



# ARTWORKS

MARCH 1977

ISSUE #5



# AIR WAVES

## AIR WAVES

438 W NEPTUNE/NIU/DeKALB/IL

60115

AIRWAVES is published 12 times a year. Subscription cost is \$6.00. Back issues are available - one dollar apiece.

MARCH 1977 ISSUE NUMBER 5

### EDITORS:

Jerry Chapman  
Joseph Webb

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### THE COVER:

Rathbone and Bruce from their second picture, "The Adventures of Sherlock Holmes" 1939

# HOLMES

Most readers probably know the basic maintenance of tape recorders, such as cleaning heads and demagnetization, but I don't feel that it would hurt at this time to go over them again. Heads should be cleaned every ten hours of recorder use, unless your recorder specifies a certain type of cleaning element, isopropyl, methyl or grain alcohol will all work. Some special formulation head cleaner, such as that made by Teac may be used. An advantage to this type is that the formulation is usually designed to be a better cleaner than straight alcohol, and is non-flammable. Alcohol dissolves the iron oxide particles, and this is the reason it makes a better cleaning agent than straight cotton. The work done by cleaning can backfire if one puts on a tape too soon after cleaning, for this same reason. A tape head wet with alcohol will take the oxide off the tape, and leave it deposited around the head gap. For this reason, pure alcohol is better than watered down alcohol, because it dries more quickly. A safe time to wait before playing a tape after headcleaning would be 30 - 60 seconds. The reasons the head should be cleaned often concern both sound and head wear. High frequencies from the tape head do not travel "out" from the head as much as low frequencies, therefore, the only way to get clear highs is to have very close contact with the head. Dirt and oxide buildup keep the tape from contacting the head as closely. Although tape is harder in some cases than the tape head, lubrication in the tape causes it to slide freely across the head, with no bad wear problem. When oxide gets caught between the head and the tape however, the tape grinds the oxide across the head resulting in much heavier wear than the tape alone would cause. This is the second reason for cleaning heads often. One last note, dirty heads affect recording more than playback, so that a machine that may sound fine in playback will sometimes have problems in record mode because of dirty heads. The guides and rubber rollers should be cleaned at the same time, along with the capstan, to reduce wow and flutter. Rubber rollers are affected adversely by some alcohols, so a safe way to clean them is with soap and water. Rollers do not need to be cleaned as often as the tape path. Professionals demagnetize the heads and tape path every ten hours, but this treatment isn't as necessary for poorer quality material, such as OTR. I would suggest demagnetization every week if you use your equipment regularly. The proper procedure is to take a demagnetizer, turn it on about six or more feet away from the tape deck (which is turned off), and bring it somewhat slowly to the head. With a circular motion, bring it close to each head, being careful not to touch the head (because of scratches) after the path is slowly covered, bring the demagnetizer slowly away, say about 30 seconds, until it is several feet from the deck. The heads are then demagnetized. If the heads are demagnetized too quickly, they might actually end up more magnetized than before. Demagnetization is important to keep high frequencies on a tape after repeated plays.

Jerry Chapman

## HOLMES part 2

by JANET CHAPMAN

Sherlock Holmes loved disguises. This well known fact -- at least to the devoted Holmes' fan -- can be easily borne out by the detective's many adventures. In "The Adventure of Charles Augustus Milverton" Holmes enjoys playing the part of an English workingman. The disguise of an old lady suits his tastes, and fools his adversary, in "The Adventure of the Mazarin Stone." Sherlock Holmes took on a number of other roles in the original stories of Sir Arthur Conan Doyle, and he took them on with zest. Quite simply, he loved to play the parts of others.

Perhaps, then, it is fitting that so many have loved to play the part of Sherlock Holmes. One of the outstanding features of the detective's radio series is the amazing number of actors who played the famous duo, Sherlock Holmes and Dr. Watson, through the years, 1930 - 1970. Ten actors apiece took the parts of the detective and his cohort. Basil Rathbone and Nigel Bruce, who took to the radio series in 1939 after their movie success, "Hound of the Baskervilles," are probably the best known. But many others did the job equally well.

NBC aired the first Sherlock Holmes show on October 20, 1930. William Gillette starred as Holmes, since at that time he was well-known to the public through his stage appearances as Holmes, specifically in the play, "The Adventure of the Speckled Band." He looked very much the part of Sherlock Holmes: thin, hawk-nosed and large forehead. Later Clive Brooks replaced Gillette as Holmes in 1931.



