a good one, and not with Scotch tape or a bit of Bond-O. And overlap the ends of the tape by a sixteenth of an inch. Remember, after a few years the tape will pull apart a little, but by that time, if the splice has been ever-so-slightly overlapped - the ends will butt.
- 3) Include everything on your dub, right down to the NBC chimes and spots or promos that follow. Don't be in such a hurry to get to the next half hour.
- 4) Include a card with each tape sent out, giving title of programs, date, and code number or page number where the show can be found in your own catalog.
- 5) If you are recording on only tracks 1 and 4 on a quarter track machine, don't tell your friend you are sending him half track, because you're not. On his half track machine he picks up one half program and one half surface noise from the tape. And let's face it, they all have surface noise no matter how well they have been erased. Even if new.
- 6) If you are not using brand new tape, have it bulk-erased. A bulk eraser in Canada costs only about 20 to 25 dollars; they are probably even cheaper in the U.S. of A.

- 7) Don't accept a tape of inferior quality...send it back and request a substitute no matter how "rare" it might be. Remember, every tape you accept in "fair" "poor" sound, just gets worse as it is circulated around the country.
- 8) Put a fair amount of detail in your catalog and number each show so you can find it. Lately, one line is not enough to describe a show with the great many tapes that are finding their way into circulation.
- 9) Get a perpetual calendar at your book store and check all dates. A show that ends off, "See you next Wednesday night..." cannot possibly be a Saturday show. Some of us are fussy about dates. Then too, a musical show of 1941 cannot possibly contain two songs that were not even written until 1943. Most shows give you clues: they mention Broadway musicals, pictures soon-to-be-released, other network shows, references to war stories and news happenings. If you want to take the time, you can pin-point very closely most of the old shows to the year, at least!
- 10) Watch when sending dates to the British and Canadians. March 1, 1971 in the USA may be shortened to 3-1-71, but in Canada and Great Britain we say the above (3-1-71) would be the third day of the first month, 1971. It's easier to write it out, actually.
- 11) Personally, I see no reason why trades should be mailed in the original tape. You know the post office is going to jump up and down on the package anyway; my tape friend received a crushed box, and you'll get one from him in a few weeks. I prefer to save up the crushed boxes and mail them back. The post office usually does not break or damage a tape; but they do have a way with tape boxes. I think each collector should retain his own; this way, we all have tapes in half dozen boxes. Again, your local station probably throws out a dozen old boxes every week. Why not ask them to save them for you?
- 12) When mailing to Canada, your post office will supply you with a small green sticker. Label each and affix to the outside of the box "Used tape recording. No commercial value. Value \$1.00") None of these statements are untrue, since tape in the USA, when purchased in bulk or dozen lots, can be had for 80¢ a reel. Just think...your Canadian neighbor is paying 5 to 7 dollars per reel...large lots or not. And you think your hobby is expensive.
- 13) Make it a practice to send a single tape by first class mail; two or more in one package can go at the lower rate. (In Canada, known as Parcel Post, or Four Class Mail).
- 14) Try to find time to keep bringing your listings up-to-date. You might as well let your friends know "what's new" so he's not ordering something from you that he really doesn't want. Let's all keep each other in touch once a month with our new listings and supplements. One or two evenings spent at the end of each month, listening to new shows, writing details, typing catalog pages, and mailing to friends, is time worth spending.
- 15) Note in your catalog shows that are not complete in the original form. Many of us are not interested in AFRS-versions without commercials, those minus them, etc. unless they are quite rare.

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- 16) Catalogues are best on $8\frac{1}{2}$ X 11 sheets since most of us 3 hole punch and store in three ring binders for future reference. If using the off-set print method in a fancier catalog, tell the printer that when the catalog is opened at the middle and spread flat, it should still measure $8\frac{1}{2}$ X 11.
- 17) Use correct titles on all shows when listing them. A good reference is Buxton's "Radio Golden Age". Also, listen to each show all the way through before cataloging. Spot checking will not usually give you all sound details (like drop-outs and varieties of speed), and most collectors want to know the date, sponsor, story-line, central actors and/or announcer, network and duration time.
- 18) A show that runs an hour or two, should not have a minute or two pause at the station-breaks. A moment spent in editing out those pauses with scissors (or proper re-dubbing) is well worth the effort.

I believe more collectors must become interested in quality. Much of today's tape-trading is a waste of time in manpower (for the dubbing) and money (for the tape and postage). Take an honest look at your present catalog. If you can do better, have it done over. I will be starting a re-vamping of my own very shortly because it now leaves much to be desired...and many, many shows will be going in the garbage. Many of them should have gone there before they reached me! This hobby is unlike others: for example, stamp collecting. If you want to do it on a "cheap" and "poor" scale, it's only you who ends up with a cheap and poor stamp collection. Unfortunately, in this hobby the "items" we collect are passed around after being handled by a couple of machines! We must, as collectors of radio's trivia, do everything in our power to assure that radio shows remain of top quality. I believe a collector who consistently sends out poor quality should be black-listed in magazines like this one, until he can prove he has taken steps (and probably a little expense), to improve his quality. We are recording for posterity ... second-rate quality is not good enough!!

I welcome your thoughts on some of my thoughts; either personally at Box 3000, North Bay, Ontario, Canada, or through this magazine.

Good trading...

Bruce F. Ruggles

GOLDEN RADIO CONVENTION

I should like to propose an idea that I have been toying with for several years now and believe that this is the time and the year for it. In order for the success of this project, it would have to be a joint venture with all interested persons throughout the U.S. and Canada. As a cartoonist, I have been attending the comic book convention in New York City since 1965 and it was then that I reasoned, why not a convention for golden radio buffs? I propose "The First Annual Eastern Convention of Golden Radio Buffs" to be held in New Haven, Connecticut sometime during the month of July, consisting of a Friday - Sunday weekend and held at one of the hotels or motor Inns in the area. Rooms could be set up with antique radios for exhibition purposes, or for sale, depending on the owners. Collectors may bring recorders with them for copying. Also blank tape would be on sale on the premises. The general public would also be invited, as well as press and TV coverage. If we begin now, we will arrange for golden radio personalities to be on hand as guests and to later address us with some interesting talk for a cocktail hour where we may all meet and get acquainted with one another. The hotel would also be ideal for out-of-towners. Let me know what you think of my brain-child and if it deserves a good healthy effort. Remember only you can make it a success.

Address suggestions and comments to either:

"Stay Tuned"		Sal Trapani
P.O. Box 81	OR	Box 377
Webster, New York 14580		Seymour, Connecticut 06483

TAPE, TAPE, TAPE

Tape, tape, tape. Why does one brand sell for \$1.59 for an 1800 foot reel (Scotch) and yet another brand cost as much as \$7.40 for an 1800 foot reel (Scotch 290)? What does PVC mean? What is acetate? What is mylar? What is polyester? What does tensilized mean? Why are some tapes tensilized and some tapes not? What does oxide coating mean?

