



# NEWS

APRIL 1977

ISSUE #6

## AIR WAVES

900 ELMWOOD / WILMETTE / IL  
60091

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

APRIL 1977 ISSUE NUMBER 6

### EDITORS:

Jerry Chapman  
Joseph Webb

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### THE COVER:

Jackson Beck

# NOTES

AIRWAVES IS MOVING 60 MILES EAST FOR THE SUMMER! From May thru August, the address for correspondence and subscription problems should be addressed to: JERRY CHAPMAN, 900 ELMWOOD, WILMETTE, IL, 60091. Readers may also correspond with JOE WEBB, 5 VALLEY VIEW DR, YONKERS, NY, 10710, concerning Airwaves. We will be happy to give replies to problems and questions, however we must now ask that you enclose a self-addressed, stamped envelope with your inquiry. Many readers have expressed an interest in what is now circulating, in addition to the new material that is coming out. I do not believe there exists a list of all material that circulates, and the only lists of material that approach this idea of a complete listing are catalogs of large traders. The problem with this type of list is that the date information may be inaccurate, and one can not easily find all the programs of a given series in a short time, since large catalogs are usually updated by adding pages, rather than a rewriting of the whole edition. In 1974 and 1975 I worked on an alphabetical log of widely circulated mystery-adventure and kid's shows. The resulting list covers about 3,000 programs, with date information when available. I still have copies of this for sale, it runs 16 pages, the cost is \$4.00, and the cost will be refunded if one is not satisfied with the log and returns it. No information is given where one might obtain each program, because I felt it unfair to list certain large collectors who have the material as they might get a number of requests from people who want certain shows, but could not supply new material themselves. I had intended to come out with a larger edition listing as many as 10,000 programs, but my time and interest ran out. I still feel there is a need for such a list, and I'd appreciate hearing from other collectors who are interested in continuing on from where I left off. I now have 5,000 shows listed on IBM cards, and I am still interested in the project, but I need assistance to continue. WHAT IS NEEDED: persons who have access to a keypunch and could punch cards listing circulating programs that I have not covered; money to pay others to keypunch, and to pay for printing of the final 10,000 show listing; persons who are willing to go through catalogs to find which shows are listed, and which programs are unlisted. If anyone is willing to help in any of the above categories, or in some other way, please write. Also, if anyone is involved in doing this type of thing, please write to let me know how it is going, and if I can help out with my listing of circulating programs.

Details of the Airwaves round robin will be available in the next issue. Basically, it will consist of a series of reels in different categories, such as: Detectives, Mystery, Horror, Comedy. The reel will originate from Joe Webb, and will contain one track of material, each member of the round robin will record what he wants out of the reels, and will add one track of material to each reel. Costs will be \$1.00 a reel, and \$2.00 additional per year. Contact Joe Webb for advance information or if you have comments.

Jerry Chapman

# Beck's Point of View /1972/

The scene is the 1972 S A V E convention, where Jackson Beck was invited to speak to the gathering of radio traders. The speaker previous to Beck was Charles Michelson, syndicator of radio programs.

BECK: Now's my turn to get into this act because I've been sitting here listening to this conversation relative to what you do with these programs, and I want to tell it to you from the actor's standpoint. You heard it from the distributor (referring to Michelson), now I'm going to tell it to you from me.

When I came up here originally, I thought this was going to be a nice gathering of radio fans, and we'd reminisce and it would be very (word is unintelligible from tape). I did not expect to run into a trade organization, but since I have, let me tell it to you right from the shoulder. When you buy, sell, and trade my work, I want a piece of the action, and I'd better get it.

And when I say "I" want a piece of the action, "I" am every performer you've listened to for forty years or however long you've been collecting. You'd better take care of me. The research has been done, and if you don't take care of me, you're going to take care of me in court.

Now I'm serving notice on you. If this is a nice old fashioned radio fan gathering, that's one thing; but when it turns into a trade organization, baby, let's do business, let's trade—there's a buck in it—and some of you have been making a buck out of my hide for too long. Now you'd better give me my share.

JAY HICKERSON (from the audience): Mr. Beck, very few of us, very few of us here, do sell. Most of us are nostalgic people, and we trade—individuals to individuals—

BECK: I know, but when I can send away for a catalog this thick (spreading his fingers to illustrate) that says, specially, "the following programs featuring Jackson Beck can be found on page 'so and so' to page 'so and so,'" you've left nostalgia far behind. Now we're in the wrealm of high finance. So let's see a little of it. I want it. I want it not only for me, I want it for Mary Jane Higby, I want it for Peg Lynch, I want it for Evie Juster, I want it for Ray Johnson (all guests at this convention), and I want it for everybody else in my business. You've made a buck out of it. Now give us our piece—or else. I can't be any more blunt than that; I can't be any quainter than that. You'd better take care of me—me individually, me collectively—if you don't, it's going to cost you lawyer's fees, too.