FROM - "THE BOSCOMBE VALLEY MYSTERY"

Illustration by Sidney Paget

Leigh Lovell played the part of Dr Watson during this series and continued as Watson through 1935. It was his duty as storyteller to enjoy a cup of George Washington Coffee, the show's sponsor, with Mr. Bell before each show. Lovell played a convincing Dr. Watson for the series - possibly the only unconvincing moments were when this supposed staunch Englishman was asked to recommend coffee, not tea, as his preferred drink.

Richard Gordon starred as Holmes in 1931, following Brooks. Louis Hector also played the detective for a short time in '31, but later exchanged this role for that of Holmes' arch-enemy Professor Moriarty. Gordon then returned as Holmes until 1936. To my mind, he was one of the least successful of radio's Holmes simply because his voice was so unconvincing. Instead of the calm, intelligent, low-keyed voice that one expects from the remarkable detective, Gordon's sounds like a squeaky, half-crazed old man.

Harold West took the part of Dr. Watson in 1936 and stayed until the series ended. The last of these shows was aired on December 24, 1936, and then Sherlock Holmes disappeared from the networks for three years. Some Christmas present for his radio fans!

But the series returned on October 2, 1939 with Basil Rathbone and Nigel Bruce playing the parts of Sherlock Holmes, and Dr Watson, respectively. Their series ran for seven years, initially sponsored by Bromo Quinine and later by Petri Wine. Once again, Dr. Watson chatted with the announcer before the actual storytelling in order to plug the product, Petri Wine. (In terms of being true to the original character, I was relieved to see that Watson had changed from Coffee to wine. But now this very British, fog-bound man was living in the California sunshine!)

Rathbone left the series in 1946 to act in another radio program, "Tales of Fatima." Apparently that series enjoyed little success. Likewise, the Holmes' series began to fail after his departure. Tom Conway, John Stanley, and Ben Wright each tried to follow Rathbone's act. When Bruce left in 1947, Alfred Shirley, Ian Martin, George Stelden and Eric Snowden attempted to replace him. In my opinion, the team of Stanley-Shirley does a very good job of portraying Holmes and Watson, but to a public that was used to Rathbone and Bruce I guess they could not compare. The entire series ended on March 8, 1950.

The BBC resurrected the show in 1955 with a series starring three sets of Holmes & Watson: Sir John Gielgud and Sir Ralph Richardson; Carlton Hobbs and Norman Shelley, and from South Africa, Robert Langford and Kenneth Baker. Many of the shows were written by Michael Hardwick who had a distinct talent for recreating the original Doyle stories on radio. His programs offer good detail and the actors are all well-suited to the parts. One quirk of the Shelley-Hobbs series is that a few lines from the adventure itself usually open the show, followed by Dr. Watson's storytelling. These initial lines can often be disconcerting, as if the tape started midway into the story!

(continued next page)



# HOLMES continued

# LETTERS

Another interesting point on the BBC series is that Orson Welles portrayed Prof. Moriarty. And the show also seems to allude to the mysterious problem of Dr. Watson's middle name: The announcer introduces the Doctor as James; Sir Ralph Richardson calls himself John!

Edith Meiser was the writer with the original talent for writing Holmes' radio scripts. She wrote exclusively for the American series for 13 years. Other writers were asked to contribute in 1943, with Leslie Charteris, author of "The Saint," and Anthony Boucher among them. Charteris worked for the Holmes' series under the name of Bruce Taylor. Max Ehrlick, Howard Merrill, and Leonard Lee wrote the later shows.

The sixty original stories of Doyle were too few for the 25 years the series ran, so new adventures had to be created. Often Taylor and Boucher would concentrate on the untold Holmes stories which Doyle had so tantalizingly named in the original tales. In many of the later shows, Prof. Moriarty and his gang took on a much wider and more famous role than Doyle had conceived.

But while Moriarty grew more fearsome, Dr. Watson seemed to suffer at the hands of the new writers. Doyle once mentioned something to the effect that he had never meant that Watson should be looked upon as a thick-headed fool. He created Watson as a man of high intelligence, whose occasional dull-headedness appears only as a result of his constant comparison to the man of genius, Sherlock Holmes. It appears that the radio script writers overlooked that fact, or perhaps they found it easier to let Watson play the fool. Unfortunately, their misunderstanding of his character does much to reduce the quality of the Holmes-for-radio shows versus the original Doyle stories that were adapted for radio.