As a person new to trading old radio programs on tape, those were just some of the questions that entered my mind as I started to buy tape to do my dubbing. Just what is this thing called tape, I wondered.

So many different terms. Low print; low noise-wide dynamic range; all purpose play; double length; triple length and more. What brand and what kind of tape I use?

As a person with a slight background in chemistry and a fair knowledge of electronics I decided to learn as much as I could about recording tape, how it works, what different terms mean and why the cost varies so much.

This was about a year and a half ago. Since that time I have constantly been trying to obtain the answers to the above questions and more. I finally have arrived at a point where I believe that I know the answers to just about all of these questions. Knowing that many other traders have similar questions, I thought that I would write this article and share my wordly knowledge (???) with others.

Let's begin with the terms acetate, PVC, polyester and mylar. These are the terms that are given to the "backing" of the tape. Now naturally you want to know what does he mean by the "backing"? The backing is the back side of the tape that is the "carrier" for the oxide coating that the electronic information is magnetically recorded onto. This oxide is actually metallic in nature and therefore, as it passes through the magnetic field that is set up by the heads of the tape recorder, the iron particles align themselves in such a manner as to be able to reproduce sounds that have been fed into the machine.

I suppose that at this point I could go into more detail as to what oxide is but I shall pass, as it gets rather technical in the chemistry, and I doubt if you really care anyway.

And now back to the term "backing" (or "base" as it is sometimes called). This backing is actually a chemical compound that is made up especially for the purpose mentioned above. The two cheaper "backings" are acetate and PVC. Polyester (mylar) costs a little more to manufacture. Acetate is the most brittle and therefore, breaks the easiest. It does have the one big advantage that when it has too much stress placed upon it, it will break quite clean. It does not stretch out like polyester (mylar). This means that one can splice it real "tight" and lose virtually no program material. Also, the program material immediately around the break is not distorted, as the tape has not stretched like it would if it were polyester (mylar).

The term "tensilized" means that the tape has been pre-stretched to eliminate the problem of the tape stretching (or weakening) on fast starts and/or stops. This is especially important with some of today's decks that are capable of building up such speed that they can rewind a 1200 foot reel of tape in less than one minute. Can you imagine what kind of stress is built up on the tape if you try and stop it 3/4 of the way through the reel? Unless your machines brakes are adjusted absolutely perfectly, under the conditions just described, a reel of acetate tape is certain to break. The other types will not if they have been tensilized.

Most tapes are not tensilized in the 1200 foot length as this normally means that they are wound on a 7 inch reel and, therefore, the thickness of them is 1.5 mils which is the thickest that audio tape comes in. In order to obtain longer lengths in tape that can be wound on a 7 inch reel, the tape has to be thinner to fit, 1 mil for the 1800 foot length and 0.5 for the longer 2400 and 3600 foot lengths.

These later two lengths must be tensilized or you are going to have much trouble with the tape, because the thinner it is, the easier it will stretch even on the machines that have a "slow" fast forward and reverse.

PVC which is actually the abbreviation for polyvinyl chloride, is about the same cost as acetate but has the important advantage that it can be tensilized. As I understand it, all PVC tape is tensilized irregardless of its length. As an interesting sidelight, I must mention that polyester (and mylar) tapes are not tensilized for the 1.5 thickness, only for 1.0 and 0.5 thicknesses. I am not certain as to the reason behind this, but I suspect that it is because the PVC is actually a little weaker than the acetate.

Polyester is the most expensive of all recording tape bases. It is the toughest of all bases and is the favorite of most people. Mylar is essentially the same composition but it is the registered tradename of the Dupont Corporation. I think that one need not worry as to whether a tape is polyester or mylar. They are so similar that one can consider them in fact to be the same.

The terms long play, double and triple length simply refer to the length of the tape as the name implies and nothing more. The standard length is 1200 feet and double length is twice that or 2400 feet and triple length is triple that or 3600 feet. Long play tape is 1800 feet long. For many years the longest tape was 1200 feet, when the 1800 foot length came out, it was called "long play" because it was longer than the regular length. Then came the thinner 0.5 mil and with it the 2400 foot length and finally the 3600 foot length. In fact, at least one company is now making tape in the 4800 foot length by having it be 0.25 mil in thickness. I have not handled any of this tape, but I suspect that it would be somewhat difficult to handle knowing the difference between the 1.0 mil and 0.5 mil thickness insofar as handling is concerned.

The term "low print" means that the tape has been manufactured in such a manner that the sound on one layer of tape will not transfer to the next layer (somewhat lower in volume of course) when the tape is left untouched over many years. Many large users of tape make it a practice to run each reel of tape through from one end to the other at least once a year in order to prevent this from happening. What actually happens is that the magnetic field on one layer of tape partially transfers itself to the next layer of the tape when it is left untouched over a long period of time. This problem is more prevalent on the longer lengths of tape than on the shorter as they are thinner, this of course means that each layer is a little closer to the next. Therefore, the chance of transfer is greater. Low print tape has been designed to prevent this from happening. The cost of it is only a little more than regular tape, although not all companies make it. On leaving this subject, I would just like to add the point that those people who often have a tendency to "over-record" or record at too high a level run the risk of this happening far more often than if they record at a normal level. This is, of course, in addition to the problem of distortion that over-recording usually brings. This transfer of sound from one layer to the next is called "print-through".

For years classical music lovers (among others) complained that there was too much noise inherent in the tape to suit them. They wanted a tape that was quieter so that when listening to a soft piece of music they would not hear the tape hiss as this noise is called. Low noise tape was then developed to satisfy these people. It is made a little differently (the chemistry of which I shall not go into) and the cost is about 20 to 25% higher, but well worth the difference to those that are concerned with this problem. It is usually called low noise-wide dynamic range due to the fact that you can listen to music (and enjoy it more) that goes from one extreme to the other in-so-far as its sound level is concerned. Those of you that are familiar with either Beethoven's symphony #5 or #9 know how much and how fast this tremendous change in sound level can take place.

Tape that is called all purpose is just that. It is made for "average" use, whatever that means. Seriously though, all purpose tape is by far the most widely sold tape and is the best tape for most uses, or so the companies say.

When a novice starts to buy tape he is as much confused by the range of price as he is by the different types of tape, especially as the price changes from company to company even for identical types of tape. As I said at the start of this article, the cost of an 1800 foot reel can vary from about \$1.59 to \$7.40 unless one can obtain a discount which is rare with tape. As many of you, no doubt, already know, even the exact same "type" of tape can vary by as much as a dollar from (name brand) company to (name brand) company.

There are many different stories floating around as to what different tapes are. I have done a considerable amount of research on this subject and shall try to clarify this subject as much as I can.

First, let me say that one should not avoid PVC tape completely, because one has had a bad experience with it once or twice. This should actually go for any type of tape, but I single out PVC because I have just heard of a trader that will not accept PVC tape because he had a bad experience with it. Just the other day, I borrowed three reels of tape to dub and noted that they were all PVC. I found all three of these reels to be the dirtiest tape that I have ever handled. After using each reel I had to use almost 20 Q-Tips to clean off my heads, guides, etc., etc.