UNIDENTIFIABLE VOICE (from the audience; question is muffled and inaudible).

BECK: I was there first.

SAME UNIDENTIFIABLE VOICE: How do you know that?

BECK: You're buying, selling, and trading me in a catalog. Now I'm not—I don't say you're Spiegel's and I don't say that you're Sears-Roebuck, and I don't say that you're Montgomery Ward. But when you start merchandising me, baby, you're making a dollar out of me. Now I made that possible. I don't mind you buying, selling, and trading, and when you sell me to a radio station, and he sells me to a client, that's a use of my work, that's an infringement on my copyright, because my performance is copyrighted by me. I can't be any blunter than that. I have an inherent copyright in my work. And when you use my work to make a dollar, or anybody else does, through your mechanism, I have to have a piece of that. Because you are taking advantage of me, you are violating my copyright. And I want my piece of the action.

Now that's from the actor's point of view. Any more questions?

ANOTHER COLLECTOR: What happens to our hobby?

BECK: You can pursue your hobby. I've no objection to that.

SAME COLLECTOR: How can we trade?... (inaudible).

BECK: When you advertise in the paper, in the Times.

A FEW VOICES: Oh no, no.

BECK: When you send out a catalog this thick, and I have it home.

SAME COLLECTOR: Well, you need a catalog to carry out trading.  
I send out a catalog that thick. But I don't sell, but I trade.

BECK: I don't mind your trading. Let me tell you something, because I think maybe I should have prefaced this whole thing by saying imitation is the sincerest form of flattery, or has been up to now. But being a live collectors item puts that in the shade. I'm very flattered that you think of me—we are all very flattered that you think enough of us, and what we did, and what we contributed to an art form—you think enough of us to collect us, to appreciate the effort that we put in—and that's great. And we're with you, and we love you for it, I couldn't be happier, I couldn't be more flattered, I don't know of anything that feeds an actor's ego more than that—or any man's ego. It's far beyond imitation. To be a collector's item, to be a legend in your own time, that's what we all are, because we represent an art form that no longer exists, but it will again. That's one thing, and that's great. But don't try to make a buck out of us. I'm telling you, because it's unfair.

SAME COLLECTOR: Most of us, as I was saying before, are not trying to make a buck.

BECK: Fine. But there are some who are not collectors, and those are the ones to whom I am addressing my remarks.

SAME COLLECTOR: But, Mr. Beck, you didn't make that clear.

BECK: Well I thought I did. When you sell me to a radio station who sells me again in turn to a client, you're making a dollar out of me that wasn't intended.

(Some rumblings, unintelligible except for the phrase "He's the biggest offender.")

BECK: Okay, fellas, that's it. What else?

BOB WITTE: Didn't you originally sell those services to somebody from whom you were paid?

BECK: For one time only.

WITTE: Didn't you originally negotiate contracts by your union with broadcasters whereby you got residual arrangements?

BECK: No.

WITTE: You never did.

BECK: Not on a radio program, no sir.

WITTE: What is your theory that tells you that you've got a copyright on that which Charles Michelson owns?

BECK: What tells me I have a copyright? I have a copyright on my own performance. He's paying me for the re-use of that performance.

WITTE: Only because he's agreed to by negotiations with your union.

BECK: That's right. And that's all I want from everyone else. continued on page 11.

## JACKSON BECK ACTOR

BY JOE WEBB and ANNE NIKL

[I Admit that I was nervous before interviewing Jackson Beck, even though I was assured by those who had known him for years that my fears were not grounded in reason.

I first saw Jackson Beck at the last collector's convention, and at that time, he was just a name to me - until I heard the voice, that famous voice. I then realized who this was, and proceeded to be in awe of his talent, his experience, his knowledge.

One thing about Mr. Beck is that he is rarely lacking a though-out, calculated opinion on any subject, especially those which deal with his field of endeavor.

In the peice that follows, a transcript of his comments at the 1972 "SAVE" Convention is included. The following article on Mr. Beck elucidates his comments and thoughts, and adds further insights on the subject of collectors and old radio.

Here then, is the article on Mr. Beck. I now understand the awesome a little better.  
—Joe Webb]

Perhaps one of the most memorable voices of radio's heyday belongs to Jackson Beck, whose golden tones were trademarks of SUPERMAN, MAN BEHIND THE GUN, MARK TRAIL, HOP HARRIGAN, and TOM CORBETT.