In spite of this, the writers did a remarkable job, in their attempts to duplicate Conan Doyle's style. Doyle's genius was certainly no less than his detective character, and any writer would find that a difficult act to follow. The script writers took their cues from Doyle himself, by interspersing their stories with well-known Holmesian quirks: his dislike of sorting papers, his woman-hating tendencies, the tobacco in the Persian slipper. By doing so they helped to treat the listener to a fairly good rendition of the original stories. To the avid fan, these new stories must have seemed like a gold mine, producing chance after chance to imagine that great hero of deduction at work. And that, after all, is what the Holmes radio series was all about.

Dear Joe,

Today I received my February issue of "Airwaves," but was disappointed to see that it was abbreviated, and possibly succeeding issues will also be published in this shorter, smaller form. The first three issues were a genuine informative pleasure carrying the most enlightening information of the broad spectrum of OTR. The fourth issue however reflected less input. I wish your editorial had explained why #4 was shortened. Is it finance, postage? Incidentally, how many subscribers have you at this point? Thanks for listening, and here is hopefull suport to continue "Airwaves" at the sophisticated level you initiated it at.

Tom Price  
Treasurer  
North American  
Radio Archives

We are pleased that information covering OTR broadly is appreciated, the issues will change from time to time in content, in an effort to please all the readers at some times. It is hard for us to judge what the interests of our readers are, and your note, Tom, helps determine what the AIRWAVES content should consist of. You seem to be in the minority as far as issue size is concerned, many prefer its new size because it is easier to handle. The smaller size came about because it allows us to lay out the issues more quickly and easily. With the old "square" size, expenses would have held us to eight pages most of the time, this way we can keep the size consistently twelve pages. We currently have a little over 100 subscribers, and it looks that we might add another 100 before the end of the year with the result that we should do a little better than breaking even in our first year of operation.

Dear Jerry and Joseph,

Issue #3 was good, as were the first two issues. I like the "News" section, I would like more coverage of what is now circulating and what is new. Please give more details on who has I LOVE A MYSTERY, and why they won't be circulated. I like the logs, my preference would be HAVE GUN; WILL TRAVEL, GUNSMOKE, AMOS & ANDY, and the LONE RANGER.

James Hogue  
Levelland, Texas

We have plans to list the entire Gunsmoke run in a log, complete with the copyrighted titles. We are also considering Have Gun; Will Travel for the near future. We are not free to say who has the ILAM programs. They will not be circulated for the usual red tape and limited financial return reasons we assume. Many programs exist that do not circulate for these reasons.

## HOLMES LOG part two

Below are listed are as many shows of Sherlock Holmes, American and English that we know to circulate. The only exception are the Hobbs/Shelley series that were done in the late sixties, and then rebroadcast with slightly different versions in the seventies over WFMT Chicago, and WIBA Madison, and perhaps a few other stations. These rebroadcasts were listed in the last issue, but there are a few others done in the first run not listed. If any reader knows of programs that are not listed here, we'd appreciate knowing about them. Keep in mind that several shows are called by two or more titles. We have tried to weed these out, but there might be two listings for the same show in this log.

RICHARD GORDON

5/3/33 "CASE OF THE WALKING CORPSE"

RATHBONE AND BRUCE

12/10/45 "A SCANDAL IN BOHEMIA"  
11/26/45 "ACCIDENTAL MURDERESS" (BLACK PETER)  
1/26/46 "BIRUMAN"  
"BLUE CARBUNCLE"  
11/6/39 "BRUCE PARTINGTON PLANS" SP. GROVES.  
8/27/43 "CARDBOARD BOX"  
12/24/45 "CHRISTMAS EVE"  
"COPPER BEECHES" RM EXCERPT.  
12/17/45 "DAUGHTER OF IRENE ADLER" 1/2  
"DR WATSON MEETS SHERLOCK HOLMES"  
"DYING DETECTIVE"  
"EMPTY HOUSE"  
"FINAL PROBLEM"  
10/22/45 "GREAT GONCULLFC"  
6/11/43 "GREEK INTERPRETER"  
11/5/45 "GUNPOWDER PLOT"  
2/19/31 "HOUND OF THE BASKERVILLES" PART 5 FIRST HALF  
12/24/45 "LOU, THE LISPER"  
10/15/45 "MANOR HOUSE CASE"  
8/6/43 "MISSING DA-VINCI"  
8/20/45 "MISSING LANCER" (LAST HALF)  
10/29/45 "MURDER BY MOONLIGHT"  
7/30/43 "MURDER IN THE WAXWORKS"  
7/2/43 "PRIORY SCHOOL"  
"RED-HEADED LEAGUE"  
3/11/40 "RETIRED COLLECTOR" SP. GROVES  
3/9/41 "SHUSCUMBE OLD PLACE" 1/2  
"SILVER BLAZE"  
11/12/45 "SPECKLED BAND"  
10/8/45 "VANISHING ELEPHANT" 1/2