I do not blame PVC for this, it is the fault of the manufacturer. The tape that this other person had used was of a different brand than the tape that I had used, yet we had the same trouble. This sounds pretty incriminating against PVC doesn't it? Let me ask this though, did you know that one of the largest and I might add best tape manufacturers in the world makes very little other than PVC tape? I am referring to a German manufacturer by the name of BASF. I just recently used several reels of their tape and had absolutely no trouble what-so-ever. In fact, at about the same time I used half a dozen reels of DALTRONIX PVC tape and also had no trouble. What I am trying to bring out is this: do not jump to conclusions too fast!

A term that has many people confused is lubricated tape. All recording tape is lubricated to some extent as far as I know. When tape people refer to lubricated tape, they are usually referring to tape that has been lubricated in a special way so that it can be used for tape cartridges. There are three types of cartridges, one type that radio stations use to play their commercials and public service announcements. The second type is the familiar 8 track cartridge. There is also the older 4 track cartridge that was popular for a while for use in cars. This has been replaced in popularity by the 8 track cartridge. I do not want to go into depth concerning the construction of cartridges here, but just let me say that the tape that is used in these cartridges has to be lubricated properly if one is to get much use out of them.

It is for these cartridges that the specially lubricated tape as it is called is made. This special lubrication means that in addition to the oxide side of the tape having a very slight amount of (dry) lubricant, the backing (or base) must also be lubricated. In fact, this layer of lubrication must be a far superior grade of lubricant due to the nature of the way that cartridges work.

Most of you have probably never seen the inside of a cartridge. There is only one "spool" or hub inside of the case. The tape is in one continuous piece and is always in motion (when the tape is being used). It starts at the center

of the hub and continually winds around in a circular fashion until it finally reaches the outside where it passes the heads of the machine. It then goes directly back to the inside where it once again starts its travel towards the outside.

As you can probably imagine from the above brief description, there is always a great amount of friction present. It is for this reason that the back side of the tape must be lubricated.

An "ordinary" tape lubricant is put on the oxide side of virtually all tape made for audio use. This lubrication is there to minimize tape head wear. One must remember that the tape heads are the ears and tongues of your tape unit. As the tape passes these heads there is some friction set up, it is for this reason that tapes made today contain lubricants as these lubricants help to reduce head wear. The lubricant of cheaper tapes will rub off after a few passes across the heads and thereafter will subject the heads to a lot more wear. When the lubricant is gone the tape becomes abrasive and starts to wear pits into the heads. These pits tend to trap the shedding oxide and form a gummy surface. A dead callous is then built up between the heads and the passing tape. This shuts out all high frequency sounds after a while. In time, the sound becomes muffled and eventually the sound virtually disappears.

High quality tape has a more expensive lubricant and will remain on the tape for its entire life (or so the manufacturers say). Needless to say, the use of high quality tape will prolong the life of the tape heads. Not only that, but high quality tape has a more uniform frequency response and most sounds will actually sound better on high quality tape, especially music.

I have found it somewhat amazing at how few people that deal with tape really know much about it, especially tape salesmen. At this point, before I go any further, let me say that I do not consider myself an expert on this subject, there is plenty that I do not know about tape. In fact, I have never seen tape manufactured, something which I hope to rectify in the not too distant future. I have read up on tape, talked to many people that are in the tape business and have looked at some pictures which show some of the many steps that are taken in the manufacture of tape. I do not, however, consider myself an expert.

It is amazing how many ridiculous things salesmen in some stores will tell you about tape. I have had men in Radio Shack stores tell me that their Concert brand of tape is the regular first line tape of the Audio-Tape Company. I can tell you for a definite fact, that it is not! I have also been told by people that claimed to know, that Shamrock tape is regular first line Ampex tape that has been put in a cheaper package and designed to attract the "low-price" market, this also is not true.

As I said a little earlier in this article, I have spoken to many people in the tape business, including people in the Irish division of Ampex. This fact, in itself, may surprise many people. Ampex and Irish tapes are made by the same parent company and are of equal quality. The only difference that I can find is that the Irish tape that comes on 3,5 and 7 inch reels come with color coded 30 inch leaders and trailers along with metallic reversing strips for the benefit of those tape deck users who have units that reverse automatically by the use of metallic strips. Also every 3,5 and 7 inch box of Irish tape comes

through with a signature binder and piece of gold foil. These items are used both to strengthen the end of the box and also to personalize the box yourself. The quality of the tape itself is excellent, the same as Ampex tape is. Irish is not the cheap cousin to Ampex the way that some people say.

Shamrock is another story, in fact, so is Emerald. Both of these brands are identical and are the reject tape from Ampex/Irish. Some of this tape is audio reject but some is also computer and/or video tape that did not come up to spec for its originally intended use. When this happens, it is cut to the 1/4 inch width that audio tape comes in and is sold as Shamrock or Emerald.

The reason that I say that it is cut to the 1/4 inch width is that computer tape is normally 1/2 inch or wider, depending on the type of machine that it was intended for. Video tape is normally one inch or greater in width. The quality insofar as its use for audio is concerned of the Shamrock and Emerald tapes ranges from one extreme to the other and no claims are made by the company itself insofar as performance is concerned. You "pays your money and you takes your chances" is really what they say. Some of these reels are every bit as good as the very highest quality audio tape and some are pretty bad. Most are somewhere in between. Many times audio tape is rejected for what you or I might consider to be a very minor thing such as a reel being 2 or 3% short (actually a run of reels). When this happens you get perfectly good tape and only suffer the penalty that the reel may be a minute or two short. With good tape this is perfectly all right anyway as all name brand companies make their reels a little longer than the printed figures. If you have ever timed a reel of name brand 1200 foot tape you have no doubt found out that it runs for 62 or 63 minutes, not 60 as you would expect. Therefore, as you can see, there is a little tolerance and it is always on the plus side when one deals with a good brand of tape.

Getting back to the Shamrock/Emerald variety of tapes, about the biggest trouble with these tapes is that they are over-oxidized and there is a tremendous amount of oxide shedding. As I understand it, sometimes the only reason for some of this tape being considered "reject tape" is that it is either the beginning of the run or the end of the run and the oxide is a little too heavy. After it has been used a few times and the excess oxide has rubbed off, it is sometimes as good as \$7.40 a reel tape as stated above.

The person that I talked to in the Ampex/Irish organization said that tape that will be harmful to tape heads is not packaged under the Shamrock or Emerald name but is sold to other companies whose specifications and/or tolerances are not as exacting.