Beck did not become involved in radio by chance. His father was an actor, and as a youngster, Jackson became involved in neighborhood "productions." He always wanted to be an actor, and when, during the Depression, Beck saw an ad for radio actors, he jumped at the opportunity. However he soon discovered that con men were behind the ad. They wanted Beck to pay \$50 for acting lessons, but after a bit of bargaining, Beck was paid \$5.00 for every acting lesson he gave to applicants. After one week, he had picked up everything he needed to know to get a start in authentic radio productions. Beck himself sought out agents, producers, and directors with the hope of getting a break. And, as he admits, such searching is tough work because "you're selling the most intangible thing in the world. You're selling yourself and your're selling your ability to do something nobody can put a finger on. And nobody's going to know if you're good or bad until after you've done it." And, he notes, it's always important to go to a job interview "...with a girl. It's the only way to work because they're not going to get rough with a fellow and a girl. They'll get rough with you as an individual, a

man or a woman, but if you're a pair, it's always easier... They won't see one and snub the other."

Well, Beck did get a start. He began doing jobs for the Rorden Company. These jobs centered around selling on the wholesale and retail level. He picked up a peice of advice while working here that he actually had been following all along, "plan your work, and work your plan." Beck knew what he was after, and he was willing to hoof it around New York until he was able to land a job.

Once he got started, Beck's popularity began to snowball, as is evidenced by the number and the success of the shows which he worked on. Of all the shows he was a part of, MAN BEHIND THE GUN, a show dabbed with propoganda so as to assist the war effort, and Beck feels it was his favorite. Each episode followed one GI, sailor, marine, etc. through a daring experience or through his entire career. The show had a great cast in addition to top-notch writers and technicians. It was "quality all the way through."

Another favorite of Beck's was BROWN-STONE THEATER, which was carried on WOR in New York. This show took great Broadway plays and adapted them for radio. Whenever possible, the original star of the Broadway version played his part for the radio drama. Often, Beck and Gertrude Warner would play the leads behind the star if he was unavailable or would carry the performance if the situation presented itself.

Offhand, one might think that such gleaming performances would be certain to reap substantial financial rewards for those who played major roles in these programs. Not so, says Beck, who noted that before the establishment of AFTRA (actors union, today known as AFTRA (television)) of which he is a charter member, there was absolutely no standardization of wage scales in the radio industry. For the three hours of preparation needed to successfully execute a fifteen-minute show an actor could take home as little as \$11.88. Perhaps the dollar was worth more then than it is today, but certainly it was not worth that much more. So, the main function of the union was to give the industry some semblance of structure, to see that "...you got a fair return for your efforts, talents, trainin, experience, and time."

continued on page 11.

# 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 3/4 REEL UNLESS STATED OTHERWISE.

AL HISHOREN, Ed. D., 185 CRESTWOOD DR ATHENS, GA, 30605 has about 4,000 programs, started to collect in 1971, is interested in individual show trading. Interests are Documentary Specials, BBC.

J.C. BRAY P.O. Box 98, GREEN LANE, PA 18054 has a specific want list of Railroad Hour that he wants copies to add to his collection, or upgrade bad copies he presently has. Also wanted are complete news broadcasts by: FLOYD GIBBON, ROBERT ALLEN, CLELLAN CARD, SHEILA CARTER (Boake Carter's Sister) PAULINE FREDERICK, LISA SERGIO, JACK KENNEDY, ROBERT McCORMICK, MAJOR ANDREW WHITE, and others.

BILL DONHAM 1412 S WOODHAVEN, BATON ROUGE, LA, 70815 is looking for magazine titled "Nostalgia Illustrated" prior to April, 1975.

DON FISHER 125 GRANDVIEW, BENNINGTON, VT 05201 Interested in 'A' sound only. Interests are: Lux Theater, Sherlock Holmes (R&B), Jack Benny, and other comedy and mystery.

R.R. SCHURCH 9370 URBAN DR. LA MESA, CA 92041 has been collecting 5 years. has 7,500 shows, has 500 Suspense, and 115 Escape. Looking for Boris Karloff material "Creeps by Night" has seen only 4 programs, prefer to trade on custom reel basis, has lists of series, and a catalog.

TOM RILEY 920 W 9th St S. NEWTON, IOWA 50208 has 7,000 hours, looking for sources for future sports broadcasts: College football, and basketball from Michigan, Alabama, Texas, Houston, Penn State, Maryland, and Tennessee. Will trade otr for games.

ROY HALPERN 2928 WEST 5TH ST. BROOKLYN, NY 11224 is looking for Abbott & Costello shows or guest appearances, Olsen & Johnson shows or guest appearances, and live performances of famous comedians in concert. Cassette only, will buy the programs mentioned if not in his collection.