# One Time Shots

## JOHN STANLEY

"BLUE CARBUNCLE"  
 9/20/47 "DOG WHO CHANGED HIS MIND" PART ONE ONLY  
 10/5/47 "CASE OF THE MISSING HEIRESS"  
 11/2/47 "COPPER BEECHES"  
 11/21/47  
 12/14/47 "SUSSEX VAMPIRE"  
 12/21/47 "CHRISTMAS BRIDE"  
 12/26/47 "NEW YEAR'S OFF THE SICILLY ISLES" PART ONE ONLY  
 1/10/48 "LUCKY SCHILLING" PART TWO ONLY  
 2/15/48 "SHOSCOMBE OLD PLACE" PART TWO ONLY  
 2/22/48 "WOODEN GLASS"  
 3/1/48 PART ONE ONLY.  
 "INNOCENT MURDERESS"  
 "KING PHILLIPS GOLDEN SILVER"

## GEILGUD AND RICHARDSON

"BLUE CARBUNCLE"  
 "BRUCE PARTINGTON PLANS"  
 "CHARLES AUGUSTUS MILVERTON"  
 "LYING DETECTIVE"  
 "FINAL PROBLEM" W. GORSON WELLES.  
 "GAS FITTER'S BALL" (A CASE OF IDENTITY)  
 "HOLMES MEETS WATSON"  
 "LANDLADY CASE"  
 "RARE DISEASE"  
 "RED HEADED LEAGUE"  
 "RETURN OF SHERLOCK HOLMES" (EMPTY HOUSE)  
 "SCANDAL IN BOHEMIA"  
 "SECOND STAIN"  
 "SILVER GLAZE"  
 "SIX NAPOLEON'S"  
 "SPECKLED BAND"  
 "SOLITARY CYCLIST"

## ROBERT HARDY AND NIGEL STOCK

"BLACK PETER"  
 "BLUE CARBUNCLE"  
 "CHARLES AUGUSTUS MILVERTON"  
 "DISAPPEARANCE OF LADY CARRAN"  
 "ILLUSTRIOUS CLIENT"  
 "MORWOOD BUILDER"  
 "SHOSCOMBE OLD PLACE"  
 "SPECKLED BAND"

## LANGFORD AND BAKER

"KEIGATE SQUIRE"  
 "RETIRED COLOURMAN"  
 "SUSSEX VAMPIRE"  
 "BLANCHED SOLDIER"  
 "ILLUSTRIOUS CLIENT"  
 "THREE GABLES"  
 "COPPER BEECHES"  
 "THOR BRIDGE"  
 "NOBLE BACHELOR"

## AUSTRALIAN VERSION

"GOLD SPECTACLES"  
 "GREEK INTERPRETER"  
 "LADY THE LISPER"  
 "KEIGATE SQUIRE"  
 "STOCKBROKER'S CLERK"  
 "THOR BRIDGE"

1930 "SPECKLED BAND" GILLETTE & LOVELL NBC  
 11/16/35 LUX RADIO THEATER "SHERLOCK HOLMES" GILLETTE NBC  
 1936 MERCURY THEATER "SHERLOCK HOLMES" URSON WELLES  
 1936 BBC DETECTIVES IN FICTION "SILVER GLAZE" GIALIEGFARBER  
 1942 BBC "SHOSCOMBE VALLEY MYSTERY" WARTNER & HIGGS  
 1945 BBC "SPECKLED BAND" FARDWICKE & CURRIE  
 1955 BBC "SIGN OF THE FOUR" HURNUEL & COLEMAN  
 1960 CBC THEATER 10:30 "DEVIL'S FOOT" ROBERT CLOTHIER  
 1972 SHERLOCK HOLMES MYSTERY THEATER "DEVIL'S FOOT"



THE FIRST DRAWING OF SHERLOCK HOLMES AND WATSON IN THE SITTING ROOM OF 221B BAKER STREET PUBLISHED, WAS THIS ONE -- BY SIDNEY PAGET.