From what I have been able to gather almost any tape that is close to 1/4 inch in width and somewhere near 1200, 1800, 2400, or 3600 feet in length is packaged under the Concert name for the Radio Shack chain. If anyone from the Radio Shack organization reads this article and does not like this last statement, let me say that I know a number of tape users that have complained of Concert tape being as much as four and five minutes short of its claimed length. I had one reel that was seven minutes short of its claimed time (length). I also can produce tape users who have received Concert tape which had one or more splices despite Radio Shacks' claim that it is "splice free". Other problems with Concert tape have been oxide that shed so badly that it (the oxide) could be scrapped off of the heads with a knife it was so thick, also tape that was jagged on one edge and even tape that did not contain oxide on the full width of the tape. Also tape that was too wide and would not pass through machines made to exacting

standards such as the Sony TC-666D deck (which I have one of).

In addition to these problems I have had reel of Concert tape that had noise and static on the tape that could not be erased either by erase heads on a tape machine or by a bulk eraser. This noise and static then appeared on the tape along with the new material that was being dubbed. My good friend Jay Hickerson tells me that he also has had reels that have been like those I just described. Jay and I have also had at least one reel each of Concert tape that had a very loud whistle on it that also could not be erased by any method. I have also heard of many other traders who have experienced one or more of these problems with Concert tape and I suspect that this is the reason why many of them will no longer use or accept from others this brand of tape despite its cheap price.

It is not my intention to try and analyze every brand of tape in this article or even to analyze many of them. I devoted a great deal of time to both Shamrock and Concert because they are the two most commonly used tape among traders and they also have the most amount of "mystique" about them. With respect to Concert tape, I have no axe to grind with the Radio Shack organization but due to the dozens of complaints that I have heard from other tape users and from information that was given to me by knowledgeable people in the tape business it is obvious that when one buys Concert tape he is really taking a chance. As I indicated previously, I myself have had many of these problems and when I went to return the defective reels for new ones I have always been given a hard time and been told that "no one else ever brings back Concert tape--why do I"?

Up until this point I have spoken mainly about reel to reel tape, just touching upon cartridge tape for a brief moment. As you no doubt realize, reel to reel tape can be and is played at any number of different speeds. The most common speeds used at radio stations are 30 and 15 inches per second (ips). Most home users play their tapes at 7 1/2 or 3 3/4 ips. Unfortunately more and more tape users are turning to the slower 1 7/8 ips speed.

The reason that I used the term unfortunately with respect to the 1 7/8 ips speed is that at that slow speed the frequency response is considerably worse than at the higher speeds. Many of you have no doubt, been told that it is perfectly okay to use this slower speed for all uses. This fairly common notion is a false one. Unless one has a Tandberg tape deck or has a Dolby Noise Reduction unit he should not use the 1 7/8 ips speed for anything except speech and only then if not more than one or two copies are to be made of the original.

The reason for this is that not only is the reproduction quite poor at 1 7/8 ips there is a considerable amount of "noise" introduced into the recorded material (unless either the Tandberg recorder or a noise reduction unit is employed). The "noise" that I have referred to is there even if you cannot hear it. Every time a copy is made a little more "noise" is added until you can hear it with no difficulty. After a while this "noise" starts to drown out the program material itself and when enough copies are made all that one can hear is this "noise". In case you have not guessed it by now, this noise is better known as tape hiss.

Contrary to popular opinion, once it is there, there is no way that it can be eliminated. If one uses the Dolby Noise Reduction Unit he masks the hiss and it is not heard as long as the tape is played back through a similar unit. The Dolby unit cannot take tape hiss out of a tape once it is there! I know that many of you have been told to the contrary, but those who have given you this information are wrong.

No matter what speed you record at, you add a little bit of tape hiss every time that you make a dub (copy). The slower the speed the more the hiss. This is why most serious collectors use the 3 3/4 ips speed and in fact, some of them use 7 1/2 ips. Considering the quality of most of today's tape decks and also that most of the old radio programs do not have an extremely wide frequency range anyway, I can see nothing wrong with the 3 3/4 ips speed, but I certainly would go no slower.

Cartridges are run a 7 1/2 ips at radio stations but the 4 and 8 track units are run at 3 3/4 ips. All three of these units utilize tape that is 1/4 inch in width the same as reel to reel tape and the fidelity of the 4 track units is as good as reel to reel tape. The fidelity of the 8 track units is very good, but not quite as good as the fidelity of the 4 track units as the width of the tape is the same but there are 8 tracks of program information in the same space as the 4 tracks occupy. The narrower the track of information, the poorer the quality. Right now, I can hear a few of you saying, boy this guy doesn't know what he is talking about. When they make the original recordings that have 8 and even 16 channels. That is correct but when this is done special machines are employed and tape that is much wider is used. I am not positive as to what width is used for these "master tapes" but I know that it is at least one inch.

At this point I must say that time is running short and seeing as I have a little more to say, I will come to an end now and will continue and conclude this article next month.

If you have any comments on this article, please write to me directly as follows:
Mel Shlank, 553 Howelton Road, Orange, Conn. 06477.

***At this point I am back and must add that my company is now about to start selling tape to collectors and at close to 50% off of the list price. There is not enough room here to list many prices but I will give you our opening special which is on Audio Magnetics tape. For a limited time only (and even I don't know how long, it is up to A.M.) we can offer 1200 foot reels of Tensitized PVC tape for \$1.00 each, 1800 foot tensitized PVC for \$1.21. Polyester 1800 foot for \$1.46

Audio Magnetics has now just come out with a Low Noise tape in a well made plastic hinged box, special prices as follows: 1200 ft. polyester will be \$1.40; 1800 ft. Polyester will be \$2.00..

We will be stocking most brands of tape including among others: Irish, Shamrock, Capitol, Audio-Tape, and Daltronix. For information you can write to: Community TV Systems, P.O. Box 3023, New Haven, Conn. 06515

If you have any questions or comments I would sincerely like to hear from you so don't hesitate to write. I hope that you did not mind this sneaky commercial at the end. I really think that I can save most of you money. More on both aspects next month. In closing let me say that I left out that the above prices are all plus shipping. See you next month.

WE ARE COMING HOME!

The following article appeared in the March 11, 1971 issue of the Wall Street Journal. This writer feels; more power to Mr. Michaelson and I hope you all are in optimum listening areas for these shows.

John G. Monroe

"The Lone Ranger" and other radio shows of yesteryear ride the airwaves again.

Charles Michaelson Inc., New York, says it is providing the masked man's adventures or other oldies such as "The Shadow," "Gangbusters," "Sherlock Holmes," and "The Green Hornet" to more than 300 radio stations, including many on college campuses. The concern plans to offer "Superman" shows soon. "Lum and Abner" a 15 minute program that started in 1931 and lasted 24 years, comes back on many stations. WMT in Cedar Rapids, Iowa, for one, has run the show twice nightly for a year, plans to continue it indefinitely.

But many old shows can't make a comeback. "It was the exception rather than the rule that they were recorded," explains Charles Michaelson. Another problem is the recording quality of the few shows that were preserved.

How profitable are the old shows? Manheim Fox Enterprises says it sold Orson Wells' famed "War of the Worlds" adaptation to 80 stations last Halloween for \$50 each. The 1938 program, which convinced thousands that the Martians were coming, has been sold at the same price to some 300 stations for next Halloween.