TERRY SOLOMONSON 190 NEBRASKA CIRCLE JACKSONVILLE, ARKANSAS, 72076 collects everything. He is starting out, has 2,000 programs, and is interested in helping beginners get a start, or in trading with established collectors. Terry has: Shadow, Lone Ranger, Fibber McGee & Molly, Jack Benny and Suspense. He is looking for chapters of The Story Lady, the Toothfairy, and Chickenman.

ED CARR 629 E Race St, STOWE, PA 19464. TELEPHONE (215-326-4625) has just come out with a 15 reel supplement, listing primarily mystery programs, plus Dr Sixgun, Eddie Cantor, plus a kid's serial reel with CHICK CARTER "Pursuit of the Fatman" episode. Ed needs more Terry & The Pirates, and Hop Harrigan programs. Ed is looking for traders who want to trade discs. Ed has 105 discs, including many Sealed Books.

WILLIAM OTHMER 135 HILLSIDE AV BERGENFIELD, NJ, 07621 is looking for KALTENMEYERS KINDERGARTEN, not the 5 min excerpt however. Also looking for a Suspense program with the following plot: Man is in auto accident and is taken for dead until a tear-drop is seen on his cheek. Also looking for a sports program that tells a story about a well known event with the closing of "Once in a lifetime"

HAROLD B COX 552 PLUMAS AV, OROVILLE, CA 95965 collects most programs from the thirties and forties, is especially interested in Your Hit Parade, and comedy. He has 50 Your Hit Parade shows and wants to trade for any he doesn't have. Cox started collecting in 1971

BILL ZWACK 960 MT PLEASANT, DUBUQUE, IOWA, 52001 is mainly interested now in Fibber McGee & Molly. He has a large (35 reel) collection of these. He has 8 reels of Escape, and is looking for the other remaining programs. Ozzie and Harriet is also another interest. Zwack has been collecting since 1969, and originated many Amos and Andy programs a while back, made from home-made acetate discs he located.

MORGAN TIEL, 64 GRAHAM PL. TEANECK, NJ 07666. "HI-HO EVERYBODY" - Rudy Vallee fans, a new live 2 hour concert has been obtained along with progs., pictures, etc. (1977) Will trade for other Rudy Vallee material. "VINCENT PRICE" - Vincent Price fans, a new, live 2 hour lecture on Villians has been obtained by Morgan Tiel (1977) Along with color pictures. Wite, will trade.

JONAH L GOLDSTEIN, 7 BRIARCLIFF LANE GLEN COVE, NY, 11542 has 2,000 hours, became interested in collecting through antique radio collecting. Interests: Escape, Gunsmoke, Dimension X, Halls of Ivy, and Suspense.

JOE WEBB, 5 VALLEY VIEW DRIVE, YONKERS, NY 10710 - TELEPHONE (914-375-0175) Our very own Joe Webb is looking for FALCON radio programs. Webb has facilities for running transcription discs. New supplement now available offering 2 new Counterspy reels, and new Green Hornets from disc, asking 2 for 1 trade on this. Webb is planning to put the Suspense series in order. About 815 programs are circulating, Webb wants those that he does not already have, about 500 needed.

JERRY CHAPMAN, 900 ELMWOOD, WILMETTE, IL 60091 TELEPHONE (312-251-3024) is willing to trade radio programs (I have many very close to source) for live Jazz and Rock broadcasts now being aired.

ANDY BLATT 42 BOWLING GREEN PL. STATEN ISLAND, NY 10314 Blatt, like Webb is specializing in one show, The Whistler. Hopefully, completing a Whistler collection will go a bit faster than Webb's Suspense. Among his offerings, Blatt has five new Whistler programs, AFRS, in fine sound.

GEORGE W HOBSON 452 GOLDEN VALLEY DR. ST LOUIS, MO, 63129 has 1,500 programs is interested in the more obscure serials such as Moon Over Africa and Magic Island. Will trade on either reel or cassette. George is assembling a catalog and would like to get catalogs from other traders.

GEORGE KLOS 19 S PEARL ST. OAKFIELD, NY 14125 has 3,000 programs, likes Nick Carter, Casey, Crime Photographer, Ozzie & Harriet, and Phil Harris. George has a reel of new DICK TRACY shows from Canadian Transcriptions. These are 2nd generation recordings (13 programs) but they have light crosstalk.

PAUL L RIENDEAU, 32 LAWRENCE ST, DANVERS, MA, 01923 wishes to obtain: SCIENCE - FICTION, Dimension X, X minus One. MYSTERY Suspense and Escape. COMEDY Fibber McGee will buy from collectors.