Many "CAVALCADE OF AMERICA" are expected to appear, a few of these are around now. Cavalcade is an historical program. The west coast by coincidence has come up with a number of new western programs. All but two of the 40 program series FORT LARAMIE are now circulating. The missing numbers, 5 and 38 might appear in the future. The series stars Raymond Burr, Vic Perrin, and Harry Bartell, along with many other actors who were in Gunsmoke. Fort Laramie was directed by Norman McDonnell for CBS in 1956. This series concerns the white men's conflict with the Indians. 36 FRONTIER GENTLEMAN is the second new western, some of these were around previously, but they were from AFRS discs. The story background consists of an English writer who visits the western United States, and writes back stories to the London Times. One notable episode is, "Up the Yellow Stone," 2/23/58, where in the distance one can hear Indians brutalize a man. John Dehner stars as the Frontier Gentleman, McDonnell, again is the director for CBS. Frontier Gentleman is less concerned with the Indian aspect of the west compared with Fort Laramie. LUKE SLAUGHTER OF TOMBSTONE is the third western. Sixteen, all that were produced are being traded. This CBS series is not as well done as the previous two. This is more of a cowboy program than western. More Gunsmokes continue to come out in good sound. Gunsmoke is more popular than the other three, and it is well that this is so, as the show is well done, but part of the reason Fort Laramie isn't as well known is that only one has circulated previously, whereas Gunsmoke has been around in numbers, many of them airchecked with tape recorders in the fifties.

At least three people have the first JACK BENNY program (1932) of his own. The show is quite different from the Fred Allen Linit program. The monologue is eerie and embarrassing, as the audience is silent for the first part of the program.

By far the two most famous science fiction programs were X MINUS ONE and DIMENSION X. The complete run of X Minus One has been around for awhile in good sound. All but three of the Dimension X programs have been circulating. One respected collector was supposed to have said that he'd trade his house for the missing programs. "Martian Death March," one of the three, is now known to exist in someone's collection.

Joseph Webb has recorded and started to circulate a number of new Counterspy programs which were purchased at the convention last fall. These come from 1942-43, and some from 1949 with Pepsi-Cola

commercials. The counterspy program was one of the many Phillips H. Lord productions. The series is not as well done as Mr District Attorney or Gangbusters, the two probably highest regarded of Lord's productions.

DRAGNET programs from sources out west, including the Los Angeles Police Department are going to be in wide circulation soon. Jack Webb had given these programs to the L.A.P.D. earlier because the plots were based on the LA police files. Some of these programs were circulating before, but in AFRS versions or poor sound. These new copies are all network, in fine sound. The last in the line of new material is a report of 200 reels of LUM & ABNER. So much L&A exist now in catalogs, that this is hardly news, but perhaps there are people who still want more of these. It is not certain that these 200 reels are new, but quite likely a number will be new, because it is doubtful that 200 reels circulate now.

The GOON SHOW PRESERVATION SOCIETY is putting on a modest advertising campaign to achieve a worldwide membership of 1,000 members. They now have about 750 members. The society puts out a quarterly newsletter consisting of tapes for trade, information, and they also offer hard to find items of Goon interest for sale, such as taped interviews and conventions. Dues are very small. Two addresses are available:

GOON SHOW PRESERVATION SOCIETY  
7 Frances Gardens  
Ramsgate, Kent CT11 8AP  
ENGLAND

UNITED STATES AFFILIATE  
GOON SHOW SOCIETY  
c/o Lynn Biederstadt  
81 McClean Av, Staten Island, NY,  
10305

A Book on the Goon Show is published listing a log in addition to information, "The Goon Show Companion" (A History and Goonography) by Roger Wilmut and Jimmy Grofton.

SAE has replaced their old ten band and 20 band equalizers by 4 and 8 band parametric equalizers, costing the same price (contrary to report in January AIR-WAVES), \$300 for the 4 band, and \$550 for the 8 band unit. Parametric equalization means that one can choose to vary the frequency, and bandwidth (slope), in addition to the usual cut or boost of 16 dB per frequency range. With multiple tape passes, the same result could be achieved from either of these equalizers, as one could get with a third octave (30 band) equalizer. It would seem that this type of equalizer would be harder to set up in solving a sonic problem, however, if one is willing to spend the extra time at fiddling, the result would be better than that of a ten-band model.