VOICE OUT OF PAST

The Wall Street Journal of March 9, 1971 ran a very interesting article on collectors of actual old radio. A condensed version follows for those of you who did not see it.

John G. Monroe

VOICE OUT OF PAST: OLD-TIME RADIOS GAIN FAVOR WITH COLLECTORS

It looks like a scene out of the 1920s. Friends and neighbors gather at the home of the lucky man with an Atwater Kent and strain to hear a voice or music through the crackle of static.

But the scene is occurring frequently these days, as nostalgia for old-time radios infects an increasing number of amateur tinkerers who spend evenings and weekends putting classic broadcast receivers back into operating condition. Some sell the radios they refurbish at a healthy mark-up and earn as much as \$1,000 a year.

About the hottest item available in antique wireless circles these days is an

Atwater Kent Model Five, named for the number of tubes. The receiver, manufactured in 1923 and distributed in 1924, consists of a green metal cylinder about the size of a can of car wax, mounted on a slab of wood. Five silver tubes project from a top made of Bakelite, one of the earliest forms of plastic.

Today, when friends drop by, the enthusiast can tune in the local disc jockey and produce rock music that sounds as if it were being played through a megaphone.

Antique dealers are wising up to the growing demand for old radios, and sets that once could be picked up for a couple of dollars now may bring as much as \$200 to dealers savvy enough to capitalize on their nostalgic value.

The fun of this thing is to collect some of the sets you couldn't afford when you were young.

Mr. Laverty's collection of classic radios reached 360 two years ago.

The scarcity of a particular model, of course, is one determinant of its value. But appearance can be just as important. Visible circuitry and an antique look account for much of the popularity and value. Collectors of old radios, like collectors of other items, can easily spend an afternoon showing off their receivers. One such collector wants to put his collection of 70 radios in a trailer and take it around as a mobile museum.

The End.

DISC CORNER

David C. Swift - 38 Dartmouth Street, Halifax, Mass. 02338.

Dave wrote to say "I have about 10 discs of guest star, Harvest of Stars and Navy Star Time. I have dubbed most of them, but I have two more to do. It's been tough getting hold of a 16" phonograph.

Thanks very much Dave for the news. Where are the rest of you?

John G. Monroe

OPEN LETTER

We recently received the following "Open Letter" from Don Koehnemann. I feel that it makes very good logic. We have offered Don our assistance in answer to his request in paragraph 7. So, if you would be willing to help, please drop either Don or myself a line.

John G. Monroe

AN APPEAL TO ALL RADIO COLLECTORS

LOST & FOUND----Found! A lady in Chicago who, with her father, performed on many radio programs in the '30's and '40's. They used to have some recordings of their radio appearances tucked away in the basement, but.... LOST! Another opportunity to listen to the Golden Days Of Radio, to add to the lists of recordings to be shared.

Fellow Collectors: How can you and I best locate the people who have personal recordings still in those basements, or attics, or garages? How can you and I get these recordings before the Land Fill does?

First, can we brainstorm it? What are your ideas for getting the message out to the public that we are interested in preserving radio material? Letters, phone calls, advertising, publicity????????? To whom? Where? How?

Second, are you willing, ready and able to do something to aid in the search for such recordings? I believe that many recordings exist; that they exist in places other than just in the big cities; that they exist where old radio personalities or their families live.

Further, I believe that most people who have personal copies of recordings would be flattered and pleased with the knowledge that we care about preserving and proliferating these recordings, and that these people would be happy and willing to share them with us.

I have several "pet wants" and I am trying to dig them up. I think a concerted effort on the part of many collectors will bear fruit for all of us.

If you are interested in joining in the search, share your ideas with all of us. If you send me your ideas, I will collate them and send you a copy of ideas received. Just send a self-addressed stamped envelope with your idea. If someone else has facilities or time to carry through on this more easily, faster, or better than I, I will happily aid him in this task.

I am sending this letter out via newsletters, journals, etc. with which I am familiar. It may be re-written, abridged or excerpted as anyone sees fit.

Don Koehnemann
811 Bristol Avenue
Westchester, Ill. 60153

OFF THE RECORD FOR STAY TUNED

4/71

Well hello again to all of you out there.

This is the third time I've gotten into writing this months column and I hope the last. As the snow and cold comes and goes, my moods change and I edit and re-write.

No editorial comments this month as Carol is very close to delivery and this month Joanne is doing the glorious task of putting this publication in its final form prior to printing.

I'm afraid that I just happen to be one of those people who is noticed whenever I fall out of the normal patterns of society. I refer here to my sometimes slow manner in answering my correspondence. As I have mentioned before here, I have just taken a new position with CBS which keeps my days full, I attend college from 5:30 to 10:00 p.m. two nights a week and try to study those 3 courses other nights, I have a wife going through a rough pregnancy which requires my help around the house a bit, and of course, there is this endeavor.

Now, I'm not trying to cry on anyones shoulder or such, these are not intended to be excuses, only explanations of my situation. I like my correspondence and would not give it up for the world, but if any of you feel that I am taking up too much of your time in answering you, I would suggest that you write Bob in the interim, as I fully realize how valuable a commodity time is to all of us.

Have any of you out there had any over or under modulated tapes come in from us? I think VU stands for "very unpredictable" on our machines. If you have had a problem, please let us know, as we pride ourselves on maintaining our quality ratings. As you are well aware, a trader must stand or fall on these ratings since there is no standard in this area.

This, of course, tends to lead to a bit of confusion. What you may, in all good faith and judgement, rate as excellent may very well be, in another collectors good faith and judgement, only fair. Well, just who would you say is right and who is wrong in a situation such as above?

If we are really honest about our feelings, then of course there is only one answer we first come to. That is, of course, that we are totally right. After all, we know best, our ratings couldn't be wrong and the other fellow just doesn't know anything about recording techniques, old radio, sound ratings or much else. So why trade with someone of his low caliber when compared to us (for we are perfect).

Now before you all get too up tight about the above, I request that you re-read it. I said "honest about our feelings" and that type of reaction, to feel we are best, is human nature. It is simply a ego reaction that everyone does, everyone.

Perhaps, instead of firing off a nasty card or letter to our fellow collector, we hold off a bit. We might think it over and perhaps contact him thanking him for the shows, etc. but mentioning the sound quality and perhaps suggesting say a mutual exchange of tapes that include segments of shows of all your rating categories, as judged by you that you both could file and refer to on later trades.

Now we have retained our friends, our traders and have started a system to in some way make some sense out of the rating jumble. How does this sound to all of you out there? It is only my idea and suggestion, if you have something that you feel is better, won't you let me know so I may publish it for all of us to see.

I promised a while back to re-print a tremendous issue of "Hello Again" in which Jay Hickerson (6 Koczak Court, North Haven, Conn. 06473) was very informative. This will be done in our May 1971 issue, as we are already heavy on material for this issue. Thanks again to you Jay.