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# The Whistler Log

The Whistler programs listed in the log below are all in circulation. There might be a few in circulation that do not appear in the log however. If errors or deletions are noticed, we would be pleased to know what they are, so that the log can be corrected for the future.

The Whistler started on CBS in 1942 on the west coast. Signal Oil became the program's sponsor in 1944, and in the 1947-48 season, Household Finance carried the show in the east. The program lasted in parts of the country up till 1955. The Whistler used quality radio actors, in contrast to a series such as the early Suspense, which used well known Hollywood actors who were not as successful on the radio. The series covers a broad range of styles in mystery like Suspense programs, some quite extraordinary, others predictable. One source of Signal Oil Whistler programs come from a station in Washington state. The station manager wanted to air the Whistler and Suspense back to back, so engineers took the programs off the line and put them onto disc. Very few programs circulate from the Household Finance run.

## LOG OF CIRCULATING WHISTLER PROGRAMS - APRIL / 77

12/13/42	"ACCIDENT ACCORDING TO PLAN"	"DISAPPEARING WOMAN"
10/25/42	"ACCOUNTING"	"DOCTOR PRESCRIBED DEATH"
	"ALIBI"	12/27/42 "DOUBLE CROSS"
	"ALL DAMAGE COVERED"	"DOUBLE EXPOSURE"
	"AMBASSADOR"	3/27/49 "DRESS REHEARSAL"
	"AMBITION PERILOUS"	"ELFMENT X"
7/9/43	"AN EYE FOR AN EYE"	"ENOUGH ROPE"
11/15/42	"APPARITION"	"EPISODE AT THUNDER MOUNTAIN"
	"ATTORNEY FOR THE DEFENSE"	"ESCAPE TO DOOM"
11/29/42	"AVARICE"	"ESCAPE TO SKULL ISLAND"
7/2/43	"AVENGERS"	1/1/50 "EVENING STROLL"
	"BACKFIRE"	7/9/43 "EYE FOR AN EYE"
3/27/49	"BEYOND THE WALL"	"FADING STAR"
	"BIG PRISON"	"FATAL ACTION"
9/18/44	"BLACK MAGIC"	7/7/48 "FATAL APPOINTMENT"
6/26/43	"BLANK WALL"	"FATAL ERROR"
9/24/43	"BLIND ALLEY"	"FATAL FRAUD"
5/14/50	"BLUE ALIBI"	"FEATURE STORY"
	"BLUE PRINT FOR SUICIDE"	10/29/45 "FINAL RETURNS"
	"BODY OF BILLINGSGATE"	"FINDER'S WEEPERS"
	"BOOMERANG"	9/20/42 "FNG"
	"BREAK AWAY"	2/21/43 "FOOL'S GOLD"
	"BRIEF PAUSE FOR MURDER"	7/10/49 "FRONT MAN"
	"BRIGHT BOY"	"GARVEY'S FOLLEY"
8/18/48	"BRIGHT FUTURE"	"GENEROUS HOST"
8/21/46	"BROKEN CHAIN"	6/23/47 "GENTLE WAY"
1/29/50	"BURDEN OF GUILT"	"GENTLEMAN FROM OXFORD"
	"CALCULATOR"	"GIRL IN BLACK"
	"A CASE FOR MR KARRINGTON"	"GLASS DIME"
5/25/52	"CHARMING HOSTESS"	"GO BETWEEN"
5/12/48	"CHAIN REACTION"	5/15/49 "GOLDEN OPPORTUNITY"
	"CHEAT"	"GOLDEN PENNY"
	"CHINESE PUZZLE"	4/30/50 "GRATITUDE"
	"CLAYTON AFFAIR"	"GRAVE SECRET"
1/31/43	"CONFESSION"	"HAVANNAH LEE"
	"CORPUS DELECTI"	"HERMIT"
	"DANCE TEAM"	3/11/51 "HIGH DEATH"
	"DANGER IS A BEAUTIFUL BLONDE"	"HIRED ALIBI"
	"DARK PATTERNS"	1945 "HIT AND RUN"
	"DARK PHANTOM"	"HOMECOMING"
	"DAYS OF FEAR"	9/5/42 "HOUSE OF GREED"
	"DEATH CLAIM"	6/19/43 "HOUSE OF TERROR"
10/1/50	"DEAR DIARY"	"HUDSON BAY INCIDENT"
	"DEAR ROGER"	"HUNTERS"
10/18/42	"DEATH COMES AT MIDNIGHT"	1945 "I'LL TRADE YOU MURDER"
8/22/42	"DEATH HAS A THIRST"	"IMPULSE"
7/17/49	"DEATH IN SIXTEEN MILLIMETER"	2/7/43 "IN THE DARK"
	"DEATH IN THE AIR"	"INCIDENT AT CHALK POINT"
3/20/49	"DEATH OF MR. PENNY"	9/27/42 "JEALOUSY"
	"DELIVERY GUARANTEED"	6/3/46 "JUDAS FACE"
1949	"DESERT RECKONING"	6/12/43 "JUSTICE"
	"DESIGN FOR MURDER"	"KALAIIDOSCOPE"