## Theater Five director interview

When discussing the highlights of radio's golden age, collectors often allude to the actors, actresses, and stories that combined to form a winning ticket. But how often is credit paid to the individual whose presence is essential in making a program "click"? This all-important individual is the director, and unfortunately, unlike in television, where the name is the last credit to be flashed across the screen, the radio director is often overlooked, his talents taken for granted. Well, although he may have been overlooked by the listening audience, Warren Somerville has certainly left his mark on radio, and today, his creative talents are channeled not only into radio, but into other media as well.

However, like most radio greats, Warren started small before rising to the top. He told us that before World War II he was an actor of sorts, appearing on the PARENT'S CLUB ON THE AIR, which adapted magazine stories and transformed them into dramas for radio broadcast. After serving as a Navy enlisted man for four years, Warren landed a job in the advertising department of Mack Trucks, where he earned the sum of \$35.00 per week. During the summer he often wrote reviews of summer stock musicals, and, upon occasion, even performed in them along with his wife.

Warren's writing ability eventually landed him a spot as a writer for a five minute weather show sponsored by Lehigh Coal. He held this spot for three years. His big opportunity in radio came in 1946, when he was hired as a director. His first assignments called for him to act as an assistant director on GANGBUSTERS, DAVID HARDING, COUNTERSPY, and THE FBI IN PEACE AND WAR. "The most important function of the assistant director on these programs was to inform the director as to how the show was progressing time-wise, important, because the shows were usually performed live," said Warren.

Of course, Somerville's talents are perhaps best known from his work on THEATER FIVE. The two hundred fifty-eight run of this series came from New York, syndicated by ABC. Somerville did emphasize that these shows were not just science fiction, as some erroneously think. Also in charge of the selection, length, and recording of the music used on the show, Warren certainly had no small order to fill. However, his memories of THEATER FIVE are quite pleasant, and why not? Great performers headlined the series and one of the most memorable moments Warren had with the series is connected with an actor no one really connects with radio, Sammy Davis, Jr. Warren says, "He was absolutely marvelous to work with... I never had such a good time. He took direction, like just unbelievable!"

It was the wonderful actors and actresses which helped make the show a great success in terms of audience response, and a joy for all those connected with the show's production as far as Somerville is concerned. However, his talents on WHEN A GIRL MARRIES, POLICE BLOTTER, TALES OF TOMORROW, AND DR. JOYCE JORDAN must not be overlooked, for these programs also had considerable appeal.

Another project Warren was actively involved in as a director was FLAIR, a show starring Dick Van Dyke back in the early 1960's. The show, partly sponsored by Dr. Pepper, aired for one hour every day over ABC, and its magazine / variety format was quite popular. Some of the greatest stars of both television and radio helped make this show quite successful. Also during the 1960's Warren did a series of television films for Guidepost Magazine. The show was "gutsy" and presented documented stories which dealt with the human experience which journeyed outside the normal realms of events.

Today, Warren still works for ABC in New York at a job which he says can often be just routine. "They could go out on the street and pick anybody up and in ten minutes teach him to do what I do." He directs commercials and documentaries, and also, works with news commentators such as Harry Reasoner. However, his "outside" work is both challenging and diversified. He does medically oriented cassettes for a number of drug companies. The tapes deal with sales techniques with which a salesman can use to convince a doctor to prescribe a product without appearing overpretentious.

Warren also finds working on soap operas interesting. Recently much of his time went into directing THE LITTLE THINGS IN LIFE, a series written by Peg Lynch, who played a role in these fifteen minute programs herself. Sound man Ed Blainey, who was interviewed in February Airwaves, also had a bit part in the series.

In addition, Somerville also directs THE NEVINS OF CEDAR GROVE, a syndicated four minute spot aired five times weekly on approximately four hundred stations across the country. Also a soap, THE NEVINS OF CEDAR GROVE premiered during the first week of January, and is sponsored by Nestle. The mail the program has received is very encouraging. Stars such as James Monks, Evie Juster, VickiVola, and others are hopeful that this Jarjorie Truitt series will continue to be a success. For Warren, it is "fun and well done... because the actors are good."