If you would be interested in seeing a catalog cover that says it all in one picture about old radio contact Jim Bolen, 33 Highwood Drive, Belleville, Illinois 62221, its the best I've seen.

Anyone who is interested in "tape sponding" on an individual basis would do well to contact Armando Lee, 894 West 72nd Street, Hialeah, Florida. Armando dropped me a line and I am happy to note his request here.

Collector Doug Mortimer, 2007 Banbury Road, North Vancouver B.C. Canada, wrote me a nice letter recently. Doug has a small collection and is looking for new contacts, so please drop him a line.

A new nostalgia publication is born. It is titled Reminiscing Time, to be published quarterly by the Nostalgists Mutual of America, 3132 Buford Highway, N.E. #A-2, Atlanta, Georgia 30329. I suggest that you address your correspondence to Eric Klarer at the above address.

For a reading up on old radio, Bill Smerekanicz, 47 Benham Road, Seymour, Conn. 06483 suggest the Great Radio Heroes by Jim Harmon (75c) and Tune in Tomorrow by Mary Jane Higby (95c) both from Ace Publishing Company, 1120 Avenue of the Americas, New York, New York 10036.

Dick Gulla: Can I list you for correspondence only? Your experience and knowledge are of great value to newer collectors!

As of this date, I have decided to request that all of you out there that are sending us catalogs and/or newsletters only please direct them to me at my home address:

S.T.O.P., Inc.
John G. Monroe
36 Ballantyne Road
Rochester, New York 14623

The reason behind this being that time is valuable to me as with all of us, and I live 25 miles from Webster so I can't just hop over there everyday and this will expedite the whole operation.

There seems to be a great number of you out there who got your collections started through gifts or tapes from established collectors. How did you get so lucky? We

(rather Bob) spent \$50 to start.

Now here is a good idea from David C. Swift, 38 Dartmouth Street, Halifax, Mass. 02338 Dave brings forth the possibility of organizing collectors by area. Each area would publish their own magazine and such under the guidelines of a national group. He feels that each group must have in there areas retired radio broadcasters which they could locate and interview. The groups would also be completely responsible for their own sub-organizations within the national association.

I have some thoughts on this idea but will wait to hear from you out there on it. As you can see, I'm going back to last months column where I mentioned I would be looking for your ideas first, not mine. I will comment on this in two months.

Sal Trapani, 5 Jupiter Drive, Seymour, Conn. 06483 has put forth some good ideas concerning conventions in the March 1971 issue of "Hello Again". I haven't seen it yet, but I would highly recommend it, as anything coming from the boys in Connecticut is always very worthwhile. Write Jay Hickerson for this newsletter.

On Conventions: 'The who thought of it first' theory is nebulous. If it interests you, write anyone who has published anything about it. As for me, I'm out for the end result not any honors for talking about it myself.

There were more comments in on Jack Miller's fine letter on not selling shows (Stay Tuned, Vol. I #2). Again I will defer comment for one month. It's your newsletter friends so lets have some more in-depth comments than just yes or no. Some received to date that made some good logic:

David C. Swift (Address above) "I would like to cast my vote with Mr. Miller. I think that this is a hobby and, as such, should remain one..... I certainly hope that we can keep this a hobby. That's what makes it so enjoyable."

Roger Hill - 1231 Grove #11, San Francisco, Calif. 94117. "...Apart from legalities, selling shows cheapens them and many of us value old radio acting, production, etc. above and beyond money. There are other reasons I could offer, but as a member of R.H.S.A., I support their stand."

While writing this, my wife is preparing some hot Ovaltine for me. (I told you last month, didn't I!) The seal on the jar says "Ovaltine: The idea that was 30 years ahead of its time!"

Michael Shanley - 44 Egan Ave., Foros, N.J. 08863 has some interesting ideas that I would like to highlight here for you. Mike feels that editing commercials out of shows is very wrong. He says "I feel the object of collecting anything is to keep the object in its original state." On re-broadcast of our shows: "I don't feel it will have the lasting ability they once had. Radio of the 30's and 40's were aimed at the people of that era, re-broadcasts would attract only people like you and me who make it a hobby." Mike also feels that our characters would be made over into clown types today and states T.V. Batman as example and ends by saying "...No, I can't see them making fun of my hero Lamont Cranston."

On the next part of Mikes comments: Mike, I checked with my attorney on this and he says that when I write here, I would be sued as a corporation first but if I publish individual comments (such as yours) on the same subject, you are liable directly for suit. So Mike, I know that in the following comments you were referring to 007s arch-enemy 'Goldfinger' (you all know him don't you!)

Mike says: "...As far as I am concerned, he is not a devoted radio collector but a devoted dollar collector who took a hobby and exploited it for his own profit. If I know Mr. Goldfinger, he is doing everything in his power to take over the entire field of old radio broadcasts and if we allow him to do so, then we are the guilty ones."

Any comments Mr. Goldfinger? (Yes gang, we send Stay Tuned to everyone!)

If any of you are reading this and have not as yet been contacted by myself, Bob Joseph, STOP, Inc. or Stay Tuned staff personally, you will be. We sometimes mail the newsletters as soon as we get your name and personal contact soon after.

Amazing! I finished my Ovaltine and this column at the same time. Wait, in the bottom of my cup I see - 7-15-15-4 2.25! (Where's my secret de-coder?)

John G. Monroe

THE WANTED POSTER

Here it is, the first day of Spring and neither Spring nor the baby, which was due today, have arrived. We're sitting with several inches of snow on the ground and an inch or two due tomorrow and the next day. I was going to take a complete vacation this month from this newsletter and slow down on trades this month to rest up for "the big event", but I'm much happier with lots of things to do. So here I am doing this column this month.

I hope you are getting results from this column. I haven't heard whether you are or not. To make this column work, if you have any of these shows or know where they can be found, be sure to drop the people who want these shows a line, or write to us and we'll publish it.

And awaaaaay we go!

Carol Monroe

From the February issue:

Joe Madden - 333 W. 43rd Street, New York, New York 10036:
Any live broadcasts of Tommy Dorsey, Jimmy Dorsey, Benny Goodman, or Harry James, Period - 1930 through 1942. Willing to purchase.

Larry Rossen - C/O J. Walter Thompson Co., 875 N. Michigan Avenue, Chicago, Ill. 60611:
Any shows of Starlight Serenade, Campana Serenade, California Melodies. Willing to purchase.

Fred E. Dickey - 1049 Day Road, Schenectady, New York 12303:
Copies of The Tales of Willie Piper.

Harold Brodsky - Detective House, 218 Orangeview Lane, Lakeville, Florida 33803:
Adventures of Ellery Queen, also Crime Files of Flammond.

Wilbur Nitsch - 255 Heberle Road, Rochester, New York 14609:
It Pays To Be Ignorant.