	"LADIES MAN"
	"LADY FROM THE SEA"
	"LADY IN WAITING"
	"LADY ON A YACHT"
	"LANDSLIDE" NO CLOSE.
	"LAST CURTAIN"
	"LAST MESSAGE"
2/14/43	"LEGACY OF DEATH"
8/29/42	"LETTER"
12/25/49	"LETTER FROM CYNTHIA"
	"LETTER FROM YESTERDAY"
	"LETTER TO MELANIE"
	"LETTERS FROM AARON BURR"
	"LITTLE RED BOOK"
	"LONELY HIGHWAY"
11/21/48	"LOVELY LOOK"
12/17/45	"LUCKY NIGHT"
10/11/42	"MALICE"
	"MAN FROM CALAIS"
	"MAN IN THE STORM"
5/21/45	"MAN WHO BOUGHT DEATH"
5/16/43	"MAN WHO WAITED"
	"MARKED MAN"
	"MASQUERADE"
	"A MATTER OF TIME"
1/24/43	"MIND OVER MATTER"
9/24/43	"MIRAGE"
	"MISSING HEIRESS"
	"MR PETTIBONE'S LAST JOURNEY"
4/10/49	"MURDER AT TWIN PINES"
1949	"MURDER IN PARADISE"
5/19/48	"MURDER ON MARGIN"
1/10/43	"MURDER ON ROURKE ISLAND"
	"NEMESIS"
	"NEXT YEAR IS MINE"
	"NOT IF I KILL YOU FIRST"
6/27/42	"NOTES IN THE NIGHT"
	"ONE DARK NIGHT"
	"ONE MAN JURY"
	"OPEN YOUR TRUNK"
11/27/42	"OTHER WOMAN"
	"PACKAGE FOR EMILY"
	"PERFECT ALIBI"
	"PERILOUS MEETING"
	"PERILOUS WEEKEND"
	"A PRESENT FOR RICKY"
	"PROFESSOR AND THE FOX"
	"PROSECUTOR"
8/18/48	"PUBLIC HERO"
	"QUESTION OF MURDER"
4/3/49	"QUIET SUICIDE"
	"RAWHIDE COFFIN"
	"RETURN TO RIANDO"
	"ROUND TRIP TICKET"
4/27/52	"SATURDAY NIGHT"
	"SEA ESCAPE"
5/27/51	"SEARCH FOR AN UNKNOWN"
	"SFAITTE; TAKE THREE"
	"SELFCUT"
	"SEVEN STEPS TO MURDER"
6/5/43	"SHADOW OF A MIND"
1949	"SHAKEDOWN"
5/1/49	"SHE WANTED TOO MUCH"
	"SOLID CITIZEN"

	"SPELL IN GREEN"
	"STOLEN MURDER"
6/2/48	"STORMY WEATHER"
9/10/43	"STRANGER IN THE HOUSE"
1949	"TANGLED WEB"
	"TELLTALE BRAND"
1/17/43	"THAT PHYSICAL FACT"
12/24/50	"THIEF"
	"THREE WISE GUYS"
	"TICKET TO NOWHERE"
	"TILL DEATH DO US PART"
4/28/48	"TOUGH GUY"
8/7/49	"TRIGGER MAN"
	"TWO LIVES OF COLBY FLETCHER"
	"TWO YEAR PLAN"
9/15/48	"UNCLE BEN'S WIDOW"
10/4/42	"URGE TO KILL"
	"WEAK SISTER"
1/3/43	"WEAKLING"
	"WHAT MAKES A MURDERER"
	"WHIRLPOOL"
	"WITH MINE OWN EYES"

## LETTERS

Dear sirs:

Please find enclosed a check for a year subscription to Airwaves.

Your issue #3 which I read with interest was one of the most pleasant surprises I've had recently. Mr Chapman's review of Dunning's "Tune in Yesterday" was intelligent and showed a capacity for selective criticism which is rarely encountered in amateur publications. The electronic project was also good. I hope you will continue with them. Thank you kindly for your attention.