Well, if Warren Somerville continues to play a role in this and future projects, many efforts in diversified media will continue to keep broadcasting a viable, challenging enterprise in the years to come.

by Joe Webb and Anne Nikl



# COLLECTORS

LISTINGS IN THE COLLECTORS COLUMN ARE FREE. IF YOU DESIRE A MENTION, SEND DETAILS TO JERRY CHAPMAN (ADDRESS ON PAGE TWO). INFORMATION NORMALLY TO BE INCLUDED: NAME & ADDRESS - PHONE - MATERIAL YOU HAVE FOR TRADE - ITEMS YOU ARE LOOKING FOR - ANY OTHER COLLECTING DATA. PLEASE STATE ITEMS AS SPECIFICALLY AND INTERESTINGLY AS POSSIBLE. IF YOU ARE UNDECIDED AS TO THE CONTENT TO INCLUDE, MENTION ALL YOU WISH, I WILL EDIT FOR THE COLUMN. ALSO PLEASE STATE MODE OF COLLECTING. LISTINGS IN THIS COLUMN WILL BE ASSUMED TO BE 3/4 REEL UNLESS STATED OTHERWISE.

LARRY WOS 1400 E 55TH PLACE, CHICAGO, IL 60637 is looking for the address of Dave Melnick, formerly of St. Louis. If any information at all is available on him, Larry would appreciate a card.

JERRY CHAPMAN 438 W NEPTUNE, NIU, DeKALB, IL, 60115 I am looking for a few programs in good sound: LINE UP 11/8/51 Pixie Picker Pickle, BROADWAY IS MY BEAT 11/24/51 MR & MRS Garland, about a kid who gets killed. BABY SNOOKS (any) BIG SHOW (any). I also am willing to trade radio programs for any live radio broadcasts of SANTANA, and a select number of other rock and jazz people. I will take any format of cassette or reel on the latter.

JAMES HOGUE 207 TWELFTH STREET, LEVELLAND, TX, 79336 is looking for BBC "THE BEATLE STORY" This was a history of the Beatles in fourteen parts, broadcast by many U.S. radio stations. Hogue taped part of this, but ran into trouble when the station switched to night time power.

RICHARD C NEWMAN 1234 DARTMOUTH ROAD, FLOSSMOOR, IL, 60422 Interested in first broadcast programs, has the first shows of SUSPENSE, ESCAPE, DIM X, LIFE OF RILEY, HARRIS/FAYE, BOX 13, CASEY, CRIME PHOTOG, X MIN ONE, I WAS A COMMUNIST FOR THE FBI, FBI, and HENRY MORGAN. He has a number of Suspense, Jack Benny, and I Love a Mystery in his collection.

DAVID REZNICK 1411 TROLLMAN AV, SAN MATEO, CA, 94401 has 600 reels, and is interested in all types of programming. He has large collections of SUSPENSE, ESCAPE, FIBBER MCGEE, BOB & RAY, LUM & ABNER, AND SCIENCE FICTION. He is looking for someone who has most or all of the CBS RADIO MYSTERY THEATER without commercials. Dave is also interested in trading with newer collectors for blank tape.

TED DAVENPORT, BOX 4051, NORTH LITTLE ROCK, ARK, 72116 Has over 2,000 programs in all areas. Is interested in trading complete reels only. Looking for Lum & Abner, and a clean copy of KFI'S 50th Anniversary show.

ROBERT FLATTER 3126 N 12th ST. WAUSAU, WI 54401. Has 3,000 Dance Band Remotes. He started collecting in 1966, and is specializing in Music and Band remotes only.

PHILIP DELANO, 9 WINTER STREET, PLYMOUTH, MA, 02360 likes INNER SANCTUM, MURDER AT MIDNIGHT, FAT MAN (with Smart), HERMIT'S CAVE WITH HANSON'S GHOST FORMAT, and, THE LONE RANGER WITH BEEMER AND FOY.

E.D. THOMPSON, 6807 PENNYWELL DR, NASHVILLE, TENNESSEE, 37205 is looking for KAY KYSER'S KOLLEGE OF MUSICAL KNOWLEDGE - JEWELL JILL'S ALL TIME JUKEBOX from WWII, PRESIDENTS WILSON, HARDING AND HOOVER in the news. Also, NBC COLLEGE OF THE AIR (1940s), AND GLENN MILLER PROGRAMS. Thompson wants to get every song ever recorded by the civilian band.

MARK WALKER 525 N. KENWOOD AV. BALTIMORE, MD 21205 looking for WE, THE PEOPLE" 10/28/47, wants to buy the program.