D. Koehnemann - 811 Bristol Avenue, Westchester, Ill. 60153:
Jazz-

Benny Carter Norgran 10; Serge Chaloff, Capitol T6501; Count Basie, RCA 1112; Marty Paich, Warner Brothers 1349; Sax Section, Epic LN 3278; Washband Rhythm Kings, X LVA 3021; Al/Cohn/Brass, RCA 1161; Jimmy Rushing, Columbia 963; Thomas Talbert, Atlantic 1250; Rex Stewart/Henderson Stars, Urania 2012 (stereo preferred); Sauter-Finnegan, RCA 1003; Soul of Percussion - Warwick 5003; Buddy DeFranco, Mercury 60833; Joe Newman, RCA 1198; George Wallington, Prestige 7032; Pres/OP/Edison, Norgran 1043; Joe Mooney, Decca 8468; Pete Jolly, RCA 1367; Jimmy Cleveland, Emarcy 36126; Johnny Keating, Dot 3066; Blues Swingers, Prestige 7145; Django Reinhardt - Vol. IV, Pathe 181; Django Reinhardt - Vol. VI, Pathe 197; Coleman Hawkins (Basie Saxes), Worldwide 20001; Coleman Hawkins/Pee Wee Russell, Candid 8020; Bobby Sherwood (a multitaped LP) Jubilee #?; Salute to Andy Kirk, (Mellow Bit of Rhythm, RCA 1302; _____ ? (has B. Carter arrangement of Tickletoe, VEEJay 2501.

Red Norvo, Fantasy 3-12, 3-19; Anita O'Day, Verve 8394; Jimmy Rushing, Vanguard 8011; Dizzy Gillespie, Verve 8423, Norgran 1003; Jazz Giants '56, Norgran 1056; Bud Powell, Norgran 1077; Svend Asmussen, Warner Brothers 1418; Cain/Kral, Storyville 904; Soot Sims, Dawn 1102; Hodges/Duke E. All Stars, ARS G-421; Buck Clayton, (How High/Blue Moon), Columbia #?; Earl Hines, MGM 3832; Oscar Peterson, Verve 8268; Berklee Music (Jazz in Classroom), Vols. 6, 9, 10, Saxes Inc. WB1336 (Stereo Version only).

Radio Programs:

Three Sheets To the Wind, 40's, 1st episode to the conclusion of series; Jack Benny Shows with Fred Allen as guest; Greatest Story Ever Told, "No Room At the Inn" (2 1/2 hr. segments) ABC 40's; One Man's Family, consecutive episodes, especially from the 50's, Book 85+; Jazz Concert at L.A. Philharmonic, AFRS 1945, Howard Duff ? MC; Mail Call, 1945, AFRS \$166 (well, you know where my mind is) with Slim and Slam, Mel Torme, Johnny Mercer;

Radio Readings:

The Radio Hero Journal - "I have one copy. How many do you have? Write"

Radio Programs:

Clara, Lu and Em; Eddie and Fanny; Cavanaugh with Harold Isabell; Meet Millie with Elena Verdugo ? and Marvin Kaplan; Information Please with Oscar Levant; Crazy Quilt; Quality Twins; Kaltmayer's Kindergarten, (a complete show); The Secret Three; Jolly Joe (Kelly) and His Pet Pals; Uncle Ezra (complete).

Voices From Radio and Elsewhere (programs, if known are in ()): I'll take program or Excerpt.); Tom, Dick and Harry, I want their musical identity signature); Tony Labriola-Oswald, who said "Oh, Yeaaaaahh." (Ken Murray); Tommy Cecil Mack, said "Who's excited?" (Jones and Hare Community Sing; Red Skelton Show)

Off TV Audio:

Life with Elizabeth, Betty White, Del Moore, John Narz; Interview With President Kennedy (Sandy Vanocur and other reporters) '61, '62?

Film Sound Tracks:

The Man Who Came To Dinner, with Monte Wolley; George Pal Puppetoon, (Rhapsody In Wood) featuring Woody Herman's band; Earl Carrol's Vanities, featuring Woody Herman's band, '45?

Off 78 RPM:

"The Old Rag Picker" ("Any rags, any bones, any bottles today? The old rag picker is coming your way!")

From the March Issue:

John W. Blocher - 236 18th Street NW, Canton, Ohio 44703:

"I have spent several days in our public library going through the microfilms of the old NY Times, tracking down Sherlock Holmes on the radio. I have managed to get the following "debut" dates and information (among other things, such as various program titles), but there are several gaps in my list.

"For instance, I know that Sherlock Holmes ran on the radio from October 5, 1932 to May 31, 1933 (Wednesdays, 9:00 pm, on WJZ), but I haven't been able to find who played Holmes or Watson.

Then in 1939, Basil Rathbone began a six year run as Holmes. However, I have read that Sherlock Holmes was on the radio 1933 and 1939 for several years, but I have been unable to locate any information.

As for Basil Rathbone, it was: October 2, 1939 to March 11, 1940 (Mondays, 8:00 pm, WJZ); October 24, 1940 to March 12, 1941 (Thursdays, 8:30 pm, WOR) September 29, 1940 to March 9, 1941 (Sundays, 8:30 pm WJZ); October 5, 1941 to March 1, 1942 (Sundays, 10:30 pm WEAF); May 14, 1943 to May 28, 1945 (Mondays, 8:30 pm WOR); September 3, 1945 to May 27, 1946 (Mondays, 8:30 pm WOR).

The Basil went off to other things, and Tim Conway took over for a year with Nigel Bruce: October 12, 1946 to January 4, 1947 (Saturdays, 9:30 pm WJZ)

Then I have read, several others played Holmes during the latter 40's, but these too have remained a mystery for me as of yet. I hope you might be able to supply me with any information about the Sherlock Holmes shows, such as producers, times and dates of the shows I don't have, writers, etc. Any information which you might be able to supply will be of help. Perhaps, you could put me in touch with someone who has more episodes which I can purchase now that I have exhausted your small be heaven-sent supply."

Charles Saunders - C/O People's Inst. A.M.E. Church, 244 Stuyvesant Ave. Brooklyn, N.Y. 11221:

The Telephone Hour with Marion Anderson as soloist; The Firestone Hour, with Dorothy Maynor; The Ford Hour with Dorothy Maynor and Marion as soloist at different times; The Boston Symphony Concerts especially "The Alto Rhapsody" with Carol Brice as soloist; The Boston Symphony Concerts with Eliabelle Davis performing Lukas Foss "Song of Songs"; Let's Go To The Opera (WOR) Camillia Williams and Lawrence Tibet were the soloist; Music America Loves Best with Camillia Williams and Lawrence Tibet as soloists; WQXR's The Music Room with Camillia Williams; Columbia Broadcasting Systems featuring Carol Brice in a series of Sunday Broadcasts; Columbia Broadcasting System featuring Eileen Farrell; Concert Hall with Lionel Barrymore introducing the performers, some of the afore mentioned; The Heinz Soup Hour with Clyde Barrie as soloist; The General Electric Hour and any that you can remember that had to do with music of this kind; the following Metropolitan Broadcasts (Saturdays) 1. The Magic Flute with Gloria Davy as Pamina; 2. The Tales of Hoffman with Mattiwilda Dobbs as Olympia; 3. Norma with Rosa Ponselle as Norma.