Yours truly,  
Ralph P. Quinn  
Tallahassee, Florida

Dear Jerry and Joe:

I'd like to know how and where the long series of Lum & Abner and Jack Armstrong programs were collected. How are programs put in circulation and why are some not placed in circulation?

Vincent Ellis  
Philadelphia

Programs are discovered in many ways, in the sixties, many originated from recordist's airchecks, more came from collectors such as Dave Goldin who obtained discs from networks. Other discs were located in small radio stations. Today most of the material appearing comes from network and actor's collections, the days of finding a run, like Fibber McGee & Molly in a warehouse seem to be over. What is and isn't placed into circulation is both a matter of chance and choice. I do not know the history of either Jack Armstrong or Lum and Abner discs.



A 39 week nationally syndicated Sherlock Holmes radio series has been prepared by the Kiis Workshop Radio Players in association with Michael Anthony Productions out of Los Angeles California. There seems to be a delay in broadcasting this series because of the difficulty of lining up radio stations. If readers are interested in hearing this series, it is suggested that you write local stations showing your interest in hearing the series. Edward Mulhare, best known for his title role in the television series "The Ghost and Mrs. Muir," stars as Holmes. Ben Wright, who has played in the 1940's network Sherlock Holmes, in addition to other radio series, such as Escape, is cast as Dr. Watson. Doyle's story, "The Red Headed League," written in 1891 for Strand Magazine has been selected for the premiere show. Michael Hodel and Wright scripted the radio adaptation. The series has been recorded in stereo, other stories to be included are: "Noble Bachelor," "Five Orange Pips," "Silver Blaze," "Charles Augustus Milverton," and "A Scandal in Bohemia."

New Mercury Theaters are appearing, making 25 to 30 now in circulation. These come from two sources, New York, and the west coast area. Sound quality varies on these, scratch noise is heard at the end of the discs on some, the reason for this most likely is that the discs were cut from inside to the outside, with the edge becoming exposed to dirt and elements. The titles of some of the new material are, "Around the World in 80 Days," "Glass Key," (written by Dashiell Hammett, author of "The Maltese Falcon," with Sam Spade), "Magnificent Ambersons," "The Thirty-Nine Steps," "Treasure Island," "Green Goddess," and "Passenger to Bali," also done on Escape. Some of the programs are rehearsal shows. Also appearing with the new Mercury Theater programs are Campbell Playhouse shows.

Discs have been discovered around Denver, as a result of someone hearing about John Dunning and his book. The programs consist of Fibber McGee, Bob Hope, Fred Allen, and band remotes. Dunning's book has done quite well, selling about 8,000 copies. Later this year or next, it is expected to come out in paperback. Dunning was responsible for bringing 8 Counterspy programs, around before the new batch, into circulation.

The new batch of Frontier Gentlemen that are available are missing programs. The series ran for 42 weeks, on one week no record has been made to indicate a program was aired, on one week, a program was repeated just as it was heard the first time (no new live acting). "Aces in Eights," is the title, program #7 has not been found anywhere, the three or four

others that are missing from the newly discovered run can be had in older, AFRS editions.

Other new material: About two reels of a 1932 syndicated program, Adventurer's Club can now be had. These were crudely done stories which consisted of a group of adventurers who exchanged tales in a fancy clubroom. More Gunsmokes are coming around, these consist of programs that are already in circulation, but the former copies were in various sound qualities, and some were from AFRS discs. More and more Romances continue to surface, although a fine series, they seem to have a limited appeal to collectors overall. Part of the reason collectors are not as enthused as they should be over the program probably is because the program does not fall exactly into the mystery slot, and many collectors are unfamiliar with the series, since few, or perhaps none were around a year ago. About four reels of new Green Hornet programs are starting in circulation, discs for Green Hornet programs were being sold for \$5 to \$8 apiece.

The disc market has been inflation-bound. The reason for this, we suspicion, is that many tape collectors have started to collect discs. The increased demand, in addition to a lack of experience new disc collectors have with pricing, has brought prices for circulated material as high as \$10 a disc. It is suggested that if you are considering entering the disc market via auctions, the bids should be around \$5, perhaps as high as \$6. \$2.50 to \$3.50 is generally what a low interest program, or AFRS music disc should cost. If a disc is not circulated, and marketable, a bid of over \$5 is usually needed. Uncirculated programs are rarely offered at popular transcription auction.

CBS is presently contemplating the addition of a third radio series. This program would be presented once a week, and feature two-hour adaptations of Broadway plays, interrupted for a five minute news spot. There is also a rumor that Carlton E. Morse is considering letting his older scripts be used in current radio drama. On WFMT, Chicago, new radio plays are presented once a month, on the third Tuesday, repeated on Thursday. The plays are in stereo, produced by the "ALL-MEDIA DRAMATIC WORKSHOP," of Chicago. The shows range from modern drama to classics, and run one to two hours long.