RON BARNETT, EUR RGN-CLUB MGMT DIRECTORATE APO NEW YORK, 09090 Has a very attractive catalog of quality reels printed in November. A supplement will be issued soon. He trades on Capito12 tape, and is looking for most anything in return if the sound is B or A. Notable reels in his collection are: FOUR DIMENSION X REELS, TEN X MINUS ONE REELS, Also, 2000 PLUS, and Exploring Tomorrow, but these latter do not sound as good as the first two. In Drama, he has six reels of Screen Director's Playhouse. Also, SUSPENSE, 1947 JACK BENNY, 1974 NAT. LAMPOON RADIO HOUR, BICKERSONS, MYSTERIOUS TRAVELER.

JOE WEBB, 5 VALLEY VIEW DR., YONKERS, NY, 10710 Looking for people to trade discs. Has many "orphan" discs, seeking partners, primarily, Sealed Book 25-26 needs part two, and many Green Hornet parts needed. Also looking to buy discs. In need of good bulk trader who is willing to trade at least ten reels every moth or so. Has much limited circulation material, needs CASEY, CRIME PHOTOGRAPHER, Two of the older COUNTERSPY.



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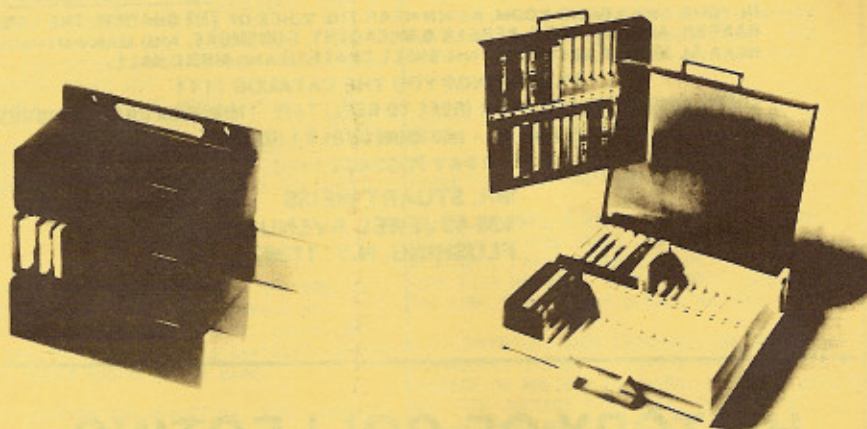
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## HISTORY OF COLLECTING Bad Sound

When tape decks became available in the middle fifties, many people recorded the radio from off the air. Gunsmoke, Escape, Suspense, and Yours Truly, Johnny Dollar are among the shows that have been originated from airchecks. Many of these by the way, have been also introduced by network transcriptions and tapes, replacing the inferior airchecks, but there remain a few programs, Escape's "Train From Olbiefelde" is an example, that just wouldn't circulate, were it not for a select group in the fifties that saved old time radio. OTR collecting in the fifties was more for the sake of saving programs that might disappear forever, than for the motivation of simply collecting, or listening that one finds today. In the sixties, when radio was almost gone, people began to seek out other collectors, or find other persons with radio tapes by chance. Small groups formed in the east to exchange material, and as information about collecting grew, and as the supply of airchecked shows dwindled, the more energetic collectors, such as Barry Brooks and Jim Harmon, searched for the electrical transcriptions of the programs. In the early sixties many AM radio stations had kept the accumulations of syndicated discs in back rooms, and by contacting them, some discs could be obtained. Also at this same time, people in the armed forces began to smuggle the AFRS discs home to record. Dave Goldin had accumulated a lot of Suspense, and other network programs, and became the first private seller of radio programs. As if his price of \$10.00 wasn't high enough, a short time afterward, Golden's catalog was duplicated, and a man in Louisville started selling Golden's tapes for \$20.00 an hour. He would take an order, mail order from Goldin, and then resell for \$10.00 more than he paid. In the middle sixties, Jim Harmon published "Great Radio Heros" magazine, consisting of the same type of material that his books, published later, do. By 1969 there were likely to been about 100 collectors, and in 1970, Jay Hickerson started adapting a newsletter, "Hello Again" from his monthly radio show supplements. Around 1970 the sound quality improved also on the programs, for many reasons, some of them unclear to me. The main factor seemed to be that people were getting more concerned for quality, and when it was understood that there was such an animal as a quality sound in OTR, others started to seek it, and put it high on their priority list. Now, although many are still not concerned about sound quality, most collectors have a better sound to them, than would have been possible seven years ago. Hickerson still publishes "Hello Again," and is busy compiling a revised collectors and traders list. If you would like to be included in this list, write: Jay Hickerson, Box C, Orange, CT, 06477.





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