Larry Rossen - address in Feb. Section - Gangbuster, "The Ghost", October 23, 1942; Gangbuster, "Case of Joe McCann" part I & II, March 23, 1946; Haunting Hour, "Way of the Transgressor"; Quiet Please, "Clarissa" 1948 (if you don't get an answer on that one, I'll look it up for you, I have seen that listed several times. But right now I just don't recall any particular catalogs); Whistler, "Search for Celia Peters", April 12, 1943; Lone Ranger, "Renegade Berkley" and "Uncle Tom's Cabin"; Zane Grey, "Jack Beemis - Sam Crockett Feud", September 30, 1947.

D. C. Shoultz - 801 Humewick Way, Sunnyvale, California 94087:

Korn Kobblers (musical group - late 30's or early 40's in the style of Freddy Schnickelfritz' band). I have seen the Korn Kobbler in Roger Paulson's Catalog, PO Box 4, Needham, Mass. 02192; Spike Jones and His City Slickers; The Mortimer Snurd Portion of Edgar Bergen and Charlie McCarthy Shows. Would like a complete set of these!

Frederick H. McFadden - RD #4, Westernville Road, Rome, N.Y. 13440:
Is always looking for any Judy Garland and Lana Turner.

Peter A. Hollis - 1107 Robert Road, Wilson, N.C. 27893:
Dimension - X; X Minus One; The Fat Man; Ethel and Albert; The Goldbergs; Jason and Golden Fleece with Humphrey Bogart.

"Finally: I hope that you can help me in identifying the following, circa late forties, probably from "INNERSANCTUM" or "SUSPENSE":

A mad bellmaker commits murder by pushing his victim into a giant vat of molten brass from which he subsequently creates the triumph of his career, a huge, beautifully wrought bell. Alas, he has forgotten to remove his victims ring, set with a distinctive stone. The bell is rung in celebration of it's hanging, but cracks, revealing the stone and the murderer.

I hope you or somebody can identify this---I've been going around for the last 25 years in mortal fear of hellmakers!

The Connecticut Yankee, Ernest L. E. Hack - 6 Perkins St., Bristol, Conn. 06010:
Is looking for the Benny Goodman Story soundtrack in excellent condition. Also, he is another collector who would like to know where he can get a good complete program or programs of the Fat Man. Mr. Hack and his wife met Ruth Mix, the daughter of Tom Mix, back in the early '40's in New Hampshire. They haven't been able to contact her since and would appreciate hearing from anyone who knows the whereabouts of her.

Richard Gulla - 4225 North Cutler Avenue, Baldwin Park, California:
Crime Doctor, (Everett Sloane, only); Death Valley Days, (Radio, not TV); Peter Quill, (Late '30's/TOP want); Silver Eagle, (with Jim Ameche); Thurston, the Magician, (Mid '30's with Thurston, himself in the lead); Don Winslow; Nero Wolfe, (complete story with Santos Oretaga); I Love A Mystery, (prefer Hollywood cast); Escape, (Specific titles on request); Jack Armstrong, (1930's episodes preferred); Inner Sanctum, (with ORIGINAL host: Raymond Edward Johnson); Lights Out, (NOT Oboler's plays or Devil and Mr. O re-issues).

S. A. Cisler - P.O. Box 1644, Louisville, Kentucky 40201:
Mr. Cisler's interests are: W. C. Fields; unusual personalities/old announcers, big, smooth-sweet bands; early country music.

New In the April Issue

Cortlandt Parent, Jr. - Crompond Rd. RFD #1, Peekskill, New York 10566:

Any of the following:
Kaltenmeyers Kindergarten
Louisiana Hayride
Main Street Sketches
Oklahoma Round Up
Old Dominion Barn Dance
Ray Knights Cuckoo Hour
Roses and Drums
Showboat
Tompkins Corners

Any I don't have:
Baby Snooks
Big Show-with T. Bankhead
Fred Allen
Glamour Manor-with Cliff Arquette
Johnson Family
Life With Luigi
National Barndance
Polka Party
Shady Valley Folks

Richard K. Hayes - 59 Myrtle Avenue, Cranston, Rhode Island 02910

Prime Needs:

Kate Smith
The Goldbergs
Abie's Irish Rose
Those We Love
Lora Lawton
Jerry Wayne Show
Vaughn Monroe
Snow Village
We Love & Learn
Light of the World
Hymns of All Churches

The Thin Man
The Moydan Sisters
Stop The Music
The O'Neills
Whetenaville
Stars Over Hollywood
Woman in White
Andy Russell Show
What's The Name Of the Song
Lanny Ross Show
Frank Sinatra Show

Don Carter - 2069 Marlowe Avenue, Lakewood, Ohio 44107:
Any and all newscasts of the years 1937 to 1949. Will purchase.

Larry Rossen - C/O J. Walter Thompson Co., 875 N. Michigan Avenue, Chicago, Ill. 60611:
Wants an excellent only, copy of "Lux Radio's, To Have And Have Not". Also a show called, "Radios Biggest Show". Any Gulf Guild Theatre" (except Red Dust) from 1934 to 1942.

SUPPLEMENT #3 TO THE COLLECTION OF:

JOHN G. & CAROL L. MONROE

#3 - Jennifer Alicia Monroe

Carol Labors over an impending delivery. John is nervous and concerned over a 4:43 am trip.

Try to guess who arrived at 6:18 am?

Sound: Excellent

Date : March 25, 1971

Size : 7 lbs., 8 ozs.

Condition: Excellent

(NOTE: This was a live in-hospital production and is the only copy available.)

JGM

A NEW LIFE TO S.T.O.P. AND STAY TUNED

The April issue of "Stay Tuned" is complete now. This time, the closing article in "Stay Tuned" will be a little different than usual. It will not deal with old radio shows of the 30's, 40's, or 50's. This time, we end with something very new.

As you know, Carol Monroe, the editor of "Stay Tuned" did not participate with us this month with the putting together of Stay Tuned because she was pre-occupied with motherhood.

Here is the something new that has been added to the families of "Stay Tuned", S.T.O.P. and the Monroes. We want you all to know: On March 25, 1971, at 6:18 A.M., Carol Monroe gave birth to a 7 pound, 8 ounce baby girl to be known hereafter, as Jennifer Alicia Monroe.

I would like to take this opportunity to wish Carol and John congratulations on the new addition to their family, from all of us at S.T.O.P. and from all our fellow collectors and friends out there.

It certainly is an occasion for us at S.T.O.P. and Stay Tuned because Jennifer Alicia Monroe is the first addition to our little group. That's the way to make a corporation grow.

Well, that was the flash for this month. Next month Carol will be back strong and ready to go. I would also like to take this opportunity to thank all of you for bearing with me this month in Carol's absence. I hope to have this chance again sometime.

Joanne Pagano, Secretary
Sound Tapes Of the Past, Inc.