The second FOR (Friends of Radio), convention will be held October 1, 1977 at the Meriden Holiday Inn, Meriden Ct. The convention committee is headed by Jay Hickerson. Guests giving tentative commitments include Ed Blainey, Warren Somerville, Fred Foy, and Ernest Kinoy. The list will expand at convention time. This news column will mention further developments.

As already mentioned, Beck is a charter member of AFTRA and as a matter of fact, he was the second person to join the organization. How did it get off the ground? Well, first, the need for the union existed, Second, the Actor's Equity, the union for theater actors, thought not only that radio broadcasting was undignified, but also that it posed a threat to "serious" acting. So, George Heller, a member of the Equity council, was requested to start a union for radio actors. With a loan of \$100,000. together with a nucleus of highly interested, highly motivated individuals, AFTRA became a viable organization. Eventually, Beck decided to run for a union office, and he recently completed his fourth year as the president of the union's 10 thousand member New York local and as a national vice president. He also noted that none of the union officers draw a salary for their efforts.

An avid science fiction fan, Beck was not particularly impressed with the NBC attempts to bring it to radio with DIMENSION X or X MINUS ONE because he has never really found, either in radio or television or motion pictures any great satisfaction with dramatic treatment of science fiction.

When asked about his impressions of THEATER FIVE, the early '60s attempt by ABC to revive radio, he said, "I thought it was radio's last gasp. I didn't think the shows were terribly good mainly because the guy they had in charge of it was from the motion picture industry, not a radio man."

THEATER FIVE was not radio's last gasp, thanks to CBS's recent commitment to the medium. Beck credits the return of the art form in part to the efforts and enthusiasm of private collectors. Many of those who attended the 1972 SAVE convention may have misinterpreted Beck's comments to the contrary.

When he arrived at the convention, he found people commercially exploiting old radio, people who go out and supply stations with old radio programs, who then, in turn, sell commercial time to sponsors. Beck feels that since sponsors are willing to finance old radio programs, his work on these programs has a value, so he should receive some compensation for his talents since his voice is making money for someone. Beck's comments were "...not intended for the collector who trades for his own personal enjoyment. I didn't mean that at all. I'm talking about those dealers who have catalogs which they advertise, who are making money out of me. You're selling me as a peice of entertainment. I have no objection to you as a collector trading with Joe Bloe as a collector. You want to complete your collection like a collection of old stamps or silver spoons or posters or whatever. I have no objection to that. That's not commercial exploitation. I mean if you sell it for the cost of the tape

WITTE: I would suggest therefore, that negotiation and conciliation is quite different than coming to a group of people who collect and threatening lawsuits against them.

BECK: I'm not threatening lawsuits unless my rights are infringed upon, and I think that you must admit I have a valid point.

WITTE: I don't admit it at all.

BECK: All right, then we have a difference of opinion.

HICKERSON: I think what I meant to say before -- I'm one of the people mentioned that put out a newsletter. I put out a monthly newsletter. Ninety-five per cent of my subscribers, and I have about three hundred, trade only. It is costing dollars and dollars in tape recorders, and all we do is trade -- four hours for four hours. There are a few of us who sel for -- for a living. There are individuals that have made a lot of money selling programs at \$10 an hour, and most of the traders are against these people. But most of us here agree with you. We trade, but we have never taken a dollar.

BECK: Fine. All I can say is that when I got up I prefaced my remarks and said that if this was a great nostalgic thing where you traded, and I was very flattered, and all that--fine. But if it turned into a trade association, I wanted to make it perfectly clear that the actor's standpoint is that he is being taken advantage of.

HICKERSON: But we do agree with you.

BECK: Fine. As I said, nothing could be more flattering than to be a collector's item, and be around to hear about it. But, when a guy sends me a thing in the mail, that's something else again. I wanted to make my position clear on that and of all the performers, thank you for your time.

plus a little extra for your time, I don't really object to that. I mean the people who are really merchandising the thing." Hopefully these comments clear up all doubt surrounding Mr. Beck's opinion of collectors.

Beck loved radio and he certainly hopes that it continues to be revived. "It was a great way to make a living," he says. You got to know everybody in the business and had a great opportunity to socialize with fellow actors, a luxury which the present broadcasting industry does not enjoy. "We all grew up together in an industry. We made lasting friendships and we all got together and hung out in the same places."

In short, and in summary, "radio was great, television is good too. You make more money, but you don't have as much fun."



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